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TOWARDS A PARADIGM OF THE POLYLINGUAL PERFORMANCE
LINGUISTIC AND METALINGUISTIC FUNCTIONING
IN THE COMMEDIA DELL'ARTE

by

Erith Jaffe-Berg

A thesis submitted in conformity with the requirements
for the degree of Doctor of Philosophy
Graduate Centre for Study of Drama
University of Toronto

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ABSTRACT

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The verbal text of an Italian Commedia dell'Arte performance typically consisted of speeches improvised by the actors in the dialects of the regions of origin of its stock characters. Since the performances were generally aimed at audiences familiar with no more than one or two dialects or languages, commedia troupes had to rely on a non-verbal mechanism for making their "polylingual" theatre intelligible not only to Italian audiences but to the other European audiences for whom they performed. Communication of verbal meaning was achieved by means of an ostensive, gesturally and phonically expressive mode of speaking capable of making itself immediately clear.

My purpose in this thesis is to give a systematic account of this mechanism, in so far as it can be gleaned from contemporary manuals and critical accounts of commedia performances, and to develop from that empirical base a formal model for the semantic structure of the multilingual theatrical speech that it sustains. In constructing this paradigm, I plan to refer to the work of the sixteenth- and seventeenth-century commedia players, the work of the
Comédiens Italiens in France, and to the work of Carlo Goldoni (1707-1793). In addition, I will draw key analytical concepts from Dario Fo's work on phonic communication in the commedia tradition. Maurice Merleau-Ponty's phenomenology of language and Mikhail Mikhailovich Bakhtin's theory of *dialogism* and *heteroglossia* will further inform the thesis and provide the theoretical and methodological approach for this work.
ACKNOWLEDGMENTS

I would like to express my sincere gratitude to my supervisory committee and to the Drama Centre. I thank Prof. Domenico Pietropaolo for supervising this thesis and providing his insights and support throughout the process. I would also like to thank Prof. David Trott who carefully read and commented on my work in various stages. Prof. Erminio Neglia, Prof. Richard Plant, and Prof. John Astington gave many useful suggestions on the thesis, and I thank them for their involvement on the committee. My appreciation also goes to Prof. Colin Visser who was the director of the program when I began my studies here. The staff at the Drama Centre has always proved helpful to me, and I would to thank Robert Moses and Luella Massey as well as Jean Glasgow for her kind encouragement. Esine Akalin, Silvija Jestrovic, and Dragan Todorovic opened their homes and enriched my time immensely while I was working on this project.

This thesis could not have been written without the love of my family: my husband Adam Berg whose conceptual input greatly enhanced my own ideas, my parents Drs. Yoram and Sharon Jaffe, and my brother Danny Jaffe. Their support was an endless source of strength and guidance throughout my Ph.D. journey.
# TABLE OF CONTENTS

**INTRODUCTION** .......................................................... 1

1. **COMMEDIA DELL’ARTE AS A MULTILINGUAL FORM**

1.1 **COMMEDIA DELL’ARTE AS MULTILINGUAL REFLECTION OF ITS HISTORICAL CONTEXT** ......................................................... 12

1.1.1 Key Features of Commedia ......................................... 13
1.1.2 Diversity in Commedia as Reflective of the Renaissance World ................................................................. 16
1.1.3 Multilingualism as Reflective of the Renaissance World ............. 21

1.2 **SELF-TRANSLATION IN COMMEDIA PERFORMANCE** ............. 33

1.2.1 Verbal Self-Translation ........................................... 34
1.2.2 Physical Self-Translation ........................................ 42
1.2.3 Visual Signs as Text Elucidation .................................. 48

1.3 **WORDS AS "ELASTIC GESTURES"** ..................................... 51

1.3.1 The Physical within Verbal Expression ............................... 51
1.3.2 The Paradigm of the Translingual Character ......................... 59

1.4 **CONCLUSION TO CHAPTER ONE** ........................................ 71

2. **GRAMMELOT AS HISTORIC OCCURRENCE AND RECURRING CATEGORY IN COMMEDIA**

2.1 **AN ETYMOLOGICAL EXPLORATION OF THE TERM** ............... 90

2.1.1 A Definition of *Grammelot* Through Contemporary Practice 92
2.1.2 A Reconstructed Genealogy of *Grammelot* ....................... 97
2.1.3 *Grammelot* as Both an Historically Grounded Term and a Living Practice ................................................................. 103

2.2 **GRAMMELOT FROM THE SPEAKER’S PERSPECTIVE** .......... 105

2.2.1 *Grammelot* as an Act of Intervention .......................... 106
2.2.2 Virtuosity: Technical Dexterity and Laughter ..................... 113
2.2.3 The Mechanics of *Grammelot* Creation .......................... 125
2.3 THE SPEAKER-RECEIVER INTER DYNAMICS ......................... 130

2.3.1 Introducing the Audience to the Experience ................. 131
2.3.2 Degrees of Fixity and Flexibility Between Languages .... 138
   2.3.2.1 Grammelots with a High Degree of Rigidity Between
            the Audience's Natural Language and the Language
            Emulated .................................................. 140
   2.3.2.2 Grammelots for Audiences for Which There is a Low
            Degree of Fixity ...................................... 146

2.4 LATIN LANGUAGE GRAMMELOT .................................... 151

2.4.1 Latin Grammelot and the Parody of the Unified .......... 152
2.4.2 Latin as Signal of the "Professional" and Established .... 153

2.5 CONCLUSION TO CHAPTER TWO .................................. 171

3. MUSIC AND MUSICALITY IN THE POLYLINGUAL PERFORMANCE

3.1 HISTORY OF COMMEDIA IN RELATION TO MUSICAL
   PERFORMANCE .................................................. 185
   3.1.1 The Role of Commedia in Development of Musical Theatre
          Performances ............................................ 186
   3.1.2 Genre Differentiation in the Commedia Related Theatre ... 190
   3.1.3 Constituent Parts of Musical Forms ....................... 197

3.2 VERBAL GRAMMELOT IN THE MUSICAL FORM .................... 202
   3.2.1 The Translingual Speech in a Work Translated into Musical
          Form ...................................................... 203
   3.2.2 Music and Words: Translingual Speech .................. 208
   3.2.3 Music with Words: Grammelot .......................... 210

3.3 INSTRUMENTAL GRAMMELOT ..................................... 214
   3.3.1 Evidence of Instruments in Commedia .................... 214
   3.3.2 The Linguification of the Instrument ................... 218
   3.3.3 The Instrumentification of Language – Instrumental Grammelot

3.4 MUSIC AS LANGUAGE .............................................. 220
   3.4.1 Musical Structure as Related to Content ................ 225
INTRODUCTION

In the Turkish Act, Flautin tells me that he will give me a flute, and Scaramouche a bass fiddle, by which means we will obtain our freedom from the Sultan and that he, Flautin, will use his guitar. I raise the flute to my mouth, Flaminio [Flautin] plays from behind me. I imagine that I am the one producing the tune, and I rejoice. Scaramouche plays the bass, a devil behind him performs the same lazzi. Flautin gives me a sheet of paper. He tells me to hold it next to my ear and that I will immediately sing wonderfully. I open my mouth, and a singer placed behind me sings words and a tune. I am so pleased that I hug myself with satisfaction.

(Biancolelli, Le voyage de Scaramouche et d'Arlequin aux Indes in Gambelli II: 672)¹

In this segment, Domenico Biancolelli describes a scene in the Comédiens Italiens' performance of The Voyage of Scaramouche and Harlequin to the Indies (1676) in which he played the role of Harlequin. Harlequin and Scaramouche attempt to gain their freedom from the Turkish Sultan by appeasing him with music, a tactic which echoes Orfeo's famous playing aimed at freeing his beloved wife. Performed for a French-speaking audience by an Italian troupe, the Comédiens Italiens' show may have incorporated Turkish expressions along with the language of music, made evident by the singing and the flute playing to which Biancolelli refers. In addition, in keeping with commedia tradition, the characters each spoke in a different Italian dialect, wore a specific costume, and often moved in a physically codified style. Biancolelli's description therefore
highlights a fact of commedia: this was a polylingual performance form which utilized a variety of theatrical codes together with different national languages and expressive languages (such as music) in order to delight its audiences.

In this thesis I focus on the problematic of language(s) in commedia and propose an answer to the question: how could commedia be understood by its audiences given its polyphonous verbal expression? I suggest the idea of polylingualism as a conceptual category for analyzing commedia performances, a tool capable of explaining how the multilingual verbal component of commedia did not impede the audience's comprehension of the show. In order to understand how the polylingual performance worked, I rely on a broad variety of commedia and commedia-related theatre and musical theatre performances.

Commedia troupes performed in different dialects to European audiences who spoke a variety of languages. The uniqueness of the performance experience of commedia was in its use of diverse communicative strategies in order to make its multilingual verbal text comprehensible to these different audience groups. Performers therefore developed a complex gestural, musical, and iconic (costumes and masks) system of communication. This thesis will address the polylingual nature of commedia from the perspective of the performance, emphasizing theatrical rather than philological or text-based concerns. Several scholars have used the performers' vocabulary to analyze the particular use in commedia of scenari and lazzi. I will consider the structural combination of verbal, physical, and musical languages used within the commedia tradition as well.

In discussing commedia, I refer to this theatre not as multilingual but as polylingual. My introduction of the term requires an explanation, especially because the term multilingual appears at first to be adequate in addressing commedia. The main reason for differentiating between these two terms is that,
while *multilingual* refers to the coexistence of many different national languages within a cultural context, *polylingual* suggests that along with the presence of many national languages there are gestural and visual languages as well as the physicality of language itself in theatrical expression. Therefore, the term *polylingual* is contextualized within the theatre, whereas *multilingual* describes a variety of cultural contexts in which many national languages are spoken. Within the particular context of commedia, *polylingual* also refers to non-natural verbal languages, such as "foreign" language (chapter 1), *grammelot* (chapter 2), both of which require the audience to interact in the language-making process of the theatre, and sung words (chapter 3). Finally, the word *polylingual* suggests a composite in which languages themselves are fractured internally, play off one another and yet maintain their integrity when placed together in performance. The characters' patterns of speech adjust to enable a fluid and cohesive performance language which draws on national languages but is not limited by them.

Although the bibliography on the different dialects of the commedia tradition is extensive, most of it is concerned with the philological characteristics of the dialects themselves rather than with their confluence into a composite code. Virtually no attention has been paid to the theatrical nature of this code, and no theoretical model for the kind of communication that takes place in the reception of commedia has yet been proposed. Therefore, in this thesis I will address the linguistic and metalinguistic dimensions of commedia on the performance level, structuring the chapters as explanations of the variety of techniques commedia employed. Each chapter will answer two questions pertaining to the intelligibility and expressivity of commedia: What did commedia have to do in order to make itself understood by its audiences? What kind of inventions resulted from the playful use of languages in commedia?
Because of the diversity of structural and expressive devices commedia utilized within its polylingual scheme, in answering these questions I will refer to various performance styles and genres. My evidence for the specific performance techniques utilized is found in works from the Renaissance to the eighteenth century. The wide historical range of performances I will refer to throughout this thesis reflects the difficulty involved in analyzing performances which often left behind only limited traces. Most of the performances of commedia were not scripted and only left behind scenarios, though a limited number of descriptions by spectators are also available to us. Therefore, the combined reliance on scenarios, participator and spectator accounts, as well as fully scripted plays, which to some extent worked within commedia tradition, is crucial in an analysis such as this one. Therefore, the performance styles I discuss range from early commedia to Goldoni's scripted plays, and from seventeenth-century musical interludes to eighteenth-century operas. A theatre form of remarkable longevity, commedia still exists in the work of Dario Fo and other contemporary artists who acknowledge their work as part of commedia tradition. The work of Dario Fo will also be incorporated in this study.

In analyzing the performance experience, I will rely primarily on the works of the Russian literary critic Mikhail Mikhailovich Bakhtin and the French phenomenologist Maurice Merleau-Ponty. Bakhtin's invention of a terminology for the heterogeneous elements of language in society is especially useful in the analysis of the linguistic aspects of commedia. His notion of heteroglossia as a description of the simultaneous existence of different languages can be used to explain the heterogeneity of commedia. Bakhtin's term "dialogism" could similarly be applied to the polylingual performance. Dialogism explains that the relationship between the speaker and listener's words in everyday speech is dynamic, since the speaker constructs his utterance in a particular way in order
to maximize his listener's comprehension of the speaker's meaning. In a performance, each utterance in a language other than that of the audience must be presented in a certain way in order for it to be understood by the audience. Additionally, stage languages, such as translilingual speech, internalize the dialogism process within their construction by taking into account the audience's language when constructing a version of another language.

Merleau-Ponty similarly highlights the dynamic process of communication. His explanation of the embodiment of speech is useful in the analysis of the physicality of speech. Vocal tone, rhythm and intonation are often just as indicative of meaning as semantics. In a theatrical language such as *grammelot* the illusion of meaningful creation may be achieved by a rhythmic pattern. The combined addition to this musical substructure of a forceful and suggestive system of sounds may lead to a meaningful and expressive communication which is, though invented, a language. The audience is vital in such a meaning-creation process. Merleau-Ponty stresses the importance of "presence" within perception. His notion relates to the place of the audience in the language construction process that commedia exposes. The presence of the audience may lead them to their own questioning of language.

In the first chapter, I will lay the foundation for a discussion of the multilingual verbal nature of commedia by situating its emergence as a theatrical phenomenon in the multilingual world of the Renaissance and in the interlingual context of the Comédiens Italiens in Paris. In commedia, art reflected social political reality, since the performance presented characters of different cultural and regional affiliations. Each character symbolized a different region, as in the case of the Bolognese Dottore, the Venetian Pantalone and the Bergamask Harlequin (Duchartre 18). The different characterizations achieved a parodic effect, as each actor embodied the stereotypes associated with the particular
region. The regional nature of the masks also meant that each character would speak the dialect of his region of origin. Hence, the Dottore would speak Bolognese, a dialect as different from Pulcinella's Neapolitan as are two historically connected but distinct languages such as French and Italian. The coexistence on stage of Bolognese (spoken by the Dottore), Bergamask (spoken by Harlequin), and Venetian (spoken by Pantalone), among other dialects, would make up a verbal performance composed of various dialects or languages. This plurality necessitated a mechanism for making the meaning understood by the audience. To this end, various techniques of self-translation were employed by commedia companies. Self-translation could be accomplished on verbal, physical, or iconic levels. In each case, it relied on a repetition that would express again or in another mode what a given character had said in a language foreign to the audience. For example, speech could be interlingual, by which I mean that a statement would be translated into the language of the audience by the speaker or by another character. The multilingual verbal text also meant that commedia could use words as techniques to amplify expressiveness. In this sense, words can become "elastic gestures" particularly because of their multilingual and multicultural suggestiveness. A prime example of the versatility of words in commedia is found in what I consider a sub-paradigm in polylingual theatre — the translingual character. This character simultaneously speaks at least two languages by mixing and commingling patterns of speech from different national idioms. In commedia, this ability was often parodied when the Capitano would embody the translingual role, transforming an otherwise threatening soldier into a buffoon who continuously misuses language. Beyond a merely self-translating pattern of speech or a bilingual verbal composition, the translingual figure realizes what Roland Barthes has called a "polyphonie informationelle," a
congruence of the various sign codes which together make up the "languages of the stage." 6

In the second chapter I will focus on grammelot or nonsense language, a key invention and component of the polylingual performance of commedia. Since the audience may not have spoken the variety of national languages commedia performances typically comprised of, grammelot was a performative practice which diminished the referential use of language in favor of a more kinesthetic use of audio and visual codes in conveying meaning to the audience. Even when partially familiar words are placed within a segment of grammelot, the highlighted aspect of the utterance is the physicality of the sound rather than the referentiality of the word. Grammelot has only received cursory mention in the twentieth century by commedia historians. On the other hand, performers, notably Dario Fo, have used it within historical contexts and in the contemporary theatre. However, in my initial etymological exploration of grammelot, I will seek its roots in the commedia tradition and then reapply it in analyzing the use of language in commedia performances. I will focus on the phenomenology of grammelot from the speaker and receiver's perspectives. For the performer, grammelot provides the surprising element of empathy which is not normally associated with the comic work of commedia. Taken from an empathic perspective, grammelot enables the actor to place himself in otherwise unlikely shoes, such as those of the Jew or of the Turk, cultural anathemas and objects of ridicule in the sixteenth and seventeenth centuries. For the performer, grammelots also provide opportunities for demonstrating dexterity in verbal manipulation. Hence, grammelots allow the virtuosity of the performer to receive added emphasis in an already demanding theatre form. For the audience, grammelots are incongruous occurrences which become sources of delight and surprise as the realization dawns upon the audience that the very matter of the performance has
been made clear through these performative bits even though the language used appears to be nonsensical. This startling realization is at the heart of this acrobatic theatre form, which performs in physical and in verbal terms what in other genres would be virtually impossible. Finally, in the second chapter I will consider the parodic nature of commedia in Latin *grammelot*, a commonly incorporated language play which attacks the notion of religious unity by decomposing Latin.

In the third chapter I will discuss the use of musical structure in commedia. I will begin by analyzing the shared characteristics between commedia and opera in their incorporation of a formal mechanism which reflects the content of the performance. Since music can express meaning through tones, rhythms, and volume, it enriches a multilingual verbal text by acting as a translating mechanism. Music insinuated itself into the verbal expression of commedia, underscoring *grammelots*, for instance, with a musical rather than a semantic substructure. The importance of the musical element in *grammelots*, among other commedia techniques, is that musical comprehension is not determined by national identity — music is capable of achieving near-universal understanding. Underlying many *grammelots* as well as translingual speech is a musical structure which facilitated comprehensibility and expressiveness.

Musical instruments were often present within commedia as "dialogue partners." The instruments' playing interspersed with verbal language concretizing the presence of a variety of languages within commedia. Because these two communication systems are not both linguistic, the polylingual rather than multilingual nature of the performance is accentuated. The logic of sound in the language of music offered an alternative to the syntactic and semantic rules of natural language. In tandem, music and the various foreign and invented
languages of commedia offered an alternative to monolingual expression in the creation of a polylingual theatre.

The uniqueness of the verbal scheme of commedia necessitates an examination of the performative use of language in this theatrical genre. The main characteristic of verbal expression in commedia was its use of various regional languages which were interwoven in a complex manner within a variety of theatre languages, including gesture, costume, and physical movement. The combined regional and stage languages resulted in a form of play and invention that led to the creation of different stage speech-types, such as the translingual speech and grammelot. In turn, because of their heightened performative nature, these speech-types became signature elements of commedia, although they have never been given full attention in scholarly research. This thesis aims to redress the wrong by providing a detailed account of how commedia utilized a multilingual verbal text to create an inventive theatrical language and presentational style, which I have termed polylingual
NOTES TO THE INTRODUCTION

1 Dans l'acte du Turc, Flautin me dit qu'il me donnera une flûte, et à Scaramouche une basse, par le moyen desquelles nous obtiendrons la liberté du Sultan; et que luy, Flautin, il se servira de sa guitare; je porte la flûte à ma bouche, Flaminio [Flautin] derrière moy en joue, je m'imagine que c'est moy qui produis cet air et je m'en ressouis. Scaramouche joue de la basse, un diable, qui est derrière luy, fait le mesme lazy. Flautin me donne un papier, il me dit de le mettre à costé de l'oreille, et qu'aussitost je chanteray à merveille; j'ouvre alors la bouche, et une musicienne derrière moy chante un air et des paroles, j'en suis si charmé que je me baize moy-mesme de satisfaction, nous nous retirons.

(\textit{Biancolelli in Cambelli 672})

In his article "Machiavelli at the Comédie-Italienne" Philip Koch suggests that it was Flautin and not Flaminio who should appear as the character who stands behind Harlequin.

2 Commedia has had an historic legacy as extensive as its touring once was. John Rudlin, David George, Erminio Neglia, and Christopher Cairns, among other researchers, have studied the influence commedia had on subsequent theatre forms.

3 The commedia elements of scenarios and \textit{lazzi}, which I will discuss in greater length in the first chapter, are the building blocks of each commedia performance. Whereas the scenario refers to the plot which each performance followed, the \textit{lazzi} indicate the physical or verbal comic bits which were incorporated in the plot. The \textit{lazzi} enabled performances to be improvised as they could be curtailed or lengthened at will, depending on audience response. I will cite examples of specific \textit{lazzi} throughout the thesis.

4 Throughout the thesis, as I present these different examples, I will contextualize them within the various performance styles the \textit{intervèdes}, operas, and scripted plays are associated with.

5 "Heteroglossia" in Bakhtin's work refers to the diversity of speech types that exist in a given context at a given time (Bakhtin, \textit{Discourse} 263). Although this term seems to be equivalent to "multilingualism" it is not. Bakhtin's notion stresses the differentiations in speech type as stemming from the speakers' different ages, classes, occupations and other social factors. His emphasis is less on the actual diversity of national languages and more on sociological differences that exist within a national language. I will return to Bakhtin in greater detail in the first chapter.

6 In his essay on Literature and signification Barthes writes regarding the theatre:

What is the theatre? A species of the cybernetic machine. At rest, this machine is hidden behind a curtain. But as soon as one discovers it, it sends [or transmits] a number of messages. These messages are particular because they are simultaneous and of a different rhythm; at the moment of the spectacle, you receive at the same time six or seven messages (coming from the decor, the costumes, the lighting, the position of the actors, their gestures, their mime, their utterance); some of these messages hold (that is the case with the scenery) [the attention of the spectator is fixed on something unchangeable], whereas others turn (the utterance and the gestures) [that is they shift with time]; one has therefore a true informational polyphony, and that is theatricality: a deepening of signs.

Qu'est-ce que le théâtre? Une espèce de machine cybernétique. Au repos, cette
machine est cachée derrière un rideau. Mais dès qu'on la découvre, elle se met à envoyer à votre adresse un certain nombre de messages. Ces messages ont ceci de particulier qu'ils sont simultanés et cependant de rythme différent; en tel point du spectacle, vous recevez en même temps six ou sept informations (venues du décor, du costume, de l'éclairage, de la place des acteurs, de leurs gestes, de leur mimique, de leur parole), mais certaines de ces informations tiennent (c'est le cas du décor), pendant que d'autres tournent (la parole, les gestes); on a donc affaire à une véritable polyphonie informationnelle, et c'est cela la théâtralité: une épaisseur de signes.

(Roland Barthes, "Littérature et signification," in Girard, Ouellet, and Rigault. 19)

The phrase "languages of the stage" which I mentioned in connection to Barthes' articulation of the "polyphonie informationnelle" is a reference to Patrice Pavis' famous work on approaching a comprehensive understanding of the sign systems that work in tandem in the theatre.
CHAPTER 1: COMMEDIA AS A MULTILINGUAL FORM

1.1. COMMEDIA AS MULTILINGUAL REFLECTION OF ITS HISTORICAL CONTEXT

... in the evening was presented an Italian comedy, in the presence of all the ladies of high rank. Even though the most part of them could not understand what he was saying, Messer Orlando Lasso - the Venetian Magnifico, with his Zanni, played so well and so agreeably that all their jaws ached from laughing. (Troiano in Rudlin 16)

Even if Italian were to me like Armenian
And even if my mind were so muddied that I would not understand a single word
Nevertheless, I would see this troupe
Preferring to eat less soup
And drink less wine
Than not to see Trivelin

Taken from different periods, and from different countries, these remarks foreground the fact that a given commedia performance, if successful enough to cause people to laugh or to eat less, did not necessarily have to be verbally understood. Indeed, as we shall see, one of the main features of commedia was its polyglot composition of many dialects or languages, which made it virtually
unintelligible within segments of a performance for at least some members of the audience.

Commedia was heterogeneous in many senses. It combined various performance techniques by introducing some characters who were clearly theatrical, wearing masks, as well as characters who were more representational. In addition, commedia was a multilingual form composed of various dialects and often, languages. Later in this chapter, I shall draw on Mikhail Bakhtin's term for lingual diversity, heteroglossia. The related term, dialogism, in Bakhtin's work, refers to the dynamic language of the novel. When applied to the theatre, dialogism describes the "live" nature of improvised performance, such as that of commedia, as well as the inter dynamics between performer and audience member in language creation. Language in commedia became, not only the vehicle of expression, but also the matter of the performance. In discussing language as content, I will additionally make use of the phenomenologist Maurice Merleau-Ponty and apply his conceptions to the theatre.

1.1.1. Key Features of commedia

Before embarking on a discussion of multilingualism within the verbal text of commedia, let me refer to other key features of this theatre form which contribute to creating a polylingual performance. In commedia, stylized costumes, masks, and specialized physical expression comprised a codified performance. The masked characters generally represented the vecchi (old characters), and the zanni (servant roles). The other roles included the innamorati (lovers), the Capitano, and the servetta (servant woman); these were unmasked. Each character additionally represented a region within Italy. This meant that associated with a given mask was the dialect of the region from which the character originated. Hence, the Dottore would speak Bolognese, a dialect that
would have been quite different from Pulcinella's Neapolitan, for instance. The coexistence on stage of Bolognese, Bergamask (spoken by Harlequin), Venetian (spoken by Pantalone), Tuscan (spoken by the lovers) and the Spanish or Italianized Spanish (spoken by the Capitano), would make up a verbal performance composed of various dialects or languages. The regional nature of each mask was not only a demarcation of geographical alliance but also an expressive device in addition to the characters' costumes and physicality.

At times, a character's identity was not physically designated, in visual terms, but audially defined. In his analysis of the Capitano, Molinari identifies him as a "verbal mask." "The Dottore is above all a verbal mask, characterized most importantly by a mode of speech." Molinari suggests the auditory component of the Capitano's performance is most important in his characterization. Confirming Molinari's indication, Louise George Clubb, in her chapter on improvisation in the Italian and English Renaissance comedies, highlights the Capitano's verbal expression. "His speech jumbles outrageous exaggerations, ill-digested classical myths, and contemporary history with boasts of high lineage and prowess on the battlefield and in bed..." (George Clubb 262). Vocal tone plays an important part in the Capitano's portrayal as well. The Capitano's cowardice is demonstrated by his constant roaring, instead of actual fighting. In La schiave, the Capitano terrifies Buratino by his vocal register, but the Capitano himself runs off shrieking when Buratino retaliates with real weapons (Richards 154). Most importantly, the Capitano is identified by his trademark use of various languages. Francesco Andreini, for instance, known for his role as Capitano Spavento da Vall'Inferna, combined French, Spanish, Greek, Turkish and even Dalmatian Slavonic in his depiction of the role (George Clubb 262).

To further compound its multi-faceted nature, each commedia performance, especially in the sixteenth century, was to be improvised. This
meant that the "text" was not a written-out dialogue but a scenario, a brief summary of events marked by entrances and exits of characters. The improvisatory aspect of commedia has made historical research difficult as the performances were not based on a written text and left behind no complete script, only traces in the form of scenarios, actor's notes, and audience accounts. Therefore, much scholarly attention has been devoted to excavating the modes and methods of improvisation. Researchers such as Constantin Mic and George Sand, among others, describe improvisational performances as based on the particular actor's talents (Molinari, Commedia 37). Contemporary Italian scholars, such as Roberto Tessari and Cesare Molinari, have changed the traditional idea of improvisation by emphasizing improvisation as a "composition" device and not only an actor's display of virtuosity (Molinari, Commedia 37). Domenico Pietropaolo has elaborated on this notion, terming improvisation "a stochastic composition process" in which improvisation is seen as a "text building process" designed as a collaboration among "various repertoires of the individual actors" which are "harmonized in plot-creating strategy" (Pietropaolo, Improvisation 168).

The multi-dialect nature of commedia, a component of the overall polylingual performance, worked with a third feature, which is physical specialization. By this I mean the codification of physical movement into specific gestures and particular expressions which would comprise a highly mimic language to supplement the often incomprehensible verbal text. Physical expression was important not only because it translated what was being said through mimic activity but also because physicality itself became a language. "Physical eloquence," as it has been called, was itself a subject in performance, and it can be traced by the usage of iconographic materials still available to researchers today. Recent findings, such as additional material from the Recueil
Fossard, a collection of engravings of commedia, and recent research attention, have revealed a great deal about the kind of movements and gestures which were made within performances. I will draw on all of these elements throughout the thesis, referring to iconographic material as well as evidence of gesturing and verbal play as it is available in actors' works and other places.

1.1.2. Diversity in Commedia as Reflective of the Renaissance World

Having identified some of the key features of commedia, and having highlighted the multiple dialects utilized within each performance, I would now like to turn my attention to how this multilingual verbal content and the total polylingual performance were reflective of the historical context in which the performance was created. It is important to emphasize the context within which commedia emerged because it suggests a heterogeneity that is reflected in the polylingual languages of commedia. Just as there were many dialects represented in the multilingual verbal component of the show, there were also physical languages, and iconic expressive systems which all worked together within performance. Researchers have dated the emergence of the great companies to the sixteenth century. It was at this point that the Confidenti, Fedeli and Gelosi performed (Richards 55). The companies' fame extended through the early seventeenth century, fueled by the talent of commedia legends like Isabella Andreini (Richards 55-56). Many researchers have emphasized a continuity in commedia tradition, melding the sixteenth century within a broader tradition. Duchartre and Sand are perhaps the most forceful in their emphasis on its historical roots within ancient or at least earlier forms. Nonetheless, the extreme popularity of commedia, as well as the emergence of famous companies such as the Gelosi, mark the late sixteenth century as a pivotal moment in commedia history.
Various influences led to the sixteenth-century explosion of commedia which ushered in over two centuries of commedia work. The Italian Renaissance was increasingly Humanistic, and so, enchanted by its ability and desire to portray man in relation to his world. The Renaissance freed man to explore and to celebrate man. This influence can be noted in the shift in theatre from religious to secular themes (Cole and Krich Chinoy 41). "Out of a new academic humanism, too, grew those neo-classical plays which were the source of an interest in drama and theatre that was not Biblical and religious" (Cole and Krich Chinoy 41). Italian comedy in the sixteenth century sought to dramatize realistically, in a manner that is verisimilar, enacting the Ciceronian dictum that "comedy is an imitation of life, a mirror of custom, an image of truth" (George Clubb 34). In addition, there was a shift in form from allegorical to realistic representation. A play like *Everyman*, for instance, allegorically refers to "Good Deeds" rather than presenting a realistically represented character. This type of play was supplanted by the more realistic Italian Renaissance comedies. George Clubb emphasizes Renaissance playwrights' perception of themselves as depicting reality in true light rather than creating the allegorical realities of medieval religious pageants (George Clubb 34).

The synergy that resulted from the emergence of the Italian Renaissance from the medieval world required a theatre form that would reflect society's increasingly humanistic perspective. At the same time, the period was a transitional one in which people were emerging from one cosmological view to a new one. The medieval world of symbolic representational codes was still present. Although there is by no means one answer to the question of why commedia figured so importantly at the time, I would like to suggest that commedia fulfilled the need of the Renaissance society, offering both realistic and exaggerated representations of man. Thus, the audience could partake in
the new possibility for the representation of man (in characters such as the
innamorati) while maintaining the fantastical elements traditionally associated
with theatre.22

In her work Italian Drama in Shakespeare's Time, Louise George Clubb
discusses the influence of Humanism on Renaissance audiences. She notes their
increased need to see real life depicted on stage: "Reality was treated as an object
and the act of assuming a position apart from it, so as to compare its substance
with its theatrical reflection, was a stimulating game" (George Clubb 35). Her
theory is that the audience was thrilled by theatre's reification of real life. She
postulates that the audience enjoyed the theatre as a space in which they could
observe life. To that end, commedia, by which she means Italian comedy in
general and not only commedia, was a satisfying genre as it was interpreted as
being associated with depictions of characters who were closer to real life than
tragic characters: "Modern commedia seemed closer to real life because it
reduced the strain on the spectators' credulity" (George Clubb 34).23 Though
commedia was not engaged solely in realistic representation, it did rely on
presenting certain real figures (the innamorati) at the same time that it included
fictional characters who exaggerated real peoples' tendencies. In either case,
commedia engaged with human (at times, with animalistic) qualities more than
with symbolic representation, as theatre in the Middle Ages had done.24

George Clubb notes the weakening in the Renaissance of the comedy of
concealment, as in Machiavelli's Mandragola (1522), which was associated with
the carnivalesque. Instead, she postulates that "the spirit of carnival gave way to
the celebration of social order" (George Clubb 36).25 While theatre was evolving
to greater realism, and eventually, away from comedies of concealment, in the
Renaissance, there was still a period of transition.26 At the same time that people
wanted to see life portrayed truly, they may still have been influenced by
symbolic forms of representation and by the fantastical world of carnival. The importance of commedia may have been in its place as a hybrid form including more representational portrayals along with aspects of the carnivalesque.27

More than a rigidly defined performance mode, commedia allowed for various performance stylizations and a variety of physical, verbal, and iconic methods of communication. The different codes of communication also suggest that language was not used in a normative and referential way but that the polylingual performance highlighted the materiality of language as expressive in its own right. The diverse forms of commedia, and the varied place of language within it, affirm its heterogeneity and adaptability, characteristics reflective of the context within which it emerged.28 In Molinari's words, this is partly evidenced by the abundance of different accounts of the theatre form, of information that often contradicts itself (Molinari, Commedia 13). He explains "Commedia dell'Arte" is a genere, an abstraction that seeks to unite in a single category different phenomena (Molinari, Commedia 15). One aspect of this heterogeneity is the fact that as a genre (if it can be so called), commedia combined within itself several modes of performance. For one, there were masked and unmasked characters. There were characters who spoke a literary language (the lovers) and those who spoke a buffoonish language (the Capitano); there were characters who moved "realistically" (the lovers) and those who tumbled, balletically pirouetted, and jumped (the Zanni). The scenarios inscribed by Flaminio Scala in his Il teatro delle faiole rappresentative (1611) are full of these combined "real" and "theatrical" characters. For instance, a scenario like The Old Twins includes Harlequin together with Isabella, Flaminia, and Dr. Gratiano, who are more or less representational characters (Scala, 1996 1-2). Harlequin is masked and dressed in his trademark diamond patched costume, which is more stylized than an average Renaissance man's garb. Isabella and Flaminia on the other hand,
seem to be dressed in representational clothing; they mirror the audience's own identity. Not only through dress, but also through behavior, Isabella and Flaminia exhibit normal traits of women. They express human emotions such as delight, anger, jealousy (Scala, 1996, 6-7). On the other hand, Harlequin does not express emotions normally but exaggerates his reactions. He violently responds to what real people would respond to communicatively. He hits excessively (Scala, 1996, 8). In this, Harlequin reveals his theatrical and clownish function, not as a character who represents a real life person, but as one who comes from a theatrical world, which is a menagerie of the real world. His function is that of a clown.

In his work on laughter, Henri Bergson identifies the comic person as one who is unconscious of himself (Bergson 16). Further, this person is comic in so far as his "attitudes, gestures and movements....remind(s) us of a mere machine." (Bergson 29). Ridiculous behavior, such as this machine-like behavior, as well as ridiculous garb, accentuate movement or clothing as a form of disguise, in Bergson's estimation (Bergson 39). Disguise within society suggests a rigidity which, together with distance from the person who contains these elements, enables us to identify this person as rigid, machine-like, and so, funny (Bergson 44). Paul Bouissac's semiotic analysis of clowns further elucidates how Harlequin as a clown figure is other than a real life figure and how his stage impact is different. He emphasizes the two sides of a clown act, the two figures, who "symbolize, respectively, the cultural norm and the absence of that norm, either as nature or anti culture" (Bouissac 164). Indeed, Harlequin's violence and gluttony accentuate his animalistic nature, his lack of conditioning by society. Therefore, commedia offered an opposition between depictions that were representational and those that are exaggerated. Representations such as Harlequin emphasized human qualities which are laughable or deviant, such as
excessive appetite and sexual drive. By emphasizing these exaggerated human qualities, Harlequin and characters like Pantalone and the Capitano foregrounded societal rules governing sexuality, control, and propriety. These characters' behavior was often highly inappropriate or shocking in a way the representational characters' behavior never was. The different ways each character conducted himself suggests that their behavior offered another diversity within performance.

1.1.3. Multilingualism as Reflective of the Renaissance World

The heterogeneity of representational schemes was paralleled by the already mentioned confluence of languages or dialects in performances. Portions of the text were "straight forward" languages and portions were theatricalized languages, amalgams of different national languages with make-believe languages. The real languages incorporated were both literary languages (the Florentine of commedia erudite) as well as local dialects which were regional (Bergamask). These were "realistic" in that they were not literary languages nor were they explicitly meant for theatre. Thus, the languages of commedia held a different status within the Italian peninsula as literary or colloquial languages. Furthermore, commedia incorporated the "real" along with the theatrical in its language, thereby becoming a composite form.

The linguistic reality which was reflected was the multilingual Renaissance world of sixteenth century Italy, in which not only the Italian dialects were present but also French, Spanish, German, English as well as Armenian, Turkish, Jewish Italian dialects and Ladino could be heard. This was particularly true of Northern Italy, where trade brought many cultures to cities such as Venice. The multilingual reality would continue up to Goldoni's life.
In the twentieth century, Bakhtin has theorized this phenomenon in his studies of Renaissance literature, particularly Rabelais, and in his studies of Russian literature, such as that of Dostoevsky. In his seminal essays on the pluralistic within literature, particularly the novel, Bakhtin introduced the notions of dialogism, heteroglossia, and polyglossia as indicators of the stratified and diverse nature of language. By dialogism I mean a pluralistic and open-ended quality in language. Pluralistic in the sense that a person's speech is made up of a number of factors: social status, cultural background and age. By using the term "open-ended," I am borrowing Bakhtin's notion of language as an exchange that is mutually conditioned by the speaker and listener. In other words, a given speaker is influenced in his utterance not only by the various aspects of his own speech but by the speech of the listener to whom he addresses himself. Bakhtin has argued dialogism cannot exist within dramatic dialogue. It may then seem that Bakhtin's notions are inappropriate to studies of theatre. However, the carnival itself was the source of inspiration for many of Bakhtin's ideas. Therefore, notwithstanding his misgivings to theatre, I will borrow some of Bakhtin's notions here and apply them both to the social context and the language of commedia.

In his work *Discourse in the Novel*, Bakhtin proposes the novel as a paradigm of dialogism in which utterances are reflections of heteroglossia (the social diversity and individuality together of speech) in society (263). This heteroglossia refers to the many languages or forms of speech which coexist within communications. Therefore, Bakhtin's concern, and his importance for this analysis, lies in his interest in the junction between languages which is also reflective of the fissures within language. As Michael Holquist has pointed out in a glossary to his compilation of Bakhtin's essays, it is this encounter, this dialogue between languages which is Bakhtin's main preoccupation: "Dialogue
and its various processes are central to Bakhtin's theory (as expressed in *Discourse in the Novel*), and it is precisely as verbal process (participial modifiers) that their force is most accurately sensed" (427). Bakhtin's analysis places in dialogue an open endedness, a predisposition for change: "A language is revealed in all its distinctiveness only when it is brought into relationship with other languages, entering with them into one single heteroglot unity of societal becoming" (Bakhtin, *Discourse* 411-412). And this condition opens the way for communication which is dialogic, and so, dynamic or open to change: "Against the dialogizing background of other languages of the era and in direct dialogic interaction with them (in direct dialogues) each language begins to sound differently than it would have sounded 'on its own,' . . ." (Bakhtin, *Discourse* 411-412). In other words, since a speaker is attuned to his listener, the speaker's language will modify itself as the speaker comes to know the nature of his listener's language.

Within dialogism in communication, heteroglossia is an indicator of the various speech patterns or types which create a polyphonic identity for a given speaker. Heteroglossia helps to explain both linguistic diversity within society and the multiple speech influences present within a given language: "Language is stratified not only into linguistic dialects in the strict sense of the word . . . but also . . . into languages that are socio-ideological (heteroglossia): languages of social groups, 'personal' and 'generic' languages, languages of generations and so forth . . ." (Bakhtin, *Discourse* 272). A related notion that forms a particular example of heteroglossia is polyglossia. Polyglossia is the coexistence of a number of national languages within a discourse. In his *Epic and Novel*, Bakhtin explains polyglossia and associates this phenomenon with the Renaissance world: "Polyglossia had always existed (it is more ancient than pure, canonized monoglossia), but it had not been a factor in literary creation; an artistically
conscious choice between languages did not serve as the creative center of the literary and language process” (Bakhtin, Epic 12). Instead of a world which is not consciously aware of the influence of languages on one another, a polyglossic world is an example of heteroglossia in its open-endedness, its dynamic "becoming," and its inability to be ossified:

The new cultural and creative consciousness lives in an actively polyglot world. The world becomes polyglot, once and for all and irreversibly. The period of national languages, coexisting but closed and deaf to each other, comes to an end. Languages throw light on each other: one language can, after all, see itself only in the light of another language. The naive and stubborn coexistence of "languages" within a given national language also comes to an end—that is, there is no more peaceful co-existence between territorial dialects, social and professional dialects and jargons, literary language, generic languages within literary language, epochs in language and so forth. (Bakhtin, Epic 12).

Bakhtin associates polyglossia with the Renaissance world, as opposed to what he considers a monologic tendency in ancient Greece. This world, in Bakhtin's words, reflects a period of "rupture in the history of European civilization: its emergence from a socially isolated and culturally deaf semipatriarchal society, and its entrance into international and interlingual contacts and relationships. A multitude of different languages, and cultures became available to Europe, and this became a decisive factor in its life and thought." (Bakhtin, Epic 11) Though Bakhtin associates polyglossia and heteroglossia with the Renaissance world, he notes that the shift to a world which contains these phenomena occurred in the Middle Ages. However, for Bakhtin, an "intense inter animation of languages," which moved language away from the "ideological language (Latin)," occurred in the Renaissance (Bakhtin, Prehistory 68). Bakhtin acknowledges tendencies for
laughter and travesty and polyglossia in the Middle Ages, particularly in the late Middle Ages. He identifies the Renaissance as the culmination of these tendencies, a period of intense polyglossia, and the prelude to the evolution of national languages, independent from the ideological, centralizing Latin of the Middle Ages (Bakhtin, Prehistory 71).

Commedia itself reflected polyglossia in its continued use of a variety of dialects and languages which ensured the "inter illumination" of languages (due to the coexistence of a number of different languages on the stage) within performance. In the final third of the sixteenth century, troupes toured within Spain, France, Austria, Germany and England. Since there was a difference between the language of the stage and that of the audience, these performances occasioned instances of polyglossia. By the seventeenth century, as Italian troupes installed themselves permanently in Paris, the languages of their performances increasingly included French. By the eighteenth century, when the playwright Carlo Goldoni began using a Venetian dialect within his plays, there were still numerous troupes (such as Sacchi's troupe) which preferred the traditional combination of dialects. In fact, there was a tradition on the Italian stage for certain characters to perform what were known as "transformation scenes." Ironically, it is Goldoni who reflects on these in his Memoires. "It was an established custom among the Italian actors for the waiting-maids to give, several times every year, pieces which were called transformations, as the 'Hobgoblin,' 'the Female Magician,' and others of the same description, in which the actress, appearing under different forms, was obliged to change her dress frequently, to act different characters and speak various languages" (Goldoni, Memoires, 1926 194). Goldoni himself opposed this, saying that the performance was phony and the "illusion destroyed" (Goldoni, Memoires, 1926 194). And indeed, he changed the practice of the transformation scenes as part of his
reform, which was influenced by eighteenth-century notions of verisimilitude and by the Enlightenment, both of which I will discuss in my third chapter.

Goldoni's answer to the transformation scene was *La donna di garbo* in which the actress merely changes her character, not her costume or her languages. However, before Goldoni had changed the practice, commedia had included several scenes in which a single actor performs several languages.

The character in the transformation or other scenes who speaks in various languages can be thought to represent a model within the overall model of polylingual theatre. I will designate this type of character as an interlingual character, by which I mean that he or she speaks several languages on the stage within a given performance. Therefore, the character traverses the boundaries of language by seamlessly uniting several languages within his speech. This is different from other paradigms, such as that of the translingual character or the nonsense language speaker, subjects for later discussion. The interlingual character can be found in Scala's collection, in the person of Isabella. Like the eighteenth-century maidservant who changes languages, the character of Isabella, who was performed by Isabella Andreini in the late sixteenth century, exhibited virtuoso command of various languages. In *The Madness of Isabella*, one scene became a showpiece for the talented Andreini. George Clubb quotes from Giuseppe Pavoni, a contemporary of Andreini, who attended her performance at the 1589 wedding of Grand Duke Ferdinando de' Medici to Christine of Lorraine (George Clubb 263). At the point at which Isabella launched into a multilingual tirade, she exited into the street in desperation and "like a mad creature roamed the city scene, stopping one passerby, then another, speaking now in Spanish, now in Greek, now in Italian and in many other languages, but always irrationally; and among other things she began to speak French and to sing French songs, which gave the most inexpressible pleasure to the bride, Her most
Serene Highness” (Pavoni in George Clubb 263). Although she did not change costume for this scene, Isabella nonetheless took on various identities through her use of different languages, exhibiting what can be termed an interlingual character. In addition, Andreini herself demonstrated her ability to traverse the boundaries of language to the degree that she caused Christine of Lorraine great pleasure by her use of French in the performance.

Therefore, commedia was heterogeneous at a time when people were increasingly exposed to languages and developed a greater consciousness for them. Commedia not only utilized language, but, to a degree, was about language.44 Perhaps this partly explains how in the eighteenth century, Carlo Goldoni’s project aimed at reform of commedia would have included a desired shift from a multilingual to a Venetian verbal text. For, the eighteenth-century Enlightenment world reflected a sensibility different from the Rabelaisian carnivalesque world of early commedia.45 The presence of the dramatic author, a new occurrence in the Renaissance, influenced commedia by the eighteenth century. With the development of the Enlightenment, even commedia would be authored by such playwrights as Goldoni.46

In order to more fully understand what is meant by language being the content of commedia as much as its form, it is helpful to apply the phenomenological approach to commedia. Maurice Merleau-Ponty, the twentieth-century French phenomenologist explains perception by referring to the concept of what he calls "l’entourage" of perception or its entirety. This notion can be applied to commedia in two ways. First, in commedia, I assume that the performance is understood by the audience even if they don’t speak the exact languages of the performance. Second, the emphasis on the entirety of experience in phenomenology implies that the form and content of the perception process are interrelated. Therefore, the physical quality of the language in commedia
affects the meaning of the performances. Among other subjects, the material content of the performance is multilingualism.

In The Primacy of Perception, Merleau-Ponty charts his objective as an analysis that does not reduce experience to assumed truth, but which locates the perceiver within the act of perception and so, seeks to explain the entirety or l'entourage of the perception process. By this he means that one need not reduce various aspects of perception to their component parts but one can accept that phenomena are experienced in their entirety: "The classical analysis of perception reduces all our experience to the single level of what, for good reason, is judged to be true. But when, on the contrary, I consider the whole setting (l'entourage) of my perception, it reveals another modality which is neither the ideal and necessary being of geometry nor the simple sensory event, the perciption, and this is precisely what remains to be studied now" (Merleau-Ponty, Primacy 14). There are a number of implications which result from Merleau-Ponty's explication of the entirety of perception. First, as I already mentioned, the form and matter of perception are related. Second, the perceiver and perceived are implicated in the perception process to the degree that each shapes the other. Finally, the entirety of perception also includes an experience of one's limitation.

