

"GOD BLESS THEE! THOU ART TRANSLATED!":
ON TWO BRAZILIAN TEMPESTS

Aimara da Cunha Resende
State University of Minas Gerais
Brazil

It is at the crossing of ways, of traditions, of artistic practices that we can hope to grasp the distinct hybridization of cultures, and bring together the winding paths of anthropology, sociology and artistic practices.
(Pavis, 1995:6)

When attending a performance of a play of Shakespeare's in countries such as Brazil, where the playwright is not part of national identity indicative of economic hegemony, one becomes aware of the possibilities his work opens to the most diverse readings and tends to think of Shakespeare as one among the many tokens of cultural identity that can be transposed and manipulated according to the needs of a certain socio-economic milieu at a certain moment and at a certain place. Chiefly as works **for the theatre**, which are necessarily political and temporal if considered as **production**, not as **text** only, translations and/or adaptations/appropriations of Shakespeare or any other great author will encapsulate ideologies swaying between the **essential** text and **contextual** constructions. Facing this reality, a translator has

Ilha do Desterro	Florianópolis	nº 36	p.237-264	jan./jun. 1999
------------------	---------------	-------	-----------	----------------

to make decisions as to how recreate the text aiming to keep its significance both as a classic and a new product bearing the marks of its place of rebirth. The fact that Shakespeare has for a long time represented not only English values but also a universal ideal of the quintessence of theatre and art in general bring to those translating him into languages other than English dilemmas resulting from two main trends of difficulty: those related to the Shakespeare myth and those related to national and/or regional experience rooted in the cultural unconscious expressed by and embodied in the target language. As a result the new text, whether it is a direct translation or an adaptation, becomes another work carrying in it the cultural repertoire contained within the target language. The very act of choosing the work to be translated already embodies artistic, sociological, political, individual values that point towards the culture in which the translator, not the author translated, has been nurtured. As Steve Gooch says,

This is not simply a matter of how you **view** the foreign work, but also of geographic, cultural and social limits through which your unconscious use of your home language has been formed. (14)

I am here comparing two Brazilian recreations of *The Tempest*. To do so, I am concerned basically with the following elements that I find most significant in the transposition of a theatrical work from one culture to another: linguistically, the way grammar and vocabulary patterns are used in both the translated text and the translation; sociologically, how context and topicality are dealt with; theatrically, how characterization is construed through language (Elias Canetti's acoustic marks, as quoted by Anthony Vivis (1996:40), rhythm and songs. Later on I discuss the possible reasons for the choice between a translation and an appropriation in their relation to contextual constraints. I keep to the word **appropriation** as used by Jean I. Marsden (1991) for I feel this to be a better concept if applied to new creations bearing national

marks in the target language, such as that of Augusto Boal in his *A Tempestade (The Tempest)*. To Marsden, appropriation is associated with abduction, adoption and theft, as it comprehends one's desire of possession. It carries with it one's drive to control the desired object (the appropriated text) by possessing it. One seizes this object for one's own use. In this process of seizure, or usurpation, the source text is reinvented, in a somewhat passionate and not disinterested way that attests to its being our own.

Written in 1952, revised in 1991, Geraldo Carneiro's translation of *The Tempest* aims, as is stated in the "Translator's Notes", at the staging of Shakespeare's play in the second part of this century. The translator confesses to his inability to translate in verse and his "boldness" in changing images that, usual in Shakespeare's time, might sound humorous at present, such as Miranda's virginity, which he substitutes by **purity** and **the man in the moon**, which he translates as *São Jorge*, more in accordance with what a twentieth-century Brazilian audience would recognize, coming from Jewish-Christian tradition (Brazilian folklore tells of *São Jorge* as the man in the moon, who fights the dragon; there are stories and popular songs that deal with the subject, such as *Lua Bonita* [Beautiful Moon], by the famous composer from Northeast Brazil, Luiz Gonzaga). The songs and the Epilogue were translated by Jorge Wanderley, a translator Carneiro considered apter than himself in versifying to music. This translation whose objective is to "make known the poet's texts through qualified translations, made by and for the theatre, in the same vein as that in which the plays were created" (Editors' statement on pages 12-13, my translation), seems to have achieved its goal given the success of its production in the end of 1982 and beginning of 1983 at the mansion of Parque Lage, in Rio de Janeiro. This performance was directed by Hélio Eichebauer and had as main actors and actress Daniel Dantas, Ariel Coelho and Maria Padilha.

Generally speaking, this Brazilian version manages to reproduce the source text as is expected by those anxious to **see Shakespeare**

on the stage. It is clear, it keeps close to the imagery found in its source, but due to the translator's decision not to use verse, loses much of the rhythm present in the English version. This is nevertheless often compensated for as Carneiro manages to recreate in his work the sort of Brazilian Portuguese rhythm necessary in stage productions. Shakespearean pentameters are then turned into the language spoken nowadays in Brazil, but maintaining the marked sound of dramatic dialogue.

As Anthony Vivis puts it,

Crucial to a successful translation of drama - if not to all literary forms - is the attempt to recreate an appropriate rhythm. The rhythm of dramatic dialogue, of which most but not all plays mostly consist, is a complex and living organism. Rhythm is the energy, the heartbeat, the metabolism of language. Variations in rhythm alter emphasis, pace and through them, at times, meaning. (39)

Notice, for instance, how the rhythm of Miranda's exclamation and subsequent question (in 1. 2.) is somehow kept in Carneiro's version:

Heavens thank you for it! And now, I pray you, sir,
For still 'tis beating in my mind, your reason
For raising this storm?