In this way, Merleau-Ponty's conception of the importance of l'entourage of the perceptual experience is related to polylingual theatre. The model of polylingualism, like the concept of "entirety of experience," is an umbrella concept under which the various systems of communication (physical, iconic, verbal) work to ensure comprehension of the show as a whole. The phenomenological perspective enables my analysis to build on the basic assumption that in a commedia performance, the audience did not have to reduce language to phonemes in order to understand it. Rather, it was precisely because of the entirety of the performance, the fact it was irreducible to
comprehensible parts, that the audience understood. Troiano's description of his performance with di Lasso, with which I opened this chapter, can be explained applying this notion of entirety. In his words, the audience could not understand di Lasso in his depiction of the Magnifico. The Magnifico spoke a Venetian dialect, and since the presentation was made for ladies and gentlemen in Bavaria, Venetian was not a language they would have readily understood. Nevertheless, as Troiano writes, they laughed until "all their jaws ached..." (Troiano in Rudlin 16). In isolation, a given Venetian word would probably have remained incomprehensible to the Bavarian audience. When contextualized within a network of expression comprised of gestures, vocal intonation and costumes, however, the same word would have held meaning.

This example points out another dimension implicit in the problematic of language as presented in commedia. Language was not merely celebratory but enigmatic and sometimes disconcerting to the audience who had, at times, to experience a partially opaque verbal communication. The audience member understood the performance through language, but he also understood despite language. In other words, the polylingual performance included verbal text which has been uttered in various languages some of which were unknown to the audience member. However, at no point was the spectator's comprehension of all languages necessary for him to understand the ongoing on stage. The performance presented a story, but it has also made language a story in itself. Language itself became a character. Hence, commedia is about language as much as it is about Harlequin. Indeed, what Merleau-Ponty writes of perception is applicable to commedia and its relation to language: "It is necessary that meaning and signs, the form and matter of perception, be related from the beginning and that, as we say, the matter of perception be 'pregnant with its form'" (Merleau-Ponty, Primacy 15).
In polylingual theatre, the audience member and actor are attached, each defining his own comprehension or expression of language, respectively, by his sense of the other's language. To explain this, I will again refer to Merleau-Ponty's explication of entirety. Merleau-Ponty writes that the perceiver (whom we may consider the spectator) experiences the perceived (the dramatic matter) through a mutually defining, reciprocal exchange. This is what Merleau-Ponty refers to in his notion of immanence and transcendence:

Thus there is a paradox of immanence and transcendence in perception. Immanence, because the perceived object cannot be foreign to him who perceives; transcendence, because it always contains something more than what is actually given. And these two elements of perception are not, properly speaking, contradictory. For if we reflect on this notion of perspective, if we reproduce the perceptual experience in our thought, we see that the kind of evidence proper to the perceived, the appearance of 'something,' requires both this presence and this absence.

(Merleau-Ponty, *Primacy* 16)

Therefore, the moment of perception always encompasses the perceiver and the perceived in such a way that neither is independent of the other. In addition, the perceiver could not conceive of the perceived in the particular way he does unless he were there.

Furthermore, the polylingual performance presents its audience with a paradoxical experience. In order to sense the existence of something, the audience must be made to experience its absence. In painting, Chiaroscuro uses shade to emphasize lines in lighted features. In theatre, experienced in real time, the lack of utilization of a theatrical device calls attention to the ordinary existence of that device. In looking at something, I see that thing and that makes me aware that there is something about it I do not see. It is as if the very
presence of the object concretizes aspects of the object which I do not see. Merleau-Ponty uses examples such as looking at an object and not seeing one of its sides (Merleau-Ponty, *Primacy* 13). In this case, the very act of being present, not conceptualizing a book, but actually looking at it, allows for the experience of knowing there are aspects of the book which I cannot see while looking at the book.

This idea can be applied to polylingual theatre in that while the spectator is confronted with an abundance of languages, some of the languages are kept opaque to him. Theatre normally uses a transparent language in order to focus the audience's attention on what is being said. However, polylingual theatre is just as invested in focusing the audience's attention on how the saying is said. To achieve this awareness in the audience with regards to language, polylingual theatre alternates transparent and opaque language. Then there is an interplay between moments in which perception of language is hidden and moments in which language is foregrounded, increasing the audience's awareness that its perception depends on language. Consequently, the audience experiences the theatre fully by being aware not only of what is being seen but of its own act of perception as implicated in the content of the performance.

The polylingual theatre paradoxically seals off a level of its expression to the spectator when it does not offer transparent language. The theatre distills for the spectator a moment in which he realizes that the material language of the performance is itself a challenge to him. This forces a confrontation with the issue of language which is normally a pedestrian aspect of everyday life and a transparent aspect of theatre. At points within the performance, the spectator, who has been laughing at jokes in languages he does not speak, must have made note of this paradox. At these moments, the spectator may briefly reflect that outside of the theatre, he cannot speak certain languages. However, here, within
the space of a polylingual performance, he has laughed at jokes spoken in these otherwise foreign languages. The listening evokes a sense of absence amidst presence: listening to language tells us what we don't know. This becomes poignant and relevant because it reflects the dual experiencing of language in multilingual contexts in which languages are abundant at the same time as they are untenable. The foreign language one hears on the stage triggers an association to the foreign language one hears outside of the theatre. It evokes a profound sense that though one may share the street with a person speaking a foreign language, that person is nevertheless living in a world apart and unbridgeable due to the secrecy, the insular nature of the stranger's language.

Polylingual theatre presents an abundance of languages which at the same time make the spectators realize their own limits in understanding all languages. While the spectators may understand the stage transactions, at a certain point, they may realize that their understanding results due to the totality of the performance which is relaying meaning while not depending on semantic meaning.

Though enigmatic at times, the multilingual verbal component of a polylingual performance of commedia did not pose a problem for the audience. Rather, it was a reflection of the Renaissance world in which Italians lived. In addition, the multilingual verbal component was one element among many, including visual and phonic devices meant to secure the audience's interest during a performance. There were ways that the combination of languages in this polylingual form could increase the audience's chances of comprehending what occurred on stage. These deliberate techniques utilized by the performers are the subject of the following section.
1.2. SELF-TRANSLATION IN COMMEDIA PERFORMANCE

How does meaning get across in commedia if this is a multilingual form? The compounded expressive language of commedia included verbal and physical sub-languages as well as physical signs which worked together with the multilingual verbal text of commedia. Examining the texts themselves is difficult since they were improvised and so, rarely written down except in the form of scenarios. Calling the verbal component a "text" is misleading since the performers did not rely on fully scripted texts but improvised their performances from partially written out scenarios. Commedia researchers have learned to rely on fragments such as contemporary descriptions of performances, scenarios and the accounts of witnesses for pertinent information regarding performances.

In this section, I will use these historical traces to demonstrate how the performances incorporated self-translation using repetition, physicality and the theatrical signifiers of theatre such as costumes and props to compensate for the complex verbal component. Generally, repetition as a device could be enacted by the self-same character or through other characters. In this case, portions of the text would be uttered first in one language and then in another to obtain greater comprehension within the audience. Physicality was another method of translating foreign words to the audience. Sheer bodily expressivity, using deictic movements or the physical "lazzi" which allowed actors to mime play translated words into acts, to be easily interpreted by the spectator. In addition, sometimes, these "lazzi" incorporated props (such as letters) in order to make the text more readily understood. In the next section, I will examine the elasticity of words within commedia. But in order to understand that particular feature of verbal utterance, I will first address the mechanics of self-translation within the verbal text of commedia.
1.2.1. Verbal Self-Translation

Verbal self-translation occurs within commedia scenarios and in scripted plays such as those of Goldoni in three principal ways. First, a character who may be speaking in a dialect or language not understood by the audience (or a predominant sector of the audience) may repeat the content of what he or she has said in a language more readily understood. Alternatively, in dialogue, one interlocutor may translate for another. Finally, in a scene in which three players are involved, a third character may translate and narrate the conversation the other characters are having. These methods use a system of repetition or expository narration, ensuring the audience has a sense of what is happening.

In the first case, self-translation by the character who is speaking, signal words may be uttered bilingually so as to translate the gist of the text to the audience. In *La donna di garbo* (1743), Florindo sprinkles Latin within his Italian. However, the main content of his words is "covered" by the Italian, and the Latin is merely a repetition or an addition to what he has already said. He introduces his friend to his father and says: "(e)gli è uno scolaro mico amico: *Amicus est alter ego:* onde per ciò non ho potuto dispensami da condurlo meco." (Goldoni, *donna* I: 1057). Florindo is merely emphasizing his close relation to his friend. Florindo's repetition of the Italian in Latin tells the audience what they are missing or hearing is merely a reiteration of what they know.

Another example occurs in Biancolelli's canevas of *Baron todesco* or *Le baron allemand* (1667) in which Harlequin speaks in a combination of Spanish, Italian and French, translating a given expression into various languages: "Je porte la bouteille à ma bouche et je feins de la vuidier, j'en demande une seconde, en disant *Estar bona vin*  à chaque bouteille qu'il m'apporte, je chante un couplet de chanson, en imitant le langage suisse dont le refrain est *J'aime le bon vin*..." (Biancolelli, *Baron* 47-48). In his text, Biancolelli first incorporated Spanish into
his comment that the wine is good: *Estar bona vin*. The fact that he did not properly conjugate the verb *to be* or *estar* within his comment will be discussed later. For now, what is important is his usage of the Spanish which is closely followed by his repetition of the Spanish expression in French. In order to justify this act of self-translation, Biancolelli incorporated the French refrain *J'aime le bon vin* within a song meant to be sung in Swiss. For the audience, the French refrain translated what he has sung in Swiss and what he has said in Spanish. With knowledge of one of the Romance languages, it is arguable this text would have been transparent to its seventeenth-century audience anyhow. The word *vin* is comprehensible in both French and Italian, although the two pronunciations are different (and in Italian *vino* would be more appropriate). Hence, *bon vin* would be comprehensible. But Harlequin nonetheless repeats and translates *bona vin* / *le bon vin*, slightly shifting the signification in French to mean "I like good wine." This explicit translation reassures the audience that they know the content of the previous statement, and that they know the content of the song as well. Moreover, the act of translation highlights the exhaustiveness of verbal translation, and hints at the demanding nature of bodily translation, which we will return to later in this chapter.

In *La donna di garbo*, the same notion of repetition exists in dialogues between characters. Rosaura and Florindo, the two *innamorati*, are reunited after he has left her in another city. They have a *tête-à-tête* towards the end of the play, the subtext of which is their argument over his leaving her after having promised to marry her. The dialogue is mostly in Latin, as both are simultaneously asserting their superior knowledge of the language. In this way, their argumentation becomes a parody of scholastic debate:53

**ROSAURA:** Ecco il mio argomento. Colui che promette fede di sposo ad una figlia libera, è obbligato a sposarla: *ita habetur ex toto titulo*
This discussion continues, the dialogue including segments of Italian which are re-uttered in Latin. Though within their argument, Rosaura and Florindo's repetition in Latin makes fun of academism in which every statement is uttered many times and endlessly referenced, their repetition is also a translativ act used to ensure the audience will understand their language. Rosaura’s initial statement in Italian Colui che promette fede di sposo ad una figlia libera, è obbligato a sposarla is followed by a Latin statement which is roughly equivalent: ita habitur ex toto titulo de Nuptiis (Goldoni, donna I: 1077). Florindo repeats Rosaura’s initial statement Colui che promette and so, the dialogue is characterized by a lecturing style in which one repeats a comment in order to accentuate its importance and make sure it is heard. In this case, the repetition is directed to the audience. The audience, which hears Italian in the beginning of Florindo’s statement, is
attentive since they understand what he is saying. This attentiveness makes the audience more prone to actively trying to decipher the less comprehensible Latin which follows.

In addition, both characters incorporate a musical structure within their dialogue. Like Biancolelli's repeated French refrain *j'aime le bon vin, Tizio deve sposar Lucrezia* (or its negation) becomes a repeated phrase Rosaura and Florindo say. This phrase signals to the audience exactly what the argument in Latin has built to: the phrase constructs the entire argument as involved in the issue of marriage. The audience knows that whatever the particular contention Rosaura or Florindo make, their main argument, for or against responsibility to marry, will conclude each stanza. It is not incidental that I use musical terms here, the dialogue is constructed almost musically with its incorporation of the refrains. And so, the particulars of the argument, which are discussed in Latin, are marginalized by the repeated phrase. Meaning is evoked verbally without utterances being dependent on semantic sense.

In the self-Translating mechanism, another feature which is common to polylingual work is self-reflexivity. In the previous example, the Dottore and Ottavio are present while Rosaura and Florindo hold their discussion. It is assumed that the Dottore and Ottavio are not as learned as Rosaura or Florindo, and so, not as capable in Latin argumentation. Consequently, they remain silent throughout the argumentation. Like the audience, they may not understand the particular points and counter points of the discussion. Although Rosaura and Florindo get so caught up in their argument they may not even notice the others, the Dottore and Ottavio are silently present, mirroring the audience's place in the theatre. The onlookers are important in that they duplicate the stage-audience dynamics on the stage itself. On the one hand, they are present in a discussion in which the language is incomprehensible. On the other hand, the language is
constructed so that it will be understood even if portions of it are foreign to these silent spectators. The Dottore and Ottavio hence suggest a meta-theatrical commentary on the drama, foregrounding the deliberate multilingualism in the verbal scheme while suggesting this is one component of a system including meta-theatrical devices that contribute to a heterogeneous, polylingual performance.

The repetitive nature of the dialogue also contributes a sports-like momentum insuring a peak within the scene. The repetition of Tizio deve sposare Lucrezia funnels energy by making each character increasingly exacerbated as each actor raises the stakes in his or her "performance" of the argument. What I mean by this is that each actor has to invest more in his or her point of the argument in order to be believable as one who has taken offense at the counter argument. One of the ways of investing more or "raising the stakes" is using more energy in the emission of the words themselves. This would also mean increasing the volume. Tone and pitch would thereby become components of the communication which the audience may focus on when they do not understand the multilingual portion of the expression. For the audience, the repetition is a twofold game. First, there is the competition between Rosaura and Florindo in which each tries to be more convincing within the argument. Then, there is the game between the audience and the characters in which the actor-character is expending more energy in a futile scholarly debate which is supposedly only academic but is really passionate since it is fueled by the sub textual understanding that Tizio and Lucrezia are merely stand-ins for Rosaura and Florindo themselves. Since the audience knows this, it laughs at the mutual pretension of the characters who hold a "rational" debate which has passion as its underpinning. The rational element is signified by the language used and by language itself. Language has been ridiculous since it is revealed as a tool of
hypocrisy since the main issue, Florindo's fidelity, has been overshadowed by words. Hence, the audience's ridicule has been directed at the game of language.

This sitting of laughter in language is highlighted by a scene which takes place seconds after Rosaura and Florindo are frustrated by their own argumentation. The Dottore gets up to signal an end to the discussion. "Quiet yourselves, enough of this..." he says, probably to the audience's relief (if not silent cheers). Then, he misinterprets the lovers' quarrel as a secret signal Rosaura is sending to him that she expects him to marry her based on his earlier overtures to her. He therefore graciously offers that "I am ready to give you my hand and to marry you". In Venice at the time, a man and a woman taking each other's hand in front of witnesses would sanctify their gesture, making it a legally binding one signifying marriage. That being said, the Dottore's gesture is consequential. One can imagine in performance, the Dottore would begin raising his hand to offer it to Rosaura. Rosaura would answer by provoking Florindo. She would accept, saying "I am yours, if you want me". And one imagines her raising her hand to him. At this point, Florindo not only changes color, as indicated by the text, but also interrupts by getting up, thus stopping the gesture in mid air (Goldoni, donna I: 1078). There follows a short argument in which Florindo fails to convince anyone that his father and Rosaura should not be wed. At that point, the Dottore again tells Rosaura to give him her hand (I: 1079). Once again, one imagines the gesture which is about to happen. And once again, Rosaura raises her hand and is halted by Florindo.

This repetition, which automates the romantic gesture, echoes the circularity of the previous argumentation. The verbal is now clearly indicated as having been, like physical slapstick, an expressive device which highlights the characters not as active agents but as burattini, as puppet-like images of humans. Furthermore, the amorous suspense begun by the verbal duel grows into the
suspense achieved by the hands which seek to touch each other in this later scene. When Florindo finally explains that the reason Rosaura and the Dottore cannot be married is that she is promised to him (Florindo), his admission resolves the audience's growing desire to see the two scenes ended. The self-translations in these two stage moments, like *lazzi*, have knotted the scene together, vying with the narrative as content of the scene.\(^5^9\) Volume, physical movement, and self-reflexivity as a language in itself have all been accentuated within this scene which contains a bilingual verbal text. These three languages (volume, physicality, self-reflexivity) compensate for the opacity of the Latin. The scene foregrounds the potential of different portions of the polylingual performance to be expressive and interesting in addition to being tools used to clarify incomprehensible text.

In another instance, the content to be elaborated within dialogues or inter-character interactions is related by a character outside of the dialogue. This occurs when characters such as the *zanni* narrate for the audience, or when these characters impart information that is important to the scene which follows. An example of this in *Li duo vecchi gemelli* is offered by Pasquella in the second act. Not foreseeing the eventual outcome of her actions, Pasquella contrives to include Ramadan, a slave, in her plan for tricking Flavio. She wants to make Flavio believe that his father, sold to slavery, has returned. What Pasquella does not know is that Ramadan, to whom she addresses her request, is indeed Flavio's father, none other than Pantalone de Bisognosi (Scala, 1976 I: 23). What is interesting is how this information is imparted to the audience. Ramadan is supposedly a slave and probably unable to speak Italian and Venetian.\(^6^0\) (His speech has been limited up to the moment in which he reveals his true identity) (Scala, 1976 I: 23-24). As he is unable to speak and be understood, Pasquella is charged with responsibility for narrating the action of the scene for the audience:
Ramadan, the slave, enters. Pasquella sees him, and decides to involve him in her plotting. She fondles him and gives him alms, and tells him that he can earn half a dozen scudi by following her directions. The slave agrees. She explains she wants him to pretend to be the father of a young man in love with a certain girl. The father is a slave like him and the young man has retired in despair and will not come out until he hears his father's name spoken. She wants the slave to pretend to have come from a long way off by means of her magic, and she warns him not to give the name of the father. The slave agrees, and she sends him off up a side street and knocks on Isabella's door (Scala, 1996).

Pasquella's narration both replaces dialogue which would have been necessary had Ramadan spoken Italian, and tells the audience what Ramadan is going to do. Pasquella becomes a self- translating mechanism for the scene. She compensates, in this case, for a Ramadan whom she believes to be a "foreign" speaker.

It is important to qualify this image of commedia lending itself to translation. More accurately, just as translation is a device introduced into commedia, it is also subverted by it. So that, at the point in which the audience is made to rely on translation, they are also going to be made to laugh at translation. And so, translation is depicted as a strange project for making coherence out of the lingual jumbles created when language is taken out of cultural contexts. In his compilation of lazzi, Mel Gordon notes these instances of failed translation calling them "word play lazzi" (Gordon 56). He mentions, for instance, the "lazzo of the third," taken from Basilio Locatelli's manuscript volume in the Biblioteca Casanatense in Rome. The lazzo manipulates the act of translation otherwise seamlessly incorporated within scenarios and makes fun of
The "third" in this occasion is Pulcinella who is called on to facilitate communications between the innamorati. He is soon the subject of the lazzò, his mis-translation of the dialogue focusing the audience's attention on him:

The lovers have quarreled. They call on Pulcinella. The man says to Pulcinella, "Tell her she's an ingrate!" Pulcinella goes to the woman, "He says that he'll gracle you!" She replies, "Tell him he's a tyrant (tiranno)!"

Pulcinella returns to the man and says, "She hopes that you get the plague (il malanno)!" He replies, "Tell her she's a barbarian (barbara)!" Pulcinella relays. "He says you should shave (ve facci la barbarà)!" (Gordon 56)

Here, the mistakes Pulcinella makes in his function as mediator and translator among three characters make the scene ridiculous, as meaning is no longer conveyed. The audience, knowing the words which ought to be relayed from one lover to another, is aware of the discrepancies in the translation. But perhaps they cannot but reflect on their own dependence on translation within performance. In another scene the audience may be like the lovers, given incongruous and funny information, not knowing the full picture because they are only aware of that portion of the picture which they understand.

1.2.2. Physical Self-Translation

As in the case of verbal translation, there are various ways in which physical translation may operate. There is a degree of human expressivity, such as exaggerated vocal and physical gesticulation, which may be exploited in commedia. Next, there are deictic gestures which translate verbal matter into a physical sign. Finally, there are the lazzì and the mimic routines which can be used instead of a text being uttered and explained.

In terms of pure expression, the Capitano is perhaps the character who most obviously manipulates his walk, voice, and gestures, forming a physical
"lexicon" of exaggerated normal expression. In the previously mentioned *Li duo vecchi gemelli*, the Capitano is said to arrive, speaking with bravura (*bravando, dice . . .*), and one may assume physically asserting his supposed authority as well. When the Capitano enters, he is usually upset about something and whenever he hears something which displeases him, he roars or yells, exaggerating his *bravura*. All of these antics serve to enunciate matter with metalinguistic devices. One senses when the Capitano is upset or content according to the transparency of his physicality and of his verbal expression, and so he serves as an exaggerated example of what the other characters also exploit. Since commedia characters are not governed by "normal" psychology, belonging to an imaginary world, they wear their character outwardly, like a costume. The result is that the audience needs only to see the character and register his mood, through his expression, and the audience knows more or less the story the character unfolds.

Deictic physical language, coupled with verbal language, can further translate dialect or language which is incomprehensible to members of the audience. In the seventh scene of *I due gemelli veneziani*, Rosaura, the Dottore and Zanetto make their introductions as potential wife and husband, and son and father in law, respectively. This is a case of mistaken identity, as Zanetto is assumed to be his twin brother, the admirable Tonino. Instead, Zanetto is less than impressive and behaves in a surprisingly rough and stupid manner. As he introduces himself to the family, Zanetto in performance is barely intelligible to Rosaura and the Dottore due to his Bergamask dialect, which would be incomprehensible too to the Venetian audience. Therefore, Goldoni compensates for this by a verbal self-translative mechanism, a physical repetition of the fact that Rosaura is the Dottore's daughter. The repetition is made since Zanetto has mistaken Rosaura's identity and has taken her to be the maid. The repetition is
also made since there is a lingual gap between the Venetian and Bergamask. To compensate for the incomprehensibility, Goldoni makes the repeated speech full of deictic phrases. In performance, the actors' verbal expression would be supplemented by the physical gestures associated with their words. The segment proceeds as follows:

ROSURA: His looks don't displease me. It could be that he was not so stupid as Brighella depicted him as being.
DOTTORE: Go, go freely without being asked. My daughter, here is Mr. Zanetto.
ZANETTO: Mrs. wife, I revere you.
ROSURA: Sir, I am your humble servant.
ZANETTO: (Ah! the servant, good day, miss). I say, Mr. father-in-law, where is the young bride?
DOTTORE: Here she is: this is my daughter, this is the wife.
ZANETTO: But she told me that she is the servant.64

Here the characters refer to one another by name, pronoun, or title. They use word phrases such as "this one" or "that one" which allow for deictic gestures to emphasize the phrases. After Zanetto asks for his future wife, taking Rosaura's humility too seriously, the Dottore answers that she is here, "Eccola qui." This must have been accompanied by a pointing to her which would have been repeated by his "this is the wife," again possibly followed by a deictic gesture. Zanetto's remark that the Dottore had told him that Rosaura is the servant could likewise be accompanied by pointing.65 The deixis in the scene suggests that for the audience, the verbal communications could easily have been supplemented by highly suggestive gesturing among the characters when they were referring to one another. The dialect employed by Zanetto, novizza for sposa, and Missier for
Suocero, would have been incomprehensible to a Venetian audience. However, with the gestural emphasis, Zanetto's meaning would have been unequivocal.

Physical translation can also be achieved on a mimic level. Modern performers have noted the exacting use in commedia of the body to achieve language through movement. Physical activity can be categorized into mimic expression, physical laazzi, and mise en abîme (or play-within-the-play) segments within scenes. Scala's scenario of Li duo vecchi gemelli contains mimic actions which serve to explain each character's station in life and to set up each character's place within the performance. In the second act, for instance, Mustaffa (the disguised Bisognosi twin) enters, asking for alms (Scala, 1976 I: 21). His begging gesture visually defines him, letting the audience know, without words, that he is the brother of Ramadan, the slave the audience met a few minutes before.

In his canevas, Biancolelli literally inscribes physically translatable gestures within the text. In Baron todesco or Le baron allemand, Harlequin (Biancolelli) has apparently returned from Rome. His sidekick, Trivelin, asks him about Rome. He asks if Rome is big and beautiful. Harlequin responds, "I lift my hand and I say she is this big and well made like this. . . ." Here we have the translation of "big" by the physical act of Harlequin raising his arm. This gesture also conveniently offers him the ability to mime the comment that Rome is "big and well made like this. . . ." At this point, Biancolelli probably mimed the contours of a woman's body which presumably is what he means by "well made." Since Trivelin and Harlequin's Bergamask dialogue would have been difficult for a Parisian audience to understand, the physical action translated their bawdy intent. The bodily translatable mechanism also serves an important structural function in ending the segment in which Trivelin listens as Harlequin describes his impressions of Rome. Harlequin speaks in bombastic terms, both of the
of the expanse of his journey: "I say that I have traveled around the whole world and that I have been in Rome, from which I have just arrived, and that I received big honors and I was held in great triumph there." The boastful talk continues and creates a verbose jumble, which would be hard to enact except in generalized terms (i.e. fluttering of arms to create a sensation around himself, strutting around proudly, grimacing). Therefore, the specificity of the translation, which closes this segment, is all the more important, as it opens itself to an audience which might otherwise have looked on detachedly at a segment which is linguistically difficult to decipher.

Other physical translatative acts also make up *lazzi*. In the same scenario of *Baron todesco* or *Le baron alleman* Trivelin and Harlequin again work together to translate to the audience, this time through *lazzi*. Having dressed Harlequin as a German baron, Trivelin attempts to teach Harlequin German, which amounts to Harlequin repeating the phrase *got morghen mayer* in a ridiculous way. All of this is done so that Pantalone will believe Harlequin is a German baron. However, though Harlequin happily repeats his "German" to himself, he is unable to perform as soon as Pantalone appears on the scene:

I repeat these words, he tells me it's not time yet, but soon
it will be, as soon as Pantalone will appear; when I perceive him,
I pronounce these words in German which I repeat until
Trivelin gives me a sign to stop; Pantalone sees me, my face appalls him,
I become frightened and I fall and want to hide even more;
Trivelin is beside himself, Pantalone comes back, Trivelin places himself behind me, pushes me forward, I back up, I repeat
this *lazzi* . . .

Physicality and mimic action supplant words in this segment. Instead of Harlequin verbally expressing himself, he mimes his internal state by hiding
behind Trivelin. Harlequin enacts his fear instead of expressing it in words. Likewise, Trivelin's indignation is evoked in his pushing Harlequin forward to face Pantalone.

Other mimic or performative activities take place to translate the narrative. Play within a play devices are favorite ones. A version of *I due gemelli veneziani*, for instance, includes a puppet show instead of an explanation of the narrative. Since Brighella's Bergamask would be difficult for a Genovese audience to comprehend, the fourth scene, which includes Rosaura's request of Brighella to tell her about her intended, Zanetto, has a puppet show incorporated within it:

ROSAURA: Tell me a little, Brighella, you who have seen Mr. Zanetto, how does he seem? Is he handsome? (Brighella grunts) Is he graceful? (same response)...But...(she becomes deluded)

BRIGHELLA: Look, here is what I say, Miss: about his looks, he is not bad: he is young and he can pass: but, from the little that I have seen, he seems to me a real blockhead. He does not even know from what side to mount a horse. (He has in hand two chickens which he uses to describe the two twins, using the chickens like two puppets representing Zanetto and Tonino) He has another brother, who looks the same, a twin, called Tonino, he is always in Venice...?

Brighella continues describing the character attributes of each twin while enacting, with his "puppets" the traits. His remarks that the one is *spiritoso* and the other not are accompanied with appropriate movements of the puppets or of his hand holding the puppets. Since these puppets are really chickens, for the audience, the joke is increased. The play within the play has explained the nature of the brothers and has additionally couched the explanation within an ironic scheme: a puppet play, so that what is highlighted is the ridiculousness of
marriage in which the decision to marry one brother or another is made arbitrarily. Whether he approves of one brother or another, Brighella has ridiculed both by his choice of chicken as puppets depicting each of the brothers. By the end of this scene, through the puppet show, the audience has not only understood what Brighella is saying, the audience has also gotten a parodic interpretation of the brothers.

1.2.3. Visual Signs as Text Elucidation

Aside from verbal and physical self-translation, the world of commedia is full of signs encoded within the theatre form to relay information to the audience. Not only could the audience identify the characters through their masks, costumes, and known characteristics, but other devices such as properties would make meaning clear to the audience. I have already discussed the functioning of the play-within-the-play as a translative mechanism; the letter was an additional often used device for elucidating stage action.

It is difficult within the contemporary context to imagine what commedia performances were like. As opposed to contemporary works which present audiences with different narratives, commedia involved familiar patterns. The audience came prepared to see a recognizable imaginative world and meet favorite characters. The public knew Harlequin and Pantalone; indeed, looking at existent iconographic materials, we have come to know them today too. Certain changes were surely made to the depiction of the types: Harlequin moved from a second zanni to a clever, tricky first zanni; the Spanish Capitano was replaced with the German soldier, and so forth. But expectations would generally be met in the performance. So that, one may say that the mere appearance of one of the characters would replace quantities of text, as the audience would immediately recognize in the character a theatrical history. At a glance, the audience could
guess what any of the characters might say, even without understanding them. It is important to emphasize this visual impact that the characters in their masks and costumes made.

Biancolelli's canevas of Baron todesco - Le baron alemand suggests just how much a visual imprint could compensate for verbal explanation, or even for physical lazzi. He describes his (Harlequin's) arrival on stage: "I arrive dressed ridiculously like a German gentleman, Trivelin has told me I have been given these clothes only to execute a trick. While he explains what he means I take off the clothes without him seeing, and I leave. He runs after me, I tell him that with this trick he will send me to the slave ship . . . ." 73 Harlequin's initial appearance marks his identity as a disguised German Baron, but it also tells the audience that somewhere since they last saw him, he has decided to take on Trivelin's joke. This device replaces the laborious text which would have explained that Harlequin is complicitous in Trivelin's scheme. Instead, a simple appearance does the trick. Furthermore, Harlequin's threat of taking off his disguise anticipates his statement to Trivelin that "you want to send me to the slave ship." Again, the act has broadcast the intent which words merely repeat. Disguise is used in a later scene in the same scenario. In this scene, Harlequin enters dressed as a courier: this again suggests to the audience he is the bearer of a message. The costume signals to the audience that there will probably be information or misinformation delivered in this scene (Biancolelli, Baron 48). In this way, costumes are used as a non-verbal code which replaces narration.

In another canevas, a letter appears. 74 This prop is generally used to further action or resolve the narrative and helps to end the scene. Along with costumes, the letter scene is a device that Harlequin often takes on to enable him to disguise himself. In the Baron todesco, when Harlequin enters as a courier, he attempts to produce a letter, an act which he believes will make him more credible as a
courier (Biancolelli, Baron 48). The mere association of Harlequin with the letter prop suggests his assumed trade to the audience, as well as to the other characters. Instead of a lengthy verbal introduction, this visual sign has placed Harlequin within the scene.

In Tre finti turchi - Les trois faux turcs (1667), Harlequin reads a merchandise list. Together with the fact he is disguised as a merchant, the list completes his costume (Biancolelli, Tre finti 75). His costume identifies him once more as Pantalone's deceiver. Harlequin at this point is still disguised as a Turk. Therefore, his language would have incorporated words that the audience did not understand. The letter, then, gives Harlequin a reason to break out of his imaginary Turkish. And so, the letter allows Harlequin to sprinkle his Turkish with a more readily understandable language. In other words, the letter really gives Biancolelli, the actor, an excuse to make himself more decipherable to his audience as Harlequin.

With the use of various verbal, physical, and iconic devices, commedia self-translated text uttered in a language different from that which the audience spoke. The self-translative devices allowed commedia greater freedom to use imaginary or foreign languages which would have remained otherwise incomprehensible to the audience. The more complete comprehensibility that the self-translative devices enabled was not always important to the appreciation of performance. As we will see in the next section, the elasticity of verbal expression in itself, even when the language was not fully understood, could please the audience.
1.3. WORDS AS "ELASTIC GESTURES"

Although commedia relied on the physical properties of language in its acts of self-translation, a transparent transfer of ideas from one language to another was never its goal. Rather, commedia emphasized the fissures between languages, making the differences among languages, the difficulties of translation, and the comic attempts at speaking another's language subjects of its performance. And so, the performance became as much about language as any other thematic. Potentially, then, language could become as entertaining as physical acrobatics in its manipulation of its own physical elasticity. I will begin this section by discussing the physical properties in the language of commedia, emphasizing specific techniques such as self-translation and the language acquisition scene. In the second portion of this section, I will look at a particular device of polylingual theatre, present in commedia: the "translingual" figure. This figure, whose contribution is an intermeshing of two languages, articulates another paradigm within polylingual theatre, along with the previously mentioned "interlingual" paradigm. In the following chapters, I will analyze the overt workings of verbal elasticity in the deployment of grammelot and of musicality, two additional paradigmatic elements of polylingual theatre.

1.3.1. The Physical Within Verbal Expression

Commedia manipulated rhythm, tone, and phonic units in its expression. As one example, on a fairly regular base, the Capitano's tone, a loud roar was a signal that he is ferocious. One need only glance at the various scenarios of Scala's compilation for confirmation of this fact. In The Old Twins, when the Capitano enters, angry at not finding Oratio and at being refused Gratiano's daughter in marriage, he "roars, saying that he knows Gratiano wants to give her to Oratio, and he will kill Oratio and all who depend on him" (Scala, 1996, 7). The textual information, that the Capitano is ready to kill Oratio because he feels
betrayed, could have just as effectively been conveyed through the actor's use of loud volume as through the semantic meaning that is inscribed by Scala. The vocal expressiveness of the Capitano's roar suggests that along with words the physicality of utterance is another "language" that makes up the polylingual performance. In The Mad Princess, the Capitano has another reason for being angry. There, the Capitano meets his counterpart in an angry Cavalier who challenges him to a fight: "The moon appears, all stained with blood. At that moment, the ship arrives. Upon it the captain is still. Then, an armed boat appears. Aboard it a cavalier stands armed. He challenges the ship, demanding to know whose it is; the captain tells him. Immediately the cavalier, very angry, jumps out, draws his sword, and a furious battle then starts between those from the boat and those from the ship" (Scala, 1996, 316). Though here Scala does not note the specific vocal accompaniments of the battle, one can again imagine the tone suggested by the blood-red moon was seconded by the battle shrieks of the participants on stage. In both the above examples, the monochromatic psychological reality of the Capitano's anger drifts into his vocal expression. In instances such as these, it does not so much matter what the Capitano says as how he says or roars it. The tone, pitch, and volume of his voice replace textual content and become evocative in their own right.

Biancolelli's Harlequin offers another example of verbal expression heightened by the physical aspects of language. I have already referred to Biancolelli, but here, it is important to emphasize a point about the seventeenth-century context in which Biancolelli worked. His was the world of the Italian commedia transported to France. Although earlier commedia players, such as those enacting the scenarios in Scala's collection had toured within Europe and within France, the Comédiens Italiens were unique in that they were permanently installed in Paris (Richards 260). Whereas troupes who spent most
of the year within Italy were sensitive to the different dialects their audiences would be familiar with, the Comédiens Italiens were aware of their Parisian audience's different language. Although at first, the Comédiens Italiens of the Ancienne Troupe performed in Italian, (as did the Nouvelle Troupe when they brought commedia back to Paris), they slowly began incorporating French into their performance with time. Kenneth and Laura Richards note that though the French public was not fluent in Italian, the public would have been more familiar with it than other languages, such as English (Richards 259). The Comédiens Italiens relied on their audience's partial ease with Italian when they were permanently installed at the Palais Royal in 1660 (Richards 260-61). However, the permanency of their situation in Paris affected the troupe's performance. The Italiens themselves, though not necessarily proficient in French, were influenced by their new language in their personal as well as performing lives. The result was that, beginning around 1680, they began to introduce French into their performance, sometimes relying on French writers to write scenarios for them (Richards 260). Therefore, for Biancolelli and the Fiorilli troupe, play with language involved play with the Italian dialects and French that, together with the physical, vocal, and iconic elements of the scenes, composed their linguistic and performance contexts.

Like the roar tone the Capitano extends, thereby expressing himself through a purely vocal effect, Harlequin in *Baron todesco-Le baron allemand*, one of the scenarios in Biancolelli's compilation, utilizes pure sounds in his expression. In the scenario, Trivelin returns to the house where he has left Harlequin. Harlequin, traditionally of a ravenous appetite, has eaten what he took to be soup and cheese. Trivelin reveals that in fact, Harlequin has eaten soap at which "I leave the house, pretending to chew something and shouting "stop thief!" and telling him [Trivelin?] that as I was eating a good piece of meat this thief grabbed
it and took it away saying 'gniao, gniao' and I ran after. . . . "77 Here, Harlequin's usage of the phonic unit gniao is an imitation of the sounds the thief made while escaping with Harelquin's food. The sound can be interpreted in various ways. It may denote a child-like jeer, or simply, an expression such as "yum . . . yum," connoting satisfaction with the food. In either case, this is an instance when sounds, devoid of a semantic context, supplant words in acting as expressive mechanisms.

As with the Scala collection, the vocal expression in Biancolelli's manuscript suggests that in their verbal expression, the Comédiens Italiens emphasized physical aspects of language. Hence, tone and phonic units, as well as other elements of speech, were capitalized on in purveying meaning through a language not dependent on semantic sense. I will now continue to examine the usage of non-semantically bound physical aspects of language within certain recurrent scenes such as the language acquisition scene.

Staple scenes within commedia included the language acquisition scene whose importance was that it self-translated self-consciously, revealing both the text and the performance's methodology to the audience. The language acquisition scene also emphasized the physicality of language by allowing characters to stretch sounds and change words in attempting to speak the "other" language. The language acquisition scene was not limited to commedia, and I will refer to Shakespeare's Henry V and other sources which contain such scenes. In commedia, this scene also involved a buffonic attempt at intercultural disguise. Often, Harlequin pretends to be someone else by using a foreign language as if it were a verbal mask. (The Capitano also does this, though less consciously.) In his attempt, he makes mistakes in his usage of the foreign language, physicalizing the words he utilizes by stretching them and mis-
pronouncing them. The words in such a case become as malleable as physical costumes; the practice hence involves a physicalization of speech.

Physical properties of language were manipulated by commedia in the language acquisition scenes in which self-translation ensured the text was understood while exaggeration, mispronunciation and creation of hybridized words emphasized linguistic elasticity. Language acquisition scenes, of course, occur not only in commedia. Shakespeare’s Henry V includes two such scenes, one between Katherine, daughter to the King of France and Alice, her attending lady and the other with the addition of King Henry. Act III iv of Henry V involves Alice’s attempts to teach Katherine some English. Self-translation in this scene also includes a physical dimension, as deictic gesturing is incorporated. The scene is structured by Katherine’s demand to know the English name for the parts of the body:

KATHERINE: je te prie, m’enseignez; il faut que
         j’aprenne à parler. Comment appelez-vous
         la main en Anglais?

ALICE: La main? Elle est appelée de hand.

KATHERINE: De hand. Et les doigts?

ALICE: Les doigts? Ma foi, j’oublie les
         doigts; mais je me souviendrai Les doigts?
         je pense qu’ils sont appelés de fingres, ouy, de
         fingres.

(Shakespeare, Henry V  III.iv 4-12)

The repeated statements lend a rhythmic pattern to this self-translation segment. But what is interesting here is the incorporation of modified pronunciation which creates a different language, an interlanguage, somewhere between French and English. When Alice names the hand as “de hand” and when she translates les
doigts as "de f ingres," she is introducing new sounding apppellations to these parts of the body. Things become increasingly complicated with the "English" translation of le coude, which Alice translates as "D'elbow" and Katherine mis-pronounces as "de bilbow," and "de ilbow" in turn (Shakespeare, Henry V, III. iv 32-33). It is interesting to note that Alice's notion of the elbow as "D'elbow" not only incorporates a mispronunciation but creates a hybrid word combining French syntax with English syntax. Since Alice pronounces "th" as "De," it is natural "the elbow" should become "De elbow". However, she introduces the French grammatical rule regarding two vowels which are adjacent. Therefore, she introduces an apostrophe between "D" and "elbow". Although this is a technical note, it reflects her language as a re-formulation of French and English and a creation of her own version of a kind of "Franglais."

In Act V scene ii, King Henry is incorporated into this lingual maze. He and Katherine effectively self-translate, utilizing Alice as an excuse for repeating their statements. For instance, Katherine's comment "O bon Dieu! Les langues des hommes sont pleines de tromperies" is followed by King Henry's question: "What says she, fair one? that the tongues of men are full of deceits?" Alice then affirms "Ouy, dat de tongues of de mans is be full of deceits - dat is de Princesse" (Shakespeare, Henry V, V. ii 123). Here, Alice's repetition confirms King Henry's translation of Katherine's text. Also, Alice's pronunciation of "dat," and "de" replaces the English phonic unit "th" with its closest French counterpart, "de."

Alice's phrase "is be full" is a direct translation of the French "c'est plein." This is an incorrect syntax in English, but one which garners for her speech a unique, individual quality. Alice's language results as a kind of trans-language, bridging French, English, and her own hybrid "Franglais" in a speech pattern which stretches the two national languages' boundaries.
Biancolelli's collected texts indicate a utilization of this mis-translation technique in commedia that results in a verbal elasticity similar to that found in Shakespeare. The Biancolelli materials differ from Shakespeare's in that Biancolelli includes disguise and deception in his scene. In *Baron todesco - Le baron allemand*, Harlequin (Biancolelli) is convinced by Trivelin that they should gain 50 écus for a *fourberie* (Biancolelli, *Baron* 46). The deception includes dressing Harlequin as a German gentleman. Though Harlequin resists, Trivelin encourages him, emphasizing the importance of Harlequin's disguise as a German Baron. Trivelin unwittingly asks Harlequin if he speaks any languages other than his own: "*Il me demande si je scais parler allemand, en équivoquant sur (alle mani) qui veut dire aux mains, ouyda luy dis-je aux mains et aux pieds, Je te demande si tu ne scauois pas parler la langue suisse ou allemande . . ."* (Biancolelli, *Baron* 47).78 Harlequin is not only unable to speak any other languages but he cannot even identify *Allemand* as a national language. Instead, Harlequin understands Trivelin's pronunciation of allemand as *alle mani*. Harlequin hence extracts a phonetic double sense from the French word for German. The result is the contorted usage of sounds creates a different meaning for Harlequin. In Harlequin's mis-comprehension, Allemand becomes *alle mani*, a fictional language of hands. And Harlequin physically realizes his understanding of *alle mani* for Trivelin and the audience by miming the language with his hands and feet "ouyda luy dis-je aux mains et aux pieds." This suggests that the discussion is accompanied by some *lazzi* involving self-expression through Harlequin's hands and feet.

The scene has achieved three things: a critique of translation, verbal language creation, and physical language creation. The possibility of translation achieving an easy transfer of meaning between languages has been shattered by Harlequin. In this case, a simple word such as German (*Allemand*) could not be
translated. The character entrusted with conveying German in a convincing way became befuddled by his task. He immediately changed his task from translation to language creation. Instead of realizing an idealized notion of translation, Harlequin has blocked the process of translation by mis-interpreting and then, mis-translating the word German. The creation of alle mani from allemand has substituted an Italian sense for a French word. It has mixed French and Italian and has used the suggestiveness of a French word to an Italian ear to associate two separate phonetic units with Italian semantic equivalents. In this sense, the phonetic characteristics of language have been manipulated, their elasticity serving to create a new language. In addition, a physical dimension has been incorporated as allemand has become alle mani and has given Harlequin an excuse to utilize physical antics in order to express himself. Pantomime, or the language of the body, has been added to verbal expression in Harlequin’s communication.

As Trivelin and Harlequin continue their dialogue, more insights as to how the self-translative mechanism effects the elasticity of language emerge. Having been frustrated by Harlequin’s misunderstanding of German as the language of hands and feet, Trivelin now decides to teach him a few words in German: "Then he teaches me to say 'good morning sir.' I do some lazzi of being unable to pronounce these words and of undressing. I say these words incorrectly three or four times and then pronounce them correctly, he teaches me to say bigez, bigez...Oh! this is too tiring, I tell him. You must, my friend, Trivelin says. . . "

Here, the language acquisition scene is repeated. Harlequin’s inability to pronounce German is likened to Katherine’s problems pronouncing d’elbow. And though we have no concrete evidence of this, we can only imagine Biancolelli’s "lazis de ne pouvoir prononcer ces mots” incorporating either equivalent words in Italian and French or incorporating invented phonic combinations. Biancolelli’s antics, like Shakespeare’s, highlight the futility of
translation, while delighting in the elasticity of language in which phonic sense, semantic meaning and their various combinations can be manipulated. 80

1.3.2. The Paradigm of the Translingual Character

Another feature evidencing the lingual elasticity of commedia is the hybrid dialogue enacted by the "translingual" figure. The translingual character typically speaks a combination of two languages because he carries over his "mother tongue" into his intended language. By so doing, he accentuates the difference between languages while maintaining a unified means of communication. More than merely "speaking a language incorrectly," the translingual character speaks a version of each language while at the same time creating in his speech a new language.

The translingual character's expression has embedded in it two national languages. He concretizes the internal process of communication, as it exists in dialogue in general. Mikhail Bakhtin's theorizing on the concept of dialogism provides a useful tool in understanding this "internal process of communication." Bakhtin has suggested that in the shift towards national languages in the Renaissance, in the pressure of homogenization amidst a plurality of dialects, "languages quarreled with each other" (Bakhtin, Prehistory 82). This struggle for homogenization ironically resulted in a greater awareness among the different languages (and language speakers) for each other. The differences among languages opened the door for them to inter-animate one another, beginning the process of dialogism (Bakhtin, Prehistory 82).

The manipulation of language in commedia can be seen as an "acting out" of the Renaissance preoccupation with the changing nature of language in a heterogeneous context:

In the process of this linguistic change, the dialects within national
languages were also set into new motion. Their period of dark and deaf co-existence came to an end. Their unique qualities began to be sensed in a new way, in the light of the evolving and centralizing norm of a national language. Ridiculing dialectological peculiarities, making fun of the linguistic and speech manners of groups living in different districts and cities throughout the nation, is something that belongs to every people’s most ancient store of language images. But during the Renaissance this mutual ridiculing of different groups among the folk took on a new and fundamental significance—occurring as it did in light of a more general interanimation of languages, and when a general, national norm for the country’s language was being created. The parodying images of dialects began to receive more profound artistic formulation, and began to penetrate major literature.

Thus in the commedia dell’arte, Italian dialects were knit together with the specific types and masks of the comedy. In this respect one might even call the commedia dell’arte a comedy of dialects. It was an intentional dialectological hybrid. (Bakhtin, *Prehistory*)

Bakhtin suggests mimicry and imitation make for a greater awareness among languages. This is particularly important in the case of the translingual character. Since the character is not able to speak another language with proficiency, he speaks the language incorrectly. But in so doing, he creates his own language, and so, bridges the gap between the two languages (his native language and the language he attempts to speak). At the same time, the translingual character enacts the dilemma of crossing the boundaries set by national languages. He makes concrete the difference among languages while molding two languages within his speech.
Commedia concretized what Bakhtin has called the dialogic or the open ended nature of communication. Bakhtin explains the concept of dialogism as follows: "The word is born in a dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien word that is already in the object. A word forms a concept of its own object in a dialogic way." (Bakhtin, *Discourse* 279). Therefore a word is shaped by its answer-word, or its context. As Bakhtin clarifies, the word "provides an answer, anticipates it and structures itself in the answer's direction" (Bakhtin, *Discourse* 280).