*Que os céus te paguem! E agora, senhor, peço que
esclareças, pois isto ainda me açoita o pensamento:
por que levantaste esta tempestade?*

As can be seen in the use of strong and weak syllables in the translation (Portuguese meter, differently from English, is beaten separately, that is, each foot consists of one syllable), there is variously marked rhythm that expresses both the girl's eagerness in thanking her father for his

pains (an important element in Shakespeare's characterization of her as well as of the dominator-dominated relationship permeating the play wherever Prospero is concerned) and her curiosity about the causes of Prospero's raising of the tempest. It is noteworthy that in his endeavour to keep as close as possible to the source both in musicality and in literal meaning, Carneiro moves away from his intended naturalness and uses an expression not common in everyday Portuguese: "*Que os céus te paguem!*", corresponding exactly to "Heavens thank you for't!". For the sake of naturalness it would have been better if he had translated Miranda's words by the colloquial and common use: "*Deus te pague!*" That done would change the marked rhythm of the source, kept in his choice, but would gain in common usage. One might here ask which would be better: the vigour of poetic rhythm or that of colloquial language? An unresolvable crux, I am afraid. In this same speech one notices, on the other hand, a deviation from verse rhythm, when the translator uses the words "*isto ainda*" (this still) when the use of an elision (*isto inda*) would keep the rhythm very close to the source, without losing in meaning or naturalness. Another instance of the weakening of meaning due to the attempt at maintaining poetical rhythm even in prose translation is found in the same scene, when Prospero tells Caliban of the time he wasted on the latter:

When thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endowed thy purposes
With words that made them known.

*Quando desconhecias o que eras, e apenas te exprimias por
grunhidos, eu recobri teus gestos de palavras, para que assim
pudesses decifrá-los.*

The second part of this speech has an astounding rhythmical energy but is weakened in meaning as the wording becomes artificial and makes the creation of *gestus* difficult. The translation for the passage "I

endowed thy purposes with words that made them known" (*eu recobri teus gestos de palavras, para que assim pudesses decifrá-los*) presents a change that reverts Prospero's words — instead of endowing Caliban's "purposes" with words, in Carneiro's version he recovers his gestures with words so that he [Caliban] may be able to understand himself, that is, his own gestures, not to express his ideas! (*I recovered thy gestures with words so that you might thus decipher them*). This translation brings a couple of difficulties at the moment of performance. The first one is that it is not easy for an actor to turn into *gestus* the recovering of gestures with words. It would be much easier the other way round! . . . Besides, in the source, it is clear that Prospero's endowing Caliban with words was meant to make the islander able to communicate with him, not to understand himself as the translation has it. The meaning, here, distorts even the encompassing idea of the play, that is, Prospero's domineering attitude versus Caliban's natural understanding. This being one of the passages in the source where the oppositional forces of domineering/ civilized/ magician versus dominated/ savage/ terrestrial is most clear, the change in meaning seems to me to blur one of the main concerns in *The Tempest*. There is also the fact that the language used here by Carneiro does not reproduce Prospero's achievement: Caliban had been unable to speak, probably, the Duke's language only. As Prospero was interested in his thoughts, he gave Caliban means to communicate with him; but I cannot gather from Shakespeare's text that he has ever been so involved with the "monster" as to strive to find ways of helping him to express his gestures vocally and consequently be able to decipher them. These are a few examples of the inadequate use of rhythm and the distortion in meaning that may be caused by such use. They are though very seldom found in this translation.

Another interesting aspect, and that a positive one, is Carneiro's control of vocabulary characteristic of Shakespeare's time and culture. Carneiro generally finds a correct substitute drawing on topicality or situations known to Brazilian audiences. That is the case, for instance,

when, in act 2, scene 1, Antonio talks of the distance between them and Alonso's daughter:

A space whose ev'ry cubit
Seems to cry out, 'How shall that Claribel
Measure us back to Naples?

*Ao longo dessa distância, é como se cada braça
de mar proclamasse: 'Como essa Claribel irá
nos navegar de volta a Nápoles?*

[Literally: Along this distance, it is as if each
two meters (*braças*) of the sea could say: How
will this Claribel sail us back to Naples?]

The word *braças* is common in Portuguese, as a measure of distance and will easily be understood by a Brazilian audience while *cubits*, usual at Shakespeare's time, would not be grasped by this audience.

Another good solution is to be found in the second scene of the same act. At seeing Caliban for the first time, Trinculo tries to guess what he is:

A fish! He smells like a fish; a very ancient and
fishlike smell; a kind of not-of-the-newest poor-John.

*É peixe: o fedor é de peixe. Um inconfundível fedor
de peixe velho. Parece bacalhau já meio estragado.*

[It's fish: it smells of fish. Doubtless a smell of bad
fish. It smells like rotten codfish.]

Had the source vocabulary been maintained here, the vigorous humour would have been lost as the expression "poor-John" does not exist in Portuguese while *bacalhau* [codfish] is often used pejoratively in relation

to smell. The words *peixe velho* have connotations of being both old and bad.

One more instance of a good solution for vocabulary transposition is found in Act 4, scene 1, when Ariel tells Prospero of his [Ariel's] swiftness in obeying his master:

Before you can say 'Come' and 'Go',
And breathe twice, and cry, 'So, So',
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? No?

*Antes que possa respirar
E me ordenar que venha ou vá,
Viremos todos celebrar,
Fazer caretas e dançar
Tudo o que meu mestre mandar.*

The translation of the first four lines is very close to the source. The last one though is to me a *tour de force*. Where Ariel asks (clearly for the sake of versification): "Do you love me, master? No?", Carneiro, keeping the idea of the master-servant relationship, and sticking to the word master, indicative of it, transfers the lightness contained in Ariel's verses and characterization to a very common game among Brazilian children. In it, one of the group is the master (*mestre*) and orders the others what to do. This is done through a dialogue thus intoned:

Master: *O que o mestre mandar?*
All the others: *Faremos todos.*
Master: *E se não fizer?*
All the others: *Ganharemos um bolo*

Master: What the master tells you to do?
All the others: We will all do it.

Master: What if you don't?

All the others: We will take the rap

The solution found, coming from one's childhood games, will concur a touch of tenderness to the speech and simultaneously keep the main idea in the play, through the permanence of the word **master**. This to me sounds even better than Shakespeare's wording.

Characterization through language, or Canetti's "acoustic masks", is often maintained as it is in the source text. The only weakening aspects in the translation are found in Prospero's language that often sounds milder in Portuguese as a result of the transposition from verse to prose; and in Antonio's speeches which are usually not so indicative of this character's mood. As verse rhythm by itself can create connotations and sustain emotion, the use of prose in Prospero's speeches tends to minimize the effect of superiority as, for instance, in Act 1, scene 2, when Prospero reminds Ariel of his former suffering:

Thou liest, malignant thing! Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? Hast thou forgot her?

*Estás mentindo, coisa maligna. Já esqueceste a asquerosa
feiticeira Sycorax que, de tão velha e tão malvada, era
encurvada feito um arco?*

The passage is literally translated but in prose and that diminishes the tension created by the marked rhythm of the verse form. Where Shakespeare uses short words and caesuras, producing a strongly marked speech, Carneiro uses long words and a continuous flow of language, losing thus the brusquely rhythmical and semantically economical utterance typical of the dominator's speech. Besides, Carneiro, for an incomprehensible reason, omits Prospero's last say in this passage, that is, the rhetorical question "Hast thou forgot her?" A

question that, markedly intentional, is also intensely rhythmical in its two iambs, conveying an idea of something being beaten (as the remembrance of his suffering was probably beating in Ariel's mind at the sound of his master's rhythmical voice). Regarding omissions there are others which one cannot understand. One of them occurs at the end of act 3, scene 3, when Gonzalo talks probably to Adrian about the despair holding on to the three guilty men and asks him to follow them. In the source:

All three of them are desperate. There great guilt
 Like poison given to work a great time after,
 Now gins to bite the spirits. I do beseech you,
 That are of suppler joints, follow them swiftly,
 And hinder them from what this ecstasy
 May now provoke them to.

Todos três estão alucinados. Como um veneno de ação retardada, a culpa começa a atormentá-los. Irei depressa atrás deles, para impedir que o desatino os faça cometer alguma loucura.

[They are all desperate. Like poison of retarded results, guilt begins to torment them. I'll quickly follow them so as to avoid some crazy deed that ecstasy may lead them to].

Once more the translation is very close to Shakespeare's text. But the translator makes a real blunder when he chooses to omit the sentence "I do beseech you/ That are of suppler joints." The omission, here, makes Gonzalo, who is not of suppler joints, go after the three maddened men, who, being younger than he, will never be reached! In fact, after the omission, Carneiro makes him speak the words: "I'll quickly follow them...". I wonder how quickly he is able to follow. In Act 5 there are two long omissions and a short one which are again utterly incomprehensible. The only possible explanation may be that the

translator either was getting tired or had overrun the time allotted him to hand in the translation—not valid explanations though.

Concerning the songs, it would have been better for Carneiro to translate them himself as they are really weak transpositions. Not only in meaning but also in their inappropriateness to the tune of the ditties in the play. In Ariel's song in Act 1, for instance, when invisible he sings to Ferdinand, the translated lyrics miss the topicality contained in "Cortsied when you have kissed" but manage to keep the idea in the following lines. At the final two lines though, this Brazilian version fails entirely to keep the tune of the source. In Act 5, the song beginning "Where the bee sucks there suck I", the cowslip becomes the cow's bell, not the ideal bed for a dainty spirit like Ariel, and he mannerly rides on summer's back instead of the bat's back. But the rhythmical beat is kept.

Despite the points discussed here, Carneiro's version is of the best and I would say that if one should wish to **see Shakespeare on the stage** this translation would be a good choice for a performance. As usually happens to direct translations, there are decisions to be made and these must be dictated by **dramatic** interest, not idealized transpositions of an **essential** text. This 1952, 1991, text manages to transfer from Shakespeare's source what is important **for the stage** and as such must be valued. The points here shown may be corrected, and I believe that the concurrence of a reader may be of great help in cases like this, when the translator, already deeply involved in the text, may become unaware of failures in his work probably easily detected by someone not immersed in it.