On a micro level, dialogism, implicit in this multilingual dialogue, enables utterance in this form to be received and reformulated. Dialogism realizes "words as elastic gestures," creating a verbally physical as well as a physical theatre. In this way, phonetic units are extrapolated from a given word and re-cast into an "answer word." In the theatre, the answer-word also takes into account the audience as a receiver. Therefore, an utterance is governed not only by the character who is the listener but also by the audience. In a performance given to a predominantly French speaking audience, a French character communicating with an Italian character, for instance, may shape a French word to sound Italian. To an extent, this modification and universalizing exists in attempts such as Esperanto. However, there, the universalizing tendency simply creates another language. In the multilingual dialogue of commedia, the fusing of words achieves a note of mockery and ridicule more than it aims at democratic comprehension.

Bakhtin himself considered "macaronic" dialogue, a term used to designate language which is composed of at least two national languages. His considerations, which he focuses on medieval bilingual literature, may nonetheless apply to Renaissance commedia and later commedia. In the bilingual literature of the Middle Ages we also find all possible types of
relationship to the other's word - from reverence to merciless ridicule." (Bakhtin, *Prehistory* 78). In other words, dialogism allowed for parodic as well as respectful use of language. "There are an extraordinarily large number of macaronic texts of varying degrees of piety and parody....We might also recall the macaronic language of liturgical dramas. There, national languages often serve as a comic rejoinder, lowering the lofty Latin portions of the drama" (Bakhtin, *Prehistory* 79). In these instances, Bakhtin refers to what we may consider as the "macro level," in which an entire utterance is made up of languages spliced together to condition the reception of a given language. But he goes on to discuss the dialogism of the word on the "micro level." The dialogic word, as opposed to the dialogic language, he calls the "serio-laughing word" (Bakhtin, *Prehistory* 79). And thereby, Bakhtin identifies the mixed usage a single word can have, being serious and parodic at the same time. This split identity is essentially an indicator of what Bakhtin calls the dialogic.

One can see the workings of dialogism within the language of the translilingual figure as this figure exists within commedia. I have termed this figure translilingual as it traverses languages, assimilating different languages while fracturing orthodox (and proper) use of either language. In other words, this is a character who not only mis-pronounces but also subverts a given language by mistaking phonetic units in the language with others, by giving different stress to vowels or to accents within words, and by applying the grammar of one language to another.83 The character inadvertently creates a "trans-language," a language between his native language and the language he intends to speak. The result is a hybrid language which is governed by rules the character makes up while speaking. In the rest of this chapter, I will devote my analysis to clarifying this paradigm by examining cases of the translilingual
character, whose language can be seen as moving increasingly towards a personalized nonsense language, which will be the subject of the next chapter.

Mis-pronunciation may lead a character to replace a phonic unit in one word with that of another word, leading to a new phonetic unit, and to new meanings. In my use here, I am differentiating between "phonic" and "phonetic" using the linguistic explanation for the two terms. In explaining the phoneme, linguists have stressed the importance of this unit not only as a phonic element (emanating sound) but also as a unit whose sound corresponds to a meaning.84

The Structuralist Roman Jakobson explains that "sounds which have differentiating value, those sounds which are able to distinguish words, have been given a specific name in linguistics. They are called phonemes" (Jakobson 221).85 As opposed to the phonemes, the phonic units do not distinguish between the meaning of words, although they may have an expressive potential due to the quality of their sound.

In commedia, there are examples in which a phoneme is replaced with another one, leading to a new word. Mel Gordon's compilation of lazzi identifies these as the "word play lazzi," and he includes among them the "Lazzo of the Other's Name," and the "Lazzo of the List" (Gordon 56-59).86 Biancolelli's scenarios also include numerous examples of misplaced pronunciations or displaced phonemes. *Il basilisco del bernagasso ou Le dragon de Moscovie* (1667) provides a useful example. Biancolelli describes the goings of the scene: "je luy demande alors son nom, il repond Bazilisco del Bernagasso d'Ethiopia. Je suis effrayé du nom et je repette: Basilisco del brodo grasso (bouillon gras) d'Ethiopia ..." (Biancolelli, *Basilisco* 26).87 Harlequin has replaced *Bernagasso* with *brodo grasso*, meaning fat bouillon or soup. His replacement of Bernagasso with different phonetic units has led to an entirely different phrase instead of the name of the man.
The scene then progresses, Harlequin calling Bazilisco by his new name, and Bazilisco fiercely rushing to him in response. Harlequin, first frightened by this rush at him, complements Bazilisco, to calm him, telling him his appearance recalls German nobility. The joke, however, is on Bazilisco, as the audience, interpreting Harlequin's modification of Bazilisco's name and his mock complement as cleverness, laugh at Bazilisco who is being "tamed" by Harlequin. The mixed up language that Harlequin has invented has made him language master. Language has supplanted physical might in this scene, and Harlequin's mastery of language is metaphorical for his literal mastery of Bazilisco. "I ask him if he would like to work for me, and he answers that it would be a great honor . . ." 88

Harlequin now dresses the part, powdering his wig and promenading, while Bazilisco follows (27). The changing status from Harlequin's usual status in commedia, of servant, is complete, it seems, when as Biancolelli describes it, he as Harlequin "finally calls his governess and tells her everything and that he has taken for himself an Ethiopian valet." 89 The translingual character has actualized what Bakhtin theorizes in his notions. Harlequin's modification of his appellation has created a new reality which has, in exaggerated and ludicrous ways, changed the context as it stood. Language has actually shaped reality. The result is that the change of lingual choice has created a liminal site, a fantasy within the already fantastical commedia space. Harlequin is now no longer a servant; it appears he has transcended his fictional identity. The space of language has provided for a magical realm where identities are changed, even the seemingly stable identities dictated by commedia. However, the subversiveness of commedia is limited, and rules must be rules. The act ends with Biancolelli's description: "I enter my house but before entering I tell Bernagasso that she is my governess and that I find her appetizing." 90 The last phrase confirms that the joke
is finally on Harlequin. His ravenous appetite has prevented any possibility of
him graduating out of his role within the fiction. Harlequin, unlike the audience,
has not seen his identity as a translingual character, having instead, more than
anyone, been trapped by his insatiability. His association of Bazilisco's name with
gastronomy has excited his appetite. He ends by re-confirming his enslavement
to his theatre identity, to his childish attachment to all things consumable. His
addiction to sex is highlighted by his taste for his governess, and his last
statement shatters his linguistically constructed identity as master. Harlequin
cannot even master himself, much less be a master of others; by the end of the
scene, he has returned to himself.

Trefinti turchi - Les trois faux turcs recasts Harlequin in his more usual role
of valet or servant. In this scenario, his translingual function is shown by his
active creation of a hybrid language. This he achieves not merely by the
replacement of a single phonic unit, but by uprooting an entire linguistic
structure and introducing instead his own fictional phonic units within his
invented grammatical formulation. Trivelin and Harlequin are pretending to be
Turkish merchants. Trivelin asks Harlequin: "si je n'ay jamais esté en Barbarie Je
reponds que j'ay esté un de ces matins a me faire la barbe [(barba barbaria)] . . . ."
(Biancolelli, Finti turchi 74).91 Trivelin's question posits Barbarie as a place. But
Harlequin takes the phonic unit barbe and associates it with the Italian and
French phrasing meaning "beard." This becomes both a case of mis-
comprehension, as in the case of the lazzì of words that Gordon refers to and an
exposure of the inner workings of translingual language. Trivelin's Barbarie is a
make-believe place whose name is associated with barbaric and connotes
savagery and difference. Since after this comment, the characters are described as
speaking in Turkish, one can only imagine that the same mistakes made by
Harlequin are continued and sustained throughout the text. The language
created probably continues to incorporate utterances whose semantic sense is compromised since the words refer to meaning which is inappropriate to the context. In the example, Harlequin's replacement of phonic units additionally allows him to create a new meaning from Trivelin's words. Harlequin's "answer-word" has replaced the original word, and the communication has demonstrated a dialectic of meaning-creation in which one phonic unit is replaced by another.

So far, the examples have been of Harlequin attempting a language other than Italian or French. This character has subverted meaning because he has actively re-shaped language to make it comprehensible to himself. Carlo Goldoni's introduction of a translingual figure into his play La Pamela (1750), (which in 1760 he and Piccinni made into the opera La buona figliuola), introduces a German speaker who attempts to speak Italian or French. Tagliaferro, the German soldier, is looking for the child he lost years back. His journey takes him to Italy or France, depending on the play or opera. This journey necessitates his speaking the local language. However, his proficiency is humorously questionable. The resulting language which Tagliaferro speaks is a hotch potch language which melds his German with the local language. To a certain extent, in his translingual language, Tagliaferro both highlights the fixity of monolingual expression and creates a new hybrid language. His communication must be distinguished from characters who join different national languages together by juxtaposing them, as in the case of the interlingual speakers previously discussed. Instead, Tagliaferro, like Harlequin, mixes languages, creating a synthesized product which bears resemblance to its contextual roots but which is nonetheless different.

In this sense, Tagliaferro realizes Bakhtin's conception of dialogism. In other words, Bakhtin states that the languages within a dialogized genre such as the novel "relate to each other as do rejoinders in a dialogue; there is an argument
between languages, an argument between styles of language. But it is not a
dialogue in the narrative sense, not in the abstract sense; rather it is a dialogue
between points of view, each with its own concrete language that cannot be
translated into the other" (Prehistory 67). For a word to make sense to people
within a heteroglossic reality, the word would have to retain elements of each of
the languages of its communicative context. This word would be the result of the
struggle between languages existing within the given context. Or, as Bakhtin
writes: "languages quarrel(ed) with each other, but this quarrel . . . couldn't pass
on to a further phase by means of abstract and rational dialogue, nor by a purely
dramatic dialogue, but only by means of complexity dialogized hybrids . . . "
(Prehistory 82). The hybridization which occurs in the translingual character
actualizes this metaphorical quarrel which leads to the birth of a new language.

Goldoni's Tagliaferro realizes this hybridization by adapting his speech to
the local language of the people whom he encounters. On his travels, Tagliaferro
meets Mengotto and learns from him that he too is searching for Cecchina. The
sixth scene in the opera has Tagliaferro addressing Mengotto at this encounter. Mengotto is ready to kill himself as the Marchese has just run off with his love, Cecchina, for whom Tagliaferro is also searching.

TAGLIAFERRO Jò, Cecchina chi star?
MENGOTTO Star una giovane
Che ho tanto, tanto amato.
TAGLIAFERRO E per donna talian star disperato?
Tatesco niente importa,
Per ghuerra, per onor, perder la pelle;
Ma non morir per queste pacatelle,
fenir, fenir con me.
MENGOTTO Ma, in cortesia,
Chi è vossignoria?
TAGLIAFERRO Star bon soldate,
Corazzier, che serfir mio colonello.
Stato Italia altra folta, e star fenuto
atesso per cercar
Picchla racazzina dofe star.

(Goldoni, Buona, 1981 36)94

Tagliaferro's native language is German, but he attempts to speak Italian in order for Mengotto to understand him. However, his success is imperfect, to say the least, and Tagliaferro ends up speaking a mixture of German and Italian more than any language particularly. Tagliaferro’s language is one which leaves verbs such as *star, perder, venir (venire)* among others, inappropriately conjugated in their infinitive forms and unaccompanied by prepositions. Hence, he is not really speaking Italian but an incorrect version of Italian. In addition, he incorporates sounds and phonic units which he is transposing from German (and occasionally from Spanish, as commedia tradition would have the Capitano as a Spanish figure). The words *Jò*, and the incorporation of "f" for "v", "q" and "c" for a hard "g" and "t" for "d" add a foreign element to his "Italian spoken badly."95 In fact, it is difficult to consider his language as a multilingual juxtapositioning of German and Italian as what it resembles more is a synthesis between certain rules governing both languages. Indeed, in the second unit of the material quoted it becomes evident that Tagliaferro’s arrangement of his language corresponds to a syntax that is not Italian. "Stato Italia altra folta, e star fenuto/ Atesso per cercar" misplaces the Italian expression *e adesso sono venuto per cercar*. The created mixture of languages distinguishes Tagliaferro’s speech from an ordinary combining of languages.
The French version of the opera too, introduces a translingual dialogue and proves the usefulness of this model for touring companies who may have arrived within different language contexts in different times of the year. Taillefer, in this case, approaches Simonin with the call "Hola! hé, paysan, que toi l’y faire là?" (Goldoni, Buona, M. Baccelli, Act II scene iv). Here, the French syntax "qu’est-ce que tu fais là?" is presented in an altered form governed by the rules of a different language. It is hence evident that there is a grafting of one language onto another.

In order to accommodate the type of verbal playfulness or elasticity found in Taillefer's language, polylingual theatre must rely on techniques to ensure the audience's comprehension of the verbal matter. Self-translation through verbal repetition or through physical action is one such technique helping the audience to understand the complex verbal expression. This technique is often applied in examples of interlingualism where two or more languages are incorporated within one monologue or dialogue. In interlingual speech, the languages incorporated are each used correctly: it is their juxtapositioning which contributes a playfulness to the utterance.

The translingual character's language is a radicalized example of how language expression may be elastic if the physical aspects of language are utilized in a non semantically bound way. The translingual model is also a useful tool for analyzing how meaning may be purveyed through playful expression. Translingual speech indicates the intermeshing of two or more languages within a single character's speech. The character applies lexemes that refer to words in the language the audience speaks, but the lexemes are incorporated within the grammar of the character's language. The result is a new language that sounds incoherent but can be understood by the audience since the audience recognizes
in it familiar word units. The translingual character, then, becomes a paradigm for hybrid language within the polylingual work.
1.4. CONCLUSION TO CHAPTER ONE

The components of commedia may be categorized as different languages where physical, iconic, verbal and purely vocal modes of communication comprise the overall polylingual performance. The variety of languages in commedia suggests the audience would have gleaned meaning in performance by alternating attention from one communicative code to another. As Merleau-Ponty's phenomenological perspective elucidates, it is the entirety of the perception experience which allows the observer to understand what he or she is confronted with. In commedia performances, the audience would not have had to know every semantic reference made during the show. Rather, physicality or iconicity would compensate for opaque segments of verbal communication allowing the audience to bridge the gap between words they did not understand.

In the first section of this chapter (1.1) I reflected on the plurality of these different expressive devices as related to the Renaissance world in which commedia emerged. In my association of early commedia with its historic context, I used Bakhtin's notion of heteroglossia, an indication of the varied speech types which coexist at the same time, to describe the performative diversity of commedia as well as its linguistic diversity. Not only were there various performance languages present in commedia but one of these languages, verbal expression, was itself composed of many Italian dialects and often of different national languages.

Considering the assortment of languages present in a given performance, commedia actors had to make themselves understood through a complicated combination of self-translative and purely expressive means that would communicate to and delight the audience. In the second section of this chapter (1.2) I focused on verbal, physical and visual means by which performers
ensured their audience understood them. Whereas a given statement uttered in a language not spoken by the audience would be incomprehensible to them, through repetition of the statement in the audience's language, through physical mimicry, or through a network of visual signs, the statement could be elucidated. The third section of this chapter (1.3) dealt with the expressiveness of commedia, its ability to delight the audience by using a specific type of communication that I have named "translingual" language. The character who spoke this language, often the Capitano or Harlequin, called attention to the theatre form's own preoccupation with heterogeneous expression. The translingual speech ridiculed the principle of language as a transparent vehicle for the expression of ideas. This character subverted the integrity of language by intermixing two languages, often within the same sentence or even word. Thus, the translingual character "invented" a new language that was imaginative and theatrical, often relying on physicality as a companion to the vocal emission of sounds in communicating. The translingual model is one of several to be discussed within the following chapters. In the second chapter, I will turn to a further radicalization of the physical within language. This extreme play, realized in the nonsense language incorporated within performance and text-creation suggests grammelot as another paradigm within commedia.
NOTES TO CHAPTER ONE

1 All quotations will be given in English translation in the text, and in the original in footnotes. The exceptions to this will be quotations whose importance is formal rather than content oriented. Where the materiality of the original language is central to my analysis, the quotations will be offered first in the original language and then, in a footnote, in English. Unless otherwise specified, all translations are my own.

La sera si fece una commedia all'improviso alla italiana, in presenza di tutte le serissime dame, che quantunque le più che vi erano non intendevano lo che si dicevano, pure fece tanto bene e con tanta grazia il magnifico veneziano messer Orlando di Lasso, col suo Zanne, che smascellare dalle risa a tutti fece. (Troiano in Tessari 114)

Massimo Troiano's description was first published in Discorsi degli trionfi, giostre, apparati e delle cose piu notabili, fatte nelle sontuose nozze dell' Illustrissimo et Eccellentissimo signor duca Guglielmo, primo genito del generosissimo Alberto Quinto, conte palatino del Reno e duca della Baviera alta e bassa, nell'anno 1568, a' 22 febraro, Monaco 1568, pp 183-188. Tessari presents the excerpt which he takes from E. Petraccone's La Commedia dell'arte. Storia, tecnica, scenari, Naples: 1927, p 297-301 (Tessari 117). The quotation is part of the text spoken by "Fortunio" to "Marino" within dialogue describing an improvised performance. Troiano himself had been Master of Music at the Bavarian castle Trausnitz where the performance took place (Richards 48). Although Kenneth and Laura Richards comment that this cannot be considered a commedia performance proper, since it was enacted by court amateurs as opposed to professionals (Richards 48-9), I will nonetheless refer to this as a description of commedia, since the performance included Orlando di Lasso and Troiano himself, both of whom can certainly be considered professionals.

At this point, I would like to say a few words about the term "commedia dell'arte." Some regard the term arte in commedia dell'arte as a designation of the commercial and professional nature of commedia. "Professional" is itself a difficult term in this context, as it is laden with an aesthetic value judgment. In using the term here, I mean professional in a commercial sense only, meaning that commedia is considered professional in so far as it functioned like a guild, the actors depending on their performances for their living. Others emphasize arte as an aesthetic term revealing the artistic identity of the theatre form. Whereas the British theatre historian Allardyce Nicoll has emphasized the aesthetic aspect of arte by linking commedia to Roman comedy (Richards 13), the Italian philosopher and historian Benedetto Croce has advanced the thesis that commedia troupes in the late sixteenth century evolved their identity as a result of a response to market pressures (Richards 39). The two perspectives are summed up by Louise George Clubb: "As an institution commedia dell'arte is the complex of commercial companies that traveled about expressly to produce plays, as distinct from more general entertainment. Considered as a product, on the other hand, commedia dell'arte (in the Cinquecento called commedia al soggetto, commedia improvvisa, or simply commedia all'italiana) refers to one of the styles of acting cultivated by the professional players, exercising mnemonic verbal and gestural techniques to make a kind of drama related by plot and characters to the literary commedia regolare, but at one remove" (Clubb 261).

2 Quoy que la langue Italiene
   Soit pour moy langue Arménienne
   Et que mon espite soit si sot
   Que je n'y comprends un seul mot,
   Je vais pourtant voir cette troupe
   Aymant mieux manger moins de soupe
   Et boire un petit peu moins de vin
   Que de ne pas voir Trivelin (Griffiths 92)
Griffiths is quoting from Gustave Attinger's citation in *L'esprit de la commedia dell'arte dans le théâtre français* (168). The journalist Jean Loret wrote this of Locatelli's troupe in 1653 (Griffiths 91-92).

3 Throughout this thesis, I will refer to the characters by their Italian names such as *zanni*, *vecchi*, and so forth, except on occasions when these characters are more famous by their French names (Pierrot and Scaramouche, for example). When referring to Arlecchino or Arlequin, I will use the name by which he is known in English, Harlequin.

4 Perhaps the Capitano, who represented Spain, was the exception to this. Often, he was represented as a Neapolitan or a Spaniard. Cesare Molinari notes the following: "The Captains do not even have a dialect in common, they speak Italian, Spanish, an Italianized Spanish or vice versa (Spanish Italian), Neapolitan . . . " (Commedia 22). "I Capitani non hanno in comune fra di loro neppure il dialetto, ma possono parlare italiano, spagnolo, spagnolo Italianizzato o vice versa, napoletano . . . " (22). Gianrenzo Clivio additionally identifies the Capitano as speaking Spanish or Calabrian (Clivio 221). Hence, the diversity noted by Molinari is upheld even in modern scholarship. In France, Gascon and Patois were utilized in a way similar to the Italianized Spanish of the Capitano. Robert Garapon notes Patois was used in *Les deux arlequins*, among other plays of the Comédiens Italiens' repertoire (Garapon 299).

5 Commedia was not unique in its usage of many dialects. Contemporary hybrid forms, including Timoneda's *Aurelia*, Velez' *Diablo cojuelo*, and several other works utilized various languages or dialects within a given performance (Gillet 4: 514-515). I am thankful to Prof. David Trott for directing me to Bartolomé de Torres Naharro's *Comedia Tinellaria* (1516) which is comprised of various languages including Spanish, Portuguese, Italian, French and Latin, each spoken by different characters within a single scene (Gillet 4: 516). The third "Jornada" in particular contains this amalgamated verbal text, a sample of which follows:

Francisco: Veis, senor, como ha escondido  
de la carne a quel tudesco?  
Tudesco: Ego non, per Deum vivum.  
Escalco: ¡Poltron!  
Miquel: lo hu te vist, seýnor, y tot .  
Francisco: En la manga del jubon.  
Tudesco: Nite, carne, you (b)bi Got. (Torres Naharro 147)

Francisco: You, sir, how did you hide  
the meat of this German?  
Tudesco: I no, for the living God.  
Escalco: Fool!  
Miquel: I saw you, sir.  
Francisco: While eating ham (jamón?)  
Tudesco: No, meat, you... For God's sake.

In addition, Prof. John Astington has drawn my attention to several English plays which incorporate a multilingual text. I will discuss the French and English scenes in Shakespeare's *Henry V* (1600) later this chapter. For now, I would like to mention Shakespeare's *Henry IV Part I* (1598) which includes a scene in Welsh and English. In Act III scene 1, Glendower enters with his daughter and they speak in Welsh while Mortimer speaks in English.  

**Mortimer.** Good father, tell her that she and my  
aunt Percy,  
Shall follow in your conduct speedily.  
**Glendower speaks to Lady Mortimer**  
in Welsh, and she answers him in the
same...

(III.i.194-196)

(All Shakespearean segments are taken from the Oxford University Press' complete works compilation edited by W. J. Craig.)

Thomas Middleton's *A Chaste Maid in Cheapside* (1630) also includes Welsh within its predominantly English text. In the first act, the Welsh Gentlewoman begins by speaking in Welsh.

S. Wall. Now wench thou art well-come to the Heart of the Citie of London.

W. Gent. Dugat a wheer.

S. Wall. You can thank me in English if you list.

(L.4)

By the fourth act of this play, the multilingual text is compounded by the addition of Latin within the Welsh and English text. As the Welsh Gentlewoman and Tim attempt to discourse, he resorts to Latin (or pseudo-Latin) as a language in between their English and Welsh.

Tim. I haue no Latine word now for their Runts, I'le make some shift or other: *leretur dico opibus avundat maximis montibus & fontibus & uło dicam Rontibus, attemen vero homanculus ego sum natur a simulre arte bachalarius lecto profecto non parata.

W.G. This is most strange, may be he can speake Welch, *Auendera wheer conrmege, der duecog fogninis.*

Tim. Cog foggion, I scorn to cog with her, I'le tell her so too in a word neere her owne Language: *Ego non cago.*

W.G. *Rhegosin a whiggin harleron corid ambre.*

Tim. By my faith she's a good scholler, I see that already She has the Tongues plaine, I hold my life she has traueld, What will folkes say? There goes the learned couple, Faith if the truth were knowne, she hath proceeded.

(IV. 48).

Thomas Dekker's *The Shoemaker's Holiday* has a combination of Dutch (or pseudo-Dutch) and English within its text. Rowland Lacie appears in Act I scene iii guised as a Dutch shoemaker. In Scenes iii and iv, Lacie laces his English with Dutch.

Lacie. *Goeden dach meester, ende y vero oake.*

Firke. Nayls if I should speake after him without drinking, I shuld choke, and you frind oake, are you of the Gentle craft?

Lacie. *yau, yau, ik bin den skomauker.*

(I, iv. p. 35).

6The exact dialects spoken by each character are discussed in Pierre Louis Duchartre's *The Italian Comedy* (123 - 288), in Maurice Sand's *Masques et Bouffons*, and in Allardyce Nicoll's *The World of Harlequin* (in his chapter on "The Four Masks," 40-94). Gianrenzo Clivio's article on "The languages of the Commedia dell'Arte" also focuses on the dialects utilized in performance. He problematizes an easy association of dialect with a given character by demonstrating that often for theatrical reasons, a given character would speak a modified dialect. So, for instance, the Dottore often spoke a "Tuscanized Bolognese", as Pier Maria Cecchini writes, to make himself better understood by his audience (Clivio 219).

7"Il Dottore è prima di tutto una maschera verbale, in quanto caratterizzata prevalentemente dal modo di parlare. . . " (Molinari 21).
The Capitano is also identifiable through his vanity and boastfulness which become sources of ridicule and laughter for the audience. In this, the Capitano exemplifies what is called the superiority theory of laughter. This theory was first enunciated in Plato and Aristotle; however, the theory extended well into the eighteenth century (Morreall 5). The main tenant of the theory is that we laugh due to a feeling of superiority, over others or over an earlier stage of our own lives (Morreall 5). In this regard, Thomas Hobbes writes, "I may therefore conclude, that the passion of laughter is nothing else but sudden glory arising from some sudden conception of some eminency in ourselves..." (Hobbes in Morreall 20). In the case of the Capitano, applying this theory, the audience feels superior to him when the Capitano goes into one of his boasting monologues. Each audience member does not identify with the Capitano, but rather, looks down on him as an inferior example of a person who is not in control of himself and who is not sensitive to the way his context is "reading" him.

In the eighteenth century, the superiority theory was supplanted by the incongruity theory which states that people find that which is incongruous funny (Morreall 5). Francis Hutcheson, in the early eighteenth century, refers to "comic genius," which in his analysis is conflated with the inducement of laughter, as "largely the ability to use somewhat inappropriate metaphors and similes to trigger ideas that clash with each other" (Hutcheson in Morreall 26).

According to Tessari, on the other hand, for whom the theatre of the commedia dell'arte is an organization of a system of parts, improvisation signifies more composing, putting together different elements, not creating." (Molinari, Commedia 37). "Secondo Tessari, invece, per il quale pure il teatro dell'arte è una organizzazione di un sistema di parti, improvvisare significa piuttosto comporre, mettere insieme brani diversi che non creare." (Molinari, Commedia 37). Along with Tessari and Molinari, the scholar Fabio Taviani has presented various documents in an attempt to free commedia from an historiographically cast understanding of it as a form legendary for its stylized modes of performance, principally the use of the masks (Taviani 11).

Using improvisation, commedia performed not only comedies. Indeed, though the commedia erudita was a scripted dramatic form which is generally opposed to commedia (Richards 13), commedia too included various serious works within its repertoire, some of which were improvised. Molinari also points out that much drama used masked characters (Molinari, Commedia 9). Therefore, it is wrong in an understanding of commedia to conflate improvisation and commedia. As Molinari writes in his preface to a collection of Pietro Maria Cecchini's plays, "it is well noted that the art players did not recite only comedies nor only improvisations: in 1605, in Turin, Lelio and Frittellino's company recited a fisherman's tale (or fable) in a scenographic sequence of the "gran spesa": in Naples, in 1618, Cecchini recited l'Idropica and Il pastor fido. Finally it seems that during their first visit to France, in 1600, the company of Harlequin and Frittellino recited various tragedies, and also sacred plots and works of French authors: probably given in this case, not only by Virginia Andreini, but the whole company could sing operatic drama" (Molinari, Prefazione 28). "È ben noto che i comici dell'arte non recitavano soltanto commedie, né soltanto all'improvviso: nel 1605, a Torino, la compagnia di Lelio e Frittellino recita una favola piscatoria in una cornice scenografica di 'gran spesa': a Napoli, nel 1618, il Cecchini recita l'Ietroica e il pastor fido. Pare infine che durante il primo viaggio in Francia, nel 1600, la compagnia , di Arlecchino e Frittellino abbia recitato diverse tragedie, anche di soggetto sacro e di autori francesi: probabilmente, dandosi il caso, non la sola Virginia Andreini, ma l'intera compagnia poteva cantare il melodramma."

Indeed, in this aspect, commedia is related to a broad tradition of mimic expression. Many theatre researchers have highlighted this aspect of commedia as an answer to questions regarding the origins of commedia. As documented by Kenneth and Laura Richards, some maintain that the ancestry of commedia is to be found in the third century B.C. when itinerant performers traveled to Rome, consolidating their masks into four types (Richards 12). This idea was first presented by
sixteenth-century observers and inscribed into Luigi Riccoboni's eighteenth-century *Histoire du Théâtre Italien* (1728). The idea was further taken up by Maurice Sand in his *Masques et bouffons* (1862) (Richards 13-14). Roberto Tessari, in his *La Commedia dell'Arte nel Seicento*, recounts the history of modern research on commedia. According to him, Sand's work was followed by Constantin Mic, whose *La Commedia dell'arte ili teatre italianskich komediantov X VI X VII X VIII stoletii* was published in Petrograd between 1914-1917. These were followed by Duchartre, Nicoll, and V. Pandolfi's *La Commedia dell'arte istoria e test* in 1957-61 (Tessari, *Commedia* 2).

12One piece of iconographic evidence is available in porcelain figurines created in the early eighteenth century in Meissen and elsewhere in Germany. A large collection can be found at the Gardiner Ceramics Museum in Toronto. The collection includes the work of J.J. Kaendler among others, vividly depicting motions and gestures of Harlequin and other characters.

13Peg Katritsky's article "The Recueil Fossard 1928-88: A Review and Three Reconstructions" focuses on recent findings that have added to the already rich *Recueil* published and available in Duchartre's publication (Duchartre 315-325). This is a collection of sixteenth-century engravings which was compiled for Louis XIV (Duchartre 314). Katritsky's publication broadens our understanding of the *Recueil Fossard* and makes available more iconographic material (Katritsky 99-117).

14One theory I did not mention in my earlier footnote relates commedia to the Turkish puppet theatre of the Karagöz in which character types compared to Harlequin have been associated with the character types of commedia (Richards 14). More standard are theories relating commedia to earlier Greek theatre forms. Maurice Sand, in his *The History of the Harlequinade*, traces commedia to the improvisational practices of comedians from Icaria who traveled within Greece improvising (9). Comparing iconographic material from Greece and commedia iconography, he writes that Harlequin, for one, due to similarities in his blackened face which was also used by certain types of actors in Greece, proves his connection with this ancient theatre form (10-11). This manner of historicizing and its problematic is highlighted by recent historians such as Cesare Molinari, as we shall see.

Duchartre names one of his chapters in *The Italian Comedy "The Origins;"* and he also associates the origins of commedia with Atellan farce. He writes "The *Atellanae* were improvised from scenarios" and were reflective of "the polyglot Roman Empire" which appreciated them (Duchartre 25). From this premise, Duchartre conjectures that the Italian Comedians carried the germ of the Atellan farce, the art of gesturing or *saltatio* which forms what for Duchartre is the secret art of commedia players. "When the first Italian companies came to France they played in their native tongue, but they had of necessity inherited the traditions of their art to such a degree that they were able to make their Parisian audiences understand them without difficulty simply by virtue of their clever mimicry. The troupes which retained the purest traditions of the *Atellanae* during the first centuries of our era were probably itinerant companies which performed on platform stages in the public squares, and led a career of the same sort as that of the actors of the regular theatre, of which, however, they were entirely independent." (Duchartre 25-26). He continues to emphasize the popular nature of commedia and its transmission through popular forms (Duchartre 26).

Duchartre implies a continuity in the existence of the art form which later researchers do not accept. Indeed, contemporary scholars have highlighted the problematic of such theories which, in Molinari's words, reflect the bias of historians as much as their theories of history. In broadening the way commedia is studied, Molinari asserts that researchers must acknowledge the biases from which their ideas emerge, be they biases regarding studying commedia from a technical, aesthetic or social outlook (as those emphasizing the popular heritage of commedia seem to be). In this, Molinari's main criticism is directed not at Duchartre but at Kathleen M. Lea and her *Italian Popular Comedy* (Molinari 9-10). Ultimately, he forwards the opinion that the
richness of iconographic source material and the drammaturgical materials suggests that there are many varied and sometimes contradictory materials within commedia archives. The abundance of these sources makes reductive and schematically simple theories, though tempting and possible (as evidenced by nineteenth-century histories), inadequate. "It is much easier to reduce and schematize in a unified and comfortably coherent few sections, from which it would not be necessary to search a synthesis from a wide and diversified source of recollections or memoires that sometimes contradict each other" (Molinari 13). "Il molto più facile ridurre a schema unitario e confortantemente coerente pochì tratti, di quanto non sia cercare una sintesi fra una serie molto ampia e diversificata di memorie che spesso si contraddicono" (Molinari 13).

15 In relation to the period within which commedia achieved its fame, Toby Cole and Helen Krich Chinoy note Italy as the place where this new impulse emerged. "By a unique combination of circumstances Italy was the first of the European nations in which an awakened interest in the ancient world joined with a new spirit of secularism. Man and his works, desires, and gratifications began to take the place formerly occupied by religion and the church" (Cole and Krich Chinoy 41).

16 C.S. Lewis reflects on medieval man as opposed to Renaissance man in The Discarded Image, his work on medieval and Renaissance literature. "When we speak of the Middle Ages as the ages of authority we are usually thinking about the authority of the Church. But they were the age not only of her authority, but of authorities" (Lewis 5). And these authorities were books which codified everything from theology to love (Lewis 10). Medieval cosmology further ordered everything within its place, and this order accepted a divine source which ruled over it (Lewis 92-94). As Lewis writes, the medieval world relied on books for knowledge, whereas the modern world relies on observation (Lewis 5).

17 George Clubb notes that this exhortation translated to the "imitation of contemporary middle-class life," or the verisimilar (George Clubb 34). Marvin Carlson offers an expanded explanation of the verisimilar in the Italian Renaissance in his work on theatre theories (Carlson 50). He charts the trajectory of Italian Renaissance thinking on verisimilitude from Robertello who offered an initial commentary on Aristotle to Piccolomini, who was less concerned with the unities. Throughout, Carlson notes Renaissance concerns with regards to the unities of time, space and plot. These attentions reflect a focus on believability in the depiction of reality (Carlson 50).

18 However, Everyman, as a Morality play, has been noted to be more influenced by Renaissance Humanism than earlier medieval Mysteries, for instance (Cole and Krich Chinoy 35). Nevertheless, it offers a sharp contrast to Machiavelli’s plays, in which realistic representation of human characters formed the base of the plays.

19 George Clubb sites Machiavelli and Bibbiena, among others, as exemplars of this imitation of life (George Clubb 38).

20 Merleau-Ponty also notes Renaissance fascination with seeing as expressed in another medium: painting. The improved perspectival techniques which developed in the Renaissance allowed plastic representation to evolve from the iconic work of the medieval period to greater and more realistic representations (Merleau-Ponty, Body 175).

21 Certain aspects of commedia, which are not verisimilar, clash with Renaissance representational trends. These qualities may be attributed to earlier forms of representation influenced by the medieval period. In his chapter on the late Middle Ages, by which he means the fifteenth century, the historian Philippe Braunstein remarks on the transition from symbolic to realistic representation as a transition from representations of the sacred to the profane. He notes
this transition is marked in the late Middle Ages particularly. "With the aid of imagination and memory, most of the faithful could make sense of the elements of a painted or sculpted scene. Starting in the fourteenth century, however, another type of figurative representation took hold; it became possible to suggest the movement of figures in space, as perspective created new symbolic forms. What we tend to regard as an evolution toward realism in the late Middle Ages was in fact an elegant simulation of reality, which satisfied a clientele for whom wealth lay in objects and whose thought was invested in the space that joined objects together. The truly devout felt a continued attachment to tangible images, whose symbolic power was reinforced by contemplation. This was the crux of the Renaissance debate over the sacred and the profane image, which turned on physical and cultural characteristics of perception" (Braunstein in Ariès and Duby, 611-612).

22 This is a conjecture which I am making based on the existence of commedia as a theatre form at a time in which theatre was developing towards increased verisimilitude and towards a dramatic author. I will discuss both these ideas in greater detail shortly. For now, suffice it to say that commedia's improvisatory nature and its inclusion of stylized masks and costumes show it to be different from representational Renaissance forms.

23 When George Clubb writes about commedia within the context of her first chapters, she is referring to all Italian Renaissance comedy, not commedia dell'arte specifically. She defines Renaissance comedy as a genre which includes the principle of "contaminatio" or inter-mixing one plot with another (George Clubb 32-33). This also meant a degree of "complication" (multiple intrigues) (George Clubb 33). Finally, she considers commedia to have been concerned with the imitation of real life, which in her interpretation is middle-class life (George Clubb 34).

As to the basic distinction between comedy and tragedy, the issue was to enter lengthy debates based on interpretations of the Aristotelian categories. Marvin Carlson offers a chronicle of the distinctions Italian Renaissance thinkers made between the genres. Carlson begins with Francesco Robortello's consideration of comedy and tragedy which designated tragedy as the representation of the lives of superior characters and comedy as the representation of more common people or those of a low nature (Carlson 39). Julius Caesar Scaliger's definition of the genres differed from Aristotle's. He designated for comedy a happy end and for tragedy a sad one and also for comedy a popular form and for tragedy rhymed meter (Carlson 46). Scaliger was further radical in departing from the idea of imitation as the end of poetry. Rather, he asserted that instruction is the end of poetry, and delightful instruction at that (Carlson 46). "For Scaliger, drama created a reality in which ideally the audience is unconscious of any artifice" (Carlson 47). Lodovico Castelvetro's emphasis on the principle of pleasure was a more radicalized step than Scaliger's argument. In the interests of the audience's pleasure, the unities should be carefully observed, as far as Castelvetro is concerned. This because he considered the audience of such simple mentality that it would not be able to understand a theatrical substitution of real time for fictional time (Carlson 48-50). Finally, Carlson introduces Alessandro Piccolomini's refutation of Castelvetro's notions in relation to verisimilitude. Piccolomini argued against Castelvetro's insistence on unity of time. Piccolomini argued that the audience knows it is witnessing fiction (Carlson 50).

24 Although medieval plays such as Everyman dramatized human qualities, their stylization was different from the more realistic depiction in Machiavelli's Mandragola, for instance. Furthermore, as I previously mentioned, the medieval plays were centered on religious stories of the lives of saints, on morality plays and on the Bible. The moralities may be seen as "essentially dramatized sermons," and the other plays may be considered dramatizations without the attention to verisimilitude that Renaissance plays would forward (Cole and Krich Chinoy 35).
This evolution into order does not negate the medieval period's tendency for codification. Rather, in the Renaissance, theatrical tendencies led secular performance away from its carnivalesque mode to a more ordered one. Attention turned to Aristotle and interpretations of his work emphasized the importance of theunities of time, place and plot. The emergence of the dramatic author also suggests a greater tendency for order in the theatre. (However, the organization of the medieval pageants reflects order in the medieval theatre as well.) Commedia, then, remains as a kind of resistance to the transition the Renaissance eventually made to theatre which was shaped by a dramatic author. However, even commedia would eventually use a less multilingual verbal text and would succumb to an author in the person of Goldoni, among others.

The various theories that Robertello, Scaliger, Castelvetro and Piccolomini forwarded suggest mixed opinions about what drama or theatre is meant to achieve and about what the audience wants and needs. Piccolomini suggested that the audience was able to see with suspended disbelief (Carlson 50-51). Castelvetro demanded that theatre reduce the strain on the audience by making a direct link in representation between real time, for instance, and fictional time (Carlson 48-50).

This is a conjecture based on the fact that commedia maintained itself within a period that nonetheless lay great emphasis on verisimilitude, as can be seen in Carlson's work. I acknowledge that verisimilitude in the Renaissance was different from seventeenth-century and eighteenth-century notions of verisimilitude. Indeed, Piccolomini's notions relate that Renaissance audiences were more flexible in what they accepted in theatrical representation. However, commedia included highly un-representational elements which reflect something apart from merely realistic representation. From this fact, I gather that there may have been "warring impulses" within audiences that motivated them to participate in theatre of verisimilitude and in that of commedia. However, the changes which did eventually carry commedia into the late sixteenth century may have corresponded to the general shift away from the carnivalesque. This period was one which "saw the introduction of actresses, the fruitful intermingling of popular entertainment forms with the styles and materials of the 'high' culture, and the elimination of verbal and stylistic crudities..." (Richards 55). Nonetheless, the reliance of commedia on multilingual verbal expression as well as on a text which was improvised and not centralized (at least at first) by an author, reflect a lack of attention to the verisimilar.

These periods are charted in Kenneth and Laura Richards' work (55).

Bouissac goes on to analyze ways in which clowns counter societal precepts. His analysis seems almost tailor made to describing Harlequin's place not only within this scenario but within the commedia generally. "Clowns manipulate inappropriately but not indiscriminately the contextual culture's system of accepted violence (verbal and physical) between age groups the sexes, and social classes. First, they use highly institutionalized types of violent behavior. Second, their social interactions are governed by different rules, such as generalization of a highly specialized act (e.g., beheading), reciprocal use of what is supposed to be a one-directional action (e.g., pedagogical sanctions like slapping a student), and reversal of aggression (e.g., exhaustion of the kicker)" (Bouissac 167). In The Old Twains, the third act is described as follows "Arlecchino, to avenge the slap he received from Pedrolino, beats Pedrolino with his paddle. They all start quarreling and fighting and thus go off down the street" (Scala, 1996, 6). Applying Bouissac's analysis here, Harlequin is exaggerating the anger and shame one may feel at being slapped, and he inappropriately avenges himself by increasing what would have been a return slap to a thrashing with a paddle. His reaction, which is disproportional to the insult, reveals that the act of violence he commits is a theatrical one which is "larger than life." The thrashing enacts violence as a response more than it enacts violence on the stage.
Italy was not the only place where there was a diversity of language in the Middle Ages. England, for example, was also linguistically de-centralized. The Oxford History of Britain details the various national powers which invaded and influenced England from the ninth century onward. Among these were the Vikings who introduced Danish to areas which were otherwise Anglo-Saxon (Morgan 94-99). The eleventh century crowning of the Duke of Normandy led to a further diversity of languages with the Duke’s introduction of French to English culture (Morgan 120-123). In addition, the presence of foreign merchants brought Portuguese and Spanish to England (Morgan 210). All of these national languages were present in addition to the dialectal regionality which was inherent to England. Amongst the languages already spoken on the isle were the Cornish, Welsh and the Yorkshire dialects. These languages and dialects were not centralized until the fourteenth and fifteenth centuries (Morgan 248).

It was commerce that was responsible for this pluralism. Venice acted as a conduit between the west and the Orient and Mediterranean, Genoa also playing a major part in international trade (Perry 2: 272).

He remarks on these particularly in his Epic and Novel (Bakhtin 3-40) and Discourse in the Novel (Bakhtin 259-422).

Bakhtin’s main argument against drama as a dialogic form involves a distinction between the novel in which the authorial voice is intermingled and often separate from the voices of his characters, and drama where there is not such a distinction. “But the system of languages in drama is organized on completely different principles, and therefore its languages sound utterly different than do the languages of the novel. There is no all-encompassing language, dialogically oriented to separate languages, there is no second all-encompassing extra-plot (not dramatic) dialogue” (Bakhtin, Discourse 266).

He discusses the importance of the clown figure for the author in its offering the author a dialogic possibility of being part and apart at the same time (Bakhtin, Forms 161). He also notes a distancing effect achieved by Rabelais in his carnivalesque embodiment of his works, achieved as well by dramatists such as Shakespeare (Bakhtin, Forms 168). More importantly, all of Bakhtin’s notions on dialogism attempt to recoup what he considers lost as society evolved away from the carnivalesque. In this regard, Bakhtin’s comments seem almost contradictory to his “anti-theatrical bias.” he writes “The rogue, the clown and the fool create around themselves their own special little world, their own chronotope . . . These figures carry with them into literature first a vital connection with the theatrical trappings of the public square, with the mask of public spectacle; they are connected with that highly specific, extremely important area of the square where the common people congregate . . .” (Bakhtin, Forms 159).

Maurice Merleau-Ponty’s understanding of language as open-ended echoes Bakhtin’s earlier assertion. In “The Body as Expression, and Speech,” in the Phenomenology of Perception collection, Ponty writes “There is, then, a taking up of others’ thoughts through speech, a reflection in others, an ability to think according to others which enriches our own thoughts. Here the meaning of words must be finally induced by words themselves, or more exactly, their conceptual meaning must be formed by a kind of deduction from a gestural meaning, which is immanent in speech. And as in a foreign country, I begin to understand the meaning of words through their place in a context of action, and by taking part in a communal life . . .” (Merleau-Ponty, Body 179).

Bakhtin writes that the development of the novel in the Renaissance coincided with this opening of the European world and so makes it a genre born within polyglossia (Bakhtin, Epic 13).
In his essay on the "Prehistory" of the novel, Bakhtin discusses his perception of monoglossia or non-stratified, homogenous speech in the ancient Greek world. He writes that the genres born out of this time: epic, lyric and tragedy, are therefore reflections of the "centralizing tendencies in language" (Bakhtin, Prehistory 67). "In the historical period of ancient Greek life . . . Everything that entered from outside (and that was a great deal) was assimilated in a powerful and confident environment of closed-off monoglossia, one that viewed the polyglossia of the barbarian world with contempt" (Bakhtin, Prehistory 66-67).

He writes of the "laughing, travestying genres of the late Middle Ages" as examples of the literary production which reflected the heterogeneity of languages in its world.

Bakhtin's differentiation of the late Middle Ages from the Renaissance is exemplified in the following statement: "However, in the Middle Ages the role of parody was extremely important: it paved the way for a new literary and linguistic consciousness, as well as for the great Renaissance novel" (Bakhtin, Prehistory 71). Thus, the late Middle Ages paved the way for the mature blossoming of dialogism and heteroglossia in the Renaissance novel.

Andrew Grewar discusses this in "Shakespeare and the actors of the commedia dell'arte" (in Gossip and Evans' compilation). The Italians were in England by 1546. By 1591 Lea notes visits were highly frequent, so much so that spies guised themselves as "tumblers" in England (Grewar 1-16).

Bruce Griffiths makes this clear with a chronology of the time. Up to 1680, comedies were performed in Italian, Biancolli's scenarios extant in Thomas Guellette's eighteenth-century French translation reflect this (Griffiths 91). French authors began to be commissioned after approximately 1680 to create some of the texts (Griffiths 92). By 1681-1687, Griffiths notes that a quarter of the scenes exist in French. Hence, Gherardi's compilation is that of the French materials present in the Comédiens' (The Ancien troupe) performance and these are plentiful enough to make up a collection (Griffiths 92-3). I will discuss the seventeenth and eighteenth centuries in greater detail in the upcoming chapter.

Duchartre cites the impromptu troupes in Italy and Vienna still playing in the traditional style in the eighteenth century (Duchartre 119).

I will discuss the translilingual character later this chapter. This character imposes one language system on another, and so offers an idiosyncratic manner of speaking a given language. The nonsense language speaker pretends to speak a language while really speaking nonsense or grammalet, and will be the subject of my second chapter.

My method of naming these models of speech is different from technical designations, as given in linguistics. For instance, I use "inter" because it suggests a bridge, a connection between two solitudinal wholes. Since "trans" connotes a trajectory from one place to another, I use it in referring to a character who transfers his understanding of one language onto another. In linguistics, "interlanguage" designates an intermediary step in the language acquisition process. At this stage, the speaker uses a language which combines rules from the language he speaks with rules from the language he tries to speak.