Augusto Boal wrote his *A Tempestade (The Tempest)* in 1979, during the military dictatorship in Brazil, after he had been arrested as a revolutionary, tortured and forced to leave the country. *A Tempestade* was published in Lisbon. Boal studied theatre in the United States, where he frequented the Actor's Studio, under Elia Kazan, and, upon coming back to Brazil in 1956, he joined the Arena, a group devoted to the construction of a new, Brazilian theatre, that created a laboratory for

actors and playwrights. Boal's obvious leftist position made him an ideal playwright and director for the Arena. His preoccupations with the political situation in Latin America date from a long time and one of his first plays, *A Revolução na America do Sul* (Revolution in South America) already attests to that.

In *A Tempestade* Boal appropriates Shakespeare's play following the trend chosen by other Latin American writers such as Jose Enrique Rodó with his essay *Ariel* (1900) and Roberto Fernández Retamar with another well known essay, *Caliban: apuntes sobre la cultura en nuestra America* (1971). In his play Augusto Boal uses Shakespeare's source but modifies it whenever necessary to the development of his ideas concerning the exploitation of South America by European colonialism and especially the United States' neo-colonialism. He maintains the main aspects found later in the source mainly by New Historicists and post-colonial critics, recreating characterization according to his own theories in *Teatro do Oprimido* (*Theatre of the Oppressed*), and his ideas about the exploitation of less developed countries by the centre. His Prospero is a usurper who deals with the oppressed inhabitant of the island (Caliban) and also with other lower class members, an easily manipulated policeman (Trinculo) and a retired labourer, now permanently drunk (Estêvão), as if they were objects placed on the island solely to serve him. His main concern is with profit, and he married his daughter Miranda to the virgin and easily subdued Fernando only to increase his economic hegemony. Ariel, an effeminate flatterer, is always ready to serve the master as he knows how to get advantages out of all he does. Better educated than the others, Ariel is able to serve and be rewarded, unlike Caliban who, being a patriotic idealist dreaming to give his land back to those who do have a right to it, as they were born in it and are not usurpers, is the target of Prospero's anger and ends up poor and punished. Prospero forgives his former enemies, that is, his brother Antonio, Alonso, king of Naples, and Sebastian, Alonso's brother, who have conspired against him, sending him away from Milan, where he had been Duke. He does so not out of

pure sentiments, but because he wants them to help him to further exploit the resources of the island, becoming shareholders in his enterprise. They accept the offer and the play ends with Prospero returning to Milan, but leaving Antonio and Sebastian behind, as his representatives on the island whose main task is to make the islanders and poor of the land work harder through bodily punishment and starvation, while their profits get larger and larger. The idea behind this change in the plot of the play is to symbolically but clearly re-enact the economic relations in the world, showing European countries (Prospero, Alonso, Antonio, Sebastião) contending for power and economic hegemony later to join forces among themselves and with the USA (Prospero once again, this time seconded by his daughter and son-in-law), strengthening their colonial enterprises; and North American new-colonialism with Prospero as the American money maker, exploiting underdeveloped Latin countries.

The Miranda-Ferdinand love affair, more explicitly than in the source, is turned into one more asset in Prospero's plans for ever-increasing wealth. As in Shakespeare, Miranda is more forward than her beloved. But here she is sexually aggressive and displays an irrepressible libido that will clash when, at the end of the play, meeting other men than Fernando, that is, the sailors, she wants to know if they are all like her husband and to be satisfied begins by inviting the ship captain to go to her cabin. This is a humorous and ironical moment, when the upper class representative of a hegemonic group shows her uncontrollable eroticism regardless of decorum and class consciousness:

Miranda: Quem me segura? Quem me segura? Vocês são homens?

Capitão: Claro que somos homens

Miranda: Como ele?

Capitão: Sim como ele, talvez um pouco maior...

Miranda: Ah, admirável mundo novo! Vem comigo no meu camarote que eu quero ter uma prova concreta!

Próspero: Miranda, Miranda, calma, devagar, tranqüila...

Fernando: Deixa, senhor meu sogro, é preciso reconhecer que eu não agüento mais...

[Miranda: Who'll help me? Who'll help me? Are you men?

Captain: Of course we're men...

Miranda: Like him?

Captain: Yes, like him. Perhaps a little bigger...

Miranda: Oh brave new world! Come with me to my cabin, I want hard evidence!

Prospero: Miranda, Miranda, calm down, slowly, gently...

Ferdinand: Let her, sir, my father-in-law, for I can't certainly stand up any more...]¹

Notice that the only use of Shakespeare's words comes exactly in the well known "Oh brave new world", from Act 5, scene 1. In Boal's context, though, the "cultural capital" found in Miranda's famous speech is parodically turned into mockery, where the valuable symbol of culture, that is, Shakespeare's heroine, is shown as an irrepressible *vagina dentata* who has already worn out her husband and will probably do so to lots of other men. I use here the concept of "cultural capital" as found in André Lefevère's essay "Translation Practice(s) and the Circulation of Cultural Capital: Some Aeneids in English": ...cultural capital is what you need to be seen to belong to the "right circles" in the society in which you live (41).

When, at their first meeting, Ferdinand asks her if she is a maid,

Ferdinand: My prime request,
Which I do last pronounce, is — O you wonder!
If you be maid or no?

Miranda: No wonder, sir,
But certainly a maid
(1.2.)

in Boal's version, paralleling the text, instead of representing the idealized European maid, a wonder embodying all possible feminine perfection, as Ferdinand sees her in Shakespeare's play, Miranda explicitly tells him why she is a maid —simply because there are no men in the island, other than her father and Caliban:

*Fernando: Diz-me, bela, se tu és virgem
casamos, serás famosa.*

Miranda: Miranda me chamo, senhor.