Oswald Ducrot and Tzvetan Todorov's Encyclopedia of language offers definitions for terms regarding languages which combine languages within them. For instance, Ducrot and Todorov examine "language blends," noting that these exist between communities of different languages which have regular contact and so evolve a particularized means of communication (Ducrot and Todorov 57). These blends can be a lingua franca or pidgin. Ducrot and Todorov designate lingua franca especially for usage in commerce and pidgin as a systematic juxtapositioning of words with no defined grammatical structure (Ducrot and Todorov 57).
In this article on languages of communication, Chiao brings examples of male and female sentences in artificial languages to examine the impact of gender on communication. He explores how language is used in different contexts and how it reflects cultural and social norms. Chiao's research highlights the importance of understanding how language is used in various situations, including in advertising and political discourse.
maid servant or the manservant. This is a mode of theatricalizing language, concretizing and seizing an abstraction. In addition, there is sheer delight in the improbable "virtuosity" of this communication that may have delighted an audience struggling daily with the various languages Venetians and other Italians were confronted with.

48I have already noted the difficulties in looking at scenarios for data, but I will nonetheless refer to certain scenarios from Scala's collection.

49"This here is my friend the scholar: 'a friend is a second self: he is like a wave which is why I have him with me" (Goldoni, donna I:1057). Generally, I will refer to the Ortolani collection of Goldoni's works when I refer to Goldoni. On the occasion that I may refer to another collection, I will include the editor of the collection in my reference and specify the date of publication.

50It is interesting to note that this mechanism of self-translation continues even in contemporary renditions of commedia. In a version by the Teatro Stabile di Genova of I due gemelli veneziani (1747), Rosaura says "Boia d'un mond leder, che zuan sfazzé! . . . che giovine sfacciato!" (Goldoni, gemelli, 1964 18). Her repetition of "young impudent" in dialect and in Venetian is not found in Goldoni's original text but provides a current example of the self-translative mechanism.

51As noted in Duchartre, Biancolelli was part of the Fiorelli-Locatelli Troupe which performed in Paris between 1653-84 (Duchartre 97). They were later referred to as l'Ancien Théâtre Italien (Biancolelli xxxvii).

52I take the bottle to my mouth and I pretend to drink, I ask for a second swig, while saying Estar bona vin (this is good wine) to each bottle that he brings me, I sing a verse of a song, imitating Swiss where the refrain is j'aime le bon vin (I like good wine).

53I will discuss the particular use of Latin within parody in the second chapter (2.4).

54 ROSAURA: Here is my argument. That he who has faithfully promised to marry an unwed woman is obligated to marry her: 'and so the nuptials title (agreement) has it.' Tizio has promised faithfully to marry Lucrezia therefore Tizio must marry Lucrezia.
FLORINDO: (Trying to be mysterious and remote but obviously faking it) That he who has faithfully promised to marry an unmarried woman is obliged to marry her: 'I deny this is a great issue' but Tizio has promised to marry Lucrezia, 'a minor transgression'; therefore Tizio must marry Lucrezia: I deny there are consequences to this promise.
ROSAURA: I prove that this is a major issue, an issue regarding nuptials without copulation, consensus was given to the nuptials, according to the law written' Tizio lent his assent to the marriage in his promise to marry Lucrezia: therefore, Tizio must marry Lucrezia.
FLORINDO: 'Nuptials without copulation, but consensus made, distinguished major issue; legal consensus, I concede to, verbal consensus I negate' ROSAURA: 'Against this, it suffices to have consensus to constitute the agreement' therefore Tizio must marry Lucrezia.

55"Fermatevi, basta così . . . " (Goldoni, donna I: 1077).

56"son pronto a darvi la mano ed a sposarvi" (Goldoni, donna I: 1078).
Goldoni’s elaboration on the contracts involved in Venetian marriage complicate the seemingly
clear arrangement presented within his plays. In his Mémoires, he describes his “good contract
of marriage in all the rules.” “[B]on contrat de mariage dans toutes les règles, et dans toutes les
formes.” (Goldoni, Mémoires, 1935 115). Although this marriage to Mademoiselle Mar*** fell
together, Goldoni’s description of these rules is nonetheless interesting. He mentions as part of
the Venetian rules that signatures of parents and friends are required. But this less extraordinary
act is followed by the “seconde cérémonie” (the second ceremony) which consists of “the
presentation of the ring: this is not a (wedding) ring, this is a diamond solitaire ring, which the
intended must present to his intended...” “La présentation de la bague: ce n’est pas l’anneau;
c’est une bague, c’est un diamant solitaire, dont le futur doit faire présent à sa prétendue...”
Which is followed by the third ceremony, which includes, upon giving a diamond ring, the
giving of pearls, “a few days before the wedding benediction, the mother, or the closest relative
of the intended, goes to the house of the woman, and presents her with a strand of fine pearls
which the young woman must wear regularly around her neck, from that day until the beginning
of the year of her marriage. There are few families who own these strands of pearls, or who want
to purchase them; but one may borrow them; and for them to be beautiful, the fee is quite
expensive.” “[Q]elques jours avant celui de la Bénédiction nuptiale, la mère, ou la plus proche
parente du prétendu, va chez la Demoiselle, lui présente un collier de perles fines que la jeune
personne porte régulièrement à son col, depuis ce jour là jusqu’au bout de l’an de son mariage. Il
y a peu de familles qui possèdent ces colliers de perles, ou qui veulent en faire la dépense; mais
on les loue; et pour peu qu’elles soient belles, le louage en est très cher.” (Goldoni, Mémoires
1935 118-9). Indeed, the marriage, more than a simple gesture becomes complicated not to say
expensive after intentions are made in such a modest manner as the holding of hands.

“sono vostra, se mi volete” (Goldoni, donna I: 1078).

The lazzi and the self-translations are nonetheless distinct. Whereas certain lazzi perform a
translative function, their main goal is entertainment and laughter. The self- translative segments
may be physical lazzi, but they may also be segments meant to elucidate text.

I base all these assumptions on Ramadan and Mustaffa on the way Arabic, Armenian, and
Jewish characters were generally treated within plays and scenarios of the sixteenth to
seventeenth centuries. They were given nonsensical speech or heavily accented speech which
impaired its own comprehension. I leave a more detailed discussion of this to the second chapter.

Schiavo arriva; Pasquella, vedendolo, si risolve volersi
servir dell’opera sua, l’accarezza, li fa elemosina, dicen- 
doli volerli far guadagnare mezza dozzena di scuti
solamente a servirla di parole. Schiavo si contenta.
Ella gli dice voler che egli si finga il padre d’un gio- 
vane innamorato d’una donna, il quale è schiavo come
egli, e che stia ritirato in diparte, e non comparisca
mai, se non sentirà dire il nome di quel tal padre
schiavo, perché ella vuol mostrare di farlo venire con
i suoi incanti da lontana parte. E qui <stia> avver- 
tita Pasquella di non nominarli il nome del padre.
Schiavo si contenta. Ella lo fa ritirare in disparte, e
per istrada: poi batte da Isabella.
(Scala, 1976 I: 23)

Ducharte notes Pulcinella’s evolution into a mellow character of somewhat dulled wit, which
may account for his mixing up words (Ducharte 215). Generally, Pulcinella is noted to have a
chicken-like squeak. He is either clever and pretending to be dumb or actually dumb, which also may account for his repeated mis-translations (Rudlin 141).

When the Capitano arrives, he is described as follows: "Captain Spavento enters now, angry because he has not found Oratio, and he sees Gratiano, who tells him that he will not give his daughter to him in marriage. The Captain roars, saying that he knows Gratiano wants to give her to Oratio, and he will kill Oratio and all who depend on him" (Scala, 1996, 7). "E]n collera che non trova Orazio, vede Graziano, il quale gli dice che si rimanga di nominar Flaminia sua figlia, perché non gliela vuol dare. Capitano brava, dicendo saper che la vuol dare a Orazio e ch'egli ammazzerà Orazii e tutti quelli che dependeranno da lui" (Scala, 1976 f: '23).

64 ROSAURA: Al viso non mi dispiace. Può essere che non sia tanto sciocco, quanto me l'ha dipinto Brighella.
DOTTORE: Venga, venga liberamente, senza soggezione. Figlia mia,
ecce il signor Zanetto.
ZANETTO: Siora novizza, la reverisso.
ROSAURA: Signore, io gli sono umilissima serva.
ZANETTO: Ah, la xe serva! Bondi sioria. Digo, sior missier, la novizza dovè la?
DOTTORE: Eccola qui: quest è mia figlia, quest 'è la sposa.
ZANETTO: Mo se la m'ha dito che la xe serva
(Goldoni, Gemelli 162)
The Bergamask dialect in Goldoni's text is translated as follows: novizza as sposa; io gli sono as io le sono; missier as suocero (Goldoni, Gemelli 162).

65 Zanetto's mis-understanding of the words, his mis-translation, recalls the earlier mentioned lazzi of mis-translations as noted by Mel Gordon.

66 Michel Saint Denis, who worked at the Vieux-Colombier theatre, continuing the legacy of Jacques Copeau and Charles Dullin, writes "The commedia dell'arte companies consisted of highly trained actors who were able to speak with every part of their body in a great variety of gestures" (Saint Denis, Training 148).

67 "Je hausse la main et je dis elle est grande et bien fait comme cella . . ." (Biancolelli, Baron 46).

68 Biancolelli performed as part of what was later called the Ancien Théâtre Italian. Their performances, up to the 1680s, were acted in Italian for French speaking Parisian audiences. The Bergamask dialects which would have been difficult for an average non-Bergamask Italian audience to decipher would have been that much more opaque to a French audience.

69 "Je dis que j'ay voyagé par tout le monde que j'ay esté a Rome, que j'en suis revenu, que j'ay reçu de grands honneurs que j'ay esté mené en triompe . . ." (Biancolelli, Baron 45-46).

70 In fact, nearly all lazzi (food lazzi, punishment lazzi, lewd lazzi) can be considered in translative terms since they mime what words would have said. Mel Gordon's work on lazzi mentions many of these physical devices. As previously mentioned, though lazzi can be self-translative, that is not ultimately their goal. Rather, they are geared towards making the audience laugh.

71 Je repette ces mots, il me dit il n'est pas encore temps, et que cela sera a propos, lorsque Pantalon paroistra; sitost que je l'apperçois, je prononce ces mots allemands que je repette toujours en me carrant. Il me fait signe de me taire; Pantalon m'apperçoit, ma figure l'épouvante, je m'éffraye je tombe et je veux encore me depouiller; Trivelin se desespre, Pantalon revient, Trivelin se met derriere moy, me pousse en avant, je me retire en
arriere, je repette ce lazzy . . .
(Biancolelli, Baron 47)

72

ROSAURA: Dimmi un poco, Brighella, tu che hai veduto il signor Zanetto, che ti pare lui? È bello? (Brighella grugnisce) È grazioso?
(idem) . . . Ma proprio . . . (è delusa).

(Avendo in mano i due polli descrive le virtù dei due gemelli considerando i due pollastri come due burattini rappresentanti l'uno Zanetto e l'altro Tonino) Al viso el someggìa tutto a un'altro so fradello zezemello che gh'ha nome Tonin, el sta sempre a Venezia . . .
(Goldoni, 1964, 13-14)

73'J'arrive habillé ridiculement en gentilhomme allemand, comme Trivelin me repette que l'on ne m'a donné ces habillements que pour executer une fourberie pendant qu'il veut m'expliquer de quoy il s'agit je quitte tous les habits sans qu'il s'en apperçoive, et je me sauve, il court après moy, et me rameine, je luy dis avec cette fourberie tu veux m'envoyer en gallerie . . ." (Biancolelli, Todesco 46-47).

74Letters are often used; they make a brief appearance in Baron Todesco, although there they function to highlight Harlequin's function as a courier and only indirectly forward the plot.

75In this segment and others, Harlequin incorporates his version of Turkish. This probably was an imaginary blend of fake and real words. This type of nonsense language or grammelot will be discussed in the next chapter.

76When using the name Comédiens Italiens, I am referring to the Italian players while they were in France. More specifically, the Comédiens Italiens can be referred to as the Ancien or Nouveau Théâtre Italien, the first being the Fiorilli-Locatelli troupe that was in Paris until 1697, and the second being the troupe re-installed in 1716 and including Riccoboni (Richards 262).

77". . . Je sors de la maison en feignant de marcher quelque chose et je crie au volleur a l'assassin je luy dis que comme je mangeois un bon morceau de viande ce volleur me l'a arraché et l'a emporté en faisant gniao, gniao, et je cours après . . ." (Biancolelli, Baron 46).

78". . . [H]e asks me if I know how to speak German, implying in his pronunciation (alle mani for allemand) that it is interpretable as 'in hands,' yes, I answer him with hands and feet, I ask if you don't know how to speak Swiss or German. . . ."

79"Ensuite il m'enseigne a dire got morghen mayer je fais des lazzis de ne pouvoir prononcer ces mots et de quitter mes habits, j'estropie trois ou quatre fois ces mots, et ensuite je les prononce comme il faut, il m'enseigne encore a dire bigez, bigez, bigez oh! cela est trop fatiguant, luy dis-je, il le faut, mon amy me dit Trivelin . . ." (Biancolelli, Baron 47).

80The language acquisition scene is also found in Molière's Le bourgeois gentilhomme, and in Goldoni and Haydn's Il mondo della luna. In these two works, however, the language learned is a nonsense language, and so, I will discuss the works in the following chapters.
81] do not mean to suggest the translingual character presents himself as a linguistic alternative to national languages. Rather, he is a theatrical device, and so his language is purposefully exaggerated to make the audience laugh.

82] It is important to note the development of national languages during the Renaissance and this development's effect on multilingual literary and dramatic forms. As Bakhtin writes "in the Renaissance, this interanimation of language that was working to destroy bilingualism reached its highest point" (Bakhtin, *Prehistory* 80). In Bakhtin's analysis, dialogism is a result of this transition, the outcome of interanimation rather than coexistence (as in bilingualism) of languages. However, in my analysis, the term dialogism is helpful in examining multilingual dialogue in commedia both because this dialogue was composed of languages which were often intentionally distorted (hence, "interanimated") and because Bakhtin's terminology is useful to a close examination of the stratified composition of the word.

83] Pulcinella and the Capitano are often translingual figures.

84] Although I have said I would not offer a linguistic analysis here, a clarification of the linguistic concept of a phoneme, which I have referred to throughout this chapter, is in order.

85] Jakobson's analysis demonstrates that in certain languages, such as Russian and Czech, changes in the close [e] or open [E] sound would not denote a change in meaning (Jakobson 221). As a contrast, in French, in Jakobson's example, different vowels denote different phonemes since a word's meaning may depend only on the given vowel inserted. Jakobson presents as an example the words *de* meaning dice or *dais* meaning canopy (Jakobson 222).

86] In these, a character continually mistakes one word for another by interchanging a phoneme.

87] "I ask him his name, he says 'Basilisco del Bernagasso of Ethiopia.' I am surprised and repeat: 'Basilisco of fat soup of Ethiopia'...." The parenthetical addition within the title of Basilisco make his title comprehensible to Guellette's French speaking readers. However, perhaps this also suggests that in performance, the exact meaning of the name can be expressed to an audience that would not know Italian. A physical gesture indicating the mouth or stomach may translate the verbal meaning here, for instance.

88] "Je luy demande s'il voudroit bien s'attacher à moy, et sur ce qu'il me dit que ce seroit pour luy beaucoup d'honneur..." (Biancolelli, *Basilisco* 26).

89] "Enfin j'appelle ma gouvernante je luy raconte le tout et je luy dis que j'ay pris a mon service le vallet d'éthiopie...." (Biancolelli, *Basilisco* 27).

90] "J'entre dans ma maison, mais avant que d'entrer je dis a Bernagasso que c'est ma gouvernante, et que j'ay du goust pour elle" (Biancolelli, *Basilisco* 27).

91] "If I had ever been to Barbarie and I answer that I went one morning to have a shave."

92] I will return to this work for a fuller exploration in the third chapter. However, I will mention Tagliaferro in this context as his example elucidates the notion of translingualism and of dialogism.

93] At this point, I will only address the verbal material of the interaction; I will leave to the third chapter a discussion that emphasizes the musical aspect in this interaction.
Yo, Who is Ceccina?
MENGOTTO She is a young woman that I love a lot
TAGLIAFERRO And for an Italian woman you are desperate?
For a German nothing is important except war and honor;
But don't die for her
come come with me
MENGOTTO But please, who is your lady (what do you live for)?
TAGLIAFERRO to be a good soldier
To serve my colonel.
I was in Italy before and I have come
now to look
for a little girl, where she is

Since the Capitano speaks Italian badly, his character is a stereotype of what a German sounds like while attempting Italian. If one applies the superiority theory of comedy or laughter here, then, the Capitano allows audience members who spoke Italian better than the Capitano does to laugh at him, feeling their language skills are better. Even those audience members whose Italian was not fluent would have felt reassured by the Capitano, as his mistakes are so flagrant and his pronunciation so caricatured that they could hardly even be likened to the speech pattern of a real "bad Italian" speaker.
CHAPTER TWO: GRAMMELOT AS HISTORIC OCCURRENCE AND RECURRING CATEGORY IN COMMEDIA

2.1. AN ETYMOLOGICAL EXPLORATION OF THE TERM

Along with masks, specific costumes, and dialects, nonsense language is a staple element composing the polylingual performance of commedia. However, as a category within performance practice, nonsense language has not properly been named or given scholarly attention. The term *grammelot* has appeared in contemporary commedia discourse in connection with the Italian performer, playwright, and recent Nobel prize winner Dario Fo. However, the practice of performing nonsense language in a formal manner extends far beyond Fo. In this chapter, I would like to historically re-contextualize this performance technique while further shedding light on the possible etymological genealogy of *grammelot* as evident through my research of the term.

In his work based on his own performance experience, Fo introduces the term *grammelot* and associates it with commedia. However, he does not further pursue the derivation of the term, nor does he indicate his information source. Therefore, Fo's contribution is important for two reasons. He both introduces a performance term into the discourse on commedia and he applies this term to his practice in order to explain his own use of nonsense language within performance. As such, Fo's work is invaluable as it provides a clue for reconstructing the many historical performances of nonsense language by various commedia players.

Theatre researchers have not fully indicated the history of the term before Fo's usage of it. In fact, Fo's re-introduction of *grammelot* within theatre discourse relies on the influence of other theorists and practitioners, primarily Jacques Copeau and his Vieux Colombier theatre in France. Though researchers often attribute the term to Fo, as though it is of his coinage, it was the Vieux Colombier
school which first re-introduced the term both into discourse and practice, using grammelots within performance.

Therefore, in this section, I will first clarify the evolution of grammelot in twentieth-century commedia discourse. Then, since the actual derivation of grammelot in commedia tradition has not been given ample scholarly attention, I will investigate the history of the term. I will speculate on the different etymological roots for grammelot or grommelot, suggesting associated words from which the word emerged. An etymological inquiry into the derivation of grammelot suggests the term's historic existence. As a sustained term of use throughout commedia tradition, grammelot should be considered a category within commedia performance. I will therefore associate the term grammelot with both its historic context in its Renaissance and seventeenth-century life as a term associated with the word grumble, and in its contemporary context, with Fo.\textsuperscript{6}

The various languages the word grommelot is associated with, among them English, French, Dutch and German, appropriately configure grammelot as a multilingual term. In the second section of this chapter, while elaborating on the technical use of grammelot, I will highlight it as an extreme case of verbal distortion which creates a language dependent on rhythms and sounds rather than on known words for conveying meaning. The translingual figure, as discussed in the previous chapter, creates hybrid languages by mixing his own language with the language he attempts to speak. In the foreign language grammelot, the character creates rather than distorts a language. To do this, the actor resorts to stereotypical phonic units and rhythms in creating his version of a particular language.

In the third section of this chapter, I analyze grammelot from the audience's perspective. I will discuss the shared characteristics among languages which make them more or less appropriate to be used together in a grammelot. In doing
so, I will discuss the degrees of rigidity or flexibility languages have in relation to each other.

Finally, the last section will provide me with an opportunity to focus on a particular historical example of grammelot in commedia, Latin grammelot. I will analyze both the Comédiens Italiens' and Molière's technical usage of Latin nonsense language. In these cases, derision of Latin is a strategy deployed to attack the established place of Latin as a religious and political language. The Latin grammelot radicalizes the attack on Latin as an attack on the idea of order.

2.1.1. A Definition of Grammelot Through Contemporary Practice

In The Tricks of the Trade, Dario Fo refers to the technique of grammelot which he often utilizes within performance. He defines this as "a method of producing the semblance of a given language without adopting real or identifiable words from that language" (Fo 34). His identification of the term, which he later associates with a seventeenth-century commedia practice, thus includes grammelot within commedia discourse and discourse on commedia. Fo never indicates the immediate source of his performance technique. John Rudlin, however, suggests that though Fo was the one who explicitly called it grammelot, he learned this technique from Jacques Lecoq. "Fo probably learned of it from Jacques Lecoq who certainly got it from Jean Dasté who had used it with the Copiaus (the touring troupe which emerged from Jacques Copeau's Vieux Colombier School), which called it grammelot" (Rudlin 60). Michel Saint-Denis, who had been in the Vieux Colombier and later opened several acting programs, including the National Theatre School in Canada, also traces the legacy of grammelot back to Copeau. Saint-Denis was company leader of Compagnie des Quinze, an off-shoot to the Copiaus (Saint-Denis, Training 33). There, he collaborated with André Obey who had worked with Copeau on a project called
The Battle of the Marne. The project emphasized physical rather than verbal communication. "Obey made use of our previous experiments, in which we acted several scenes simultaneously. He evolved a mode of expression, a kind of 'musical' composition which used some real words supplemented by a sort of invented mimed language we had experimented with in Burgundy, which we called 'grummelotage,' or 'the music of meaning'" (Saint-Denis, Training 34). Since this production occurred in 1931, the practice and the term preceded Fo.

Unlike Fo, Michel Saint-Denis utilized grummelot within a performance stylization that was influenced by surrealism, primitivism, and a search to access a "primordial source" through performance. Thus, he describes his meeting with Antonin Artaud in which he explained to Artaud his company's work with grummelot. "I explained to him that we felt we needed sound of some sort to sustain the mimed passages and had invented a language of sound articulation without any apparent logic - which transmitted states of feeling and states of mind by cries, murmurs, and by a kind of chant, all related to the dramatic moment" (Saint-Denis, Training 39). The emphasis on universality in expression seems quite different from the use of nonsense language in commedia which ultimately aimed at provoking laughter. Therefore, despite the fact that Copeau may have meant grummelot in a commedia sense, those who carried on his legacy evolved the term away from comedic usage. Saint-Denis looked to evoke through wordless communication in order to increase expressive capacities. It is Fo whose usage of grummelot is specifically for comic and derisive aims. And by locating the genealogy of grummelot in commedia, he thus carries on the legacy of that theatre form.

In his work, Fo suggests grummelot developed from a French word. He writes: "grummelot is a term of French origin, coined by commedia players, and the word itself is devoid of meaning. It refers to a babel of sounds which,
nonetheless, manage to convey the sense of a speech. *Grammelot* indicates the onomatopoeic flow of a speech, articulated without rhyme or reason, but capable of transmitting, with the aid of particular gestures, rhythms and sounds, an entire, rounded speech" (Fo 56). Fo's statement is not based on documentation and provides no leads for further investigation nor hints as to the origin of his assumption. Nonetheless, his application of the term is important in specifying a technique particular to commedia. Moreover, this application suggests there are unique features implicit in the term which give an inkling of what commedia performance was like. I will return to analyze the ways in which *grammelot* sheds light on the performance of commedia in the second portion of this chapter (2.2). In the remainder of this chapter, I would like to investigate the etymology of *grammelot*.

Fo's historicizing is that of a practitioner, and not a scholarly researcher. His comments about the historic use of *grammelot*, specifically, within commedia actors' practice, does not lead back to his source of information. Though the scenarios of Scala and Biancolelli suggest incorporating nonsense communication within *lazzi* and scenes, nowhere in these materials is the word *grammelot* specifically used. In tracing the genealogy of the term, further research and conjecture are necessary. Zingarelli's Italian dictionary lists the term *grammelot*. The dictionary suggests this is a French word whose etymology is uncertain (840). *Grammelot* means "an emission of sounds, in the rhythm and intonation of expressions of discourse of a language, without pronouncing the real words, which characterizes the comic or farcical recitation of certain actors." This corresponds with Fo's definition. It is useful to refer to a specific example of *grammelot* to concretize this discussion.

In his book, Fo describes his performance of *The Starving Zanni*. Fo acts the part of a *zanni* who is so hungry that in describing his state, he imagines
himself eating. In his delusional condition, he begins to pretend to eat his own body. Eventually, he notices the on looking audience, gets upset, vents his anger at God, and indulges in a relentless *grammelot* tirade which combines sounds of eating and angry language. The tirade is full of scatological references to what is also a cannibalized body. The *zanni* paradoxically attempts to satisfy his appetite by his cannibalism, which is also a violation of a taboo. His eating or lack of eating enacts a protest aimed at poverty, politics which brings about poverty, and language, which becomes part of the machination of power, which hides the politics of poverty with censorship. As we will see in the final section of this chapter (2.4), the speech is as much an attack on political ideology as it is a performative act.

In this example, the *grammelot* does not involve imitation of a particular language. Instead, the *grammelot* incorporates sounds associated with food in its onomatopoeic structure. The result is a nonsense language that sounds meaningful even though its components have no referential value. Fo describes the segment as follows:

I'm starving. Never been so hungry ... oh God ... (*Series of onomatopoeic sounds.*) I could eat a foot, a knee, I'd chew up one ball, then the other ball, I could devour my prick then I'd get stuck into one buttock, then the other; can you just see me with one buttock in my hand, and the other ... damn ... I'd chew all my insides, I'd stick a hand right up there and out would come the guts ... (*Onomatopoeic sounds. Mimes feeling great pain in backside.*) ... I've torn my arse apart ... (*Babble of sounds. Mimes hauling his intestines from his stomach. Blows on them to clean them up a bit. Series of raspberries.*) All that shit ... damnation what
a world . . . aaah . . . I'm ravenous . . . (Further tirade. Stops short. Goes forward to front of stage.) What a lot of folk! Nice People! Could tuck into one of you! (Onomatopoeic munching noises.) God, am I hungry! I'd eat a mountain, I'd suck the sea dry (Stops, looks up.) And just as well for you, God, that you're not here, otherwise I'd eat your triangle, with all those little cherubim fluttering round about . . . scared, eh? (Removes the mask) (Fo 43-44).

It is hard to imagine exactly what the onomatopoeic sounds Fo refers to would be like in performance. However, there are clues in Fo's description which suggest a picture of how his verbal elasticity could create a kind of meaningful language from emotive sounds. For instance, the initial series of onomatopoeic sounds would be expressions of despair and hunger probably with many vowels incorporated to make a large portion of the expression contain "ai" and "oi" and short "ahi" sounds. Alternatively, moaning sounds may be incorporated to suggest pain or discomfort. These could also be expressed with a suppressed whining tone incorporating growling sounds simulating a rumbling hungry stomach.16

The next onomatopoeic sounds are eating sounds and would include licking and chewing sounds on the line 'T'd chew all my insides.' When he mimes his pain in his backside, the sounds could be cries of pain. This would be followed by a "babble of sounds" which would include panic sounds as the zanni discovers he has torn his bottom apart. So the emotive sounds form a soundscape, apart from the physical mime work, which communicate the zanni's state. By the time Fo enacts the "further tirade," his sounds are definitely imitating a language because he is mimicking the civilized response to hunger: sublimation through language.17 At this point, the words will be flowing in a rapid rhythm to suggest the emotions the zanni must suppress. Finally, the last
"onomatopoeic munching noises," expressed as the *zanni* fantasizes about eating the audience, would probably accompany his looking at certain audience members and pretending to eat them, offering in each case a particular phonic phrasing that matches their body type or appearance. Hence, to a thin lady, in the audience, the *zanni* may offer a squeaky sound sequence as he pretends to eat her arms and legs. To a fat child, the *zanni* may express more robust sounds with satisfactory growling noises to suggest his plump meal. The sounds Fo would select would correspond to the context in which he is communicating and would suggest fictional words which are appropriate to the subject matter in their phonic suggestiveness. The pace, rhythm, and tone similarly would be manipulated to convey meaningfulness.

**2.1.2. A Reconstructed Genealogy of Grammelot**

Fo's *The Starving Zanni* exemplifies how sounds can be manipulated to simulate language. Though the dictionary definition now available in the Zingarelli suggests the etymology of *grammelot* is uncertain, upon consultation of several contemporary and seventeenth century dictionaries, I discovered certain possibilities as to the etymology of *grammelot*. The *Grande dizionario della lingua italiana*, for one, offers another word, *gramolare*, whose definition corresponds to Fo's technique of *grammelot*. *Gramolare* is described as "to amalgamate, render homogeneous."\(^{18}\) This verb is related specifically to the action of mixing and consolidating in pasta making. This is interesting because interlingual dialogue is often referred to as "macaronic." The association of food and language-making may be more than coincidental. Just as flour, water, and eggs are rendered solid and unified in dough, phonic unit aggregates create language. The fact that macaronic language and *grammelot* are synonymous suggests that *gramolare* may, in its etymology, be related to *grammelot*. 
The *Dictionnaire de la langue française du seizième siècle* offers more evidence that the word *grammelot* was used in this period and for similar ends. Though there was no entry for the word *grammelot* in this dictionary, I found the word *gramellotte*, whose definition is closely associated with performativity. *Gramellotte* is described as "imaginary words." An example of *gramellotte* contextualizes it as a game. The original source appears to be a book which included a discussion of arts and sciences called *La navigation du compagnon à la bouteille, avec le discours des ars et sciences de Maistre Hambrelin*. More than offering insights into the word, this reference demonstrates the term was popular enough to be mentioned in a work from the sixteenth century without a particular explanation.

The most illuminating association with *grammelot* appears to be the French word *grommeler* which is derived from the German word *grummelu*, the Swedish *grymta*, and the English *to grumble* (Larousse VIII: 1547). In Larousse's *Grand dictionnaire universel*, *grommeler* is described as "from the ancient German, *grummelu*, Swedish *grymta*, English *to grumble*, words formed from the prefix *ge*, from which nothing has stayed except the first letter, and a primitive (original) which signifies to tumble or to mutter, to make a muffled or muted sound . . . to moan while murmuring: *grommeler* between their teeth." More than any other word which came up through my research, *grommeler* seems to be the key to understanding the etymology of *grammelot*. Furthermore, the connotations of dissatisfaction, complaint, grumble, hunger, despair for expression, and incomprehensible expression associated with grumbling are implicit in the practice of nonsense language. Therefore, whereas people who discuss *grammelot* generally repeat what Fo says, in actuality, the derivation of the word appears to be from a much earlier source, the word *grommeler*. This discovery is the key for
an historic understanding of the term which broadens grammelot beyond Fo and thus makes grammelot a synchronic and diachronic phenomenon at once.

The *Oxford English Dictionary* confirms that the English word *grumble* is derived from the French *grammeler*, which *Oxford* defines as "to mutter between the teeth" (Simpson and Weiner VI: 904). The Dictionary also notes as other derivations the Dutch *grommelen* and the German *grummeln* (Simpson and Weiner VI: 904). The definition of *grumble* is "an act of grumbling; a murmur, of discontent or dissatisfaction; a subdued utterance of complaint. Of an animal: A low growl. Of thunder: a rumble" (Simpson and Weiner VI: 904). There are three aspects of the English definition of *grumble* which are relevant to *grammelot*: first, the lack of clarity or semantic specificity inherent in expression which is uttered as a *grumble*; second, the ill humor which contributes to the element of complaint present in grumbling; finally, the animal associations of the word, which stem from its proximity to a growl, suggest grumbling can be a mimicking of animal sounds, which are kinds of nonsense languages to humans.

The *Oxford English Dictionary* references the theatre (and Shakespeare in particular) as a context in which evidence of use of the word *grumble* is found. In Shakespeare and Dryden's works, *grumble* is associated with uttering inarticulate sounds. The lack of clarity implicit in grumbling is essential to its connection with *grammelot*. To *grumble* is described as "to express or utter with mumbling, muttering or complaining" (Simpson and Weiner VI: 904). *The Taming of the Shrew*, (IV i 170), is quoted: "You heedlesse iolt-heads, and unmann'er'd slaues, What, do you grumble? Ile be with you straight" (Simpson and Weiner VI: 904). *King Lear's* Kent and the fool dialogue (III iv line 43), is also cited as an example:

KENT: Give me thy hand, who's there?
FOOLE: A spirite, a spirite, he sayes his name's poore Tom.
KENT: What art thou that dost grumble there i'th's straw? Come forth,
(Shakespeare in Simpson and Winer VI: 904)
In these instances, the incomprehensible communications of the characters are described by other characters as "grumbles." The implication is that speech becomes indecipherable when characters grumble. In other words, the expressions become nonsensical, allowing for the possibility for grammelot to emerge. In such cases, the actors would have had to simulate real words, dulling their pronunciation of them so that they appeared inarticulate, justifying their fellow actors' description of their expression as "a grumble."²³

Grumbling is associated with animal-like qualities as well as human ones, hence, the frequent references to growling. Therefore, when Kent asks the fool "What art thou that dost grumble there i'th'straw?" there is the possibility that he thinks the Fool is an animal. In commedia, Harlequin is among the characters, including the Capitano, who utilizes grammelot. Harlequin is also associated with animals; he is often described as feline, his mask like that of a cat. Then, the connection of grumbling or grammelting²⁴ indicates his animal-like behavior.

Grammelot then is indicative of figures characterized as bordering on the animal-like, where physical aspects of speech, and not the intellect, are foregrounded. The emphasis on the physical rather than intellectual attributes in Harlequin fits him since he is recognized by his body rather than his speech or, even less so, the content of his speech.²⁵ Harlequin's language, like his looks, is not fully like that of people in life, and so is not representational. When Harlequin slips into grammelot, he does it as naturally as communicating in real words, and so, he seems to exist firmly in the realm of the imaginary.

Complaint or dissatisfaction implicit in the term grumble also connect it to grammelot which I showed earlier as connoting dissatisfaction. Grumble is described as "a subdued utterance of complaint;" to grumble is "to utter murmurs expressive of discontentment . . . to complain" (Simpson and Weiner VI: 904).
Inarticulation reflects the utterer's discontent; therefore, he reluctantly expresses his opinion, or is so emotionally overcome that he cannot completely express himself. Looking back to Fo's example of *The Starving Zanni*, recalling the Zanni's despair and discontent at his lack of nourishment, one can see his grumbling expresses this dissatisfaction while communicating more specific complaints. He says "... damnation what a world... aaah... I'm ravenous... (further tirade)" (Fo 44). The zanni's utterance "aaah" is an expression of anger and frustration which initiates an emotive but not semantically bound expression which will carry over into his tirade. The tirade, occasioned by the zanni's hunger, will surely be an expression of upset and discontentment. The other character in commedia who is given to expression through *grammelot* is the *Capitano* figure, as we will see later in the chapter, who is often shown in ill humor, roaring, yelling and fighting. Like the complaining Zanni, the *Capitano* fits the profile of a character prone to use *grammelot*. Perhaps it is not incidental that the etymological association of complain in *grammelot* connects it as a practice with the discontent Capitano.

There are two remaining etymological possibilities which are worth mentioning and tracing, as they add to an understanding of *grammelot*. *Wartburg's franzosisches etymologisches worterbuch* reinforces the previous connection made between food and *grammelot*. The word *grumer* or *grumel* is described as stemming from meat and chewing. Lack of articulation results when communication is undertaken while one is eating or chewing food. *The Starving Zanni* scene achieves much of its *grammelot* in presenting a zanni who speaks while chewing (albeit imaginary food). The *Wartburg* dictionary indicates a seventeenth-century term, *esgrumeler* which means to separate or to dissolve. These French words are also associated with the French verb *engrameler* meaning to put into little blocks or lumps. The act of chewing, which separates food into
small lumps, can in this light be regarded as an act which distorts words, separating them into sounds.

The word grumble's association with food-related activities may be more easily illustrated by an example. In Baron todesco - Le baron allemand, which was mentioned in the previous chapter, Biancolelli performs the role of Harlequin. Harlequin is disgruntled because a thief has stolen his food, and he describes what has happened to Trivelin while enacting the part of the thief. "Then, I leave the house, pretending to chew something and I yell 'stop thief!' and I tell him [Trivelin?] that as I was eating a good piece of meat this thief [a cat] grabbed it from me, taking it while saying gniao, gniao and I ran after."29 The imitation of the thief or the cat in Harlequin's utterance of gniao, gniao, may be interpreted as interrupted sounds comparable to a kind of grammelot. The sounds are phonic replacements of speech, interrupted sounds which have no fixed semantic reference but which manage to be expressive nonetheless.

In this example, the incorporation of eating and communicative distortion suggests a natural connection within commedia of these two acts which, as shown, are also etymologically connected in the definition of grammelot. Since both incorporate the mouth, eating and speaking are competing activities. One cannot eat and speak simultaneously. In this grammelot, since the zanni is attempting to eat and speak at the same time, he is not able to do either effectively. His ineffectiveness draws attention to the dysfunctionality of the mouth in general. The focus of attention on the mouth in its two activities of eating and speaking effectively dismembers the mouth from a fully functional body. Hence, the mouth becomes an impotent machine since it produces unintelligible sounds. It takes eating and speaking to demonstrate the impossibility of these simultaneously and to draw attention to the ridiculous in the human needs of speech and eating. This particular example highlights the
marriage in commedia of competing activities as a technique that produces laughter in the audience. But this impossible union of activities also reinforces the conglomeration in commedia of different languages as a technique of highlighting the ridiculous in either language and in language entirely.

Finally, there is a last possible explanation for the derivation of grammelot which connects it with commedia. The Grande dizionario enciclopedico mentions grumello to be the name of an Italian locality. "Grumello is a name of a certain Italian locality ... a community of Lombardia ... in the province of Cremona." The dictionary identifies this area as located in Cremona and also mentions a mountain in this Lombardian area, in the province of Bergamo. This area can be found on a map where it is noted as "Grumello dei Zanchi." It can be found in Bergamo, clearly in the beginning of the mountainous region which extends far north beyond Lombardia. Since Harlequin, the zanni with whom grammelot is often associated comes from Bergamo, there is a striking coincidence in the fact that in Bergamo there is an area called Grumello. Perhaps the technique of grammelot is named for the geographical region from which the originators of grammelot came.

2.1.3. Grammelot as Both an Historically Grounded Term and a Living Practice

It is difficult to conclude which is the correct etymological background of the term grammelot. At this point, what is most valuable to recognize is that the term is more than Fo's term for a practice he engages in performance. Grammelot is an historic category within the tradition of commedia. Etymologically, it is probably most associated with the English word grumble which connotes inarticulation, complaint, and an animal-like attitude. The practice of nonsense language in a performative context, called at various times grammellotte or
grammelot, suggests the existence of the term before the current century. In commedia, the continuous use of nonsense language necessitates the recognition of grmmelot as a category within commedia.

Bakhitin's term heteroglossia offers an analogy to grmmelot. In his explanation of heteroglossia as a designation for the highly stratified nature of language, Bakhtin resists a binary understanding of the synchronic or diachronic character of language. Instead, heteroglossia is understood as the confluence of both historic influences of speech and the contemporary influences that also co-define a given utterance. In its existence, grmmelot reflects both a history and a continued usage which together influence its nature within commedia.

Up until this point, I have discussed the etymological background of grmmelot and have suggested ways the etymology is linked with the theatrical use of the term. In the next two sections (2.2 and 2.3), I will examine historic and contemporary examples of grmmelot within commedia tradition. I will further analyze the practice of grmmelot, explaining how communication could be achieved by this method based on the use of nonsense words. I will consider first the speaker of grmmelot, the performer. Then, I will explore the perspective of the receiver, or audience member, and specify ways the receiver's understanding is conditioned by the structure of the nonsense language. Finally, in the last section (2.4), I will focus on a particular grmmelot, Latin grmmelot, which was frequently incorporated in commedia and French performances.
2.2. GRAMMELOT FROM THE SPEAKER'S PERSPECTIVE

Up to now, I have described grammelot as the nonconventional language created by the incorporation of sounds which may or may not in themselves resonate a meaning. In considering the perspective of the performer in uttering grammelot, I would like to focus on grammelot as a feigned communication that imitates language. Though grammelot is similar to translingual speech, it is important to differentiate between the two. As opposed to the grammelot enactor, the translingual figure represents a character who attempts to speak another language but in doing so, overlays his or her native language on the language he or she is trying to speak. Therefore, in slapstick attempts to speak, the translingual character highlights and exaggerates the difficulties in speaking a foreign language. Whereas the translingual character's language emphasizes the difficulties of intercultural communication, the foreign language grammelot offers an almost ideallc possibility of communication among different language speakers. Grammelot never attempts to actualize a particular language, but enacts a communicative space in which either a fictional version of a particular language (which may consist of some referential utterances) or an entirely imaginative language is presented.

In these sections I will discuss the process of grammelot from the actor's perspective. I will initially focus on grammelot as an act of intervention which disrupts the actor and audience's given pattern of communication and forces the audience itself into an active role as a language shaper. Merleau-Ponty's analysis with regards to thought and speech will be useful in identifying what is happening to the speaker or actor and for the listener or audience member with the enactment of grammelot. I will then analyze the process of realizing grammelot which requires great technical dexterity from the actor. Finally, in order to see
how national languages are imitated, I will discuss incorporation of phonic units and rhythms within grammelot as well as its dependence on physical and visual aids in theatrical communication. Grammelot presents a diversity of techniques and approaches varying from complete nonsense to partly referential inventions. Within the examples to follow within this section, the variety of styles of grammelot presented suggest this is not a rigid and fixed category but one which was realized in a number of ways, reflecting the creativity of the various artists who enacted it.

2.2.1. Grammelot as an Act of Intervention

Grammelot acts as an intervention between normative languages (that the players and audience members speak outside of the theatre) and the languages of the stage by successfully enacting a communication which is nonetheless fictional or imaginary. The actor is thus embedded in a "worldmaking" process for which the grammelot is more of a transformation than a performance. The utterances deflect the mother tongue of both the actor and the audience member in favor of a mutually shared language "space" where actor and audience member converge. In this section, I will first address the ways grammelot is a "world making process" in its inventiveness in re-configuring one's normal relation to language. Then, I will look at how the changed relation to language reveals a degree of empathy implicit in grammelot.

Grammelot is a unique performance experience for the actor since in speaking grammelot, the performer relates to language differently than he normally would in life and on stage. In utilizing improvisation within grammelot performance, the actor is keeping his utterances fresh, since their content or sequence remains open-ended. Furthermore, in speaking in a self-invented language, the actor performs language as a non-stable communication system. At
the same time, the performer relies on *grammelot* to convey meaning. And so, the actor adheres to a notion of language as trans-national. As such, the actor's performance is not guided by national boundaries so much as it is grounded in universal communication. The performer, then, exists within language and beyond language at the same time, inventing a lingual cosmology in order to transcend national languages. This provocative threshold defines the actor in a different way from that in which he is identified when he performs a monolingual written text.

*Grammelot* enables the performer to increase his spectrum of expression by partially freeing him from the confines of language. (Although often the *grammelot* enactor will rely on a group of sounds or words which are referential and resonate a meaning in the audience.) The actor can choose to incorporate any group of sounds or any version of a language within his scene, mixing it to form utterances. However, these utterances do not comprise an artificial language, like the computer language DOS or Esperanto, both of which invent new words which have a referential and denotational value. Rather, the utterances rely on the associative and physical element of language to convey meaning.

In Merleau-Ponty's analysis, speech completes thought. "There is a 'languagely' meaning of language which effects the mediation between my as yet unspeaking intention and words, and in such a way that my spoken words surprise me myself and teach me my thought" (Merleau-Ponty *Phenomenology* 88). Thus, for Merleau-Ponty, expression is never complete until it is uttered, since in speaking we do not merely achieve a linguistic articulation of an idea but often, we arrive at a thought by the process of speech. Therefore, language may suggest itself to the speaker in a way which is surprising and potentially illuminating to him (Merleau-Ponty, *Phenomenology* 88). Here, Merleau-Ponty
highlights the importance of the place of "presence" in understanding this interplay between language and thought.

In The Body as Expression, and Speech, Merleau-Ponty also discusses the necessary interplay between thought and speech. "If speech presupposed thought, if talking were primarily a matter of meeting the object through a cognitive intention or through a representation, we could not understand why thought tends towards expression as towards its completion, why the most familiar thing appears indeterminate as long as we have not recalled its name, why the thinking subject himself is in a kind of ignorance of his thoughts as long as he has not formulated them for himself or even spoken and written them, as is shown by the example of so many writers who begin a book without knowing exactly what they are going to put into it. A thought limited to existing for itself, independently of the constraints of speech and communication, would no sooner appear than it would sink into the unconscious, which means that it would not exist even for itself" (Merleau-Ponty, Body 177). In Merleau-Ponty's analysis, speech does not presuppose thought nor is thought completely distinct from speech. Rather, speech is necessary for thought. Merleau-Ponty's concern is with the presence and embodiment of language. A related but importantly different concept is that of the performativity of language.

J.L. Austin, in his work on "speech acts," has shown that speech is sometimes necessary in the completion of acts. J.L. Austin first used the concept of "performativity" with regards to language in his seminal work on "speech acts." "Performativity" addresses the fact that saying something is not merely describing a reality but often, shaping it. Austin's main examples are wedding vows and bets in which people enact a commitment simply by saying words (Austin 6-7). In his examples, the utterance of words results in measurable changes in a way that a physical act results in changes in the world. However,
when it comes to the theatre, Austin emphasizes the non-"performativity" of language. For Austin, since the audience and actors all know that the saying is not "for real," there is no commitment behind the words and they become static agents of language (Austin 22). Therefore, in the strict Austinian sense of a "speech act," theatrical utterances, including grammelot, are not "performative" acts.

However, grammelot depends on its being "performed;" it cannot exist on the page but is created as it is uttered. Merleau-Ponty's notion of "embodiment" in language is applicable for grammelot. Merleau-Ponty does not speak in terms of "performativity" but in terms of "embodiment:" embodied language and the embodiment of language in speech. The notion of embodied language refers to the physicality of speech -- its ability to be changed, distorted and manipulated in utterance in order to maximize its expressiveness. When one utters the word-expression "wow" as "wwaaouuuww!" the vowel is extended and the sound emission is distorted in order to create a highly evocative expression. This exemplifies "embodied language" in which the physical potential of language is unfolded. Differently, when one speaks with an accent, the words that come out of the mouth seem dis-embodied from the person who is uttering them because the words are normally uttered differently. The accented speech which results often can surprise the speaker, and, in turn, reflect back onto the speaker an identity other than that he or she normally has. In other words, the experience of uttering language differently from how one normally speaks enables the speaker to think of him or herself differently and "perform" differently. Often, this means that the body language will begin to shift, and that the tone will change, making the speaker appear different.

Therefore, both language and the performance of language influence speech. In this sense, Merleau-Ponty's emphasis on the fact that neither speech
precedes thought nor thought precedes speech is illuminating in terms of the "embodiment" of speech. To "perform" language in grammelot involves a complex reciprocal exchange in which the actor shapes the word and the word shapes speech. In grammelot, the "speech act" may perform in a dual sense: it may simulate a "speech act" as it occurs in life, but more to the point, the articulation of grammelot within the performance space allows the actors to create language. For the performer, the way the grammelot is uttered, the manner in which the body moves, the direction in which the face is held, all influence the kind of utterance that is made. It is the body along with the mind that "invents" the imaginary language of grammelot. The actor must therefore become aware of himself as an embodiment of words. He represents, through grammelot, the creation of language as very actually the result of the body and thought. Merleau-Ponty writes about words and speech that "the word and speech must somehow cease to be a way of designating things or thoughts, and become the presence of that thought in the phenomenal world, and moreover, not its clothing but its token or its body" (Merleau-Ponty, Body 182).

Merleau-Ponty analyzes the experience of utterance by suggesting that "for the speaking subject, to express is to become aware of; he does not express just for others, but also to know himself what he intends" (Merleau-Ponty, Phenomenology 90). Relating back to the actor who wishes to express foreign grammelot, then the pretended speech allows the actor to actualize thought by the expression of nonsense language. Of course, in grammelot, the actor has an idea of what to purvey and actualizes this idea for the audience through the use of nonsense language. Therefore, the intended conveyance of meaning is pre-conceived and this is slightly different from Merleau-Ponty. But, in actualizing the grammelot, which is improvised, the performer invents amalgamated sounds
and rhythms in a way that he has not "memorized," in a way that is alive and
dynamic and depends on the moment in which he makes the utterance.36

In this sense, the actor's grammelot is a surprise, similar to Merleau-Ponty's
articulation of surprise in utterance. The actor's grammelot has brought him to
speaking a "language" which he cannot speak in ordinary life. The actor's
relationship to his or her own body, his or her own self has changed through this
utterance in the same way a person feels (es)strange(d) when uttering words in a
foreign accent. There is a fascination with the strangeness of the sounds made
and then an estrangement from the self with the realization that the sounds have
come from one's own body and that the sounds are different from those one
ordinarily experiences as coming from the body. The grammelot has taught its
embodier something about his or her own conception of language, speech and
the self. The strange utterance brings about a confrontation also with other
potentialities normally hidden. Similar to the experience of wearing a mask and
finding the body is freed to move differently from the way it ordinarily does, so,
the grammelot creates a kind of "verbal mask" which results in the speaker
changing his or her utterance in a surprising way.37 There is also a confrontation
with the speaker's ideas about a particular language, since in pretending to speak
the language, the actor will come up with a particular group of sounds, a
particular tone and a rhythm. He would, in fact suggest to the audience and also
to himself, his notion of the structure and sound of a particular language.

This idea, when applied to grammelot, suggests the open-ended nature of
the technique which is of particular importance to improvisation. The actor's
expression of meaning cannot be completed until the utterance is made. At the
same time, the utterance is not completely realized unless it is said. The actor's
desire, for instance, to express discontent in French would be realized while
improvising a series of phonic units typically associated with French.38 The
actor's expression of meaning depends on the choice of utterances. The particular "words" which the actor would enunciate evoke associations in the audience which would create for each audience member a different meaning. For a performer to express meaning to an entire audience, the performer must choose sound and rhythm combinations which will be meaningful in some way for most of the audience. Depending on the skill of the performer, the selection of phonic units, combined with particular rhythms, would result in his audience's understanding of the *grammelot*.

In improvised performance, if a particular utterance is appreciated by the audience, the actor will probably capitalize on this, repeating the utterance. He may combine it with different words, since this particular nonsense utterance has achieved meaning particular to the audience he is performing in front of. In fact, the actor's improvisation will realize utterance which has been mutually conditioned by himself and his audience. His creation of meaning is context-dependent. The audience has given more exact meaning to his initial communication and together, dialogically, the actor and audience have imbued the *grammelot* with meaning.

In *The Body as Expression, and Speech*, Merleau-Ponty offers a phenomenological analysis of utterance which elucidates the relationship of the *grammelot* embodiment to language. In this article, Merleau-Ponty discusses the "*gestural meaning*, which is immanent in speech" (Merleau-Ponty, *Body* 179). He gives the following example with regards to words and thought: "When I fix my eyes on an object in the half-light, and say: 'It is a brush', there is not in my mind the concept of a brush, under which I subsume the object, and which moreover is linked by frequent association with the word 'brush', but the word bears the meaning, and, by imposing it on the object, I am conscious of reaching that object" (Merleau-Ponty, *Body* 177). Here, words are likened to gesture, in that
words enable the thinker to reach an object which would otherwise exist only as an abstraction. Words enable a concretization of objects. But the notion of words as gestures also suggests a kinetic element in language. And this physical element of language is a helpful conceptualization for *grammelot*. For, though it is buffonic, *grammelot* is nonetheless a gesture towards another language and culture, an attempt to access something which is otherwise remote.

To explain the necessity of speech for thought, Merleau-Ponty suggests that a true understanding of another person is facilitated by language. In order to understand another, one must speak like another. This would mean an "ability to think *according to others*" since thought, for Merleau-Ponty, is revealed in speech (Merleau-Ponty, *Body* 179). The implication of all of this for polylingual theatre is not necessarily that forms such as commedia attempt to genuinely comprehend other cultures by adopting their language within performance. Undoubtedly, commedia manipulated foreign languages within performance for comic ends. However, with regards to the means used to achieve these ends, Merleau-Ponty's emphasis on speech as a tool in empathy suggests the commedia performer's need to utilize speech, albeit fictional speech, in order to access a character who is foreign to him. The fact that the fictional speech is nonsense means the actor's depiction is consciously approximating a foreign persona. The speaker and the audience recognize the impersonation of a foreigner through language as playful within this context.

2.2.2. Virtuosity: Technical Dexterity and Laughter

This segment also highlights *grammelot* as a showcase of the actor's virtuosity in verbal expression. So that through *grammelot*, the actor impresses the audience by his credibility or by his humorous choice of expression. In other
words, the *grammelot* becomes an opportunity for the actor to exhibit technical abilities to be creative, seemingly spontaneous, and agile in verbal expression.

Fo's description of *L'arlecchino fallotropo* illustrates the importance of *grammelot* for the performer. In his paraphrasing of the scene, Fo indicates that Harlequin is sent by his master, the Magnifico, to get a potion to ensure the Magnifico will be virile. Harlequin is so pleased that he was able to haggle and reduce the price of the potion that he treats himself to a drink at a nearby inn. One drink turns to two, two to three, and inevitably, Harlequin becomes drunk, having gulped not only alcohol but also the required potion. Soon, the effects of the potion are felt, his phallus appearing to grow uncontrollably. In his attempts to hide his condition, Harlequin finds various humorous items with which he covers his crotch (Fo 48).

In describing the performed version of the story, Fo makes a special note that the scene should start with a *grammelot* (Fo 48). This *grammelot* is supposedly a Bergamask drinking song. The song segment is described by Fo as follows:

Oh, what gorgeous wine, red as the rose and bubbly.

Warms the insides, belly, balls, and prick . . . *(To the audience.)*

Seventeenth-century song from Bergamo, for drunken soloists.

*(Onomatopoeic sounds.)* Oh God, the potion, the potion, where is it . . . *(Fo 49).*

Fo's example is useful in generalizing certain rules of *grammelot*. First of all, the performer must gain the trust of the audience, so that even in incomprehensible segments, the audience will listen along, knowing that the performer will explain himself at some point. In this sense, the performer acts as a guide who interprets as well as performs for the audience. In fact, perhaps more than an act of interpretation, this is an intervention by the actor into the world of the audience.
Fo's actual performed *grammelot* is not recorded, and this is true of the earlier, sixteenth-century commedia performers' nonsense language as well. It remains for me to imagine what these sounds would have been like. One can be fairly certain that Fo's *grammelot* would have included a rhythm or tone associated with speech from the mountainous region of Bergamo. So that the first two lines would be imbued with elements of Bergamask, be they real or stereotyped, and the rhythm and pronunciation of the words would depend on Bergamask features. The third line explains to the audience what they have just heard as well as what they may be about to hear. At this point, Fo would have secured the trust of his audience: having defined for them what they have heard, Fo has prepared them for the possibility of future nondescript sounds appearing in the scene. And so, by the time Fo offers a series of "onomatopoeic sounds" (line four), the audience is sufficiently conversant with the technique that they can simply laugh, enjoying the expressivity of the sounds. The onomatopoeic sounds presented must have played on sounds resembling drinking and gurgling. Since there is a specific sexual innuendo in the scene which involves Harlequin's growing phallus, the sounds must also have been bawdy in their pronunciation. Deeper tones, for example, may have been incorporated in a suggestive manner. For the actor, then, *grammelot*, necessitates expression that utilizes vocal register, tone, and rhythm in its expression.

Fo's description of his performance of the *Lesson of Scapino in French* *Grammelot* demonstrates in detail how the actor relies on *grammelot* to expand his repertoire of characterizations. In the first part of this performance, Fo uses the mask of the Magnifico.41 In the second part, he uses a different mask with a "large Razzullo (clown) nose" and then one of an "ape-like Zanni" (Fo 69). These different masks are accompanied by different verbal characteristics and different
grammelots. Fo begins with the mask of the Magnifico. He describes himself, in the third person, as the character, dressing up as an aristocrat.

He introduces himself in the classical pose of the aristocrat, all polish and refinement, presenting himself as though he were a tailor's dummy. He starts off with a mimed description of an enormous periwig covering the head, drawing attention to the presence of rows of curls and ringlets, keeping up a commentary in semi-intelligible sounds which recall French speech . . .

(Different mask, with the large Razzullo nose.) He transforms himself, once more, into a character of immense conceit. Mimes a quarrel . . . runs his challenger through. He twists the blade in the wound, pulls it out, licks the blood and comments: 'Pas mal!' . . .

(Mask of an ape-like Zanni.) Performs the mime with the aid of grammelot, recounting an assault mounted against an imaginary foe in the darkness of the countryside . . . (Fo 68-69).

The opening of the scene is coquettish, the emphasis is on clothing and hair and then on affecting the manner of a heroic French aristocrat dueling. Here, French grammelot is used, and since the character is so feminine, the pitch of speech is probably high and the rhythm, that of a patter, is fast, especially when Fo describes the ringlets and curls. The real French, 'Pas mal!' (not bad) incorporated in the second mask's speech is uttered with what Fo describes as a haughtiness more aloof than coquettish (Fo 69).

The final transformation into the "ape-like Zanni" incorporates grammelot which was probably uttered in a bass or low tone, or perhaps it was whispered (to suggest the darkness in which the scene takes place), evoking a more sinister atmosphere than the first two bits. Fo himself writes that the contrasts in depiction are crucial in this scene. And this suggests the scene becomes one in
which Fo's virtuoso performance abilities are highlighted. "It is important to underline the diversity of behavior and performance corresponding to each change of mask . . . The various masks which I wear during the piece on the lesson of Scapino compel me to continually change rhythm, timing, and in some cases, even vocal tonality" (Fo 70). In the varied depictions, vocal expression, in grammelot, becomes a key element in demonstrating Fo's agility and creativity. The different tonalities, rhythms and sounds associated with each of the three depictions are also important in conveying clearly to the audience the different characters that Fo is impersonating.

Dario Fo's contemporary work, which is documented by observers of his performance and by his own writing on his form of theatre, brings us closer to an understanding of similar forms of theatre from earlier historical periods. Fo's own detailed description of the practice of grammelot suggests certain elements which may have been incorporated in earlier uses of the technique. Fo himself has suggested that the term derives from a practice incorporated by Italian troupes in exile during the sixteenth century (Fo 62-63). Among these countries, France became a commonly visited and eventually permanent home for commedia. The Comédiens Italiens, whom I mentioned in the first chapter, were a troupe of Italian commedia performers who settled in France in the seventeenth century and maintained the tradition at a time when commedia was in demise in Italy. Fo suggests the practice of grammelot may have evolved in this period of exile. "It pains me to have to deliver a blow to Italians' patriotic sentiment, but the phenomenon of improvised comedy, with gags and grammelot, was born in this country only in embryo. It developed and grew almost entirely outside Italy" (Fo 62-63). Indeed, existing documentation suggests the growing practice of grammelot in the work of the Comédiens Italiens. Much of their work is preserved in a document written by the performer Domenico Biancolelli, known as
Dominique, who was part of the old troupe of the Comédiens Italiens (who were permanently in Paris between 1660-1697). Biancolelli's work, originally called the Scénario de Dominique, was transcribed by Thomas S. Guellette, and it is this copy, altered from the original and containing only French scenes, which has been preserved (Spada XXXVI). Together with Evariste Gherardi's compilation of scenarios of the Comédiens Italiens, evidence of *grammelot* allows us to suggest the way in which this technique was incorporated within performance.

*Grammelot* increases the comic ability of the performer because the buffonic episodes of nonsense generally elicit laughter from the audience. The recorded version of Domenico Biancolelli's *Arlichino e Scaramuza hebrei erranti di Babilonia* (1677) or *Arlequin e Scaramouche juifs errans de Babilone* reveals the kind of variety of identities and *grammelots* Harlequin could take on within a performance. In the text, Harlequin first appears as a shipwrecked Jew who is stranded on an island on his way to Babylon (Biancolelli, *Arlichino e Scaramuza* 292). He is warned by Spezzafer that on this land strangers, particularly Jews, are sacrificed. On a more "laughter-sober" level, this premise lays the foundation for a serious play. But, in keeping with the tradition in Commedia of transgressing social and political established rules, this Jew will eventually be accepted into the island society. (The acceptance signaling not so much a resolution of a socially and political inequitable situation as an identification of an inexplicable and extreme societal tendency.)

Following the first scene, Spezzafer recommends that Harlequin pretend he is a Frenchman who is a clock expert (293). Next, Harlequin appears disguised as an astrologer who can communicate with the oracle from Normandy (295-296). And then, in order to marry either the tearful Aurelia or the giggly Eularia, Harlequin pretends to be a compulsive crier or laugher, respectively (297). The exchanges of identity in this case, are explained by the threat of being discovered
as a stranger to the island, and more so, as a Jew. But the exchanges also contribute to a rich performance for Biancolelli. In fact, at the end of the version of the play found in Spada’s compilation is an extract from Mercure Galant attributed to the months of January-March 1677 in which Arlequin et Scaramouche juifs errans de Babylonne is discussed. Among the comments made about the comedic value of the play, are comments emphasizing Biancolelli’s virtuosity in performance. He is singled out as being an example of the excellence of Italian theatre. " [I]t is not without reason that this marvelous actor attracts everyday many people to the Théâtre Italien. . . ." Among the aspects enriching Biancolelli’s performance, the one most highlighted, by its variety and its commentary in the review, is the verbal aspect.

Grammelot which is used throughout the play affords Biancolelli an opportunity for displaying his talents. For example, in one scene, in which Harlequin is guised as an astrologer, his use of grammelot is particularly pronounced. Harlequin enters the scene and confronts an oracle while speaking in gibberish. He says: "[h]orgia pirli siragla Giuribî" (Biancolelli, Arlichino e Scaramuzza 296). The oracle responds by communicating with Harlequin although the desperate Doctor, who is in the scene with them, seems not to hear or to understand what is being said, and he asks Harlequin regarding the oracle’s prophecy. So, Harlequin patiently explains the oracle is from Normandy and that he has not understood him properly and will have to ask him to repeat his words. At this point, Harlequin speaks while pronouncing foreign words (presumably pretend French from Normandy) and the oracle answers in the same fashion. The incantational use of "[h]orgia pirli siragla Giuribî" recalls a similar such use of nonsense language to conjure a spirit in The Farce of Master Pierre Patelin (c. 1469). In this play, Patelin, a duping lawyer, and his wife Guillemette have gotten hold of some fabric which they have not paid for. When
the draper comes looking for his money, Patelin pretends to be deathly ill, implying it was he who took the draper's fabric earlier that day. In order to convince the draper of his illness, Patelin pretends to hallucinate. "Ha, wretch! come here! Who told you to open those windows? Come, cover me! Drive these black men away! Marmara, carimari, carimara! . . ." (The Farce of Master Pierre Patelin 40). The repeated imaginary words said in a rhythmic cadence (implied by the commas) suggests an incantation similar to "[horgia pirli. . ."

The incongruous usage of language, in the Horgia pirli grammelot additionally contributes to the hilarity of the scene. After Harlequin has changed several identities, he suddenly comes on as a speaker of the language of oracles from Normandy. When he actually utters the grammelot, this expression adds to the general incongruous aspect of this play in which various languages and identities are exchanged. Since the audience has just seen Harlequin pretending to be a clock maker or fixer in the previous scene, they are waiting in anticipation of the next feigned identity, which is an astrologer. The audience would have derived pleasure from the costume and identity changes which were stylistically associated with Biancolelli and the Comédiens Italiens' performances as well as with other plays at the time. This appearance would have probably entailed a significant costume change from normal dress which Harlequin wore as the clock fixer to an outrageous outfit as the astrologer. The grammelot is therefore accompanied by a costume change, the physical costume being accentuated by a "verbal mask". In addition, though the audience expects to see various costume changes throughout the play, they do not know what costume Harlequin will use. Therefore, when Harlequin appears dressed as an astrologer, the incongruity between this and the clock fixer's costume, together with the grammelot, would have added an element of surprise to the performance.
The nonsense language immediately changes the situation for the audience. And here, it is as if the audience is no longer confronted with language but is now confronted by an unexpected phenomenon which is the *grammelot*. In this case, the *grammelot* initially loses its capacity as a language substitute and becomes almost an object. Its presence is so tangible because its opacity is momentarily all the audience experiences. In other words, when it first emerges unexpectedly, the *grammelot* does not yet take on a systemic structure, as language, but remains a new phenomenon whose physical qualities are foregrounded. The thwarted anticipation in the audience of a meaningful language results in laughter, a natural response to this incongruity between expectation and actuality.

John Morreall summarizes different theories of laughter in his compilation on laughter and humor (Morreall). His succinct explanation of the incongruity theory of laughter is helpful here. "We live in an orderly world where we have come to expect certain patterns among things, properties, events, etc. When we experience something that doesn't fit these patterns, that violates our expectations, we laugh" (Morreall 130). Morreall adds that laughing at the incongruous is a cognitive process which reflects a sudden change from an act of serious perception to a moment of amusement (Morreall 133). The incongruity of Harlequin's varied appearances and the varied expressions, some real language, some *grammelot*, some Norman French, may induce laughter in the manner that Morreall suggests.

It is important that *grammelot* is identified as a flexible category in which the particular language play incorporated reflected a variety of performance approaches associated with the different actors who enact(ed) it. Though in some cases, there was no referential value to the utterances made, in other examples there was a mixture of real and imaginary words, and therefore, the *grammelots*
had an element of the translingual speech in them. *The Farce of Master Pierre Patelin* includes a scene, when the Draper returns to visit Patelin again, in which Patelin is said to have gone mad. "He is passing away. Never did you hear such a storming nor frenzy," Guillemette informs the Draper of Patelin (49). "His mind is still astray; he raves, he sings, and then he babbles and mutters in so many languages!" (49). When Patelin actually comes to enact these languages, he uses a combination of real words and onomatopoeic sounds (similar to those suggested by Fo) in his enactments. Patelin first emerges leaping from his bed saying "mere de diou, la coronade, — par fye, y m'envoul anar. — Or renague biou, outre mar. Ventre de diou! zendict gigogne, — castuy carible et res ne done. — Ne carillaine, fuy ta none, — que de l'argent il ne me sone! If it's ducats, mum is the word" (51-52). As this translation by Richard Holbrok suggests, the last line is said clearly in a manner guaranteed to be understood by the Draper. However, the first lines, which combine certain recognizable French words such as *mere, diou (dieu)* also include words which suggests a mad spewing out of utterances. A fact which is confirmed by Guillemette who suggests the language recalls the way Patelain's uncle from Limoges speaks. "He once had an uncle near Limoges, a brother of his aunt-in-law. That, I take it, is why he jabbers in the gibberish of Limousin" (52). Patelin then imitates various dialects of French and even a pretense of foreign language which is not identified but which suggests a Germanic language. "Grile, grile, scohehonden, — zilop, zilop, . . ." (53). The parade of languages continues, requiring the actor playing Patelin to display an unbelievable versatility and virtuosity.

The madness of the character, in Patelin's case, is feigned by his use of language which is both inconsistent (since there are so many languages he introduces) and at times fake. The association of speaking many languages and madness is apparent in a commedia play from the Scala collection. In *The
Madness of Isabella, there is no inscribed foreign language, however, non-sequiturs explain another dimension of "nonsense language." Isabella Andreini depicted the title character Isabella, who, after years of travails and misfortunes goes mad, thinking her lover Oratio is dead (Scala, 1996 288-289). In a key scene, Isabella appears dressed as a madwoman and utters a combination of nonsensical thoughts:

I remember the year I could not remember
that a harpsichord sat beside a Spanish Pavane
dancing with a gagliarda of Santin of Parma,
after which the lasagne, the macaroni, and the polenta
dressed in brown . . . . . . . . . . . . . . . . . . . . . . . . . .
(Scala, 1996, 289)\textsuperscript{52}

Though Isabella's speech is made up of non-sequiturs, and the words each have a referential value, her speech does not construct a complete thought, and remains nonsensical. I mentioned this scene in the first chapter (1.1.3) where I referred to a description of a performance of La pazzia done by Isabella Andreini for the wedding of the Grand Duke Ferdinando de' Medici to Christine of Lorraine (1589). Giuseppe Pavoni, an observer of the wedding entertainment, described the mad scene in different terms than those Scala inscribed in his compilation. Scala writes that in the final scene in which Isabella speaks nonsense she says: "The second life of Aristotle is the spirit which was released from a bottle of muscatel in a mountain flask, and for that reason, a whaling ship was doing service for the island of English where the people could not piss' and 'she improvises other such nonsense' " (Scala, 1996, 290).\textsuperscript{53} Pavoni actually gives us an indication of what her improvisation was made up of. He writes that Isabella "like a mad creature roamed the city scene, stopping one passerby, then another, speaking now in Spanish, now in Greek, now in Italian and in many other
languages, but always irrationally; and among other things she began to speak French and to sing French songs, which gave the most inexpressible pleasure to the bride, Her most Serene Highness. Then Isabella fell to imitating the manner of speech of all her fellow actors, [the Veneto dialect] of Pantalone, [the Emilian] of Gratiano, [the Bergamask] of zanni, . . . all so naturally and with such hilarious absurdities that it is impossible for tongue to tell the matchless work and powers of this woman" (Pavoni in George Clubb 263-264). The diversity of languages, an aspect of this scene I discussed in the first chapter, allows Isabella to demonstrate her superior command of language, gift of impersonation, and performance ability to rapidly switch from one mode of communication to the next. Among the different actual languages Isabella realized, Pavoni highlights the "hilarious absurdities" in her imitation of fellow character's speech. Although he attributes the word "irrational" to her use of various national languages, he writes of the "hilarious absurdities" in her depiction of the stage languages (of the zanni, Capitano, and the other characters). This distinction in Pavoni's description suggests that in her imitation of the characters' languages Andreini incorporated more than (irrational) non-sequiturs, as typical of mad scenes in other plays at the time. In carrying out the performances of her fellow actors, Andreini emphasized the absurdities that identified the translingual speech of the Capitano and the zanni's grammelot. "Absurdities" would refer to the muddled syntax, the playful rhythms, the mispronunciations that all contributed to the imaginative language(s) invented by the actors of these roles.

Thus, grammelot, like the uses of other types of "nonsensical utterances," allows the actor to display dexterity in verbal expression and in enactments of a variety of "characters." The grammelot is also a comedic technique which incorporates rapidly successive sound (and sometimes word) emissions in a surprising and unconventional way. In this type of speech rhythms and
intonations, physical components of speech, are often more important than grammatical coherence. In the next section I will focus on how grammelot is created, emphasizing ways in which the polylingualism of the performance enhances the physicality of verbal expression in order to compensate for a semantically incoherent communication.

2.2.3. The Mechanics of Grammelot Creation

Beyond the initial opacity that Grammelot creates, it must, eventually, make sense to its audience. It must become a logical, if different, system of communication that becomes a language, though an imaginary one. Therefore, there are rules in grammelot construction that the actor must incorporate. Though the rules vary from grammelot to grammelot, I will mention a few recurring principles that are common to it. Among the principles are the use of stereotypical sounds and rhythmic structure, both of which suggest a logic, even where there is none.

In the Horgia Pirgli sequence of Arlichino e Scaramuza hebrei errani di Babilonia, when the oracle speaks, he enacts a grammelot. It is difficult to say whether this grammelot resembled French from Normandy or whether, more probably, it resembled Harlequin’s “Horgia pirli” nonsense language. In either case, the grammelot would have to evoke a sense of astrology or magic. This would probably be realized through an incantation rhythm similar to the repetitive structure of the phonic unit’s endings in “Horgia pirli siraglia Giurlibi”. In this phrase, the “abab” structure of the vowels ending each word, "a" or "i," respectively, suggest a structure amidst the nonsensical phonic choices. The result is that there seems to be a logic, albeit a rhythmic rather than semantic logic in the phrase.
The "Horgia pirli" phrase can be compared with another example of grammelot taken from Carlo Goldoni's *Il mondo della luna* (1777). In this case, the repeated "Luna, lina, lino, lana/ lana, lino, lunala!" is another example of grammelot (Goldoni, *mondo* 182).54 Here too, rhythmic structure is important as the sequence is also one of "a" endings, suggesting a rhyming sub-structure present in the phrase. But in this example, the root of each word is either *lin* or *lun* to which the different endings are attached. Semantically, *lin* and *lun* are related to *luna*, the Italian word for "lunar" or "moon". As such, the *grammelot* phrase here has a semantic logic as well as a rhythmic one. *Horgia pirli*, in contrast, has a rhythmic structural logic and an associative meaning resulting from the rhymed incantation-like structure which associates the phrase with a magical spell. Hence, *Horgia pirli* and *luna lina* have structural sense and also denote a specific meaning associated with the rhythmic (in the first case) or phonic (in the second case) configurations of each phrase.

All this suggests that *grammelot* is not merely a spontaneous, un-premeditated, virtuosic expression which emerges in an un-planned way. On the contrary, such a spontaneous, unplanned expression could not explain how an audience would understand the gibberish uttered or make sense of the partially referential words placed in unconventional ways with other utterances. Rather, in order for it to work, a given *grammelot* must be constructed in a way highly aware of its audience. Regarding the actual construction of *grammelot*, I have tried to exemplify several *grammelots*’ internal structure as it utilizes repeated, rhyming and rhythmic units in its expression. The *grammelot* must additionally be accompanied by extra-linguistic signals such as facial expressions, physical movement, and emotive vocal expressions. There must also be anticipatory verbal signs which are made to the audience to explain or pre-empt a *grammelot* section. An example of this would be the actor raising his voice to get the
audience's attention and prepare them for a segment of grammelot. These extra-linguistic methods all help to explain extra-linguistic channels which help the audience understand grammelot. I will explore this actor-audience exchange in the following section.

Merleau-Ponty's indication of the importance of language in thinking "according to others" necessitates an explanation of how one may take up another's speech. He answers this by suggesting that implicit within language is its "existential manner" (Merleau-Ponty, *Body* 179). Within language is a kind of blueprint of the structure of the language according to Merleau-Ponty. Therefore, speaking the language of another would reveal the other's thoughts, leading to greater understanding of this person. "I begin to understand a philosophy by feeling my way into its existential manner, by reproducing the tone and accent of the philosopher. In fact, every language conveys its own teaching and carries its meaning into the listener's mind" (Merleau-Ponty, *Body* 179). In relation to this, Merleau-Ponty mentions the experience of being in a foreign country and attempting a foreign language. He suggests that, just as in the example of philosophy, one may understand the language when one engages with it. "In a foreign country, I begin to understand the meaning of words through their place in a context of action, and by taking part in a communal life..." (Merleau-Ponty *Body* 179). This holds implications for the listener, which I will discuss in the following section, but it also means that Merleau-Ponty's notion helps to explain how the commedia performer, by enunciating a "foreign" language, would begin to speak it. The actor's grammelot would rely on techniques similar to a person's attempt to understand a foreign language. In this regard, it is useful once again to return to Fo's notion of grammelot as dependent on the attribution of stereotypical sounds to a language X by culture Y. In any given grammelot, the stereotypical sounds can be constructed based on integrating syntactical,
phonetical, morphological and perhaps generally rhythmic and tonal perceptions of a given language.

Fo's example illustrates how *grammelot* can be constructed. Implicit in any construction of *grammelot* is also an awareness that *grammelot* exists within an actor/audience interplay. In other words, the actor's utterance in an invented language must take into account his audience's understanding of the language he is attempting to speak. An Italian actor who is not conversant in French cannot attempt a French *grammelot* for a French-speaking audience because his notions of stereotypical French sounds are actually Italian-based. The French audience would not be "in" on the joke. At most, they would regard his speech as a translilingual speech. On that level, it may be funny, as funny as seeing a clown unsuccessfully attempt a common action like dressing. But, it would not be the same as experiencing a *grammelot* because inherent in *grammelot* is the audience's identification, to an extent, with the actor's attempt to speak another language. In *grammelot*, the actor mirrors the audience's relation to foreign language. The performer enacts the mixed frustration and desire people feel when confronted with a code they cannot readily decipher. The *grammelot* actor does the impossible by speaking a language that is imaginary. For the audience this is cathartic in a dual sense. First, *grammelot* reflects people's complex relation with language which is at once something people must master and yet, something they are continually frustrated by. When the audience witnesses the actor's efforts at enunciating the words of the imagined language, they witness a reflection of their own attempts at language(s). Second, since *grammelot* is based on imaginary utterances and non-sequiturs, its ability to communicate is almost contradictory to its nature. Therefore, the audience member feels a constant tension between *knowing* it is not possible to understand the language of *grammelot* and at the same time *understanding* the language. The paradox causes
a cognitive confusion which, together with the fact the language sounds funny, causes a release of tension in the form of laughter.
2.3. THE SPEAKER-RECEIVER INTER DYNAMICS

Up until now, I have discussed grammelot from the perspective of the performer. Indeed, for the actor, grammelot provides a unique performance phenomenon since it shifts the actor's relation to language, making language a far more flexible medium. But the performer exists within a dynamic system in the theatre and the receiver (the audience), who witnesses grammelot, not only enables grammelot to take place but also informs its construction. Before I examine how the audience influences the actor's construction of grammelot, I want to explain how it is possible that nonsense language can be comprehended by the audience. I have already said that comprehension is enhanced due to the fact in performance many codes of communication or languages enable the audience to "switch" from one to another. If speech became difficult, then attention may turn to costumes or stage movement. But there are ways performers can present speech such as in a grammelot in a more approachable way.

For the audience to access grammelot, the actor must broach the conveyance of grammelot on a two fold level. First, the performer must remove the grammelot section from the other performed material in such a way that the actor brackets it, setting this experience apart for the audience. Since the grammelot space is a kind of "altered" space for the audience and performer alike, the performer's reification of this segment signals to the audience that this is a segment somehow different from their normal experiencing of theatre. The audience must willingly accept this premise set by the performer in order to be properly engaged by the grammelot. Second, the performer must implicate his audience within his grammelot. In other words, the formulation of grammelot must be based on an understanding of the language and expectations of the audience.
Merleau-Ponty’s phrase, "thinking according to others" is useful as a designator of the performer’s formulation of the words with the audience in mind. On a linguistic level, the performer must incorporate semantic, syntactical, morphological and phonetic features of the audience’s language, together with anticipatory vocal, extra-verbal, and gestural signs particular to the performance with the grammelot.

2.3.1. Introducing the Audience to the Experience

The linguistic features of grammelot alone cannot explain how the performance could be taken in by its audience. In explaining how grammelot is conveyed by the performer and understood by his or her audience, my premise is a phenomenological one: that the audience may understand without knowing exactly what is being said. To refer back to the quote which began this thesis, as Troiano noted, the audience present at the 1568 commedia performance laughed without actually understanding what specifically was being said. They understood the content of the performance which was conveyed through language and gesture, without actually knowing the specific semantic sense of every utterance. The co-presence of the spectator and performer enabled meaning to be conveyed because the utterances of the player were tailored to the spectator. These utterances in themselves were meaningful if not denotative. As Merleau-Ponty writes, speech itself is thought. "There is thus, either in the man who listens or reads, or in the one who speaks or writes, a thought in speech the existence of which is unsuspected by intellectualism" (Merleau-Ponty, Body 179). Therefore, if the speech itself is imbued with thought, it is not denotative. The speech exists, in a sense, only within the context of its utterance in such a way that its principal meaning derives from the moment in which it is spoken and not in its referentiality (even when, as in non-sequiturs, there is a referentiality to
each utterance). For a polylingual performance, this premise is crucial since it suggests a way in which grammelot is understood by an audience in theatre even though the same words would remain opaque to the same group of people outside of the theatre.

Within the theatre, in order to achieve this degree of lingual transparency, the audience, must first willingly engage in this communicative scheme. In his work on phenomenology, Mikel Dufrenne discusses the perceiver of an aesthetic work in relation to the work. He considers the perception of the work and its importance in shaping the work (Dufrenne 16). Though a work may be analyzed semiotically and its significations within performance may be speculated on in analysis, still the audience is central in explaining how grammelot may be imparted. The audience, listening to word-play or to nonsense language must get the meaning in the sense that they are not primarily aware of the words as nonsense or as "mistakes in language" but are involved in a process of co-creation of meaning out of sounds and rhythmic patterns that mutually resonate for performer and spectator alike.57

Dufrenne makes the important point that an object is not an aesthetic object if the perceiver is involved in perceiving something else, mis-applying his attention, when he should be experiencing the object in the context in which it is meant to be experienced. Dufrenne gives as an example an audience member who is distracted by the audience itself and so, is not experiencing the performance. "But it is only when the spectator decides to exist wholly for the work, in accordance with a perception which is resolved to remain nothing but perception, that the object appears before him as an aesthetic object" (Dufrenne 16). In polylingual theatre, there are waves of alertness to the language as material, but that is the nature of this performance which calls attention at times to its own materials. However, in instances of grammelot, the audience member
must be relied on to become that spectator who Dufrenne notes as one who willingly perceives the grammelot as language. Otherwise, the grammelot would truly remain nonsensical to the onlooker. The spectator may then not engage in anything that is expressed through the grammelot, and instead continue responding to the incongruity of the grammelot as this spectator may have done initially. This would dislocate the audience member from the performance’s development and would "shut off" the theatrical experience from him or her. It is important to note that grammelot is not an act of translation in which a language matches with its equivalent in another language. Rather, grammelot enacts the imaginary conception of a given language as shared by the actor and audience.

In order to create a reliable spectator, then, the performer must initially make clear to his audience what language is being imitated with the grammelot. With regards to this, Fo points out that "it is of decisive importance to have at your disposal a repertoire of the most familiar tonal and sound stereotypes of a language, and to establish clearly the rhythms and cadences of the language to which you wish to refer" (Fo 57). In other words, a crucial aspect of the grammelot is the identification of the language imitated. Unless the audience knows the performer is using a given foreign grammelot in a specific instance, it may not find the language funny or appropriate. Once the identification of the language has been established, the audience responds to the linguistic structural elements that Fo points out: the phonic units and the morphemic units, cadences, as well as the rhythms and tones of the language.

In this regard, there are key words that are staples of any imitation of a language. These are words commonly known by foreigners to be part of the language imitated. These words form the basic "grammar" of the grammelot. Their sounds, length, and semantic association all inform the building of the grammelot. One may consider the following hypothetical example: in Italian, a common
word known to non-Italian speakers would be *bella* or *bello*, signifying beautiful for a feminine or masculine subject, respectively. Taking the *bella* and incorporating it within a *grammelot* may mean simply finding phonic units which replace *bel* and adding the *la* ending to these. For instance, "Bella, mella, fella, sella" would perform a *grammelot* phrase of Italian. The utterance of this *grammelot* would also have to duplicate the stress patterning of Italian. So the double *ll* unit would have to be emphasized within each invented word in this phrase.

For a given *grammelot* to work, its speaker relies on his or her audience to accept it as a theatrical convention present within polylingual theatre. But in order for the audience to accept this unusual characteristic, the *grammelot* must open itself to the audience in such a way that it provides instances within it in which lingual transparency is increased enough to make the language easier for the audience to comprehend. I would now like to turn to a few techniques which make this comprehensibility possible.

The most obvious technique for making *grammelot* transparent to an audience is incorporating physical language alongside the verbal language. Physical language can take on many specific forms: facial expression, hand motions, specific upper body gestures and whole body mimic activities. Each of these can accentuate or even broadly repeat a given verbal utterance. The physical move underscores the spoken word and creates a network of repetition which unites visual and phonic signs in expressing meaning to the audience.

But the physical dimension of expression also encompasses the way the utterance is said, with accompanying extra-verbal signals that the speaker utilizes within communication that "comment on" what he or she is saying. Every language, on a stereotypical level, has a certain manner about it. It can be the
way gestures are used in speech to supplement the words. Together, the gestures and sounds create a character that is associated with languages.

A stereotypical example is that in Italian, there is a tendency to exchange a verbal expression with a gestural one. Instead of saying something is delicious, for instance, one may simply say "è (and place finger tips of one hand together, bringing them to one's mouth, then spread the fingers apart while moving the hand away from the body in a flowing motion smacking the lips to make a kissing sound)." Here, the sound of the smacking lips suggests a sound associated both with eating and kissing, both positively connoting pleasure. The physical and phonic gesturing have supplanted the remark regarding the food.

In a recent article two linguistic researchers, Uri Hadar and Brian Butterworth, emphasize the importance of gesture as part of the semantic unit (Hadar and Butterworth 150). Their research led them to specific distinctions as to various gestures which are incorporated within conversation. Generally, they report that people recognize gestures made within conversations though they may not attribute the correct meaning to these gestures (Hadar and Butterworth 161). Their conclusion is highly appropriate to the theatre context in which not only every day life gestures are incorporated within performance but highly stylized gestures may be incorporated in utterance as well. In normative linguistic performance, a given gesture underscores what the actor is saying. "Welcome!" uttered by one actor to another while the first actor walks towards the other actor with outstretched arms projects an unequivocal sense to the audience that the first actor is greeting the other actor. Hadar and Butterworth's point, though, is that the comprehension of another gesture may be equivocal while being just as highly visible and recognized. For instance, if one actor says to another "I love you" while stomping one of his feet down on the ground, the gesture becomes confusing to the audience. The audience recognizes a stomping gesture as an
expression of anger, which is not the case in this example. The actor is merely expressing his passion and using the noise of the stomp to underscore the deep-felt statement.

The variability of meaning in gesture is increased in the case of polylingual theatre, since various languages also include the physical gestures associated with the particular language and culture groups. What means one thing for one cultural group connotes something else in another group. Therefore, in grammelot, when gestures are incorporated they must specifically be tailored for the receiving audience.60

The rhythmic pattern in which words are formulated together also suggests an extra-verbal means through which meaning may be conveyed and received. Stress patterns fall differently within different languages resulting in different rhythms. In imitating these languages, the speaker may interject the kinds of words typically associated with a given language within a selection of invented words which suggest a version of that language. In the Italian sentence "io penso che no, ma..." (I think not, but...) there is a tendency to accentuate the word ma, (but). Here, the ma is a word which ends with an open vowel, and its utterance can therefore be extended. The simple fact of the stressed ma replaces the logical phrase "ma non so" (but I don't know) which remains unsaid in the stressed example. In addition there may be a shrugging gesture and a closing of the eyes at the end of saying ma, as though something must be added to close off the openness of the open vowel at the end of the word. Therefore, an invented language that suggests Italian would take advantage of the accented ma sound, incorporating it with invented words in a phrase or sentence similar to this. Also, the enactment would interlock vocal and physical expression to suggest the fact that the physical gesture may complete a verbal expression.
There are also typical sounds which languages incorporate which have no semantic value but which take on a meaning nonetheless. In spoken contemporary French, for instance, people often have recourse to the utterance "pff," expressed through a pout and often said with an accompanying shrug of one shoulder. This expression replaces speech by suggesting a disinterest in the topic discussed. In answer to a question, one may say "pff, je ne sais pas" for example. The sound is just a filler, but its utterance involves a speaking convention associated with French. In a French *grammelot*, a performer may use this expressive device and the physicality which it involves to project to the audience the typical grammatical function which this sound has, to replace a word such as *mais* (but).

Vocal, extra-linguistic signals may also be incorporated within *grammelot* to make it more readily understood. For instance, certain vocal utterances are universal in their projected meaning. A cry or a scream invariably projects distress whereas a laugh may generally mean happiness (unless facial features project a contrary suggestion). In addition, the tone which is incorporated in utterance suggests meaning. If Harlequin were to yell a *grammelot*, it would mean something different than if he whispered it. Likewise, rhythm -- fast or slow -- creates a different sense to the same utterance. In these cases, though the audience may not be able to explicitly gather what is being said, they register the utterance and are able to attribute their meaning to it. In these cases, the *grammelot* loses some of its opacity; and, the audience experiences it in a more meaningful way.

Partly, the attention of audience is attracted by a network of "anticipatory vocal signals" which are given to the audience to prepare them for the statement which is to follow. Considering the vocal range, a performer has various ways to stress to his audience that what he is about to say is of relevance. The performer
can catch their attention by raising his or her voice. The actor can clear his throat with an *ahem*! or can simply vary the volume. The performer may repeat a particular anticipatory vocal signal to his audience before he utters a *grammelot*. This somewhat Pavlovian technique nevertheless may result in the audience's recognition of the vocal signal as an indication of what will follow.

2.3.2. Degrees of Fixity and Flexibility Between Languages

In referring to the "flexibility" of a given language, I am evaluating how much play the performer may have with the language in relation to what his or her audience will understand. Every *grammelot* is variably agile, depending on the natural degrees of similarity of the language of the audience and the language being imitated. For instance, two Romance languages would probably display a greater degree of ductility in *grammelot* performance and reception. There is a high degree of agility in a Spanish *grammelot* performed for an Italian-speaking audience. Since there are many words in common and there are many words that are similar, this *grammelot* would be very naturally transparent to an Italian-speaking audience. In these cases, there is a higher elasticity in the performance of *grammelot*. There can then be more acrobatic use of language in which phonic units are elongated, or made to sound strange. In this case, great *fan can be made of the stress patterning of the language emulated because given expressions in the language of the audience may be uttered strangely or differently with a stress patterning that belongs to the language emulated, for instance.

On the other hand, trying to perform a *grammelot* in Hebrew for a French-speaking audience is an exchange in which the flexibility of each language is challenged. In these cases, costumes and other devices would be incorporated to clarify which *grammelot* was enacted. This does not mean that a *grammelot* is
necessarily less successful when performed for an audience that has limited contact with the language being imitated. In fact, since certain cultures preoccupy the imagination of other cultures, even with limited mutual lingual familiarity, a grannemelot may still be understood if precepts regarding the language imitated have already been formed within the receiving culture (the one in the audience).62

Elasticity or rigidity is the outcome of a similarity or dissimilarity of linguistic features of one language as compared with the language the grannemelot enacts. For instance, in the case of French and Italian, there is a possible phonetical congruence and also a possible semantic symmetry within a given expression. That means, that for a given word, phrase or sentence uttered in an Italian grannemelot there is a high probability that it will be understood by a French- speaking audience. Since French and Italian are Romance languages, utterances in French and Italian will often share a lexical root, and there may be a paralleling semantic meaning between given phonetic expressions. This will not likely be the case between languages such as French and Turkish, where there is no semantic or phonetic similarity between a given expression and its translation into the other language.

In cases in which there is a higher degree of rigidity between the languages concerned in the grannemelot enactment, such as a Turkish grannemelot done for a French audience, there would be a different approach to language play. In these examples, for instance, the actor may take advantage precisely of the semantic and phonetic incongruity between languages. If a given expression in the Turkish grannemelot (here I am not referring to real Turkish) sounds like a totally different expression in French, then the phonetic similarity and semantic incongruity may become a source of play. The asymmetrical assignations of
meaning to given phonic units realize the performativity of language, and the language may be funny or shocking or interesting in some other way.

On the microcosmic level, certain linguistic categories shed light on the components of a given grammelot in such a way that they explain how the language could be processed by its audience. Linguistics distinguishes various categories in language formulation, among them syntax, semantics, phonetics and morphology. In the rest of the next sub-section, I would like to look at various grammelots in which certain of these categories are particularly apparent.

2.3.2.1 Grammelots With a High Degree of Rigidity Between the Audience's Natural Language and the Language Emulated

As with the work of the Comédiens Italiens, the work of Jean Baptiste Poquelin Molière provides useful material for the analysis of grammelot which further emphasizes grammelot as a tool in comedic performance. Molière scripted his plays, and so, was removed from the more oral commedia tradition which relied on scripted scenarios only. However, Molière’s work was greatly influenced by commedia troupes, such as the Comédiens Italiens with whom he shared a space at the Petit Bourbon (Mongrédien, 109). In Molière’s plays, along with clowning techniques which resemble commedia antics, grammelots were incorporated.

Grammelots of Turkish are incorporated in Molière’s play Le bourgeois gentilhomme (1670). Here, Molière openly appropriates his notion of Arabic or Turkish and creates a fictional language composed of stereotypical sounds he attributes to Turkish. "Oustin yoc catamalequi basun base alla moran," says the Turkish character in the play (Molière, Bourgeois 1378). Here, the ending for catamalequi is probably chosen for its qui end which would have been close to the ending in the commonly known Arabic phrase Salam allechum.53 The ch of
allechum is pronounced like k, and so, the proximity in the sound of allechum and catamelequi is justified. Moran probably was chosen for its phonetic and morphemic proximity to Koran. Yoc appears to be the only truly Turkish word in this group (Molière, Bourgeois 1828). Furthermore, the words Ossa binamen sadoc which the character Covielle speaks next are mis-appropriated from Hebrew, as Jouanny notes (Molière Bourgeois 1828). Binamen is a Hebraic proper name (Benjamin), and sadoc is both a Hebrew proper name and an adjective meaning "righteous" (Molière, Bourgeois 1828). The mistakes and emphases on the humorous sounds in these concoctions create a buffonic effect and demonstrate the use of stereotypical sounds in devising grammelot.

A bit later in the play, the "Turkish" characters sing-speak a grammelot which incorporates both translingsual and invented language. It is the Mufti, or the leader of the Turks, who leads his fellow Turks in a song which identifies himself as their ruler. Interestingly, in creating this grammelot, Molière incorporates a degree of fragmented French which is really translingsual French spoken through Italian. Added to this are pure grammelot words which are taken from the stereotypical pool of knowledge of Turkish that Molière and his audience must have shared. The Mufti sings the following segment:

Se ti saber,
Ti respondir;
Se non saber,
Tazir, tazir.
Mi star Mufti:
Ti qui star ti?
Non intendir:
Tazir, tazir.
(Molière, Bourgeois 1379).
The song he sings reveals what Molière imagined his audience conceived of as foreign and also stereotypical Turkish. The foreign quality was satisfied by the Italian hidden structure present within this song, which contributes a translingual quality to the utterances, since they mix some French and Italian. The segments with recognizable Romance language words convey what Molière conceived a non-European would sound like in his attempts to speak a European language. For instance, the rudimentary construction of syntax: "ti qui star ti" (You who to be you) reveals a perceived inability to conjugate the verb which is repeated in the verb "intendir" instead of the verb entendre and the phrase "je n'entends pas" (I don't hear or understand). The words sabir, sabir, which may suggest "savoir" (to know) and particularly tazir, which sounds like "taire" (remain silent), sound more foreign in comparison with respondir which is basically the French répondre (to reply with). The presence in these words of s, z, and t sounds relate them to stereotypical words like salam which share these phonic elements.

The grammelot also plays on the experience of Turkish by French-speakers outside of the theatre, on how Turkish seemed to people in their extra-theatrical encounter with it. As such, the grammelot was likened to a performance of words which in themselves emulate nonsense since Turkish, like Hebrew and Armenian, in many ways was equivalent to "nonsense". The use of s, z, and t, for example, accentuates a "sing-song" quality in the utterance (which is a song indeed). This creates an association of the utterance with a hissing. Indeed, the utterance, if said fast, sounds like a hissing in which phonic units centered in front of the mouth alternately re-appear. The expression becomes like a hiss, which suggests that Turkish sounds less like a language than an illogical grouping of sounds.
This example of Turkish also shows that if an audience is not familiar enough with a given language, that language’s *grammelot* will be more dependent on sprinkling in words that are of the receiver’s language or using highly pantomimic gestures in order to transmit meaning. In the example above, the root words *star* from *stare* (Italian for ‘to be’) and *intendir* from *entendre* (French for "to hear" or "to understand"), for instance, are related to Italian or French words which would be comprehensible to the audience.