Fernando: Fernando, teu servidor.

*Miranda: Respondo à vossa pergunta:
virgem sou por toda a parte:
se homens aqui não há,
que fazer? Com que arte
pudera fazer-me florir
a boca, a bunda e os peitos?
Se me pedes, consinto.
Leva-me e já está feito.*

[Ferdinand: Tell me, beautiful, if you are a virgin,
we'll get married and you'll be famous

Miranda: Miranda is my name, my lord.

Ferdinand: Ferdinand, your servant.

Miranda: I answer your question:
virgin I am in every part:
if there are no men here,
what can one do? With what art
could I make my mouth blossom,
my butt, and my breasts?
If you seek my consent,
take me and it's done.]

This Brazilian appropriation of Shakespeare's *The Tempest* uses the source either to mock the colonizer, uncovering and expanding his

weaknesses, or to expose the evils of domination and the hopeless predicament of those under the control of hegemonic groups. The plot is maintained but characterization is transformed into typical signs of capitalist relationships. As language is appropriated only when it serves this purpose, obviously it does create acoustic marks but of a different sort. We do not have here the rhythmical beat indicative of Prospero's superiority; what we have is colloquial language that sustains *gestus* as it points towards shifts in the economic relationship between, for instance, Prospero and his "inferiors". A good example of this change occurs when Prospero finds the three dominated men on the verge of going into a mutiny. He realizes then that he must be political and, afraid, changes the tone of his speech and consequently his behaviour towards them. A glance at his dialogue with Ariel about the witch Sycorax and his talk to Caliban, Trinculo and Estêvão at the above mentioned moment will illustrate my point:

(Prospero: Have you already forgotten Sycorax?

Ariel (DESPERATE, SCREAMS) Aaaaaaaaaiiiiiii! That witch? Oh, of course not. How could I forget? Never! The wicked creature, how she tortured me, what dreadful pains she made me suffer!

Prospero: I shall refresh your memory: I shall relate the tortures you suffered. Your groans made serpents bark, and drove the sloths into a frenzy

Ariel: Enough! Stop! Aaaaaaaaah! Stop!

Prospero: The black Sycorax made you labor in the field, plough the land, sow the sugarcane in the canebrakes... you, so delicate, so sensitive a man... tilling the land just like anybody... sowing... reaping...

Ariel: Aiaiaiaia! (PROSPERO PERSECUTES HIM WITH THE CRUEL MEMORY)

Prospero: Grinding the sugar, building your own house, studying every night, when you come down to it, those were

the terrible tortures that you suffered. She made you work to eat: unpardonable!²

As can be seen, Prospero's technique, in this passage, is to force Ariel to experience anew his past suffering under Sycorax by retelling him the "agonizing" situations he has been through. What makes this a moment of excellent dramatic construction is the irony behind the magician's words, pointing towards the change in the ways of domination: what neo-colonizers do, instead of offering the natives possibilities to have their own house and earn their own food, is to convince them that their present servitude is much better and suave. This attitude is not new, as has been demonstrated by post-colonial theorists who have discussed how the colonizer has used means to eradicate self-esteem from the minds and souls of those dominated by him and thus make them believe in their own inferiority as compared to the "intelligent and civilized" dominator. Time has gone by, but the techniques of human exploitation and dilapidation of the conquered man's self-esteem remain just the same. Shakespeare's Prospero does try to destroy Caliban's individuality and self-assurance.

There is some suggestion of his having achieved his goal at the end of the play, when the "monster" seems to have repented. Boal's Prospero also attempts to convince both Caliban and, in the example here discussed, Ariel, of their absolute need of him to help them live better. But his Caliban, more perspicacious than the average colonized, realizes his intent and subverts it while Ariel, the object of the author's ridicule, portraying those among the oppressed who flatter and beguile in order to reach and maintain a comfortable situation without much effort, is pictured by Boal as averse to work, false and pretentious. This scene offers the actors great chances to perform it, as *gestus* and acoustic marks come easily together, producing the movement, liveliness and topicality essential to theatre. Thus Boal simultaneously creates possibilities of good performance and, through irony, gets to his main point, that is, the ideological attack on the USA.

Other elements of the source text, scenery and character representative of the imagined new world of Renaissance Europe, are successfully transposed to any place in South America: the “damned witch Sycorax”, capable of “mischiefs manifold”, come from Argier, daring “grand hests”, who has kept Ariel prisoner within a cloven pine, becomes not quite a witch but some dominator who, tormenting Ariel, has made him utter terrible sounds, not because he was being kept inside a tree, but for some reason not told us, perhaps ill treatment and Ariel’s aversion to work. The groans then uttered by Ariel, as Prospero so narrates, that in the source used to disturb European beasts, (Thy groans/ Did make wolves howl, and penetrate the breasts/ Of ever-angry bears), in Boal’s version made serpents bark and drove sloths into a frenzy. The evoked scene is then represented by way of tropical fauna and intensified with absurd hyperbolic imagery in serpents that bark and sloths, the calmest and slowest of animals, being driven into frenzy.