Fo describes one of his performances in which he used a "sophisticated American *grammelot*" (Fo 74). He distinguishes American English from British or any other English for this *grammelot* because in his performance Fo was making a statement about U.S. militarism (Fo 74). His *grammelot* was a monologue supposedly given by a famous nuclear electronics physicist. "This great technocrat would be explaining the science of robots with the relevant, comparative description of circuits, of relays, of computers, before proceeding to an account of the history of human flight, detailing early propeller planes with the internal combustion engine, and then going on to reactors and long-range missiles . . ." (Fo 75). Fo notes that for this *grammelot* he had no knowledge of English aside from the stereotypical expressions he may have learned through a travel guide or a rudimentary TV English lesson (Fo 77). As a result, Fo chose for his *grammelot* a subject that could be discussed through physical language, as we will see.

He writes that he learned a few terms which he could sprinkle into his discussion (Fo 77). Fo describes his *grammelot* without specifically referring to the nonsense sounds he used.

Plates himself in front of the audience, with a beaming smile, radiating the impression of a man cocksure of himself but anxious to please. He casts a glance over the entire company,
as though desperate not to overlook anyone and to have an individual greeting for everyone present. He delivers, in a subdued tone, his opening remarks, which appear to be words of welcome to those who have taken the trouble to come. He plainly perpetrates some gaffe, as can be gathered from the speed with which he corrects himself, gives an embarrassed laugh, and apologizes. He proceeds, giving long lists of complex terms which, in his anxiety not to be misunderstood, he repeats, spells out, pronounces carefully.

(Fo 77)

In order to attempt to re-create this performance, it is necessary for me to reconstruct his grammelot, albeit in my own terms. After setting the stage and preparing the audience for this as a performance of a lecture (through his physical movements), Fo begins his grammelot. Initially, the outpouring of nonsense probably causes some surprise and laughter in the audience, but as they begin listening, they identify the language as English and the subject as academic, scientific, technical in any case. To achieve this, Fo must exaggerate his physical gestures to project a stereotypical image of a scientist or an academic. In stereotypical terms, this must make him personify someone who is less at ease with his body, perhaps one who is constrained by a suit or other formal attire, and one who feels slightly awkward when faced with a large, unknown audience.

The first grammelot sounds which confer a welcome on the audience must stress the stereotypical phonic units attributed by Fo and his audience to American English. Round sounds which have a tendency to accentuate vowels could be incorporated. Fo may capitalize on the word welcome which he may sprinkle in here to suggest what the scientist is doing. He may repeat this word
or use *grammelot* words which sound like *welcome* such as *Melcome, telcome* and other such concoctions. The gaffe which Fo refers to is easily performed with variations of speed, as Fo notes, and with simulating embarrassment through facial gestures or mimic activity such as flustered moves of the arm or wiping his head from sweat. In uttering the complex, technical terms, Fo probably incorporates phonic units together in an awkwardly long manner. Words such as *fuse* may be incorporated with phonic units such as *tor* to create technical sounding nonsense like *fusenbulkernator*.

When he comes to describing the technical materials which make up the device, he uses the mimic technique of drawing in air to create images of pipes and whirling tapes. Then, in his words "[h]e calls attention to the various noises, whistles, hissing sounds, scratches, crackles, bands and small explosions which it emits, and, at the end of the sequence, pulls from the core of a machine which he proceeds to read" (Fo 77). This stage demonstrates a good device for *grammelot* spoken to an audience which is unfamiliar with the language imitated. Here, Fo incorporates a segment which requires nearly pantomimic activity such as animal or machine behavior. This means that the actor must literally transform himself into a sound-emitting entity enabling him to capitalize on the suggestiveness of sound and not be limited by language. In this example, Fo embodies a machine and he hisses, crackles, and whistles, imitating its sounds. Fo spells out this portion of his *grammelot* which he enacts as follows:

He outlines its dimensions [the new machine], shape and appearance, not omitting the rudders and the propeller, which he indicates with correct English name. Gets the engine started by turning the propeller all accompanied by appropriate noises . . . rrrrraaaaaa. Mimes cranking up a starting handle. The engine splutters into life: proooo too teeeeee . . . repeats the sound produced by the propeller - rrrrrraaaa . . . then the
engine sounds - prooooo toooo teeeeee.
(Fo 77-78)
The sounds themselves both incorporate stereotypical American English sounds (vowel sounds and r sounds) and also simulate a machine. So, Fo has managed to communicate the national origin of the scientist and also the subject matter of his lecture.

2.3.2.2. Grammelot for Audiences for Which There is a Low Degree of Fixity

When the grammelot involves languages which display a greater degree of transparency between them, as in Spanish and Italian, then slightly different rules apply. The grammelot construction will still rely on stereotypical sounds, tones and rhythms. In addition, a play on words or sounds may be incorporated so that sounds known to mean one thing in the language of the audience may be utilized in the grammelot in an incongruous or inappropriate context. Then, the variable semantic meaning of each phonetic unit would result in the audience and speaker having a different reference for the phonetic unit.

Of the different categories, rhythm and morphemic units are perhaps the most relevant to an understanding of how grammelot makes itself understood by its audience, since they reveal the invisible rhythmic infrastructure which holds given sentences or expressions together. The morphemic units generally correspond to the language of the audience, and so, enable the audience to intuitively grasp the meaning of a sentence even if the phonetics or semantics involved are confusing or misleading.

For example, Tom Stoppard's Dogg's Hamlet (1980) incorporates English throughout. However, often, the particular statements made have no semantic value, though they are syntactically, rhythmically and phonetically coherent. In this case, Stoppard may be said to be incorporating a kind of grammelot, although
he does not rely on completely nonsensical language. Stoppard writes in his preface to the play that he wanted to write a play "which had to teach the audience the language the play was written in" (Stoppard, preface 6). In a sense, through repetition, *grammelot* does teach the audience a new language. But I believe more strongly that *grammelot* communicates to the audience in a non-didactic way, its expressive devices relying on a network of visceral and cognitive responses in the audience which do not require the performance to teach language but rather to be language. I use Stoppard's play here only to reflect on the particular importance of rhythm in *grammelot*.

Stoppard's premise is that his characters use a language different from the language of the audience and maybe even a language different from each other's language (Stoppard, preface 5-6). The play opens with the character named Baker calling out from off-stage left to someone on off-stage right. Instead of using the terms *Here* (when he throws a football to off-stage right) and *thanks*, Baker says "Brick!" and "Cube" (Stoppard, *Dogg's* 15). The audience, which expects to see bricks being thrown around, has its expectations thwarted as it confusedly watches a football being thrust from side to side. At that point, a character named Abel, a schoolboy, comes on stage and speaks into a microphone saying the following: "Breakfast, breakfast . . . sun-dock-trog . . . " instead of "Testing, testing . . . one-two-three . . . " (Stoppard, *Dogg's* 15). Up to this point, all the words incorporated are identifiably English. However, none of the expressions the characters use is semantically sound. That is, each utterance corresponds to a real English word. But none of the characters speaks English; they speak a language that incorporates words we would associate with English but which allocates to them a different meaning. The English meaning of the words is not applicable to this performance since the referential value the characters associate with the words does not correspond to the English meaning.
Stoppard wanted to use this play as an exercise in "teaching the audience a new language." However, his experiment seems to focus only on semantics. In other words, his experiment replaces one meaning with another. In fact, the audience does not so much "learn a new language" as it learns to rely on other linguistic aspects more in order to compensate for the lack of semantic familiarity of expressions. So that, when uttered, the statements correspond in rhythm and morphemic structure to English statements, and the audience gleans meaning from what it hears through these linguistic features. The rhythm of "Breakfast, breakfast...sun-dock-trog..." corresponds to that of "Testing, testing...one-two-three..." and so, the audience may be able to understand what is being said even though the statement, on paper, looks like nonsense.

In grammelot, this exact example does not apply, since there are always invented words which are incorporated within statements. However, Stoppard's play is useful in highlighting the case of a grammelot between two languages which are closely related (such as Spanish and Italian). Here, the performer may play with the audience's expectations by incorporating a grammelot which utilizes words in a syntactically coherent but semantically incoherent way. Or rather, words which are phonetically associated with their counterpart in the language the audience speaks but which actually have a different meaning in the grammelot. An hypothetical example of an Italian grammelot for a Spanish speaking audience may incorporate an expression such as yoyo faccio macho, macho faccio to say something roughly equivalent to "I do a lot" or io faccio molto. In this example, the Italian grammelot capitalizes on the fact that the Spanish word for the meaning "I," yo, in Italian is io. When spoken, io has two syllables, the second of which sounds like yo. To a Spanish speaker's ear, the Italian io sounds redundant, as if the speaker is saying "I" twice, since io incorporates an "ee" sound together with a "yo" sound. There may be something funny in the
perceived phonic excess in the Italian equivalent for "I." And so, a grammelot would capitalize on this "funny" feature, and will carry the principle a degree further, making io into yoyo. The perceived redundancy in the Italian word for "I" is transferred within the grammelot into a doubling of the Spanish word for "I," yo. The result is "yoyo," a word which further connotes the toy that children play with. Hence, the redundancy perceived in the structure of io is translated into a grammelot word suggesting a toy which is about repetitive movement.

The pronunciation of faccio, which in Italian means "I do" or "I make," is stereotypically associated with the Italian language's vowel endings which elongate the expression of words. The grammelot phrase capitalizes on this and mates faccio with an amalgamation of phonic units which have a rhyming vowel ending, the cho of macho. It appears the selection of ma in the latter word is random. However, "macho" resembles mucho which in Spanish means "a lot". Molto, in Italian and mucho in Spanish are relatively similar phonically. In fact, the phonic replacement of the molto with macho makes the Italian grammelot ironically sound more "Italian," since it uses an Italian sounding ending. It seems as though macho was then chosen only for its phonic similarity with faccio, but for a Spanish speaker, it actually makes sense. In addition macho connotes "macho," a word describing machismo or masculinity in the extreme. And the fact that the word has a connotation increases the humorous quality of the sentence. There is something funny about the fact the word employed for its phonetic proximity actually is a real word which connotes something which evoking an entirely different meaning.

In this and the previous example, what makes the grammelots ultimately work is their underlying purpose. Their guiding principle is the derision of the principle of language. What they both seem to show is that language can be enacted, communication achieved, without the "paraphernalia" of grammar. At
the same time, invented language accentuates the ridiculous and robotic nature of language by inventing exaggeratedly rigid substructure based on rhyme and repetition. In the last section of this chapter, I will focus on this grammelot principle of derision by concentrating on the particular example of the Latin grammelot.
2.4. **LATIN LANGUAGE GRAMMELOT**

Erasmus begins *In Praise of Folly* crediting folly for her success where orators have failed in "dispel[ing] the gloomy shadows of the soul" (Erasmus 6-7). Though his expression is written in book form, Erasmus calls on his readers to listen with the attentiveness they give to "street-performers, comedians, and buffoons, the style of ears that my friend Midas once displayed to the god Pan" (Erasmus 7). And so, Erasmus prepares his readers for an encounter with the performative through literature. In this work, he will deride the accepted formalities associated with a work "in praise" of anything. Among those to be ridiculed are orators who fortify their discourse with obscure references to foreign works.

For in this respect too I’ve thought best to imitate the rhetoricians of our day who consider themselves as good as gods if like horse-leeches they can seem to have two tongues; in their view it’s a mighty, accomplishment to work a few Greek vocables into the texture of their Latinity, like chips stuck in a mosaic, whether they’re appropriate or not. then, if they still don't have enough foreign terms, they dig out of their moldy old manuscripts four or five obsolete expressions with which to thicken the darkness of the listener's mind. If anybody understands, he's impressed with his own erudition; those who don’t understand are impressed even more.

We fools have a particular trick of liking best whatever comes to us from farthest away" (Erasmus 9).

In thus writing, Erasmus acknowledges his debt to his "ancestors," comedians and other performers, who likewise ridiculed the presumptuousness and, more radically, the existence of sanctioned "knowledge." Similar to Erasmus,
commedia attacked displayed erudition with a particularly sharp blade: Latin language *grammelot*.

Latin *grammelot* was a useful tool because it could be incorporated within the various linguistic contexts commedia troupes performed for while touring. In this chapter, I will examine one of the more established touring groups, the Comédiens Italiens who were eventually permanently installed in France. In seventeenth-century France Molière was influenced by them and other playwrights, such as Regnard and Dufresny, were sometimes employed by commedia performers. Their use of the Latin *grammelots* was highly pronounced perhaps because of the relative recognizability, hence "universality" of Latin. Latin connoted both professionalism and establishment, since the learned and powerful had a facility with it. Therefore, Latin *grammelots* poked fun at the elitism of language. At the same time, Latin connoted religion and a centralized political enforcer of ideology. Hence, the *grammelots* highlighted the mechanical in language in order to deride the unified and orderly in society which is at odds with chaotic human desires and needs. The enactment of *grammelots* of Latin subverted the place of the learned, religious and powerful as their language was rendered ridiculous and impotent.

### 2.4.1. Latin *Grammelot* and the Parody of the Unified

Touring in France, commedia simultaneously incorporated not only Italian, itself composed of various dialects, but also French. The extensive touring done by commedia troupes began in the fifteenth century with different companies traveling as widely as Spain and England. However, in France, the fate of commedia altered - the playing companies' frequent appearances eventually leading to a permanent presence in Paris. Except for the period between 1697-1716, when the Comédiens Italiens were forced to leave Paris,
successive companies of "Italiens" remained in the various theatres from the Petit-Bourbon, to the Palais-Royal, the Hôtel Guénégaud, and eventually, the Hôtel de Bourgogne (Garapon 297). A "Frenchification" process resulted, the Comédiens Italiens creating first bilingual composites, particularly between 1682-97 and 1716-33, and eventually assimilating their Italian verbal text to a French one. While they struggled to communicate with their non Italian-speaking Parisian audiences, they originated a complex bilingual mechanism of expression which capitalized on the key feature of grambelot. This composed blend of real and imaginary sounds and syntax intermixed idiosyncratically to create an invented communication system adding a new dimension to the already complex expressive mechanism employed by the Comédiens Italiens.

It was to France that the Troupe de Locatelli, who were known later as the "Ancienne Troupe de la Comédie-Italienne," arrived in 1653, settling there in 1660 (Gaxotte 89). there are disputes among historians regarding whether or not French influenced the Italian players from this point. However, historians agree that the Italian Players' approach to French changed after 1680, the principal cause being their change of venue which encouraged their increased introduction of French within dialogues. Before 1680, the Comédiens Italiens shared the different theatre rooms with the company of Molière and other companies. As Garapon notes, the French theatre historian H.C. Lancaster suggests that this may have pressured the Comédiens Italiens to perform in Italian, since they alternated performances with French troupes. The 1680 fusion of the French troupes of the Guénégaud and the Hôtel de Bourgogne into the Comédie Française gave the Comédiens Italiens the exclusive right at the Hôtel de Bourgogne (Garapon 297). When Italian Players moved to the Hôtel de Bourgogne in 1680, they began "to introduce French scenes into their scenarios" (Lancaster 599). This, in effect, freed the actors from having to use only Italian
and they began intermingling French within their Italian verbal text. In addition, the Comédiens Italiens, as evident in the Gherardi collection, began to engage French writers to compose their texts for them. Biancolelli's verbal texts, which we have by way of Guellette's translation of them, remain in scenario form and relate only his portion of the performance. The Comédiens Italiens' texts which are assembled in Gherardi's collection are more complete, and reflect the growing variety of French people involved in the writing process. The works of Fatouville, Regnard and Dufresny, among others, figure largely within the once Italian repertoire (Garapon 298).

The increased presence of French gave the players another language to incorporate within their performance. The French also made it necessary for them to rely more heavily on scripted texts, rather than on memorized or orally transmitted ones. This was the result of the Comédiens Italiens' lesser familiarity with French than with Italian. The permanent status in Paris required them to perform more and more plays in French, a language they did not speak. By uttering the scripted French, performers would be able to "perform," albeit strangely (as they often performed words they did not ordinarily speak). This sheds new light on the concept of grammelot: in a sense, for the Italian players, French was like a grammelot, a sequence of words and utterances which have a logic which is not apparent to them. A language that is not "real" as a form of communication because it has little meaning for them but one which has a structure and is known to have a meaning, though one which remained opaque to them.70

In France, the Comédiens Italiens' verbal acrobatics incorporated French in such an adroit way that for Garapon, they epitomize a degree of verbal dexterity lost within the French theatre at the time of their existence. Garapon whose La fantaisie verbale et le comique labels Molière as part of the decline of the "Fantaisie
verbale," writes that the Comédiens Italians were a return to the "good old days". However, Molière, during his period of sharing theatres with the Comédiens, was influenced by their performance style and as a result, both his work and that of the Italiens, not to mention other of Molière's contemporaries and rivals, such as Montfleury, similarly incorporated the Latin grammelot, a practice whose existence in literature can be traced to the carnivalesque tendencies found in Erasmus and in Rabelais.

2.4.2. Latin as Signal of the "Professional" and Established

Comedic use of Latin identified the speaker as a person pretending at knowledge which he either does not have or which he abuses in some way. The result was that the character who used Latin was generally Harlequin or a buffonic doctor or advocate who would be ridiculed throughout the play. Interestingly, the other character to use Latin was often a female character, like Rosaura in Goldoni's La donna di garbo or like Colombine in the Comédiens Italiens' Columbine: avocat pour & contre (1685). In both these cases, the female characters use Latin correctly within the plays: they incorporate Latin as proof to their argumentation or for emphasis. In both plays, the females assume a degree of disguise when they appear and when they use Latin. The difference is that in Goldoni's play, Rosaura uses Latin while pretending to be someone else, another woman and in the Comédiens Italiens' play, Colombine uses Latin while guised as a doctor (Gherardi I: 349). Hence, Colombine assumes a bouffa role whereas Rosaura does not, and for that reason the kind of humor their use of Latin elicits is slightly different. With Rosaura, as mentioned, the audience laughs at her display of passion which is mixed within her display of erudition. With Colombine, the audience laughs with her as she mocks doctors since in assuming the role of a doctor, she stereotypes doctors as using Latin.
In *Le mort vivant*, the French playwright Edme Boursault uses a term-based *grammelot* which derides the ambassadorial world by intersplicing the root word *ambassad* continuously. Garapon notes that this repetitive use of the word itself causes pleasure for the spectators. But, the particular choice of *ambassad*, in my opinion, is what, together with a repetitive mechanism, causes laughter in the audience. The same lines would not be as funny if the root to be repeated highlighted the word *bonne* (maid), for instance. Indeed, denotations of formal, powerful functions are more prone to cause laughter if these same words are subverted linguistically. The incongruity is much more powerful when the title of a prestigious position is employed for a theatrical purpose such as nonsense language. In *Le mort vivant*, the valet, Gusman, pretends to be an ambassador and so, in his logic, he speaks “the language of ambassadors”:

Holà, quasi ma femme, & presqu’ Ambassadrice,
Venez, car je vous aime, & je suis cependent
Ambassadeur d’Afrique, & bien Ambassadant;
Mais contre vos attraits n’ayant point de parade,
Pour vous faire l’amour je me des-Ambassade:
Car des Ambassadeurs étant fort au dessous,
L’Ambassade est à cû quand on parle avec vous.

In this section, the character Gusman, makes *ambassad* into a noun, verb and even an adjective. He takes the root *ambassad* and re-shapes it into the various grammatical incarnations and at the same time, he strips it of all serious meaning. It becomes impossible to relate to the word *ambassad* with the same formal notion with which it is imbued outside of this theatrical context. At the same time, the ridicule Bourault makes of the notion that the spoken language of ambassadors is literally the language of *ambassad* pokes fun at the strained and overly formal manner in which those with official titles do speak. In this instance,
though Gusman represents an important figure, he is also not so high a figure. Ridiculing a king or God would be too radical as they are worshipped by society. Making fun of the ambassador is thus transgressive but safe.

The emphasis on specialized professional language plays a role in the use of Latin within these plays. One aspect of the characteristics Garapon itemizes from the different plays of Molière, his French contemporaries, and the Comédiens Italiens, is the use of technical language. Doctors, Doctors of Philosophy, and Judges are those, among others, whose language is often technical, sometimes incorporating Latin, and therefore, open to ridicule, as Garapon suggests (Garapon 225). The person using a specialized language actually falls prey his language which labels him and confines him as much as it seems (to the language user) to place him above others. Garapon exemplifies his claim with Molière's *Monsieur de Pourceaugnac* (1669). In this example, M. de Pourceaugnac uses judicial jargon, embellishing other statements with these technical assignation of terms. For instance, he begins his statements by saying "point," signaling what is to come (Molière in Garapon 225). The use of technical language here makes him seem ridiculous. And the less likely the language is to be understood by the audience, the more it really does set the user apart because his meaning is opaque to the audience, the more the character becomes ridiculous. And the example in which this "setting oneself apart" is most evident is in the use of Latin. Hence, the practice of designating oneself apart from others through language is subverted in the plays to be discussed. Instead, the pompous user of technical language and primarily, of Latin, is entangled in his language to the degree that he becomes a subject of laughter for the onlookers and for the audience.

In the French repertoire, such as the plays of Molfleury, Latin is often incorporated and made fun of. Garapon systematically codifies all of the degrees
of play that the French too incorporated varying from the comédiens of the Marais company to Molière. Generally, the plays of Montfleury and Boursault incorporate a minimal number of Latin exchanges within their texts. When Latin is incorporated, it is not so much subverted as used to highlight the pompousness of figures such as the doctors and lawyers who frequently quote Latin to make themselves sound more knowledgeable than ordinary French speakers. In Le mariage de rien (1660), the Docteur's (Doctor of Philosophy in the sense of a University title) use of Latin is made ridiculous since it allows him to think that his comments are the most important in a conversation given his university training. He thus interrupts his conversation with the poet by frequently invoking Latin. The Docteur does not let the poet conclude any of his remarks because he is completely enamored with himself and with his own knowledge (Montfleury I:136). However, in a later scene, the Docteur finds his match in the Médecin (medical doctor) who joins him in a kind of obscene "duet" in which each quotes increasing amounts of Latin. One is reminded of Goldoni's "duet" between Rosaura and Florindo in La donna di garbo (Goldoni, Donna 1076-1977). In that play, real Latin is used within the dialogue which demonstrates the disputant's mastery of language and knowledge to be at least proportional to their inability to restrain their passions. Therefore, the two become ridiculous because the incongruity between knowledge and emotional maturity is accentuated. In Le mariage de rien the same ridicule is extolled on the characters who quote Latin but who interrupt others or "show off" with their ability to speak. Whereas Latin is supposed to signal erudition, here the characters' unrestrained use of Latin suggests that though the Médecin and the Docteur have an ability to speak Latin, they do not possess maturity. They are likened to "overgrown babies" as much as Florindo and Rosaura, for all their supposed erudition, are no more than lovers, in the audience's mind.
In addition, in Montfleury's "duet," the Médecin's Latin eventually deteriorates to the point that his language fragments into phonic units of limited meaning beyond their sound. He lists various ailments and diseases in a compulsive habit of displaying all the information in a feverish attempt to impress. But his attempt goes awry when his language defeats him. His trump card, Latin, betrays him by concretizing the fact that his list lacks substance and is instead a senseless itemizing of meaningless information.

Je suis Docteur en médecine,
   Et de ce bel art sectateur,
   Dont Esculape fut auteur.
   Tout ce que sçavoit Hippocrate,
   Paraxagore, Érosistrate,
   Avicenne, Sérapion,
   Galien & Thémision,
   N'approchent point de ma science;
   Et la parfaite connaissance
   Que j'ai de tous les végétaux,
   Fait que je guéris tous les maux.
   Je sçais guérir l'épilepsie,
   La colique, la cachexie,
   L'hydropisie, les absces,
   Les fièvres & tous leurs accès,
   La migraine, la pleurésie,
   Le pourpre, la paralysie,
   L'accidentelle surdité,
   Les douleurs de dents, de côté,
   Le cancer, ainsi qu' l'ulcère,
Le mal de cœur, le mal de mère,
De tête, de jambes, de dos,
_Necnon morbos veneros._
Enfin...
(Montfleur I: 159)

After his exhaustive list, the Médecin comes to the point that the morphemic units and the stress patterns of "De tête, de jambes, de dos," are matched in the Latin use of "Necnon morbos veneros" (roughly equivalent to "also of venereal disease"). In other words, the two lines may be uttered similarly (even though the first line has eight syllables and the second seven) as long as _veneros_ is uttered as if it is a two syllable word, and because of that, the audience and the Docteur respond to the rhythm. Up until now, it is the list pattern that has been important in conveying a meaningful structure of communication to the audience. The actual illnesses (varying from minor toothaches to more major ailments) display no area of specialty in this "doctor" that would suggest expertise. The strong sense one gets, then, when hearing this catalogue of ailments, is that of repetition. And the result is that the audience hears pecking, like that of a woodpecker in the "tata, tata, tata, / tata tata tata" pattern.

The Médecin's pompous quotation of Latin is now totally revealed as a sham. He becomes a "talking head" whose use of language is not so much deliberate as automatic, displaying not knowledge, but robotic assimilation of information. In Bergson's terms, he has illustrated the mechanic in human behavior and has made himself an object of ridicule to his audience. In performance, this automatic nature would only be emphasized as the repetitious quality of the language can serve as a hint for physicalization which would accompany it. The performer's eyes may enlarge, his head tilting back to suggest that the speech itself has taken over his body, so to speak, robbing him of agency
and forcing him to go along with the ever-present flow of his own senseless words. Alternatively, the performer may become a human metronome ticking his head and upper body as he pronounces each of the accented syllables noted above. In this case, he would embody through imitation the metaphor of the woodpecker I have chosen. The languages of the performance: physical movement, facial gesture, and physicality of language have once again composed a polylingual expression, a grammelot, of which the Latinesque verbal text is one component.

Part of his automatization of the character is reflected back in the segmentation of his language. What the use of Latin here for sound effect does is it fragments the unity of language, making language a series of sounds, lexemes, and associative phrases. The Latin grammelot, and grammelots in general de-emphasize language as a system of communication and instead highlight it as a futile project which only succeeds when it relies on the most basic elements of expression.

Regnard's Le divorce (1688) offers a medley of Latin together with stymied speech to create a mixture of high and low statements in which the Latin is decontextualized from a lofty setting and applied humorously to a new situation. Here, language breaks down entirely as a method of communication and becomes a display of the contradictions of culture which assigns admiration to certain forms of speech which are just as nonsensical to most people as grammelot. Harlequin uses Latin in an inappropriate way; he says "C'est qu'il n'y a point de medecins, & c'est un axiome tres-veritable, que sublata causa tollitur effectus (lofty causes elevate one's doing) (Regnard in Gherardi, Divorce II:159). Here it is not that the Latin is fake but that it is used in an inappropriate manner by Harlequin who launches a sequence of physical pretense and imitation, verbal gesticulation through stuttering and impromptu acting. In other words, this
entire sequence beginning with the Latin is only accentuated when a few lines later, there are all manner of elastic performativity. Mezzetin enters dressed as a dwarf and is told to pay reverence to Colombine. He is described as doing just so but in a grotesque manner (Regnard in Gherardi, Divorce II: 160). Then Mezzetin speaks a nonsense language while stuttering (Regnard in Gherardi, Divorce II: 160). Like the stutter and the crude physical imitation, Latin nonsense becomes an extension of these three characters' performative identity. They express themselves by accentuating culturally designated behavioral patterns like quoting (in Latin). When these behavioral patterns go awry, the Latin turns to nonsense, the bodily movements become grotesque and the impromptu speech is conditioned by a stutter. The carnivalesque subversion has infected culturally normative behavior. The result is a small scene in which all the tactics of traditional sixteenth century commedia are celebrated — irreverence and laughter taking over these micro scenes.

The patter pattern of speech in which grammelot speech is reduced to the sequence of stress patterns within the accented syllables of its component parts can also be seen in Les Chinois in which Harlequin, dressed like a Chinese doctor assumes a Latin grammelot, suggesting all doctors, internationally used Latin as a scientific language. Harlequin says "Taisez-vous, vous dis-je vous êtes des ânes, vous ne le savez que par experience, & moi je le sai par science. Quidquid utrique datur, commune locatur" ("whatever in whatever way is given, commonly is taken") (Regnard and Dufresny Chinois in Gherardi, II: 230). Here, as before, Harlequin's recourse to Latin establishes his supposed knowledge and his professionalism. What it does in reality for the audience, is cause humor since the Latin is not sensible Latin as much as it is Latin-sounding rhyming patterns. There is also use of the stereotypical "qui" and "uid" endings to the words which all associate the words with typical Latin. Later in this speech that Harlequin
gives, he will use *ergo*, another stereotypical Latin connective word. The rhyming pattern supplants semantic meaning. Instead, the audience gets the suggestion of what Harlequin is saying by his setting up the previous statement as a pompous acknowledgment of the difference between his and Roquillard's degrees of knowledge. The lexemes used within the nonsensical Latin *grammelot* clue the audience into what Harlequin is thinking. *Locatur*, for instance, is related lexically to elocution and to speaking and rhetoric. So, it is clear Harlequin is bragging about his erudition and eloquence.

*Grammelot* is more than mere speech, it becomes an example of creating a space in which the character (and the actor) invents an imaginary identity beyond the identity of the character. The person the audience sees surrounds himself or herself in his own imaginary, concocting a particularized language which, like his own body, envelopes him or her. The physicality which goes along with the *grammelot* language, then, extends the suggestiveness of the language to create a fuller state of being that the character experiences and expresses in physicality and speech. So, in this example, Harlequin would assume a presumptuous and pompous air to combat the "knowing" aura of the older Roquillard. Since they are both speaking next to Colombine, Harlequin and Roquillard pump themselves up like peacocks, strutting for her and exhibiting each of the qualities each considers superior in himself. Since Harlequin considers his youth and his medical qualification reasons for superiority, his body language would emulate that of a doctor and his head would tilt back to suggest pride, for instance. He may strut, moving languidly, to suggest a great degree of comfort disproportional to his own status in reality.

Later in the same scene, Harlequin recites his abilities and extols his knowledge, only he does it using language in a way which underscores precisely
his lack of knowledge. In attempts to find big words which are impressive, Harlequin says:

   Moi le pot pourri de la doctrine,
   le Pâté en pot des belles lettres,
   le salmigondis de toutes les sciences,
   salue très -élegemment Christophe
   Roquillard, légout de l'ignorance,
   la cruche de la stupidité, &
   le bassin de toutes les impertinences.

............................

(Regnard and Dufresny in Gherardi, Chinois IV: 231)83

Harlequin's use of language employs words which have a semantic sense but which are used by him for their physical quality. In other words, *salmigondis*, and others are incorporated by Harlequin because they sound like important and sophisticated words, not because they make sense within the context of the statements he makes. "Moi le pot pourri de la doctrine," for instance, is a ridiculous, though syntactically a sensible sentence. Harlequin's repetitive use of words beginning with the letter "p," such as "pot pourri," "Pâté," and "pot," disclose his logic as based on phonic logic of equivalencies rather than on cognitive logic. The sequence suggests he is speaking off the top of his head, impromptu, and though he is insulting Roquillard by making comparisons between Roquillard and offensive things like sewers, the general effect is that Harlequin himself looks like an imbecile.

Furthermore, before Harlequin makes this statement, he says to Roquillard "S'il est ainsi, audite, plaudite, & reculate" ("to hear, to clap, and to resume") (231). And then Harlequin is specified as giving Roquillard a kick in the stomach. Here, the Latin function as a send up the way circus play has an
anticipatory routine coupled with a drum role before the cymbelines cling to signify the "gag". The kick is the gag, and the Latin self-reflexively refers to the fact that Harlequin should resume kicking when he has finished hearing the audience clap (and laugh). The rhythmic, repetitive quality of the Latin further gives Harlequin the momentum to resume his kicking. The words here are physicalized in their rehearsed rhymed pattern.

Colombine tops Harlequin's ridiculousness by saying to Roquillard "Monsieur, voilà un habile homme, il sait toutes vos qualités par coeur" "Sir, here is a clever man, he knows all your qualities by heart" (Regnard and Dufresny in Gherardi, Chinois IV: 231). By so saying, Colombine insults Roquillard who stands for the pretension that Harlequin's aping ridicules. The farce continues when Harlequin pronounces that he is "a philosopher, orator, doctor, astrologer, a judicial consultant, a geographer, a logician, a barber, a cobbler, an apothecary, in a word, I am omnis homo, that is, a univeral man" (Regnard and Dufresny in Gherardi, Chinois IV: 23-232). The listing which includes in it with equal importance, a cobbler and a philosopher, says much about the meaning that Harlequin weighs each profession with. His lack of distinction between professions and jobs suggest a naiveté at odds with his supposed air of sophistication as a "Doctor."

In Le médecin malgré lui (The Doctor Inspite of Himself)(1660), Molière indicates to his audience that he will be using a grammelot Latin within Sganarelle's speech. Géronte answers Sganarelle that he does not speak Latin, in no shape or form. Sganarelle double-checks and when he realizes, and the audience is told that Géronte will not "catch" Sganarelle's fake Latin, then Sganarelle proceeds in speaking a partially fabricated "Latin" and an amalgamated Latin which makes no sense (Molière, Médecin malgré lui 909). "Cabricias arci thuram, catalamus, singulariter, nominativo haec Musa, 'la Muse',
"bonus, bona, bonum, Deis somctis, este prato, atomas? Etiam, 'oui'. Quare, 'pourquoi'? Quia substantivo et adjectiuum concordat in generi, numerum, et casus" (Molière, Médécin malgré lui 909). As indicated by Jouanny, the editor of the collection, the first four words here are totally nonsensical. In fact, they seem to conform more to the grammelots of Turkish, as seen in Le bourgeois gentilhomme. The rest, Jouanny rightly suggests is a mangled Latin in which a root lexeme may indicate the general sense of a word, but the conjugation and the syntactic placement are out of order (Jouanny 1796).

In his utterance, "singulariter, nominativo haec Musa" on its own makes little sense. But then, the entire statement made by Sganarelle does not make any sense; it is meant as a "performing" of Latin. Here Sganarelle, more than speaking any real Latin from which one may glean meaning, wraps himself in Latin and assumes, according to his impression, the posture of a person who speaks Latin. Since Sganarelle attaches a pedantic air to Latin and to people who speak it, his construction of the nonsensical utterances is based on a lecturing mode, similar to that which Fo proposes in his English grammelot (discussed last section). The lecturing mode accounts for Sganarelle's ridiculous repetition of "'muse'" as if he is defining that for Géronte who speaks no Latin. Of course, the gesture is ridiculous and is ridiculed as a practice since Sganarelle happened to pick a word which is exactly the same in French and in his version of Latin. And so, the gesture is empty: it means nothing as a defining practice and only signals the ridiculousness of speech which uses in expression words which are unknown to the listener only to allow the speaker to indulge in expressing his erudition.

In addition, Sganarelle's speech has a listing quality, as in his "bonus, bona, bonum" utterance. In this list, the lexeme is repeated and it is clear that all words are connected with some formulation of bon. The pattern is of conjugation
in a mechanical way, as in rote memorization, which is contrary to the learning implied by Latin.

Projecting to the audience and to other characters the integrity of nonsense as an actual language is apparent in Molière's *Le malade imaginaire* (*The Imaginary Invalid*) (1673). At the end of this play a "Burlesque ceremony by a man who pretends to be a doctor in singing, dancing and reciting" utilizes this bouffa Latin medley (Molière, *Malade* 1724). The editor of this compilation, Jouanny, indicates in his notes to the play that the *Intermède*, of which this is a segment, is written in "macaronique" Latin, which he describes as "latin farci de mots français ou de mots superficiellement latinises" (Latin made up of French words or of superficially Latinized words, or, as I refer to it, *grammelot*) (Jouanny 1857).

Like the child's evocation of a language in play, this "macaronic" language utilizes aspects associated with the language to be imitated. The "doctor," a "learned" man in this play, begins with the following: "Scavantissimi doctores, Medicinae professores . . ." (Molière, *Malade* 1724). Here, the ending of *res* is used to create a thyme, and it allows the imitation of a language to be comprehensible to an audience acquainted with the plural form of words as indicated by the addition of an *s* at the end of the singular. The text continues, "Qui hic assemblati estis, Et vos, altrì Messiores, Sententiarum Facultatis Fideles executores, Chirurgiani et apothicari, Atque tota compania aussi, Salus, honor, et argentium, Atque bonnum appetitum" (Molière, *Malade* 1724-1725). The listing structure is again apparent. Since there is a repetitive quality to the list, it is clear that the text is meant jokingly and that nothing of importance is being said. The "doctor" is merely showing off his supposed knowledge and the important thing for the audience is the sense that this pompous gesture is a characteristic associated with real doctors.
The repetition of stereotypical sounds associated with Latin (Chirurgiani et apothicari and the i ending associated with the plural form of a noun) creates a code for understanding the text. This code is not so far different from the "pretend" childrens' language of "Piglatin". If the iani ending is removed, the word chirurgiani becomes closer to chirurgien, decipherable to a French audience. Similarly, if the silly tatis ending is taken off, Facultatis becomes closer to faculté. Additionally, included are several contemporary French words acting as conjunctions to make the matter comprehensible (et and aussi). The result, shown by the end of the listing of good wishes being bonnum appetitum, a counterpart to bon appétit with the added stereotypical um associated with Latin, is an irreverent and hilarious "address" by a doctor who could only be one in the theatre.

In Le bel-esprit (1694) of the Comédiens Italiens written by L.A.P., the grammelot Latin is completely imaginary with a lexical base that is French or Italian. In other words, the grammelot, as opposed to many, can be more associated with translingual speech, as it is so greatly composed of a substructure that is French with Italian words inter strewn within the expressions. However, the greater part of this is not so much "French spoken incorrectly" or even "Latin spoken incorrectly" as concocted Latin. Also, the importance of this grammelot is that it transports the speakers into the realm of Greek mythology, of Mt. Parnassus, an imaginary world of poets and also a self-reflexive reference to the "bel-esprit" or the writer. The language play helps to project to the audience the "other worldliness" of this realm. Octave, who wants the beautiful Angelique for his wife, approaches the throne of Apollo and has Cinthio confer with Harlequin regarding this. Cinthio and Harlequin confer in "Latin" since this is the language of the gods, in this play. The dialogue unfolds as follows:

CINTHIO: Granda sourça de lumieras,  
Qui cum rayonis dissipas,
Et brouillardos & tenebras.  
Venio per demandare,  
Ergo indignus, gratiam  
De daignare mihi inflare,  
Meam venam poeticam,  
Ut possim bene rimare.  
ARLEQUIN: Hoc sum prestus accordare,  
Dummodo accordes in matrimonio  
Angeleticam Octavio.  
CINTHIO: De tropo grando honore  
Pro filia mihi parlas,  
Per hunc tibi refusare.  
ARLEQUIN:  
Ideo quod scis prendere  
La chosam super hunc tonum.  
Habebis contentamentum,  
Et videbis deum Phebum  
Esse bonum diabolum.  

(L.A.P. in Gherardi, Bel-esprit III: 166)85

Most of the words blend French and Latin. "Granda sourça de lumieras" is  
"grand source of light," a phrase comprehensible to a French speaking audience  
because the Latin has a French lexical base. There are also the additions of the am  
or um endings which suggest Latin.  

As the etymology of grammelot suggests, it has historically been associated  
with variations of speech patterns in the proximity of grammelot to grumble  
(implying a degree of impeded speech). The performer Dario Fo embodies the  
link between the historical term and the continuous theatre practice of
incorporating nonsense in a meaningful way in comic performance. Fo's own practice demonstrates the usefulness of the term *grammelot* as an analytical tool for the analysis of a performance form whose verbal antics otherwise elude the attention and careful examination of theatre scholarship. Furthermore, Fo uses *grammelot* to bridge linguistic gaps when he depicts characters who speak a different national language than his own. In this way, Fo demonstrates that *grammelot* can become an enabling mechanism allowing the performer greater flexibility of depicting characters of different national languages and professions by allowing them to partake in a language experience they do not have in life – understanding a language that is "foreign." Along with the humor induced by the ridicule of foreign language, the illusion of language comprehension becomes another (seemingly conflicting) part of the pleasure the audience derives from *grammelots*.

*Grammelot* also has a political dimension in performance which is not at first apparent. In playing with words, *grammelot* disrupts the unity of language creating disorder where there is usually clear and direct dialogue. Nonetheless, meaning is conveyed to the audience through this theatre technique. By performing in languages which are normally unknown, through the vehicle of *grammelot*, the actor communicates through a verbal mechanism which is not a national language. Furthermore, *grammelots* often convey imaginary languages which do not refer to national languages. In the next chapter I will focus on musical *grammelots* as an example of imaginary languages which borrow from the system of music in their expression. In *grammelots* Latin is often incorporated in a transgressive manner. Whereas Latin usually symbolizes religion, erudition, and order, in the works of the Comédiens and Goldoni, Latin *grammelot* introduces a clownish element to Latin, supplanting its otherwise serious communication.
2.5 CONCLUSION TO CHAPTER TWO

The etymological exploration of the term *grammelot*, with which I began this chapter, situated the practice of performing nonsensical or partly nonsensical language within a broad range of theatre works. The possibility that *grammelot* is etymologically related to the word *grumble* suggests a variety of plays incorporated a form of stunted speech for comedic purposes. In commedia, *grammelot*, ranging from partly to wholly nonsensical language, was recurrent to the degree that it should be considered a category within performance practice. In many ways *grammelot* idealizes communication by becoming a form of expression which can be understood by a variety of language speakers. For commedia performers who often toured throughout Europe, *grammelot* was an asset as an "international" mode of communication that was easily applicable in a variety of contexts. In the polylingual form, *grammelot* accommodated segments of the performance which used specific national languages. But, as one of the languages in this polylingual performance, *grammelot* always worked along with the gestural and physical "languages" of the stage.

In the second and third segments of this chapter I answered the question: how was *grammelot* constructed? I provided a possible answer by assembling evidence for the semantic structure of *grammelot* taken from existing scenarios and sometimes from fully written plays. In these traces what is evident is an emphasis on phonic units, repetition and rhythm in *grammelot* construction. In the second segment of the chapter (2.2) I focused on the performer's perspective with regards to realizing *grammelot*. Since this "fictional language" accesses a variety of cultures, the player depicts characters with whom he may otherwise share very little. Though the framework of the performance is comic, there is still a degree of empathy the actor may begin to feel for the character he or she
depicts through the use of their language. Because of the uniqueness of the experience in allowing the actor to immerse himself in a new and different linguistic world the actor's relation to the language the character imitates, and to language in general, may shift. In the third section of the chapter I focused on the audience's experience of grammelot. Not only is the audience complicitous in grammelot-construction, as the specific utterances are tailored to be understood by them, but the audience may itself experience a shift in attitude towards language similar to that which the performer may undergo.

Grammelots vary from a radical use of imaginary utterances to a mere distortion of words that are partly recognizable to the audience. In other words, there are degrees of rigidity and flexibility that languages have in relation to each other, and these degrees affect the grammelot. A French grammelot for an Italian audience, for instance, would reflect a greater flexibility than a Turkish grammelot for the same audience. In the third section of this chapter I discussed the way the flexibility or rigidity of the languages involved affect a different construction of grammelot.

In the fourth section I focused on one language's place in the playful practice of grammelot. "Latin grammelot," a recurring phenomenon in commedia, has a political dimension which converts the language play into a commentary on the social context. Latin grammelot was also particularly useful when the nomadic nature of the troupes is considered as various European countries used Latin in religious and scholarly endeavors. My examination of the scripted examples of Latin grammelot became the focus of the fourth section of this chapter. The uses of Latin grammelot suggest that the practice reduced language to sounds, getting further away from the idea that language is unified or logical. This tendency towards a radicalization of the notion of communication is even
more pronounced in the use of music within commedia, the subject of the third chapter.
NOTES TO CHAPTER TWO

1 There is an apparent paradox in the phrase "nonsense language." In using this phrase, I refer to a seemingly nonsensical confluence of sounds and words which nonetheless has an underlying logic, albeit an idiosyncratic one particular to itself and not found in a national language.

2 One work which does deal with nonsense language is La fantaisie verbale whose author, Robert Garapon, identifies but never refers to nonsense language as grammelot, using instead the much more vague phrase "game with words" or the term "jargon." Garapon refers to some of Molière's nonsense language as "le jeu avec les mots" (Garapon 297). He exemplifies this language with Latin grammelot, found in Les Chinois (1692) and Le bel esprit (1694), and he calls these examples of "jargon" (Garapon 298). Garapon does not indicate that for earlier commedia performers, as for Molière, the ability to perform grammelot was a tool of the trade. In other words, what Garapon refers to as "jeu verbal" (verbal play) does not merely identify moments of textual stylization, but offers an indication of the acting techniques used in performance.

   Though Garapon's analysis is useful, it remains on the level of text-bound analysis of dramatic dialogue, never offering an explicit indication that what is embedded in the text is connected with performance codes and training practices. In his chapter "la nouvelle floraison du jeu verbal," Garapon indicates his analysis as bound by the stylistic and dramatic realities of the text. "... this division seems to us to correspond at large with the stylistic and dramatic realities which we look to analyze ..." (189). "... [C]ette division nous paraît correspondre en gros aux réalités stylistiques et dramatiques que nous cherchons à analyser..." It will be my task throughout this chapter to re-engage grammelot as a category of performance by using it as a tool in reconstructing moments of commedia performance.

3 The spelling of the word grammelot varies from grummelot (Jacques Copeau's school's term as passed down through Michel Saint-Denis) to Dario Fo's version, grammelot (Rudlin 60). I will use Fo's spelling of grammelot in all my references to the term.

4 Fo's Nobel Prize announcement came in October 1997.

5 Fo writes "Grammelot is a term of French origin, coined by commedia players, and the word itself is devoid of meaning" (Fo 56).

6 I offer this as a conjecture and not a conclusive statement. It is difficult to absolutely justify a connection between Fo's performances and those of commedia in the sixteenth or seventeenth centuries. However, many of the techniques he employs — repetition, physical expression and direct audience address, as we will see, are similar to those employed by the earlier companies.

7 The Vieux Colombier was established as a school by Jacques Copeau in Paris and dedicated to training through practice, not merely through archival research or reconstruction (Rudlin 3).

8 Grammelot is associated with grommeler which is French for "to grumble," grommelen Dutch from grommen meaning "to rumble" or "growl," and grummeln in German meaning "rumble." These words are referenced in the Oxford English Dictionary in conjunction with the English grumble (Simpson and Weiner VI: 904).

9 Although Fo is clearly part of a modern tradition which enacts commedia in a different way than it was initially conceived, I will nonetheless refer to him within a commedia tradition.

10 Rudlin notes Saint-Denis' involvement included work with various schools in England, the United States, and Canada (Rudlin 3).
The founding of "Dada" in Zurich in 1916 unleashed a multi-disciplinary experimentation with nonsense language which preceded that of Saint-Denis. The selection of the word Dada (French for wooden horse) itself was based on its "brevity and suggestiveness" (Huelsenbeck 24). Thus, Dadaists privileged physical characteristics of language. The movement also had a strong tendency towards primitivism, seeking to access universal visual and phonic meaning through means alternative to European representational modes. Some members of the Dada movement would become the Surrealists of the 1920s, relying heavily on the ideas of Sir James Frazer, author of The Golden Bough, who believed "in the existence of a common human mentality that reveals itself in the similar ways in which people from various geographic locations, cultures, and time periods conceptualize and express their relationship to the world in which they live" (Maurer II: 541).

Although this multicultural perspective shares its heterogeneous nature with commedia, the underlying belief in a primordial universal essence in expression is something commedia did not address. Similarly, the emphasis in commedia on the comic was not something intrinsic to Surrealism or Primitivism which tended more to the incongruous. Among the Dadaists who experimented with nonsense language was Tristan Tzara whose experimentations are inscribed in Stoppard's play Travesties (1975). Tzara's irreverence with regards to language is best expressed by his Manifesto "Tristan Tzara's Manifesto" (1920) presented to the Université Populaire (Tzara 115): "DADA suggests 2 solutions: / NO MORE LOOKS! / NO MORE WORDS!" (Tzara 24).

The Dadaist experimentations were preceded by the Futurist movement whose manifesto, "Manifeste du futurism" written by Filippo Tommaso Marinetti, appeared in France in 1909 (Ballerini 18). Marinetti's articulations of Futurism eventually influenced and were assimilated by the Fascist movement (Ballerini 14). Among the ideas shared by the movements, Marinetti's call for a dynamic, even violent model of expression (Ballerini 20-21) remains one of the salient features of his poetic and theatrical work. This explosiveness is evident in plays like Il Tamburo di Fuoco (first presented in 1922). In it the musical linguistic make-up is often punctuated by the use of exclamation marks in the script and the addition of musical intermezzi in performance (Marinetti, tamburo 101). His manifestos were accompanied by his publications such as The Destruction of Syntax (1913) and Words in Freedom (1913) that called for radicalization of language, aiming at de-stabilizing words and syntax to fit the Futurist notions of textual legitimacy (Marinetti, tamburo 22). The eradication of the boundary between words and sound, between sound and noise is evident in the urgent lines of the characters which are punctuated by drums and music (Marinetti, tamburo 88).

Saint-Denis writes that Artaud had asked about the "grummelotage" that the Compagnie des Quinze incorporated within performance (Saint-Denis, Training 39). Here, then, is a third variation on the term.

Describing an incident in London in his work on style, Saint-Denis relates the impression that a performance made on him. He had accompanied French speaking friends and sat in the lower priced seat section. Saint-Denis notes that, watching a long performance of Hamlet on such an occasion, he was transfixed by the audience's attentiveness. "They were listening to the story of a national hero told by a national poet: that is always impressive. At the end my French friend asked me, 'Do you think they understand?' 'What?' I replied. The meaning of the play, the philosophy.' 'Oh,' I went on, 'certainly not. They have listened to the story which has unfolded in front of them as if it were a chronicle, a royal chronicle, in keeping with their traditions. They are fascinated by poetry, by sound, by rhythm... Probably they gather some kind of meaning... they enjoy being soaked in the words" (Saint-Denis, Theatre 26-27). What is interesting in this comment is Saint-Denis' emphasis on the power of rhythm in expression. For Saint-Denis, basking in language is itself experientially rewarding whether one attaches meaning to the words or merely lets them wash over oneself.
14In a section in his work, Fo applies the term to a piece he attributes to the late sixteenth century (Fo 41-42). The piece, *The Starving Zanni*, has the actor playing the *zanni* incorporate nonsense language and a variety of expressive sounds to evoke his anguish at not having food. Fo recognizes the nonsense usage as *grammelot*. By so doing, he suggests an analytical approach to this piece must acknowledge *grammelot* as a particular technique within the piece. This recognition implies that commedia analysis must take into account the specific issues of *grammelot* within performance. Fo has drawn attention to the technique and set an example of inclusion of this technique within commedia.

15"Emissione di suoni simili, nel ritmo e nell'intonazione, espressioni di discorsi di una lingua, senza la pronuncia di parole reali che caratterizza la recitazione comica o farsesca di alcuni attori" (Dogliotti 840-841).

16The suggestions I offer here as to the particular phonic devices that Fo may have incorporated are based on my own conjecture. Fo, in commedia tradition, does not "spell out" his techniques exactly, so that, short of seeing him in performance, it is left to the reader to speculate on the exact onomatopoeic sounds Fo incorporates.

17Here, as in specific derision of erudition (to be discussed later), *grammelot* reveals an irreverence to things society upholds. Fo's particular use of babble meant to sound like language suggests the *zanni* is expressing his hunger through words rather than emotive sounds. This makes him seem less in touch with his feelings and more prone to rationalizing his hunger.

18"Amalgamare, rendere omogenea" (Battaglia VI: 1030).

19"Mets imaginaire" (Hugnet IV: 356).

20The exact phrase mentioned is "en jus de grammelotte," and it appears to be taken from *Navig. du compagnon à la bouteille*, (Hugnet IV: 356).

21*La navigation du compagnon à la bouteille, avec le discours des ars et sciences de maistre Hambrelin* was published in Paris by Claude Micard in 1576 (Hugnet I:16).

22*(gromelé) du germanique: ancien allemand *grummelu*, Suédois *grymta*, anglais *to grumble*, mots formés d'un preflxe *ge*, doint il n'est resté que la première lettre, et d'un primitif qui signifie groduer, faire un bruit sourd. Double la lettre / devant un e muet: *je grommelle, tu grommelleras*. Fam. Se plaindre en murmure: Grommeler entre ses dents. Ne faire que grommeler" (Larousse VIII: 1547).

22Perhaps the techniques the actors would have utilized did not differ much from Fo's in his *laazzo* of the starving *zanni*.

24*Grummel* is described in the *Oxford English Dictionary* as an obsolete term which is connected with grumbling (Simpson and Weiner VI: 905).

25However, the Bergamsk feature does associate him with one of the remotest of the Italian dialects and as such "particularizes" him.

26*Grumel* is associated with a piece of beef from the breast which is found between the legs. "*[P]ièce de la poitrine du boeuf qui se trouve entre les jambes*" (Wartburg 288). *Grumer* is defined as chewing quickly or with sound. "mâcher vite et comme en cachette' . . . 'broyer avec les dents' . . . 'grincer des dents'" (Wartburg 288).
"séparer, dissoudre" (Wartburg 287).

"mettre en petites mottes" (Wartburg 287).

Ensuite je sors de la maison en feignant de macher quelque chose et je crie au volleur a l'assassin je luy dis que comme je mangeois un bon morceau de viande ce volleur me l'a arraché et l'a emporté en faisant gniao, gniao, et je cours apres"(Biancolelli, Baron todesco 46).

"Grumello Nome di alcune località Italiane ... Comune della Lombardia ... in provincia di Cremona" (Fedele 544).

"... [D]el monte. Commune della Lombardia ... in provincia de Bergamo..." (Fedele 544).

Since this coincidence has never been mentioned, I make note of this theory here. This speculation, however, requires further research and explanation.

As I have mentioned in my first chapter, for Bakhtin, "heteroglossia," represents the "internal stratification of any single national language into social dialects, characteristic social behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour..." (Bakhtin, Discourse 262-263).

The concept of "world making" was introduced in the 1970s by the philosopher Nelson Goodman in his Ways of Worldmaking (Goodman). His premise is that "we can have words without a world but no world without words or other symbols." (Goodman 6). Therefore, a given "reality" or world is governed by the lingual symbology that is used in it. From this basis, Goodman gives the example of two words which, with a differently configured letter sequence, suggest an entirely different communicated reality. His example is articulated as follows: "Our habitual projection of 'green' and 'blue' does not deny that 'grue' and 'bleen' name classes, but treats these classes as trivial. To reverse this -- to project 'grue' and 'bleen' rather than 'green' and 'blue' -- would be to make, and live in, a different world" (Goodman 101). Goodman considers this an example of the effects of a change in emphasis or "weighting," one of the several criteria for world making. *Grammeloit*, similar to the "grue" and "bleen" examples, shifts language from its "natural" place to enact a "new world" possibility.

In his article on improvisation, Domenico Pietropaolo emphasizes the collaborative aspect of commedia improvisation. He writes "... in the commedia dell'arte improvisation is principally a question of collaboration among the cast for the purpose of conjoining signs drawn from the repertoires of the individual actors and harmonized in to a plot-creating strategy" (Pietropaolo, Improvisation 168). Pietropaolo elaborates that the collaboration among actors is achieved through a "stochastic composition process" which means that each actor selects his segment of performance from an acknowledged inventory shared by his fellow actors. That means that a given statement or physical move will lead to his co-actor's selection of a "follow-up" move that is part of his or her repertoire (Pietropaolo, Improvisation 168). From this perspective, even an improvisatory routine is not purely "inspired" or "spontaneous" since it does not mean an actor invents a response to a fellow actor as much as he recalls a response that his fellow actor is familiar with. The routine is a carefully constructed result of training and mutually shared knowledge of company members' repertoires.
This changes when *grammelot* is scripted. However, often the scripted version records a performed *grammelot*, and, in that sense, even the written version is often influenced by improvisation.

At the same time the speaker is "freed" to express him or herself differently, there is a necessary tension which remains, the farther from the "self" the speaker ventures. As the utterances become less and less similar to the normative speech, the feeling of estrangement and distance must grow. Therefore, while the utterances are being made there may be a simultaneous awareness of the distance the utterance creates from the normal pattern of speech.

I realize the implication of this statement, that there are certain phonic units typically associated with certain languages, is rather problematic. Various languages share phonic units, and furthermore, no language is so stereotypical that it can be reduced to common sounds. Therefore, I take into account the problematic of applying this notion in a more linguistically-oriented study. Within the realm of theatre, particularly comic theatre, however, stereotyped expression is often manipulated. And so, theatre studies can consider this type of expression as a particular theatrical technique.

I will return to discuss the audience and actor relation later (in 2.3).

Though it is difficult to say this process was present in commedia performances held in earlier centuries, this example concretizes how *grammelot* may work within performance. Commedia performers were highly trained individuals who had spent years perfecting their depiction of particular characters. In no way do I mean to imply by this example that their performance was improvisatory to the degree that training was not necessary. This was not the case for the commedia performers. However, their work was improvised and so a degree of change may have been present within each performance. To that end, I offer my hypothetical understanding of this *grammelot* of discontent.

"The magnifico is the prototype of the character of Pantaloon, or Pantalone dei Bisognosi, the Venetian merchant who moves and gestures in that peculiar way which manages to be both gangling and rigid, like a cockrel" (Fo 67).

In this case, I am estimating the tone and pitch incorporated are those stereotypically associated with a woman only because they would contrast with the later *grammelots*. Fo indicates that in this scene he must be careful to incorporate great contrasts in his depiction of the characters, and so, it would make sense he would vary his tone and pitch from one vocal characterization to another (Fo 70).

The issue of Jewish identity in Italian Renaissance plays has been treated by Robert C. Melzi in his recent article *Ebrei e marrani in Italia in una commedia rinascimentale* (Melzi). Melzi's main thesis is that Italian Renaissance comedies are useful in studies of Jewish life at the time due to the genre's realism. "The Renaissance comedy in Italy was, in contrast to tragedy, extremely realistic and Renaissance comedies frequently reflected the social condition existent at the time in which they were written" (Melzi 314). "La commedia rinascimentale in Italia fu, al contrario della tragedia, estramamente realistica e le commedie rinascimentali riflettono spesso le condizioni sociali esistenti al tempo in cui furono scritte" (Melzi 314). Melzi's argument counters P. Burke's work on early modern Italy in which Melzi forwards the notion that literature cannot directly reflect social reality and that the characters of comedies are always stereotypical. "... il Burke, però, avanzò un'opinione che io non condivido, che cioè la letteratura non possa mai riflettere direttamente la realtà sociale e che i caratteri delle comodie siano sempre stereotipati" (Melzi 314). Melzi's contention is based on a more positive view of Jewish treatment in Renaissance Italy.
This view is based on the work of historians such as Cecil Roth and Moses Shulvas who both regarded Renaissance Italy as a haven for Sephardic Jews (Jews from Spain who were expelled from Spain during the Inquisition) and Marranos (secret or Crypto Jews who converted to Catholicism during the Inquisition but continued certain Jewish rituals in secret) (Melzi 313). The debate as to the condition of Jews and consequently, Jewish representation in Italian Renaissance work is beyond the scope of this thesis. In the specific commedia piece _Arlichino e Scaramuzza hebrei erranti di Babilonia_, however, I have noted the treatment of the Jews as "compassionate," taking into account the fact that all characters were made fun of in commedia and that the Jew in this case elicits empathy from the audience.

44The full quotation is: "Spezzafer tells me of the danger I'm in because in the country in which I have arrived one sacrifices all strangers and principally Jews." "Spezzafer m'apprend le danger ou je suis parce que dans le pays ou je viens d'aborder on sacrifice tous les étrangers, et principalement les juifs" (Biancolelli, _Arlichino e Scaramuzza_ 293).

45" [C]e n'est pas sans raison que ce merveilleux acteur attire tous les jours tant de monde au théâtre italien ... " (Biancolelli, _Arlichino e Scaramuzza_ 302).

46 An extraction from the _Mercure galant_ of 1677 which is included in Spada's collection of Biancolelli's documents, reveals that the reviewer found Harlequin's ending speech particularly amusing. "[E]lle finit par un récit qu'Arléquin fait d'une manière si agréable et si divertissante. ... " (Spada 302). Since it is the final recitation which convinced the reviewer of Biancolelli's ability, it was the verbal aspect of his performance which was highlighted. The verbal aspect was achieved also by a parody of _Phèdre_ which would have contributed to explaining the spectator's delight in the ending speech, a parody of Hyppolite's tragic and heroic ride to death in that play.

47"The Doctor asks me what the oracle answered, and I tell him it is an oracle from Normandy and that I did not hear well and I will ask him a second time, I pronounce strange/foreign words, the oracle answers in the same way...."

"Le Docteur me demande qu'est-ce que l'oracle a repondu, je luy dis c'est un oracle de Normandie que je n'ay pas bien entendu je vais l'interroger une seconde fois, je prononç des mots étrange[s], l'oracle repond de la mesme façon ... " (296).

As I am finishing writing the thesis, Prof. Trott has informed me that a new compilation of Biancolelli's scenarios has recently become available: Delia Gambelli's _Arleticchio A Parigi_ (Gambelli). Though I am unable at this stage to integrate Gambelli's excellent comments within all of the scenarios I have consulted, Prof. Trott has pointed out to me a particular note she makes regarding this scenario which is important to mention here. Though at first it appears that "je prononç des mots étrange[s]" would imply a combination of foreign grummetot in this segment, this may not be the case if one considers the earlier statement made by the oracle. Gambelli points out that in response to Harlequin's "Horgia piri siragia Guirilbi" (which is grummetol), the oracle alludes to apples "La tamponne vend des pommes" and that would immediately suggest the oracle is from Normandy since the residents of Normandy were known for their taste for apples (Gambelli 719). Although one cannot determine by this conclusively that "des mots estranges" would not have been grummetol of French for Normandy, or for that matter, "strange words" (if one interprets "mots étranges" in that way), there is the possibility that they were merely speaking to each other in Norman French.

The other instance in the thesis where I have used Gambelli's compilation is in the introductory chapter. Otherwise, the Biancolelli materials are taken from Stephania Spada's collection.
It is interesting to note that even the *Farce of Master Pierre Patelin* (1469), which is enacted about two centuries earlier includes a costume change scene which incorporates *grammelot* that suggests Breton French (56).

I am stressing the element of surprise in *Pierre Patelin* and in Biancolelli's afore mentioned scenarios to stress the component of surprise which comprises one of the reactions *grammelot* induces. It is important to note that it is the actual utterance of the words in *grammelot* which would have been surprising and not the practice of incorporating *grammelot* itself.

Morreall's example of laughing as a result of opening his bathroom door to find a large pumpkin in his bathtub (Morreall 130) suggests something of what the audience experiences when it is confronted with *grammelot* unexpectedly.

Ultimately, Morreall does not accept the incongruity theory as a general theory of laughter. He suggests that two general statements can be made regarding laughter: that it involves a change in psychological state and that it is enjoyable (Morreall 133).

*Io mi ricordo l'anno non me lo ricordo,*
che un Arcipordo pose d'accordo uno
Paglia spagnola con una Casgliardo di
Santin da Parma, per la qual cosa poi
la lasagne, i maccheroni e la polenta
si vestirono a bruno. .................
(Scala, 1976 II: 394-395)

"Anima seconda Aristotle è spirito, che si diffonde per le botte del moscatello di Monte Fiascone, e che per ciò fu veduto l'arco baleno far un serviziale all'isola d'Inghilterra, che non poteva pisciare," soffiungendo altre cose allo sproposito" (Scala, 1976 II: 396).

Il mondo della luna, Haydn and Goldoni's collaboration, will be discussed in greater detail in the third chapter.

Throughout this chapter, in making my explanations of how the audience and actor interacted, I will frequently use examples taken from contemporary language(s). I will often speak of tendencies in contemporary language in order to suggest how the stage language(s) worked.

The costumes and characterization of commedia initially do that for the audience which is immediately thrust into an imaginative fictional world by these devices.

I do not mean this in a way contradictory to the statement I make in the first chapter where I note that at given moments it is important for the audience to perceive the materials of the performance themselves: words and language. There is a difference between the audience's occasional awareness of the materiality of language as opposed to its inability to experience anything but the opacity of language.

For a more detailed explication of intercultural codification of meaning in physical gesture, Eugenio Barba's *A Dictionary of Theatre Anthropology* provides specific information. Barba discusses the various gestures the face is capable of projecting (Barba 114). He also highlights the importance of all parts of the body in gesturing, a central ability of an energized body which is necessary for a performer. Ferdinando Taviani contributes an essay to the dictionary on the "energetic language" of the body which further provides historiographical information regarding the various recordings of body movement throughout theatre history (Barba 144-149).
Historically, the use of gestures has been associated with Italian, if generally in stereotypical terms. In his work on the Renaissance, John Hale writes: "In the 1570s Henri Estienne wrote a diatribe against the use of 'the new Italianized French language' and reprimanded courtiers for aping Italian gestures; 'the French are not by nature given to gestures and do not like them' (Hale 58).

This conclusion is complicated when the audience addressed represents two or more language groups. For the purposes of this discussion, I assume the audience speaks one language.

Or this phrase in slang may be even more aptly put as "je sais pas."

This may be said to be the case in the seventeenth-century plays in which Turkish, Armenian and Hebrew were imitated. However, in these plays, a distinction among the different languages was often not made, as we will see in Molière’s Le bourgeois gentilhomme, which I will discuss in the last section of this chapter (2.4).

This is the Arabic greeting which also signifies a peaceful greeting wishing peace on the people that are greeted.

The editor of the compilation I consulted, Robert Jouanny, relates Yoc to Turkish. He refers to the other words as "Macaronic Turkish" (Jouanny 1828).

This purposeful making of these non-Romance languages into nonsense had a social-political intent behind it. The relationship to these languages was a complex one which revealed the social reality of the intercultural connection between the European and the non-European. In the case of Turkish, the relationship was particularly complex since Turkish had been a physical threat on European countries for so long. Turkey had extended its Ottoman domain beyond the Balkans and had, by the 1530s threatened Vienna (Hale 39). The creation of Turkish as a "nonsense language" therefore had the additional intent of emasculating an otherwise threatening symbol into one which could be laughed at. In another perspective, the laughter allowed the tension around the notion of Turkish power to be released. On the other hand, the relationship with the Turkish or Ottoman power was complex in its challenge since, as the eminent historian John Hale has stressed, the Ottomans though brutal in their conquests could be tolerant in their rule. "Indeed, the confident tolerance which the Ottomans extended to the other beliefs they absorbed (even if Christian churches within their domain were not allowed to sound their bells) was one of the factors that complicated Europe’s reaction to them" (Hale 39).

The play was performed for an English-speaking audience at the Arts Centre of the University of Warwick, Coventry (Stoppard, Dogg’s 13).

François Moureau and Pierre Louis Duchartre express what occurred next in slightly different terms: Moureau (1986 461) suggests that the Italian Players played in the Italian style with some French additions to the scenarios from 1660-1680. Another historian, Moland, similarly suggests that France admitted Italian elements into her plays before 1668, though historians such as Henry Carrington Lancaster dismiss this (Lancaster 599). Duchartre suggests that up to 1680 the Italian Players did not yet introduce any French into their verbal text (Duchartre 98).

It is highly probable, as H.-C. Lancaster suggests, that they [the Comédiens Italiens] were obligated, in relation to the French players with whom they alternated, to present only pieces in Italian ...."
"Il est hautement probable, comme le suggère H.-C. Lancaster, qu’ils s’étaient obligés, vis-à-vis des Comédiens Français avec qui ils alternaient, à ne représenter que des pièces en italien . . ." (Garapon 297).

69 In his work on the Comédie Italiens, Napoléon-Maurice Bernardin suggests that whereas in the late sixteenth century Italian was the language of fashion in France, because of the Queens Catherine and then Marie de Médici (Bernardin 9, 12), by the late seventeenth century, Spanish had come into fashion and Italian was spoken less in France (17). Bernardin suggests part of the reason for the Comédiens Italiens’ incorporation of French was the loss in popularity of the Italian. He notes the 1668 Le régul des dames as the first play with a scene in which French was incorporated (18). With the monopoly the Comédie Française was given on plays with French in them, conflicts began between the Comédie Française and the Comédie Italiens. A famous occasion, often cited in theatre history books, relates how the Italians were able to buy time and include French in their performances for at least a few years more. Domenico Biancolelli is said to have been called by Louis XIV to explain a request to use French in performance. Biancolelli (Harlequin) was told by the king to speak. "’What language should I speak?’" he asked. "Speak as you will!’" he was told. Biancolelli replied that if that was his answer then he had won his request (Bernardin 18).

70 A contemporary instance of this condition is found in performers who immigrate to a new country with a different language base. With the great recent immigration of Russians to Israel, for instance, a company called “The Gesher” (“The Bridge”) was born in Jaffa, the old port city near Tel Aviv. At first, the performers spoke Hebrew in performances when they could not use Hebrew in their everyday life. Slowly, as words in Hebrew became meaningful for the actors, their performed utterances also relied on a known meaning. Initially, though, the utterances were merely sets of phonetic units strung together with a particular morphemic and intonational pattern that probably relied more on Russian than known Hebrew. As recently as last year, “The Gesher’s” performance of Molière’s Tartuffe sounded like an other worldly enactment of the play in an only mildly familiar language which was much more of a grammelot of Hebrew than spoken, Israeli Hebrew.

71 Garapon includes Molière in his chapter on “Le Déclin de la Fantaisie Verbale Entre 1660-1715.” But, he writes of the Comédiens Italiens that they are a return to “les plus beaux jours.” (Garapon 298).

72 By carnivalesque I refer to the disordered activities and behavior the carnival period suggests as well as to the preoccupation with bodily activities as presented in Rabelais and Erasmus.

73 This is the case in L’opera de compagne and Les Chinois, both plays in Cherardi’s collection which manipulate Harlequin as the idiot who uses Latin. Montfleury’s Le mari de rien ridicules both a medical doctor and a doctor of philosophy.

74 “To please the spectators who haven’t forgotten the ingenuities of Scarron, Boursault cultivates the repetition of words . . .”

"Pour plaire à des spectateurs qui n’ont pas oublié les ingéniosités de Scarron, Boursault cultive d’abord les répétitions de mots . . ." (Garapon 280).

75 Hold (there), as such dear lady, and almost an ambassador

Come, because I love you, and I am nevertheless

Ambassador of Africa, and well ambassador;

But, against your attractions they (the ambassading qualities) have no need to display themselves,
To make love (or woo) you I disambassade myself
For the ambassadors (and the ambassading qualities) are lowered,
The ambassador (in one) is on the bottom when one speaks with you.
(Boursault, I: Act II.iii.135).

76 Garapon's fifth and sixth chapters are dedicated to verbal play in Molière and his contemporaries as well as those working within the French theatre in the period after Molière's death. He is quite specific in his analysis of the dramatic texts' different uses of Latin and other languages such as Patois and Gascon within the verbal scheme. He even offers a chart of the different instances of varied language usage within these plays (Garapon 251-252). Generally, Garapon notes a chronological decline in the degree of verbal play after Molière's death. The exception to this are the Comédiens Italiens who, in his analyses, incorporate Latin and other jargon within their performances throughout the seventeenth and early eighteenth centuries. (Garapon 297).

77 I am the Doctor of medicine
of this good sector
Of which Escalupe was the author
All that which Hippocrius knew,
Paraxagore, Erosistrate,
Avicenne, Serapin,
Galen and themisian too
Does not approach my science
and perfect knowledge
that I have of all the vegetables
and the ability to cure all ills
I can cure epilepsy
cholera and diarrhea
Dropsey and abscesses
Fever and all their excesses
Migraines and pleurisy
scarlet fever and paralysis
Accidental deafness,
Toothaches far and near
Cancer, as well as ulcer
Pain of heart, pain from mom
The head, legs, the backs
Necnon morbos veneros
(Also diseased very poisonously)

78 Here, I am highlighting the segments of the phrase which are accented or stressed in bold. I am translating the Latin with reference to Rev. John T. White's Latin-English Dictionary (White).

79 This rhythmic quality may be associated with the salesman or the advertiser of the day who broadcast his wares while producing an incantational verbal advertisement.

80 "It is a true axiom that lofty causes elevate one's own doing."

81 "MEZZETIN fait un discours en galimatias, en bégayant" (Regnard in Gherardi, Divorce II: 160).
"Quiet, I say, you have age behind you, you know from experience, and I, I know from science. 
Quid quid utrique datur, commune locatur."

I am the potpourri of doctrine
The potted paté of letters
the hotch potch of all the sciences,
who elegantly salutes Christophe
Roquillard, the sewer of ignorance
the pitcher of stupidity and
the pool of impertinence

... [Je suis philosophe, orateur, medecin, astrologue, jurisconsulte, geographe, logicien,
barbier, cordonnier, apoticaire, en un mot, je suis omnis homo, c'est-à-dire, un homme universel"
(Regnard and Dufresny in Gherardi, Chinois IV: 231-232). Prof. Trott has pointed out that this is
also an instance of Harlequin indiscriminately listing qualities that he associates with himself in a
parody of the fairground huckster who lists qualities associated with a product or with a
performance in order to entice a crowd. A discussion of the fairground theatres is available in
Maurice Albert's work, Les théâtres de la foire (1900).

CINTHIO: Grand source of light,
who as kingly rays dissipates
and fog and darkness
I have come to ask of you
Ergo indignant, grateful
to dignify my inflamed
Mean veam poeticam
And to be able well to say
HARLEQUIN: of that I am in agreement
I agree to accords in marriage
Angelcam Octavio
CINTHIO: Of too much great honor
For a child of mine to speak,
For that one to refuse
HARLEQUIN: This idea takes
The most important thing
You have, content yourself
and live well
Be good / lucky devil.
CHAPTER 3: MUSIC AND MUSICALITY IN THE POLYLINGUAL PERFORMANCE

3.1 HISTORY OF COMMEDIA IN RELATION TO MUSICAL PERFORMANCE

The early commedia players, the Comédiens Italiens, Molière, and Goldoni, whose works I have contextualized within commedia tradition, all utilized music within their theatre. Their use of music indicates that instruments and songs had an important role to play in commedia. In this chapter, I will configure music as an important "language" which contributed to the polylingual performance. Then I will investigate the relationship between commedia and music, determining to what degree the multilingual nature of the verbal text of commedia necessitated another expression for conveying meaning.

Before exploring the utility music had for commedia I propose to trace the history of opera in its relation to commedia, including the various sub-genres of musical theatre such as the intermezzi, drammi per musica, opera buffa, and opéra comique. I will discuss the structural components of aria and recitative (in 3.1.3), and I will analyze how either words or music are prevalent in each segment of opera or the musical interludes (3.2). These genres, and the recitative or aria division within the operatic form, emphasize the distinction between a verbal and a musical substructure in the form of musical theatre. The substructure will ultimately determine the degree of play (verbal play) that the musical forms allow. I will then turn to the musical instrument and discuss its place alongside words (3.3.). Not only is there evidence of the existence of musical instruments within commedia tradition, but there was an apparent use of the instrument as a dialogue partner in these works. This includes the voice's impersonation of the instrument as well as the "languification" of the instrument in imitation of the voice. In the intermezzi in particular, during musical airs, words dissolve into
music in a way which recalls the manner grammelot dismantles the integrity of words as referents. Finally, in the fourth section of this chapter (3.4), I will analyze the subordination of words to musical structure in operas and intermezzi. This transition emphasizes the importance of a musical rather than linguistic logic in the determination of the structural identity of the performance.

Musical theatre is a compounded performance form, like commedia, which assembles various expressive systems: words, music, performance codes as a complete communication. As such, the different emphases which are placed on music or the word within musical theatre suggest a similarity to the weighing of one language or another with commedia performance. In this section I will focus on the generic differentiation within musical theatre and on component parts of musical theatre, such as arias and recitative, which suggest the different emphasis on words or music in the substructure of the expression.

3.1.1. The Role of Commedia in the Development of Musical Theatre Performances

The relationship between music and commedia is one in which each performance form exerted an influence on the other, both in emergence and development. There was a strong use of commedia elements within early musical theatre performances, such as the intermedio and the comic madrigal. In addition, researchers such as Nino Pirrotta and David Kimbell suggest that opera came about because the ground for it was prepared by commedia troupes.³ Commedia became a topic within opera, with various characters from commedia continuously featured in operas centuries later. In addition, soon commedia elements such as grammelot found their way into opera.

In the sixteenth century, one of the most important types of entertainment was the intermedio,⁴ a musical form performed in the prologue or in between the
acts of a play (Grout, Short History 26). Hence, the name intermedio, (intermediate), designating the place of the form which comes between acts of a play. Donald Jay Grout notes the importance of the intermedio, which he considers a forerunner of opera, in that it demonstrated "a close collaboration between drama and music" (Grout, Short History 28). In addition, the intermedio's combination of drama with music anticipated the operatic structure (Grout, Short History 28). The intermedii were extravagant productions often put on by various courts for special occasions (Kimbell 19). Their similarity to commedia had to do partly with their reliance on mime, pantomime, and physical expression within their lavish productions. Another way intermedii were related to commedia was the fact that they could be presented during commedia productions. This was the case in a performance by the well known commedia actress Isabella Andreini (Kimbell 21).6

The madrigal comedies of the late sixteenth century furthermore exemplify a connection between musical entertainment and commedia. Orazio Vecchi's Amfiparnaso (1597) and Adriano Banchieri's La saviezza giovinile, two madrigal comedies, utilized both commedia characters and various dialects (Grout, Short History 33). "The madrigal comedies were an early attempt to combine farce comedy with music, to exploit the lively, popular commedia dell'arte as against the languid, aristocratic pastorals" (Grout Short History 33-34). In this sense, like the intermedii, the madrigal comedies sought to wed word with music. In this, they realized a dramatic, humorous, and musical form anticipating opera. 

Nino Pirrotta makes the connection between commedia and music most explicitly in his article relating commedia and opera (Pirrotta, Commedia). With regards to early evidence of music in commedia, Pirrotta cites various performances from Naples to Munich,7 all involving musicians within
commedia. Discussing the influence of commedia on opera, Pirrotta writes, "What is important for us is to point out that before the rise of the opera the commedia dell'arte had already created many of the conditions necessary for its [opera's] acceptance by the public" (Pirrotta, Commedia 315). He cites the towns in which opera rose as places that itinerant musicians and performers (like those of commedia) had come to before the opening of the first public opera house in Venice in 1637 (Pirrotta Commedia 316). At the same time, Pirrotta writes of the musical talent of commedia actors who were conveniently prepared to replace opera singers in an emergency. This adaptability of the performers to one genre or the other suggests a compatibility between the two artistic forms.

Various theatres, such as the Paduan theatre, were converted into "theatre[s] of music" (Kimbell 112). Indeed, Kimbell notes, the decline of commedia was anticipated by the building of opera houses in Venice in the early decades of the seventeenth century (Kimbell 113). The partial replacement of commedia by opera companies (which often took over the same theatres in which commedia troupes had performed) meant audiences could easily switch from one form to another. The changed interest of the audience implies that the two genres fulfilled similar needs.

By the 1660s, the Venetian public became nostalgic for commedia. At the same time, the overwhelming presence of opera called for increasingly new and exciting devices for keeping the audience's interest and patronage. As a result, opera delved into commedia inspired machinations. As Kimbell notes of librettists: "On the whole, authors were disposed to put their faith in various types of virtuosity: in dazzling spectacle, in increasingly obtrusive and flamboyant solo arias, in comic turns modeled on the lazioni of the commedia dell'arte." (Kimbell 122). What delighted the audiences of both opera and commedia was their polylingual nature, their incorporation of extra-linguistic
expression (such as music or physicality) in their respective forms, creating a relation between what is said and how it is said. To achieve "universal" communication commedia and opera shatter the illusion of reality, relying instead on a stylized performance (Pirrotta, *Commedia* 324).

Structurally commedia and opera shared a number of characteristics. Both genres strung together repeated units, such as the *lazzi*, or arias with units such as the *scenario* in commedia and recitative in opera, which could be more narrative-oriented. Pirrotta suggests that Adriano Banchieri's musical comedies of the early eighteenth century all relied on a structural foundation of commedia: the *scenario*. "Speaking in the language of the commedia dell'arte, these musical comedies are but three different realizations of a single scenario..." (Pirrotta, *Commedia* 312). By applying commedia terminology to musical comedy, Pirrotta implies the influence of commedia on the structure of musical theatre. Furthermore, he suggests that Banchieri added "musical fancies or lazzi" to the skeletal *scenario* (312). Hence, another commedia term, *lazzi*, makes its way into an analysis of opera. The *lazzo* of the stutterer, for one, was translated into musical repetitions. Grout also suggests that music for comic characters of comic madrigals emulated the language of Commedia by seeking to create a "note against note" pattern that emulated the *comici* (Grout *Short* 33).

Commedia and opera also share character types in addition to structural features. Many operatic comic characters were actually based on commedia types. Among the characters they have in common are the cunning maidservant and the comic male servant who often represents a foreigner and is a buffoon (Pirrotta, *Commedia* 319). The servant in Pergolesi's *Serva padrona*, the servant in Haydn and Goldoni's *Il mondo della luna*, and the various Colombinas of commedia are all examples of the recurrence of the female comic character within either art form.
In both musical theatre and commedia verbal language itself is stylized—it is sung in opera and it is multi-dialected in commedia. In fact, Pirrotta suggests there was an influence between the popular songs and popular performance of commedia. "It is impossible, for instance, not to recognize a relationship between the madrigali alla pavana sung by the players of the troupe of Ruzzante and the Paduan dialect in which his comedies are written" (Pirrotta, Commedia 314). Pirrotta continues to cite various additional examples of songs with many dialects which, in their heterogeneity, are similar to the use of many dialects in commedia (314).

3.1.2. Genre Differentiation in the Commedia Related Theatre

Various genres can be grouped under the category of musical theatre, which has a relational tie to commedia. Among the genres are the intermèdes and intermezzi, madrigal comedies, opera buffa, opera comique, and drammi per musica. Though the distinction is often difficult to make, words or music predominate in each genre, suggesting a different use of grammelot, and of other forms of verbal expression. In the next section (3.2), I will come back to this point and will analyze this changed emphasis as my focus. For now, I would like to discuss the different genres of musical theatre that existed throughout the seventeenth and eighteenth centuries. Each genre allows for a varying degree of language play.

In the sixteenth century, the intermedi functioned as entertainment to accompany spoken drama (Grout, Short History 25-26). In this early period, music became a co-partner with the recited word in performance. Donald Jay Grout discusses performances of intermedi in the 1500s, when intermedi with orchestras were performed at weddings and other court occasions (Grout, Short History 26). Both voice solos and large orchestras were prominently featured at these events. By the seventeenth century, opera became a form of public entertainment. The
first public opera house opened in Venice in 1637 and the court opera became more popular. At the same time intermezzi were performed during the operas (New Harvard 398). At this point, opera was emerging and fast becoming popular in Italy, among other places. As it developed, the need for intermezzi in between the opera acts increased.

In seventeenth-century France, the collaboration between Molière and Jean Baptiste Lully resulted in a mixture of words and music within their “comedy ballets.” Grout suggests that these works can almost be considered operas lacking only a recitative pattern which might string together the dramatic action in a musical structure (Grout, Short History 124). Lully was unwilling to allow the text to be governed by the music (New Harvard 563). The ballets and instrumental pieces incorporated within his operas became the more musical component of the performances. In France, the Italian opera, which was never fully a success in its Italian form, stimulated imitation and adaptation that resulted in Lully’s creation (Grout, Short 123-4).

Lully has a decisive hand in the development of opera in France in his 1673 takeover of the Académie Royale de Musique which had been established only four years earlier (Grout, Short History 124). Although his ballets comiques with Molière had shown a great emphasis on music and words combined, Lully considered opera to be "tragédie en musique" (Grout, Short History 125), thus emphasizing the primacy of the word. From its beginning, the French opera is said to have been inspired by the declamatory pattern of speech of the Comédie Française (125). This suggests the strong presence of the spoken word within the French opera under Lully. After his death in 1687, France began to produce what are known as opéra-ballets in which music was present throughout and there was no integrity of dramatic action (Grout, Short History 133). As opposed to the
ballets comiques, the opéra-ballets were vaguely thematically related to a chosen topic in a manner resembling the Italian sixteenth-century Intermedi.

But it is Lully and Molière’s ballets comiques, greatly influenced by the work of the Comédiens Italiens, that can be considered the foundation of the French comic opera. The Comédiens Italiens, limited by law to performing with no more than two singers and six instrumentalists (Grout Seventeenth-Century Part II, 514), initially relied on a multilingual verbal component containing various verbal antics, in keeping with commedia tradition, to entertain their audiences. After their 1697 expulsion from Paris, little French companies took over the Comédiens Italiens’ repertoire, parodying it. In 1715, the French companies’ work resulted in the founding of the Opéra-Comique (known as the Opéra) (Grout, Short History 254-255). When the Comédiens Italiens were invited back to Paris in 1716, their Nouveau Théâtre introduced elevated parodies as compared with those of the Comic Opéra (Grout, Short History 256).

The newly added French verbal portions of the parodies, written by writers such as Favart, were updated from the earlier parodies the Ancienne Troupe de Comédiens Italiens had used (256). The result was that new text was incorporated within already formed parodies and musical segments. Defining seventeenth-century French parodies, Grout considers them "the setting of a text to music not originally intended for it or the giving of a new meaning to a particular un-altered passage by placing it in an altered context" (Grout, Seventeenth-Century Part I: 211). In this definition, the meaning of the musical passage is derived from the juxtapositioning of the words and music within a new setting. In other words, the words themselves have a meaning and the music suggests a referent (namely, the original context in which the music was performed) but together they suggest a meta-textual meaning which is the act of parody itself. However, this act of parody does not occur until the eighteenth
century, as Grout points out (Grout, *Seventeenth-Century part I*: 212). Earlier, parodies involved taking the original words and melody from a musical source and inserting it within the performances of the plays of the old troupe of the Comédiens Italiens, for example. In these instances, the words were molded to the music. The Nouveau Théâtre Italien created a repertoire in which new words were substituted for the original ones and were associated with a recognizable melody, thus suggesting a meta-textual meaning, as discussed above. These occasions created "assemblage" experiences in which pieces from different places are brought into a new context but carried a referentiality. What is interesting to note is that in the seventeenth century, French parodies aimed at musical theatre as their source were primarily oriented to parodying Lully’s work. In their parodies of his work, the performances were oriented to their verbal rather than their musical aspect.

In clarification of the function of parodies, Grout cites four examples of opera parody: parody of text without music, de-contextualization of a text with music, parody of the text with the original music still employed, and parody of the text by using it with "vaudevillian" music (Grout, *Seventeenth-Century Part I*: 212). The orientation is always to the word rather than to the music in these examples, perhaps because opera and musical theatre had not gathered enough of a history at that point to be considered the content or matter of the performance. It was not until the eighteenth century, with the setting of new words to familiar music, that music becomes more centrally a subject as well as a mechanism of parody.

Meanwhile, the eighteenth century in Italy saw the development of the *intermezzo*, the comic interlude performed between the acts of *opera seria*, as a separately performed form. The *intermezzo* evolved as a response to the eighteenth-century emergence of the *opera seria*, an attempt to "purify" the serious
drama from the buffoonish antics which had been part of it throughout the
seventeenth century. In order to accomplish this purification, Apostolo Zeno first
and Pietro Metastasio later called for the elimination of comic scenes from the
serious plays (New Harvard 564). "The segregation of the comic scenes (scene buffe)
into separate and independent works around 1700 and in the years following
was an aspect of the reform of opera seria" (New Harvard 398). Consequently, the
separate genre of intermezzi emerged to create a comic musical work independent
of the acts of other operas.

Opera buffa (comic opera) emerged in the seventeenth century as well,
and, like the intermezzo, it focused on the commonplace and the comic rather than
the lofty and serious (Pauly 72). As a genre, this form was aimed at the middle
class (Pauly 72). Opera buffa did not use the castrati, who, in Baroque opera seria,
were employed for the lead role or that of the ruler (75). Opera buffa or comic
opera can be categorized into "comedies in music" developing from Naples and
utilizing commedia characters,21 and intermezzi, such as Pergolesi's La serva
padrona ("The Maid Mistress") of 1733 (Grout, Short History 247-248). These
intermezzi incorporated patter songs and rapid movement (Grout, Short History
248) in which intermezzi syllables of words are musically performed in staccato
form as distinct segments, contributing to the creation of a pointillistic musical
quality. In La serva padrona, the master Uberto begins by complaining of his
maidservant's poor service "aspettare e non venire".22 But he sings this as
"aspetar . . . e' non' ve' ni' re . . . " so that "venire" (to come or arrive) is broken up
into three syllables, thereby giving a staccato quality to his performance style.23 "
In these intermezzi, as opposed to the French parodies, the music and text are
united. Though the singing is performed in a way which is still a "declamation of
the words," as Grout suggests, it is a flexible declamation which works with and
never impedes the "spontaneous flow of the music" (Grout, Short History 249). As
a retort to this *opera buffa* and to the Nouvelle Troupe de Comédiens Italiens' elevated parodies, the *opéra comique* introduced a new form of musical comedy named *comédie mêlée d'ariettes* (Grout, *Short History* 257). The word *ariettes* spins off of the Italian *aria* and suggests that these were newly written songs rather than recycled vaudevilles (Grout, *Short History* 257). They were a response to *opera buffa*, and they separated themselves from the earlier vaudeville parodies of the Opéra.  

The emergence of the playwright Carlo Goldoni created a revolution in the eighteenth-century Italian theatre. Goldoni's reform of the Italian theatre, including commedia, like the reforms of the Opéra, aimed at the creation of less buffoonish, more elevated theatre. Though Goldoni's project for the reform of commedia is not a topic I will pursue in great detail in this examination, I would like to mention briefly his ideas since they influenced the degree to which his plays can be considered "polylingual" and verbally playful.  

Goldoni's reform period is dated 1748-1753 (Green, 89). In his plays, he represented themes in line with humanistic ideals of the Enlightenment, which encouraged fairer treatment of women, the questioning of slavery, and a general ennobling of the burgeoning middle class. In practical theatrical terms, Goldoni focused on commedia as a site in need of reform. He called for abandoning the use of masks to designate characters, writing in his *Mémoires* that "The actor must, in our days, possess a soul; and the soul under a mask is like a fire under ashes" (Goldoni, *Mémoires* 300). Instead of farces, he advocated for the evolution of comedies which would address societal issues in need of reform, thus forwarding the theatre as a site for education and societal reform. Goldoni additionally called against the inclusion of many languages, as commedia had traditionally incorporated. Instead, he argued that verisimilitude would be better served if the audience were to accept a uniform language, in his
preference Venetian, even when characters are supposedly speaking in other languages.\textsuperscript{26} Goldoni also called for the scripting of plays, thus doing away with the improvisation tradition in Commedia.

Many of Goldoni’s plays and \textit{libretti} that I analyze were written before this reform period and may still be considered more verbally playful than plays such as \textit{La vedova scaltra} (\textit{The Cunning Widow}) which includes only Venetian. However, in his musical work, Goldoni often focused on language as a source of scrutiny in ridicule, as can be seen in the 1777 opera \textit{Il mondo della luna} in which grammelot acts as a tool of ridicule of eighteenth-century scientific obsessions. In fact, Rebecca Green argues in her article on Goldoni’s libretti that in his plays he was more apparently committed to his reforms than in his musical libretti. "[W]hereas the plays have an aesthetic commitment to verisimilitude and promote bourgeois values such as honesty, prudence and hard work, the librettos indulge the underside of this moral world-view in their orientation towards fantastical worlds, morally reprobate characters, and the celebration of pleasure and idleness" (Green 89).

In \textit{Il mondo dell luna} (1777) Goldoni and Haydn created a work in which comic and serious elements are combined, but the comic moments do not descend to the buffoonish as they do in \textit{opera buffa} (Grout, \textit{Short History} 253). "His [Goldoni’s] influence on the libretto marked a turning point in the history of the \textit{opera buffa}, which from this time on became more dignified, more orderly in structure, and more refined in action and language" (Grout, \textit{Short History} 250). In this sense, his reform of musical theatre had many of the same motivations as his reform of the theatre in general. His tendency, influenced by the Enlightenment ideals, was to re-cast the characters in middle class types and to emphasize reformed practices within education and family relations.
Goldoni's work, as we will see, nonetheless managed to continue the tradition of linguistic antics while advancing his reforms. As I progress to an examination of music as a structural premise, Goldoni's libretti *Il mondo della luna* and *La buona figliuola* will exemplify the flexibility in play resulting when music structurally underlies language.

### 3.1.3. Constituent Parts of Musical Forms

In musical theatre, either words or music generally dominate, although their interaction and co-relation is what ultimately determines expression. In this section, I will differentiate between the recited (recitative) and the sung passages (arias) which were frequently found in the various musical theatre genres. Ultimately, the dominance of recitation or song in musical segments relates to the degree of verbal play that the segment may accommodate.

Structurally, the *intermezzi* and the *intermèdes* conformed to a "recitative" pattern in which words emulated dialogue spoken to music. There were components that were more highly "spoken-sung" and there were "airs" which were more musical. In the "airs" (forerunners of operatic arias), the performer's words often rhymed or conformed to a "patter" song structure (in which the text is sung very rapidly) lending them a more musical form. But the airs differed from later arias in their lack of *coloratura* (word painting created by embellishments such as trills) or resemblance between the music and the meaning of the word.

In the early seventeenth century the term recitative was not used, instead the monodic style was what characterized attempts to generate a union of music and words. The Camerata, made up of musicians and researchers, generated the monodic style, although its members were primarily interested in ancient music (Kimbell 41). As a group they met under the auspices of Count Giovanni
Bardi to discuss a renaissance of Greek theatre (which was sung). They worked in opposition to the Madrigal polyphonic style which allowed for many voices to present a given part (Kimbell 45). Instead, they argued that one voice should be sung at a time, supported at most by an accompanying instrument. In addition, the Camerata emphasized that the manner in which the voice rises and falls should be governed by the word itself (Kimbell 45). In other words, the monadic style moved towards a declamatory pattern of song, or, as Kimbell puts it, "[w]hen a poem is set as a monody, it becomes a miniature scene, the singer impersonates an imagined character in an imagined situation, and the object of the performance is to exert an emotional and ethical force on the audience" (Kimbell 46). The Camerata anticipated the *dramma per musica* or opera through the creation of a union of words and music. "The *stile rappresentativo*, the dramatic recitative style without which no operatic art could have taken wing, was an offshoot of the typical genre of the Camerata, the 'monody,' the accompanied solo song" (Kimbell 41). Eventually, opera unified music and text in such a way that the two were fused, music carrying the dramatic expression as much, and even more than words.

Within the musical mode of expression, the recitative and aria suggest a heterogeneous emphasis on words or music, in turn. Since operatic *libretti* were written in verse, Monteverdi's recitatives "punctiliously observe the verse structure (including the caesuras [pauses]) of Striggio's lines" (Kimbell 88). The music responded to the word, even in its rhythm in the recitative style. However, the arias were introduced in the same operas which utilized this word-bound recitative. Therefore, there were moments in the same opera in which music gained importance in evocation beyond a merely declamatory style.

The *intermède Don Micco e Lesbina* (c. 1725) provides useful examples of the "highly spoken" quality as opposed to the "air" within the *intermède*. The
intermède involves the Spanish Capitano, an opera buffa character, searching for Lesbina, whom the Capitano wants to marry. Lesbina, dressed as a soldier, pretending to be her brother, tries to avoid him, but ultimately relents and falls in love. In contrast to the reconciliatory ending, when they meet initially, Lesbina tells the Capitano, Don Micco, that he is a grand captain of poltrons (chicken / fools / cowards).