Próspero’s manoeuvre concerning Caliban, Estêvão and Trinculo, mentioned above, also offers rich possibilities of superimposed dramaticity and ideological criticism. The three subversive men have decided to come together and oust Prospero. As they are on the verge of doing so, the master discovers the plot. Aware of the danger he is in, he changes his common attitude of superiority into one of comradeship and understanding, only to return to his previous behaviour as soon as he gains control of the situation:

Prospero: Repulsive demon, subversive scoundrel, rabid dog, still more of your rabbleroising? Trinculo, I command you: slit his throat, but slowly, so that he suffers a lot. Slit open all his body with your swords and fill the wounds with honey and throw his foul body on the ground for the ants to devour him. But slowly, very slowly so that he suffers. Open his stomach and fill it with snakes and wasps and then close it

again. Pull out his eyes and fill the sockets with salt and vinegar. Cut off his penis...

Trinculo: With all due respect, I'm going to stick it up your arse, sir. With all due respect...

Prospero: What was that? What abomination! What horror! What outrage!

Caliban: (HAPPY) Revolution!

Prospero: (FEARFUL) Trinculo, my guardian, what has happened?

Trinculo: It just happens that my comrade commands a very powerful dialectic and what's more some good reasons. Therefore we are now going to have things cleared up a little.

Prospero: My guard of honour, my personal bodyguard! Of course. Naturally we're going to have things cleared up a little. Or a lot...Everything must be explained, but in good time. Do you mean to say that this foul garbage is your comrade? Very well, out of courtesy to you I invite him to sit down with us too. Exactly as if he were one of us. We are going to celebrate this meeting.

Caliban: I don't drink with enemies.

Prospero: With this wine, no, I don't either. Stephano, you're already drunk and you bear some traces of wine. It cannot be thus. Go and find some bottles, but bring only the best wines and the oldest vintages. We're all going to provide all the explanations and everything will be clear. Bring more wine. Doubtless the era of great reforms has arrived, the period of great social transformations. I am prepared to promise anything. I promise everything. I promise. Promise.

Trinculo: My comrade here was saying that nobody is boss and nobody is servant, and all are workers and everybody's equal. That being so, from here on there can be no more speaking in commands... only in assemblies! Death to the invader! (DRINKS)

Prospero: Very good. But... the distinctions? Where are the distinctions?

Caliban: Death to the invader... and everyone will be equal.
(STEPHANO BRINGS MORE WINE)

Trinculo: What distinctions?

Prospero: It's obvious: we aren't all equal. Even our bodies are different. Look at my hands! Soft and perfumed, they are the hands of someone who thinks. Look at his hands full of calluses: he does not need to think __ he has the hands of someone who works. And you now?

Trinculo: I have just one callous: on the trigger finger.

Prospero: There you are: it's all a question of identity. What is my identity? I am the superior, the one with the softest hands.

Stephano: (KISSING CALIBAN) What a sweetheart, Caliban, my brother.

Prospero: And in the middle of the road, Trinculo, my personal bodyguard... Destined for the highest ranks of authority and more, much more... Everything is a question of identity: Each one of us must work out what he is, and then we shall never again be able to say that we are equal.

Trinculo: And I? who am I? (IN ECSTASY) What is my identity? I am Trinculo the honor guard... and more, much more... captain and perhaps general... and more, and much much more...

Prospero: (RESUMES HIS SELF-ASSURANCE) And I am Prospero, lord of the island, lord of all that exists here, of all men, lord!

Trinculo: (FIERCELY, TO CALIBAN) And you, scum, who are you?

Caliban: (SADLY) I am Caliban.

Prospero: And who is Caliban?

Caliban then sings a long, sad song, telling of his hopeless predicament. This passage shows how Boal appropriates the main theme turning it

into a typical South American construct, strongly suggesting the power relationship in 1970s Brazil, concerning both international and national politics. Both Prospero's and Trinculo's acoustic marks are well formed in the movement from the intended revolution to Prospero's final resuming of his domineering attitude.

This Brazilian *Tempest* is structured around songs that function both as chorus and clarifiers of ideology. In them one has explanatory moments as well as the creation of ideas through the use of symbols of national identity such as figures coming out of American popular culture (films, comics, songs) and idioms — thus highlighting the massive influence of American values and, of course, the unquestionable pressure of lots of American paraphernalia then largely consumed by the Brazilians. In the final scene substituting for the Epilogue, while the ship moves away carrying venturesome Prospero, Fernando, Miranda and Alonso to their First-World homes, on the island Sebastian and Antonio whip Caliban, Trinculo and Estêvão to make them work harder as we hear the "Song of everything that stays the same". In it the lyrics state that "the rich gain, gain, gain, / the poor suffer, suffer, suffer" and there must be people on top while others will live at the bottom. This is an agonizing picture of the reality not only of poor South Americans but of those placed low in any society of this capitalist world.

There is no possibility here of a detailed comparative analysis of rhythm, vocabulary or grammar patterns. One will notice, though, that rhythm is maintained through the songs and sometimes by way of marked speech, especially when there is criticism of the higher class, as is the case in Miranda's and Fernando's first meeting, where the prince tells her his name and completes his sentence with the expression "*seu servidor*" (the usual saying, meaning the same, is "*seu criado*", but "*seu servidor*", here, creates richer sound possibilities). This saying, old fashioned and nowadays characteristic of simple, poorly educated people attempting at politeness, appears in a strongly marked sentence, "Fernando, *seu servidor*", with the caesura and the two iambs followed by an anapaest. Songs are frequently linked to an ironical portrait of

the characters or of reality. This is the case with drunk Estêvão's "Song of the End of the Line". In it, he tells of his predicament, when, retired and left with no money or security, he turns to drinking. After ending his song with the lines

I always had a good job
was a worker all my life
now I'm treated like this
an out of work drunk.

Because the lord my boss
has a very good heart.
This is what his heart is like,
the heart of this my lord.,

Estêvão happily comments "How sweet it is to know how to sing and to relieve one's sufferings through art". Criticism of alienation created by false art, by art that has become cultural capital, characteristic of contemporary bourgeois society, is crude and poignant here. More pungent, though, is Caliban's "Song of Identity". This song comes after Prospero manages to control the "rebels" and Caliban, left to his disappointment and hopelessness, begins singing softly, asking who he is and saying that the white man has taught him "the most beautiful colour", that is, white for the skin and blue for the eyes. He begins by wishing to be white, but little by little the words and rhythm of the song change. As Boal puts it, "The music is transformed and the rhythm beats violently and aggressively". With aggressiveness in the music there comes also aggressiveness in his words and he ends up with:

I suffer and I want revenge
I'm no devil and no saint;
I live in a hut and hardly eat,
I am sad but still I sing.

With weapons in black hands,
I sing, white man, my song!
I sing because I'm a man,
I'm a man, more than a saint,
more than black, yellow or white.
Therefore I sing, sing,
with sickles in my hand
I sing, white man, I sing.

The probable suggestion of salvation through communism (the sickle) is blended with the *crescendo* in Caliban's simultaneously painful and wrathful song. His individuality is marked, more than by his colour, by his rebelliously unchanging option of being the Other, a nonconformist in an unjust social order. He is the clear representation of what Octavio Paz recognizes as the rebel:

The rebel, fallen angel or Titan in disgrace, is the everlasting nonconformist. His action is not inscribed in the linear time of history, the revolutionary's or the reformist's dominion, but in the circular time of the myth: Jupiter will be decrowned, Quetzacoatl will return, Luzbel will go back to the sky. (265)³

Boal keeps the same line of thought later found in the source by post-colonialist critics of Shakespeare's *The Tempest*. Prospero's control of power; his former enemies' perfidious treatment of people both inferior and equal to them whenever there is any chance of profit and their final unconvincing pardon; the love affair of the young couple as another capitalist means of keeping power and increasing wealth; the unchanging minds of people who find themselves in a lower position but accept that as being hopeless due to their uneducated narrow mindedness; Ariel as symbolical of people who are treated more condescendingly because they may thus bring better resources to their **masters**—the latter is one of the best explored symbols from *The*

Tempest by Latin American writers, especially Rodó, who sees in Ariel the image of bourgeois intellectuals serving colonialist power. Ariel's symbolism fits perfectly any underdeveloped and exploited country; one only has to remember how close he is, especially in the way Boal draws him, to the intelligent well-to-do South African intellectuals educated at English Universities and used as interlocutors between the English and the poor uneducated colonized in Ngugi Wa Thiongo's *Decolonizing the Mind* (1987). Trinculo's characterization is very interesting as an obtuse soldier — the guard who is promised to be made General but has his status raised only while, induced by Caliban, he becomes a threat to Prospero and is again lowered in his rank when peace comes back, with the control of the "mutinous hoard". In Trinculo, Boal draws a portrait of the police supporting dictatorial regimes such as ours then. Estêvão, as in the source, stands for the poor subaltern who drinks as an escape from having to face his never changing situation of poverty and hopelessness.

Language in *A Tempestade* is strong and subversive both in content and form. Oaths and bad language are frequent in the play and they function as the inferior person's only way out. As Shakespeare's Caliban says, their only profit in having learned the oppressor's language is that they know how to curse. And how intensely do Boal's characters curse, especially Caliban! An idealist, never relenting leftist, this Caliban remains conscious of his country's predicament to the end but is incapable of changing it, as he finds among the poor blunt people around him no companions to fit his patriotic plans.

The idea behind this new version of *The Tempest* is turned into concrete reality on the stage by means of Boal's theories of the *Theatre of the Oppressed*, especially with its insistence on the maniquean division between good and bad (in this case, oppressor and oppressed, Prospero and the nobles versus Caliban as the representative of the poor). Drawing on the author's theatrical convictions, the text resorts to singing and visual aspects, where a characteristically Brazilian construction of beauty, reflecting our natural resources, recreates both

our atmosphere and music. Speaking of nature and sounds, it is noteworthy that Boal omits the famous speech by Caliban, in Act 2, scene 2, starting "Be not afeard; the isle is full of noises,/ sounds and sweet airs, that give delight and hurt not". Obviously, the Brazilian native cannot be so romantic as to utter such speech. The oppressed, in Boal's view, have suffered enough to become insensitive to beauty and pleasurable musicality, some sort of leisure typical of bourgeois intellectuality. There is plenty of songs in his play, but they appear as part of dramatic construction, not as bourgeois entertainment. Third-World poor need food, house and clothing, not "sweet airs"! In this case there is the critical borrowing from American music and types such as Walt Disney's characters, including Zé Carioca, used to underline the suggestion of American intrusion into our way of living. Interestingly enough, there appear among these signs of American production consumed by us, symbols of Brazilianity created by the Americans themselves: one of them is the singer and dancer Carmen Miranda, very well known in Brazil, made both Brazilian (she was Portuguese!) and a *baiana* (a woman born in the state of Bahia, a stereotype of sensuality, pregnant with dancing and charming spell) by the United States, where she mostly lived, and whose image and songs were exported to Brazil as an indisputable representative of Brazilian culture.

This sort of performance requires, as was already observed by Marlene Soares dos Santos, very well trained actors who must also be good singers (the text being based on songs) and great capacity of the directors to produce a spectacle that, being full of **tropical splendour** must also be full of underdeveloped suffering. It must, after all, turn into reality what is expressed at the beginning of Boal's text: **It is necessary to make clear that we are Caliban**. In transposing Shakespeare's *The Tempest*, Boal makes use of the source text so as to highlight its strength as a thought provoking construct. Where Shakespeare leaves possibilities open for the reader/audience to decide whether the colonialist view embodied in Prospero is valid or not, where one can glorify either Prospero or Caliban, the Brazilian version

parodies the English source and expresses the subaltern's revolt, cynically reconstructing its plot, while simultaneously eroding its Eurocentred values.

Considering Carneiro's and Boal's translation/adaptation, one cannot say that one is better than the other, or that Boal's recreation is blasphemous. What we have here is another sort of translation, a parodic transposition of a canonical text that has its place in a certain moment of Brazilian political life. Both creations are valid. When a text parodies another so as to highlight its opposite or validate ideals not yet found in the former, it, too, has its moment in artistic life as well as in the socio-political expression of a people. As Lucrecia D'Aléssio Ferrara puts it,

The sort of reading that instantaneously evidences parody, transgression, is the practice that, in its character of synthesis, is capable of revealing the latter as the reverse of the former, though underlying its own semantic and syntactic reality. (104)⁴

In dealing with these two versions of *The Tempest* I hope to have brought into focus the possibility of keeping the richness of Shakespeare's work not only through translations but also lively recreations and expect to provoke further discussions around its openness to diverse readings and transpositions within the span of cultural intersections and hybridization. It is, after all, in the intersection of cultures—and nothing could be better for such intersection than translations and/or adaptations—that one gets to realize that in this globe, filled with people who are both similar and different, art that sometimes deviates from the norm and sometimes juxtaposes various common elements, one really finds **a brave** and ever **new world!**

Notes

- 1 Translations of Boal's text into English were made by Michael Warren and myself.
- 2 As this is a long passage, I will here transcribe only from the English translation made by Warren and myself. This will be the procedure whenever there are long quotes from Boal's play.
- 3 My translation into English.
- 4 My translation into English.

Bibliography

- Bassnett, Susan; Léfevère, André. *Constructing Cultures: Essays on Literary Translation*. Clevedon/Philadelphia/Toronto/Sydney/Johannesburg: Multilingual Matters, 1998.
- Boal, Augusto. *A Tempestade e as Mulheres de Atenas*. Lisboa: Plátano Editora, 1979.
- Delabastita, Dirk. "Shakespeare Translation". Barker, Mona (ed.) *Routledge Encyclopaedia of Translation Studies*. London: Routledge, 1998: 222-26.
- Déprats, Jean-Michel. "The 'Shakespearian Gap' in French". *Shakespeare Survey* 50. Cambridge: Cambridge University Press, 1997. 125-33.
- Drakakis, John. "Shakespeare in quotations". Bassnett, Susan (ed.) *Studying British Cultures*. London/New York: Routledge, 1997. 152-172.
- Ferrara, Lucrecia D'Aléssio. "O signo intertextual". *A Estratégia dos Signos*. São Paulo: Perspectiva, 1981, p. 91-112.
- Gooch, Steve. "Fatal Attraction". in *Stages of Translation*. 13-22.
- Johnston, David, ed. *Stages of Translation*. Bath: Absolute Classics, 1996.
- Klein, Robert. *La forma y lo inteligible*. Trans. Inés Ortega Klein. Madrid: Taurus, 1980.

- Marsden, Jean I. *The Appropriation of Shakespeare*. New York: Harvester-Wheatsheaf, 1991.
- Orgel, Stephen. "Introduction to the Oxford Shakespeare - *The Tempest*". Oxford: Clarendon Press, 1987. 1-87.
- Pavis, Patrice. *Theatre at the Crossroads of Culture*. Trans. Loren Kruger. London and New York: Routledge, 1995.
- Paz, Octavio. "Revolta, revolução, rebelião". *Signos em Rotação*. Trans. Sebastião Uchoa Leite. São Paulo: Perspectiva, 1990. 261-265.
- Pujante, Ángel-Luis. "Traducir el teatro isabelino, especialmente Shakespeare". *Cuadernos de teatro clásico: 'traducir a los clásicos'* n. 4. Madrid: Compañía Nacional de Teatro Clásico 1989: 133-57.
- Santos, Marlene Soares dos. "Theatre for the Oppressed: Augusto Boal's *A TEMPESTADE*". *ANAIS DO XXVII SENAPULLI*. Águas de Lindóia: ABRAPUI, 1995: 65-75.
- Shakespeare, William. *The Tempest*. Orgel, Stephen (ed.) The Oxford Shakespeare. Oxford: Oxford University Press, 1987.
- *A Tempestade*. Trans. Geraldo Carneiro. Rio de Janeiro: Relume Dumará, 1991.
- Thiongo, Ngugi Wa. *Decolonizing the Mind: the Politics of Language in African Literature*. London: James Currey-Heinemann, 1987.
- Vaughan, Alden T.; Vaughan, Virginia Mason. *Shakespeare's Caliban: a Cultural History*. Cambridge: Cambridge University Press, 1993.
- Vivis, Anthony. "The Stages of a Translation". in *Stages of Translation*. 35-44.