LESBINA: Allons, de la vigueur.
DON MICCO: Chi è Vossignoria? 31
LESBINA: Via.
DON MICCO: Enfin comment s'appelle
T'elle?
LESBINA: Apprens pour ton malheur,
Que la jeune Lesbine est ma soeur.
DON MICCO: Siete quel che à forza di stoccate,
Lui cherchez n[sic] é poux,
Calmez ce courroux,
En trouvez-vous,
Si vous les tuez tous?
LESBINA: Point tant de façons,
Çà finissons,
Que de raisons!
Vite que l'on déguaine.
DON MICCO: Songez-y bien, je suis grand Capitaine.
LESBINA: Des poltrons.
(Don Micco 9-10) 32
The dialogue follows in rhyme as if it were spoken dialogue. There is no segmentation of language to make it merely conform to the musical structure. In other words, the superstructure is first verbal and not first musical. The language is meant to be informative (for the audience as well as for either character), and so there is not much play with the language itself. When Don Micco asks Lesbina about her lady, he asks "Enfin comment s'appelle/ T'elle?" and Lesbina answers factually that the lady is her sister (Don Micco 9).

In different segments of the intermède, when there are airs which are incorporated within the dialogic-sung form, the music becomes the guiding expressive force. Don Micco, early on in the intermède, has a "patter" air in which the repetitive quality of listed words creates a sense that the meaning comes through musical structure more than through semantic meaning. Don Micco sings of himself:

Il soldato valoroso
Frettoloso
Nulla aspetta,
Quando sente la tronbeta
Betta, betta,
tu, tu, tu, tu,

............

(Don Micco 4)33

The air continues with Don Micco imitating the various instruments of war. The repetition of "valoroso/ Frettoloso/ Nulla aspetta" comprises a patter song pattern of quickly strewn together words that rhyme and are listed. The repetition of "Betta, betta" also designates this as a segment characterized musically by phonic characteristics and by a repetitive structural nature. The declamatory aspect of Don Micco has deteriorated into a more musical
orientation in which direct meaning is achieved through music not through the referential value of words. When this "deterioration" of speech begins, *grammelot* is being created.
3.2. VERBAL GRAMMELOT IN THE MUSICAL FORM

The genres described in the previous section and the recitative or aria divisions within the operatic form emphasize the heterogeneous composition of the musical theatre forms which are based either on a predominantly verbal or musical substructure. By definition, operas, intermèdes, and drammi per musica include both musical and word-oriented segments. However, the guiding force of each piece of musical theatre, either music or words, shapes the overall structure of the piece. When the buffa characters are introduced (as noted in 3.1) they may disrupt the possibility of order by traversing the boundaries designating what is strictly musically or verbally constructed. However, the construction of their language is determined by which component, either music or words, governs the work.

In this section, I will explore how the variation in substructure affects either translingual speech or the grammelot in the following works: La buona figliuola, Don Micco e Lesbina, and Il mondo della luna. All three librettos are adaptations of works of literature and theatre. As such, they balance fidelity to the original while asserting themselves as creative in their own right. However, the original works upon which these musical theatre pieces are based on different genres. Whereas La buona figliuola is an adaptation of Richardson's novel Pamela, Don Micco e Lesbina and Il mondo della luna are not explicitly adaptations of previously written works (although their themes of love and the element of disguise they incorporate are variations on themes commonly found within the repertoire of the Comédiens Italiens and commedia at large). Hence, whereas the former adapts a novel, the latter two are merely variations on a theme which is traditionally re-configured in commedia. Perhaps this is the reason there is a tightly woven musical-linguistic fabric in La buona figliuola in which musical structure is delineated by the mechanisms of language, music, and melody. In
Don Micco e Lesbina and Il mondo della luna, in contrast, speech results either from a preordained musical form, as in the case of the opera arias, or from a reliance on music as the more important conveyor of meaning, as can be seen in the intermède.

3.2.1. The Translingual Speech in a Work Translated into Musical Form

The dramma giocoso La buona figliuola created in 1756 by Carlo Goldoni and Niccolò Piccinni is an adaptation of Samuel Richardson's 1741 Pamela; or Virtue Rewarded. Between the novel and the opera, Goldoni's comedy La Pamela (1750) may be inserted. Whereas Goldoni's play (La Pamela) maintained the English characters present in Richardson's work, in the opera the names were changed to Italian ones.

La buona figliuola involves the story of a young orphan named Cecchina, who works as a gardener for the Marchese della Conchigla, the owner of the estate in which she lives. The Marchese loves her and is tormented by their class difference, which makes it impossible for him to marry her. The peasant, Mengotto also loves Cecchina. The estate owner's sister sends the girl away, fearing the Marchese will ignore their different backgrounds and endanger his aristocratic status. Cecchina is pursued by the Marchese and Mengotto, the two men who love her. At the same time, a German soldier arrives looking for a young girl whom he lost years before. The girl is a German nobleman's daughter. Predictably, the gardener is discovered to be the daughter of the German nobleman whom the soldier lost. The estate owner can now be with her as there is no hierarchical conflict between their status.

For the purposes of this analysis, which will later focus on why the different musical pieces are music- or word-based, I would like to mention another adaptation of Richardson's work. It will later serve to elucidate to what
degree an opera which is adapted from a novel and translated into two different languages depends on the narrative for substructure. In 1771, the opera libretto was translated by J.F. Cailhava d'Estandoux and was set to music which was adapted by Domenico Baccelli. The musical structure of this French version varied greatly from the original. The incorporated changes have been closely examined by Mary Ann Parker (Parker 23). In the French version, the gardener is known as Rosette and her would be peasant lover is Simonin (Parker 27). In addition, the Captain, (who does not exist in Pamela and who Goldoni adapted from Sir John Arnold into Tagliaferro), is known as Taillefer in the French version. In musical structure, Parker notes that Tagliaferro and Simonin are tenors in the French version of the opera whereas Tagliaferro was a bass and Mengotto a baritone in the Italian version (Parker 33).

The translation of Tagliaferro from the Italian to the French version was accomplished in part because of the emphasis on the text. In other words, the musical scaffolding is accommodating of a language change. Tagliaferro's language can be thought of as translingual, in the sense that I introduced in the first chapter. His language moves across languages, in this case, German and Italian (or French), while depicting the fixity of monolingual expression. In this musical context, the translingual speech is also determined by a degree of nonfixity of musical language in which the melody accommodates a linguistic translation.

In the words of David Charlton, the translation of Tagliaferro into the French exemplifies the identity of this dramma giocoso as "a play with music more than an opera with spoken dialogue" (Parker 28). In La buona figliuola, an aria sung by Taillefer in the French version, when compared with its counterpart in the Italian version, reveals the translation has been accomplished with almost total fidelity to the textual material. Closely inspecting the French version,
including the full score, one may see how Taillefer's mixture of languages includes a hybrid structure in which he frequently imposes German word endings on the word roots of another language. In this fashion, it is unimportant which language is being mis-spoken since whatever language it is, either French or Italian, its endings will be said as though in German. Hence, Taillefer or Tagliaferro's macaronic word would end similarly in either the French or the Italian version.

Taillefer has an aria close to his appearance in Act II scene iv in which he sings as follows:

Lyafoir Tambours ly afoir trompettes ly afoir guittare et clarinet - les beaucoup asses des instruments beaucoup assees des instruments et puis Filles beaucoupcharmans seglissireuz dans le camp seglissireux dans le camp.

lennemi l'y etre lointripveain paysantripveain vain trinveaintrinveainpaysan l'ennemi l'y etre plus proche tout bas on l'approchee on l'approche pour le bien froitrivainqueur nous lame contente retourner dessous la tente pour trinquir — et pour dansir lir lir — la guerreestungrand plaisirir — la fuerrestungrandplaisirla fuerre — l'y avoir trompette tr. tr. — tr tr — . . .

(Goldoni La buona figliuola arranged by Baccelli)37

Taillefer does not conjugate his French verbs in this example. Avoir (to have), pronounced afoir remains in an unconjugated state. The result is that Taillefer chops the vowel endings which would have existed as *il y a*, resulting in a *staccato* utterance which also gives a sense that the utterance has a sharp recurrent beat to it. In addition, Taillefer's expression does not allow for any liits. Instead, he offers statements uttered unpoetically in a choppy fashion. *Il y a* would have created
momentum which would have rhythmically influenced the rest of the stanza. This adaptation of the French language is part of Taillefer's translingual quality.

The point that is interesting about the translingual figure is that since he imposes his natural language on the language he attempts to speak, his articulation varies little no matter what language he is speaking. In the case of Taillefer or Tagliaferro, he speaks a given language "Germanically." The character's imposition of German on whatever language being the core of his expressive pattern. Therefore, Tagliaferro utters his lines similarly to Taillefer in the Italian version of the work. If one compares the verb être with stare (both meaning "to be" in French and Italian), Tagliaferro's chopped utterance of either one creates a similar phonic effect regardless of the language he is misspeaking.

Star trompette, star tampurri,
Star chitarre e ciuffoletti
Star strumenti in quantita
Racazzine craziosineings
per ballar, hessassa
Se nemiche star lontan
Trinche vain, paesan
Se nemiche star vicin
Zitte zitte nasconder.
Quando in campo star fenuto,
je andate, tu restate,
E tu panze conservate
Per ballar, per trincar.
Sempre allegre fatte star.

(Goldoni, *La buona figliola*, 1981 37)38
Although some of the lines shift from one translation to another, both retain a remarkable semblance not only in what Tagliaferro or Taillefer expresses but also in how his language is constructed.

In this air, Tagliaferro is somewhat more conscious of the rules of Italian and he adds an "i" to the plural endings of *differtimenti.* But the "i" sound enduces a *staccato* rhythm which is in keeping with Tagliaferro's Germanic linguistic quality as much as it is in line with Italian grammar. In instances such as the use of the word *star,* Tagliaferro conforms to the same rule Taillefer conforms to with *avoir.*

In addition, there is a remarkable semblance in the actual words used and in the mistakes made. The phrase "Trinche vain, paesan" strongly echoes "...trinquevain paysantrinque vain" of the French version. Although in the French sequence this is a repeated phrase which conforms more musically to the suggestion that Taillefer himself may have had a few swigs of alcohol, there is an almost exact transpositioning of the phrase from one language to the other. In both arias, the characters mispronounce the same letters. Tagliaferro always says "star fenuto" and Taillefer says "lyafoir." Neither German character nor Swiss-German in the case of Taillefer can pronounce the "v." Instead, both transplant "f" instead of "v." In addition, the character cannot pronounce "g" or "d." Instead, he mispronounces words such as *adesso* as *atesso.* The "t" here is aspirated and so, stimulates saliva in its utterance. Therefore, the mispronunciations become hearty comic material since in performance of these sounds, Tagliaferro probably seemed bloated, as he was literally spitting out incorrect words. The translation of the character's speech pattern into one language or the other seems more possible as the mistakes he makes homogenize his speech, revealing its conformity to certain patterns existent in his natural language, German.
I have demonstrated that Tagliaferro and Taillefer’s translatability into a French or Italian libretto is eased because Tagliaferro and Taillefer mitigate linguistic differentiations in their mis-pronunciation of a given language. As we see, the character of the German soldier, true to his military vocation, relates to another culture by appropriation. The character ransacks language, albeit humorously, by imposing a German sound pattern onto any given language. Hence, in Italian or French, Tagliaferro or Taillefer may appear to speak a macaronic Italian or a macaronic French when he is actually speaking a macaronic German!

3.2.2. Music and Words: Translingual Speech

The flexibility of translating Tagliaferro’s linguistic pattern results partly from the fact that the mistakes he makes impose a set of characteristics from a stable source which does not change no matter what language he attempts to speak. But the flexibility also results from the fact that in this example the music adjusted itself to the words since the words preceded the musical form of the theatre performance. As a result, the music was one which adjusted to the language and in itself did not express meaning as much as it relied on the words to express meaning.

A comparison of Tagliaferro’s language structure with that of another character from a roughly contemporary Intermède, Don Micco e Lesbina, reveals a similar use of the translingual language but within a work in which music defines the structure more than the words. In Don Micco e Lesbina, which was performed by the Comédiens Italiens, the Capitano figure is present in the character Don Micco. Like the Capitano, Don Micco confuses words such as padrone with poltron (Don Micco 10).40
In an air which shares so much with Tagliaferro’s bravura song, Don Micco sings:

Il soldato valoroso
Frettoloso
Nulla aspetta,
Quando sente la tronbetta
Betta, betta,
tu, tu, tu, tu,
il tamburo col bourlou bloublou
Pata vatapon
Il strepito del canon,
Bon, bon, bon, bon
Les timballes, blin, blin,
plan, plan, plan, plan

.................

*(Don Micco e Lesbina)*

What is striking here is the similarity in relation to war instruments that recalls the "lyafoir tamboures" of Taillefer's aria. But the structural basis for both characters’ utterances is different. Don Micco works with an onomatopoeic sound, and so creates a language, whereas Tagliaferro's language is much more purely translingual in its transgressive performance of language. Don Micco recites his phonetic language "blin, blin," among other sounds, through patterning and phonemic resonances similar to the Lunatico which we will see in *Il mondo della luna*. Tagliaferro's expression is much less an invention of a language and more a transgressive misuse of a given language. In addition, the grammelot created by Don Micco in stanzas such as "il tamburo col bourlou bloublou" emphasizes the importance of sound and rhythm in the construction of
the utterance. In other words, Don Micco's language and the way he sings it are closely associated. The grammelot itself is based on a musical reason. The verbal and musical elements work in tandem to create the language, neither is subordinate to the other. However, here, more than with the case of Tagliaferro, one realizes the importance of the music in shaping the word that Don Micco will speak.

As opposed to Don Micco, Tagliaferro is much more passive in his language construction. He can more appropriately be considered an adapter of existent languages. For instance, Tagliaferro's linguistic rhythm is not so much based on a patterning of an invented language. Rather, his speech is a result of his use or mis-use of accents and his elimination of a final vowel sound in words. In addition, Tagliaferro's degree of play within the language of his aria, when it does not have to do with his accent or pronunciation, relies on repetition of already existent sounds. For instance, the segment "la guerresetungrand plaisir lir—" (Goldoni, La buona figliuola II iv). In this repetition, the last phonetic sound is perpetuated. This continuation and repetition is merely a re-stating of a word already fully configured. This is quite different from Don Micco's invention of sounds. Tagliaferro's assimilation of languages which already exist and of orchestral instruments in his self-expression accentuate his amalgamation of languages.

### 3.2.3. Music with Words: Grammelot

The libretto of Il mondo della luna includes an invented grammelot different from Tagliaferro's misuse of language. A few comments on the opera are necessary before I analyze the language scheme in it. Goldoni's Il mondo della luna was produced in Venice in 1750. However, this version, which is preserved in Ortolani's compilation of Goldoni's works, does not provide a sufficiently
A detailed account of the language play that the eventual 1777 opera by Joseph Haydn would include. As noted by H.C. Robbins Landon in his preface to the vocal score of the opera, "Haydn's version of the libretto is not wholly identical with that of the original (1750)" (Landon iii). The libretto varies between the fourteenth scene of the second act and the finale of the third act (Landon iii). Goldoni's 1750 version (Goldoni, Il mondo X: 766) does not include the finale to the second act that the Haydn and Goldoni version has (Haydn and Goldoni, 1983 339-340). In this finale, as well as the scenes which follow, grammelot is utilized, as I will demonstrate. Though in the end of the second act in Goldoni's 1750 version there is a "ballo" in which an imitation of the coronation of the empress of the moon takes place (Goldoni, Il mondo X: 768), the scene does not include the Lunatico grammelot that the vocal score is full of (Haydn and Goldoni 1983 343).43

Il mondo della luna involves a deception in which a gullible father is duped into thinking he is in the presence of the emperor of the moon. The trick is concocted by potential suitors of his daughters who want the father to allow his daughters to be married to them. In the opera, Ecclitico, one of the potential suitors, convinces Buonafede, the father, that they are on the moon, in the presence of people who speak Lunatico. This language plays on the Italian luna (moon). Hence, most variations on the root luna are utilized in this "language." For instance, Ecclitico and another character utter the following recitative:

Al comando, tuo lunatico
gran signor della cornipode.
con piacer le nostre piante
noi portiam di nuovo qua.
Luna, lena, lino, lana.
Lana, lino, lunala!
In this sequence, Ecclitico and Ernesto speak many permutations of *luna* until they create both a fictional vocabulary and a syntactical structure.

Ecclitico and Ernesto's opening lines clearly express a subject-king relation: they are coming before him with a request. The *grammelot* which follows expresses the request more fully, this time in the language of Lunatico. The sounds "*luna, lena, lino, lana...*" which at first seem random, in fact follow a pattern, as is common to *grammelot*. The sounds all end in an open vowel. The ending is common to Italian, and so associates the Lunatico related to Italian. Whereas for a French audience "*lunatique*" would probably be made of closed endings such as "*luni, lini...*," here the endings are Italian sounding.45

In the opera segment in which Lunatico is first heard, there is a gobbled and non-sequential communication pattern:

**BUONAFEDE:** (che linguaggio metaforico!

Chi sa mai cosa significa!

E Scozzese, oppur Arabico?

Nol capisco in verita.)

**LISSETTA:** Su vassali, cosa fate,

Perchè state fermi la?

**BUONAFEDE:** Bia signori, la portate

Pane, vino e baccalà

*Luna, lena, lino, lana,

Lana, lino, lunala.*

(Haydn and Goldoni, 1983 339-340)44

Regarding this passage, the lines Buonafede says ushering the servants in with wine seem out of place. Their only purpose, in a dialogue otherwise based on the language that he hears spoken, is to satisfy stage action and to create a non-
sequential comment that fulfills the musical pattern established. In other words, since the musical structure of these lines, this text, is prevalent over their content, a non-sequitur regarding the food seems appropriate within this configuration, so long as it conforms to the rhyme pattern established. And this it does when fante is rhymed with portate and la with baccalà.

This seeming digression serves to illustrate a common point when investigating the textual matter both of the grammelot segments and the entire play: in this dramma giocosò, the musical structure takes precedence over the textual matter. Hence, this example offers the antithesis to what Charlton called a "play with music." Here, instead, the musical structure dictates the words to be placed within the setting. As a result, as in spoken grammelot, in sung grammelot there is less emphasis on what is said and more on how it is said.
3.3. INSTRUMENTAL COMEDIAELOT

In commedia both natural language and instrumental sounds are two components, among others, important for the polylingual performance. Together, the two forms of communication join the many dialects and the combination of representative and masked characters, which make commedia a diverse form of theatre.

In this section, I will trace the presence of instruments within commedia, suggesting that they were often a key device in identifying characters as well as in introducing another language to the already varied polylingual scheme in commedia. The instrument's language(s) stimulated a self-reflexive game or meta-theatrical device by encouraging the performers to mimic the instruments and the instruments to mimic the performers' natural language(s). As a result, the performance called attention to its own performance style and even parodied its incorporation of so many languages. In addition, because of the use of instruments, there was a displacement of the notion of language as a static system. Instead, language once again becomes a site of play, much as it had with grammelot or with the translingual figure. The instrument becomes a mirror which sheds a distorted reflection back on language. At the same time, the linguistic distortion elicits laughter from the audience.

3.3.1. Evidence of Instruments in Commedia

The period of the sixteenth to the eighteenth centuries saw an overlap and perhaps an influence between the world of commedia and that of musical theatre performance. Commedia itself always incorporated song and instrumental playing within its scenes. As pointed out by Thomas Heck in his work on musical iconography in commedia, iconographic materials from the Recueil Fovard and the various extant frescos in Germany suggest the continuous
recourse players had to working with musical instruments (Heck 228-229). In some cases, commedia characters were identified through their association with a musical instrument. (Spezzafer's guitar is one example of this.)

There is another kind of multilingualism, different from the co-presence of languages or dialects, created when music and words are used simultaneously within a work. This dual existence can be likened metaphorically to a compound as opposed to a mixture, as the character of the word and the music remains inherently unchanged. The Recueil Fossard, along with the other iconographic materials suggests the co-existence of instruments (as well as song) and the spoken word within commedia. Characters often relied on instruments for their immediate identification and entire scenes were built around the subject of serenading. In many of the scenes of commedia, music (instrumental or song) co-existed in a partnership with spoken words in a way which suggests that the two expressive mechanisms remained separate though they were integrated within a scene. In other words, in many examples, music served along with the word as one other "language" of the polylingual commedia performance.

The presence of instruments within commedia is suggested by the various iconographic traces that remain from as far back as the sixteenth century. The various commedia characters were often identified by their association with a given instrument. Miniatures and frescos suggest the close relation between commedia and music and the fact that a commedia performance included the use of instruments and of song. Illustrating the importance of music for commedia, Edmond Strainchamps writes "music and musicians played a most important role in the Commedia dell'arte. Paintings and engravings depicting comici in performance commonly show instruments in use by them (lute, guitar, a bowed instrument, or a harp are those most frequently seen) . . ." (Strainchamps 19). Nino Pirrotta makes an apparent connection between the strolling musician
performers of the medieval period and commedia players, both of whom incorporated music within their performance. Pictorial documents, however, give us evidence of the frequent presence of music; such, for instance, are the many paintings or engravings, sometimes referring to a much earlier phase of commedia, that represent some troupes of mountebanks or peddlers giving their spectacles on platforms in the open air, often without the help of any kind of scenic décor. Each one of the groups shows, generally, some musical instrument, such as a harp, a lute, a guitar, or a bowed instrument" (Pirrotta 306).

Pirrotta's comments also bring another point to light. In a theatre form in which stage decoration was, at least initially, not only impractical but seemingly at odds with the vibrancy of the performing body, music was a sensual language used to captivate the audience. As an attention-getting device, or as a mood creator, musical notes could surround the audience and performer alike within an atmosphere congenial to the performance. This would have been important for commedia which often did not have the sets that stationary companies had. Also, music contributed an audio element which worked together with the multilingual fabric of the language of commedia and offset the visual experience.

The actual music performed in sixteenth-century commedia is unknown to us, but we can speculate as to the sounds emitted based on the instruments depicted in visual materials. Evidence is derived from the works of Jacques Callot, the Recueil Fossard, Bavarian castle frescos, various porcelain figurines (especially from the later period), and various other sources. From these, it is possible not only to see what instruments were utilized within performance but also what kind of music the instruments would be used to demonstrate. The nature of the music can be surmised with careful examination of the gestures and the physical positions of the characters within the iconographic evidence.
Strainchamps speculates that the music can "be imagined as having been a simple, tuneful, popular music, easily played and easily sung and danced to" (Strainchamps 19). His suggestion is speculative and indefinite in its description of "popular music," however, it is helpful in that it suggests that a high degree of rhyme, repetition, and solo instrumentation may have been incorporated. That would make the music simple in structure, easy to learn and incorporate within physical movement and gestures.

Pirrotta's analysis of Callot's Balli di Sfessania shows how the painting has captured traces of the music that was once played. The masks are said by Pirrotta to be "giving themselves over to the frenzied and acrobatic dance, accompanied by the sound of musical instruments" (Pirrotta, Commedia 307). The interpretation of the dance and, consequently, the music as "frenzied" is probably an indication that the music was loud, fast, and somewhat dissonant. This supposition can also be corroborated by the fact that the two zanni in the Callot work noted by Pirrotta engage in highly rhythmic and acrobatic manipulations of their bodies. The one zanni holding an instrument is skipping and lifting one of his feet fairly high off the ground.53 His posture is hunched over as if his whole body is gyrating with the music that he and others behind him are producing. His adversary is likewise holding up his leg and appears to be preparing to attack or to antagonize the musician zanni named Fritellino within the work. Since both zanni lift their legs at the same time, it would seem they are dancing to the same rhythm which is obviously loud enough to captivate both of them. Since both are somewhat hunched in an "attack" position, the music would have to be aggressive, pounding, or belligerent enough to make sense together with their movements.

This type of music contrasts with that found in Pirrotta's article above it, depicting Mezzetin wooing a woman with his instrument (Pirrotta, Commedia 312). Here, the zanni's leg is much less high off the ground than that of the two
zanni previously analyzed. The music was hence more gentle, allowing for less
time rhythmically for the dancer-player to lift his foot off the ground. Also, the
zanni is straightened out, proudly holding his instrument high against his chest.
This allows him to admire the beautiful Ricciulina (whom he is serenading) and
suggests the music was more pastoral and lovely, encouraging a heaven-ward
gaze and a gentle response in its listeners.

Not only were certain "types" associated with music, but certain scenes
themselves were associated with music. Principally, the wooing scene utilized a
serenading which incorporated strumming on an instrument. The Callot work
mentioned before contains a frame in which Mezzetin woos a woman while
playing his instrument (Pirrotta, Commedia 312). In this and other scenes, the
music becomes the material for performance constituting both the form and
matter of the scene.

In other cases, the character is simply identified by his or her use of an
instrument. The musical component of commedia in these situations comprises
the identity associated with the character. This is highly evident with the
character of Mezzetin but may also be said of other characters who often appear
with an instrument.

3.3.2. The Languification of the Instrument

When instruments are used within musical theatre, they are often
introduced in a self-reflexive manner. Their presence calls attention to language
usage within the performance, both verbal and musical language. There are
various ways that are used to achieve this self-reflexivity. Among the different
techniques incorporating musical instruments are personification of the
instruments, a technique in which actors impersonate the instruments, often
giving them text as well as verbal equivalents to the sound the instrument makes.
Another technique is the transposition of the musical sound into a similar verbal emission. Finally, the technique of *grammelot* can be incorporated, the verbal equivalent of the musical sound made to be a *grammelot* in much the same way as a natural language is reconfigured within *grammelot* performance. In these cases, the music of the instrument is transported into verbal language, and the result is the "languification" of the instrument.

The use of instruments along with voices is common in songs, in opera, and in all musical forms in which voice is incorporated. In musical theatre, especially in theatre which is not wholly musical, the use of music occurs on a less obvious level and therefore requires the audience to be introduced to the mixed-medium nature of the performance. Therefore, in plays which incorporate music and musical routines (which incorporate words alongside instrumental sound), music usage is more self-aware.

In Molière's *Le malade imaginaire* (*The Imaginary Invalid*), in the first *Intermède*, instruments are personified and "retort" in regular language. Later, the instruments respond in music which Polchinelle imitates. Polchinelle, in the act of wooing his lover, is interrupted by violins. He becomes enraged by the constant interferences. The instruments act as if they are people who verbally interrupt one another. As Polchinelle points out: "what impertinent harmony has interrupted my voice?" His question seems logical as an address to an interlocutor or to a person who has asserted himself against his song. The violins, in this sense, act no differently from the old woman who has interrupted Polchinelle moments before by mocking his protestations of love. As the sequence continues, it becomes apparent that Polchinelle's comments are geared to answering the violins' language, which apparently, he understands.

POLICHINELLE: You won't shut up? Ah, damn.

VIOLINS.
POLICHINELLE: Come again?

VIOLINS.

POLICHINELLE: Pesty violins!

(Molière, Le malade 1666).

The instrument has been made into an interlocutor. The audience can imagine the violin's meaning in performance (more than the reader confronted with the dramatic text) with the guidance of Polichinelle's commentary. The voice imitates the instrument (and it imitates the voice) and as a result, the actual sounds uttered and meant to sound like the instrument are actually the instrument's sounds transliterated into letters.

3.3.3. Instrumentification of Language -- Instrument Grammelot

The example I cited earlier, taken from Le malade imaginaire, in which Polichinelle attempts to converse or verbally argue with the instruments, particularly the violins, also presents an instance in which the voice tries to imitate the instrument, or the sound that it produces. The serenade that Polichinelle sings to his love is interrupted by the violins which Polichinelle attempts to quiet. Eventually, out of frustration that his request is not being met, Polichinelle begins mimicking the violins. He imitates the violins by singing "La, la, la, la, la, la" and the lute by saying "plin pan plan" (Molière, Le malade 1667). In this, the voice imitates the sounds associated with the instruments. Since the violin is a string instrument which is played with a bow, the voice imitates the fluid quality by attributing a phonic unit which ends with an open vowel. The open vowel allows the la to carry on over the six las that are uttered in sequence. The fluid and continuous nature of the violins is countered by the staccato nature of the lute, which is plucked. Therefore, the plin pan plan with which Polichinelle imitates the lute emphasizes the different sounds made from each plucking of the
lute. The *plin pan plan* also emphasize the consonant rather than the vowel of the sequence. These qualities of the instrument's nature are captured by Polichinelle and rendered in his voice by sounds which resonate with the way each instrument is played.

In another *intermède*, *Don Micco e Lesbina*, which was part of the Comédiens Italiens' repertoire, the instrument becomes a vehicle not only for the voice to impersonate it, but for the music to assert itself within the construction of language. Don Micco, proudly singing of being a soldier, conjures the instruments he associates with the art of war: "trompetts, tambourines, cimballes." He sings about these in the following air:

```
Il soldato valoroso
Frettoloso
Nulla aspetta,
Quando sente la tronbetta
Betta, betta
  tu, tu, tu, tu,
Il tamburo col bourliou bloublou
Patapa vatapon,
Il strepito del canon,
Bon, bon, bon, bon,
Les timaballes, blin, blin,
Plan, plan, plan, plan,

.................
(Don Micco 4-5)^58
```

Don Micco associates the various instruments with phonic units that are similar to the sounds the instruments make. But, as he imitates the instruments, he invents sound amalgams which are likened to words. These are complex
combinations of syllables with consonant and vowel sequences that are organized according to some rationale. In other words, in imitating the trumpet, Don Micco sings "Betta. betta/ tu, tu, tu" combining different sounds associated with the trumpet while constructing a phrase that varies on the theme of the sound the trumpet makes. 59

The result of the voice imitating the instrument is an instrument-grammelot. By this I mean that the language of the instrument is converted, in linguistic terms, to human utterances which are assembled together in a way which suggests a language. Although there is no "instrument language," like all grammelots, this one has a particular pattern which suggests a meaning. The utterances combine to form a rhythm recalling speech and an assortment of phonic units which suggest a lexical pool associated with a language.

Don Micco's association of certain sounds, among them the bloublou, betta, blin, with certain instruments suggests that each instrument makes up a shared identity, similar to a nation. Therefore, in human terms, logically, the instruments each have a number of sounds that they incorporate in their own language. However, all the instrumental languages follow a similar syntactic structure in that they all incorporate repetition, usually of a particular phonic element taken from a preceding word. This is the case with "tronbetta / Betta, betta" for instance in which the betta is taken from tronbetta and then repeated as a separate unit. The point is not so much that a sensical language is attempted by this invention of an "instrument language," but rather, that the idea of language is invoked by the grammelot. The instrument, which I have already shown to have been personified, is drawn into the human realm of communication even further by this association of a language with it.

When the audience witnesses a character attempting to embody an instrument, which is what happens in this grammelot, it responds with laughter.
There is something incongruous and bizarre about a character, even a buffoonish one, attempting to speak as an instrument. The unexpected behavior of instruments as people is partially what makes this so humorous: it is the carnivalesque mixture of what is appropriate for each entity to be doing — speaking or "playing." Though a trumpet may comfortably emit the sound which corresponds to "bourlou,"\textsuperscript{60} when the human mouth utters \textit{bourlou}, it highlights its difference from the musical instrument. In the audience's mind, the gap between the two sounds is made wider when \textit{bourlou} becomes a concrete utterance.

In this example, when the audience hears the trumpet instead of the human voice it is twice surprised: the audience had expected a human expression and gets an instrumental imitation, and it expects language and receives sound. Since the instrument's sound is equivocated with language, then the absurd quality of language is highlighted. In applying Merleau-Ponty's terms to this example, the example suggests that thought is not merely transferred into speech, but speech in many ways enables the thought itself. The two are indivisible because in talking one often surprises oneself in expressing thoughts which were not previously constructed. When Don Micco "speaks the trumpet" he is creating a language as much as he is referring to the language of the trumpet. Don Micco generates a language of musical sound. His surrender of control is subtle. He relinquishes linguistic control and shows the audience that language is very much a function of unexpected creativity and surprise and, therefore, not something we possess entire power over. Furthermore, in "speaking the trumpet," Don Micco equivocates the imitated sounds of a trumpet with language hence disrupting the audience's commonly held views on language. If sound can be communicative and can replace language, the notions
of integrity, comprehensibility, and grammar, so important to language, are called into question.
3.4 MUSIC AS LANGUAGE

Up until this point, I have reviewed the connection between commedia and the world of music from an historical viewpoint. I have also highlighted the use of instruments in commedia as props and as tools in playing with language. But the polylingual nature of commedia is itself at times modeled on musical principles. In this fourth section of the chapter, I would like to examine how musical principles themselves find their way into the language of commedia. I will note the places in which commedia is helped by musical precepts. I will first look at the ability of music to enhance expression by emphasizing the emotional element expressed through the words. This is all the more pronounced in words which are imaginary, having no semantic referential web. I will then examine structural rules of music which are incorporated in commedia speech. Repetitions, in particular, convey a logic which provides a musical scaffolding upon which words may be attached in a meaningful way. Musical grammelot, of which the previously discussed instrumental grammelot is an example, indicates that commedia borrows from music as if music were a national language. At the same time, a musical conception is the structural underpinnings of grammelot and particularly of musical grammelots.

3.4.1. Musical Structure as Related to Content

Musical structure can often facilitate a comprehension of what is being said or sung within a piece. In his work on Italian opera, Kimbell devotes an entire chapter to musical language and a section of that chapter to the specific elements of song which color and accentuate the words. In this section, I would like to focus on coloration and repetition as musical mechanisms which sharpen the emotional resonance of the word. These devices ensure that the manner in which a word is conveyed in song corresponds to the matter of what is conveyed.
In the buffoonish genres, these same tactics are used in an exaggerated way, for different ends (laughter), but through similar techniques. I will therefore begin by suggesting the place of these techniques in opera, serious opera in particular. Then, I will examine the buffa genres and show how the same technical deployment achieves a different effect in a different genre. In these cases, the polylingual performance -- which included music and verbal language -- also meant that the combined music and word interplay, the use of semantically nonsensical but musically meaningful sound, was another "language."

When the Florentine Camerata met at the end of the sixteenth century, they strove to realize a musical performance which wedded the word to music. Monteverdi and Striggio's 1607 Orfeo is a prime example of this attempt. Presented as a court performance, primarily in the monodic style, Orfeo worked primarily as declamation with a musical accompaniment. The arias in particular allowed for the complementarity of the words and music to be accentuated. Of the arias, Orfeo's famed Act III "Possente Spirto" aria exemplifies the way words and music guide each other until their expression is mutually complementary. Here, Orfeo, himself an artist, uses his virtuosity as a musician to save his wife from the underworld.62 "Possente spirto" is a beautiful aria calming the "almighty spirit" who holds Orfeo's wife, Eurydice, captive. It is the music here which is compelling and which enriches Orfeo's request by expressing not only a desire, but an artistic identity (that of the singer) in his beautiful plea. The impact of the words is reinforced by the repetition as in the stanza "Ahi, caso acerbo, ahi fat' empio e crudele," (Ah, bitter blow! Ah, wicked, cruel fate!)63 (Monteverdi, Orfeo 86). This quasi-refrain is a musical and dialogical returning element which musically accentuates Orfeo's lament for his wife. In the second act, the shepherd's announcement of Eurydice's death is repeated by the nymphs (Monteverdi, Orfeo 86-88). They mourn using the line "Ah, caso acerbo . . ."
which is echoed by the music. The audience immediately identifies the music with Orfeo's lament. The repetition of the music has, in itself, served as narration.

In Monteverdi's *L'incoronazione di Poppea* (The Coronation of Poppea), Ottavia's lament "A dio, Roma," (or addio Roma, goodbye Rome), sung in a woeful aria at the end of the opera, is another instance of music and words working together to accentuate an emotion. In Monteverdi's *L'incornazione* (The Coronation of Poppea), Ottavia's lament "A dio, Roma," (or addio Roma, goodbye Rome), sung in a wailing aria at the end of the opera, is another instance of music and words working together to accentuate an emotion. In musical performance, this prolonged and agonizing farewell translates itself to a lingering that can be achieved with the vowels of "A Dio". In a recent recording, the singer Zehava Gal draws out her "ah" of A Dio so that one feels in her elongation of the word "good-bye" a desire not to leave the shores of her city. In Gal's recording, "A" of A Dio is repeated three times before the word is fully uttered. The elongated syllable again demonstrating Ottavia's difficulty in leaving her homeland. The word is stretched to suggest Ottavia's agony at parting. The connection between the content of the aria and the way in which the aria is sung suggests the potential for words to be uttered in order to maximize on their expressive capacity.

In comic intermezzi, similarly, the relationship between what is said and how it is said is capitalized on for buffoonish ends. Whereas in dramatic opera, coloration reveals a correspondence between word and meaning, the buffoonish genres take that usual relationship and alter it somewhat. In a serious opera, an emotional state (such as distress at leaving one's homeland) may effect the way one expresses oneself. Ottavia expresses her sorrow at leaving causes her by lingering and singing in a wailing tone. Her choice of "A" as the note which is lengthened corresponds logically to the sensation of gasping or wailing as one may do in life at the prospect of a painful separation. However, in the buffa mode, the same technique of exaggerating an expression is used to create a different
effect. When the same device used for serious opera is used in a ridiculous circumstance, the stylistic practice is ridiculed alongside the human behavior depicted.

Giovanni Battista Pergolesi’s *La serva padrone* demonstrates the importance of music for intensifying drama. Although the *buffa* style is known for a clarity in enunciation which is necessary in making the jokes comprehensible, this does not prevent the *buffa* mode from using music to accentuate the funny or ridiculous. *Opera seria’s* usage of laments in a sentimental yet earnest way is mocked when Uberto opens the *intermezzo* by lamenting Serpina’s tardy arrival with his chocolate (Pergolesi 14). Uberto complains as follows:

UBERTO: I wait and no one comes.

Stay in bed, but not to sleep.

Do my best and get no thanks:

Those are three things I find quite intolerable

(Pergolesi, *La serva padrona* 15)

Similar to the French parodies which the Comédiens Italiens exemplify, Uberto’s aria highlights the musical techniques of the serious opera as stylistic devices meant to achieve a knee-jerk response in their audience. Uberto’s lament of a luxury such as chocolate mocks the overuse of lamentation and affectation as an operatic convention.

In the *buffa* context, the shared musical vocabulary of the performer and audience accentuates the act of parodying. In his first *Aria Da Capo*, Uberto plays with the statements “Yes/No,” repeating them several times to achieve a comic effect.

UBERTO: She is forever in disagreement with you:

And here and there,
And up and down,
And yes and no

.............

(Pergolesi, *La serva padrona* 19)\(^{68}\)

His many repetitions, which may be increased in performance,\(^{69}\) contribute to articulating and performing an expression of mockery and frustration in the same sound emission. Whereas the repetition does articulate Uberto's anger at Serpina, it also refers to the technique in *opera seria* of using such repetitions to demonstrate a distraught or troubled emotional state.

In a similar mode of a mock-angry aria, the male protagonist of the *intermède Don Micco e Lesbina* emphasizes his anger with repetitions meant to express his frustration. The disgruntled Don Micco answers Lesbina's apparent disinterest toward him with the following air:

**DON MICCO:** Air, Dame commode.

*Oh! questo è tropo,*
*Non posso più soffrir,*
*Oh! questo è tropo,*
*Quand j'en devrais mourir,*
*Par un tel fanfaron*
*Estre appelé poltron!*
*Pour le coup questo è tropo,*
*Encore est-il Gascon!*
*Oh! questo è tropo.*

*(Don Micco 10)\(^{70}\)*

This air merely expresses Don Micco's having taken offense at Lesbina's comments. In the air, there is no real information that is imparted. Instead, information about Don Micco's emotional state comes through the musical
structure of the air. One senses his anger and his being insulted by the repetition of *questo è troppo* which acts as a kind of *ritornello* within this air.

In *Don Micco e Lesbina* Lesbina equates her swelling emotion with her heartbeat, an externalized mechanism revealing her internal emotional state. What is incongruous about Lesbina's emotive expression is that it is surprising to her. She confides in the audience: "I already feel in my heart a certain ticq, ticq, tac that makes a clamour." She duplicates her physiological condition as it occurs, including a "transliteration" of her beating heart converted into lingual sounds, literally her "body language." The absurdity of her own detachment from her internal organs, to the point that she appears to have to listen to them in order to "feel" them, broadcasts her alienation from her body. We identify with Lesbina's fraught sense of her own body at the same time that we laugh at her acting out. On another level, the mechanical reproduction of the sounds of the ticking heart is at odds with the ebullience of being in love, the sensation that Lesbina is experiencing. The incongruity between the two sensations -- the preoccupation with the body and the beginnings of love -- becomes funny to the audience. In addition, the "ticq, ticq, tac" Lesbina sings parodies the stylization of serious opera in which emotion overtake the character's expression (as in Ottavia's lament). However ridiculous Lesbina's use of the music is, through the music she reveals her surrender to her emotions. The enunciation of the ticking heart expresses the fact that Lesbina's emotional world is controlling her. It is as if the music and her and Don Micco's bodies (or their beating hearts) draw them together as much as Ottavia's wrenched *adio* draws her and her land apart.

3.4.2. Repetition and "Abstract" Structure in *Grammelots*

Musical structure therefore governs the organization of certain expressions in polylingual theatre, particularly *grammelot*. The need for *grammelot*
to base itself on some logic beyond semantics is related to the fact that this theatrical language generally does not have a full referential system at its disposal. In my second chapter, I focused on the ways grammaelot capitalizes on certain lexemes common to the language of the audience as well as on rhythms and suggestive sounds. I never explicitly noted music as another controlling principle which illuminates grammaelot to the audience. But this is very much the case, particularly in the grammaelot enacted in intermèdes, intermezzi, and in opera.

In this section, I will focus on the underlying structure of grammaelot as possibly musical. Repetition will once again be a key musical element which serves as a logical mechanism translating the sounds the audience hears into a pattern. Repetition can take on two forms: a duplication of a section or an inversion of a section. The latter is a more "abstract" logical scheme in which the sounds emitted seem to suggest themselves not in a listed pattern but in a mirror scheme, such that the inverse of a section of sounds is presented in the section immediately following it. The repeated and mirror structures of grammaelot reveal grammaelot to be a kind of game in which the audience takes part. In this game, language becomes a challenge, a riddle which the audience must actively involve itself in order to solve.

In music, repetition is somewhat different from what it is in speech. In verbal expression, duplication can suggest either an incredible competence or an inability to master language. While speaking, we emphasize words by either reuttering them or by raising our voices. This is particularly apparent while speaking to children whose command of language is somewhat dependent on extra-linguistic signs such as body language and vocal tone. In public speaking as well, the technique of repetition, or varied voice register, elicits attention and emphasizes particular points. On the other hand, the same speech phenomenon can reflect just the opposite of a command of language. Stutters, incomplete
thoughts, and stalling sounds such as "um," can signify difficulty in language expression. They often reflect that the speaker is not wholly in command of language as a tool for expression. They may also reflect a distracted state, or an incomplete command of subject matter.

In musical expression, repetition has also been noted to have a multiple nature. It can be an emphasis of or return to a previous movement. In this sense, it both governs the substance of the sound emission (in the first place) and the structure of the entire piece, as is evident in the case of a return to a previous sound. This distinction is particularly useful when considering grammelot. Though grammelot appears to be an undisciplined medley of sounds, we have seen how it often interacts with the language of the audience to create meaningful expression. When applied to grammelot, repetition can be the substance of the expression, self reflexively. It can also structure the grammelot to make sense as a language. In his air, Don Micco sings "Quando sente la tronbetta / Betta, betta, / tu, tu, tu, tu," (Don Micco 4). Here, quite evidently, the repetition has a substantive and structural role. Both betta and tu are created due to their semblance to the preceding word, tronbetta. They are invented sounds meant to correspond to the phonetic composition of the word tronbetta. Betta is a repetition of the last two syllables of tronbetta. In other words, the invented word gets its meaning and legitimation through its repetition. In addition, the pattern of two and then four sequences of the invented words suggests the repetition becomes a structural device lending logic and meaning to the sound emissions.

In this example, the pattern of two and then four repeated sounds creates a patter-like pattern. The aria begins with Don Micco reciting a pompous exclamation of his duties and abilities as a soldier. "Il soldato valoroso / Frettoloso / Null aspetta, . . ." (Don Micco 4). The sequential mention of his attributes as valoroso and Frettoloso combines with the repetition of the sounds of
the *tronbetta* and designates the entire segment as a listing aria. In opera and musical theatre, the patter is a stylistic commonplace which suggests a humorous mode of singing that reduces words to their sound effect. Like the list or catalogue aria (which resembles aspects of the tirata, commedia performer's tirades), the patter pattern reduces words to their musical resonances.

These types of patterns can be incorporated in segments of *grammelot* and also in words which are strung together for a phonic effect. In other words, the repetition is often incorporated when a stanza calls for certain sounds to be used in it so as to complement another stanza. This is the case in Goldoni's *Il mondo della luna*. This opera involves the young Ecclitico who is in love with Buonafede's daughter. In order to secure her as his bride, Ecclitico must create a deception to convince Buonafede that Ecclitico should be married to her.

Language plays a key role in Ecclitico's scheme since Ecclitico and other characters trick Buonafede into believing he is partaking of a lunar experience which includes a meeting with the emperor of the moon who speaks Lunatico, the language of the moon (*luna*). The opera seems equally involved in playing with Lunatico as it is in playing with real language. In the segment of the opera in which Lunatico is first heard, we have a paralleling non-sequential communication pattern:

BUONAFEDE: (Che linguaggio metaforico!
    Chi sa mai cosa significa!
    E Scozzese, oppur Arabico?
    Nol capisco in verita.)
LISETTA: Su vassali, cosa fate,
    Perche state formi la?
BUONAFEDE: Via signori, la portate
    Pane, vino e baccala
Luna, lena, lino, lana,
Lana, lino, lunala.

(Haydn and Goldoni, 1983 342-343)77

Regarding this passage, the lines Buonafede says, ushering the servants in with wine, seem out of place. Their only purpose, in a dialogue otherwise based on the language that he hears spoken, is to satisfy stage action and also to create a non-sequential comment that fulfills the musical pattern established. In other words, since the musical structure of these lines is prevalent over their content, a non-sequitur regarding the food and wine seems almost logical within this configuration, so long as it conforms to the rhyme pattern established. The rhyme pattern is confirmed when fate and portate, la and baccala are teamed up.78

On another level, the organization of the grammelot within musical performances often follows a logic which can best be described in abstract terms. For instance, the Lunatico of il mondo dell luna conforms to a "knot-like" pattern. What I mean by this is that the sounds or "words" in the language organize themselves, and then the sounds are inverted and repeated backwards, as if unwinding the pattern. The pattern of the knot may have been used since it has a logic that would be perceived by the audience. Since the knot is a conceptual image that has a structured pattern, its recognition conveys an ordered nature in the expression. To the audience, though there is no syntactic or semantic logic, there is an abstract logic in this pattern which suggests language. Ecclitico articulates the Lunatico as: "Luna, lena, lino, lana. / Lana, lino, lunala!" (Goldoni, Il mondo 182). The permutations on the syllables of the words do work with a kind of structure – the structure of a knot which is tied and untied. "Luna, lena" are the beginning of the string which gets knotted on "lino, lana." Then the unknotting begins when "lana, lino" reverses the order in which "lino, lana" has
been said. "Lunala" ends the knot and unites the first "word" of the first stanza or line with the last line.

This same structure is repeated by Cecco and by all three when they recite these words together. This patterning of sounds is continued with other phonetic sequences woven into Lunatico. What makes these sound like a language is their apparent logic in conforming to some concocted linguistic formula. Hence, when Buonafede attempts Lunatico by saying "ndo, ndo, ndo, ndo," his efforts are obviously thwarted as the sequence is one of repetition but not of patterning (Goldoni, Il mondo dell luna 188).

3.4.3. The Logic of Music and Meaning Creation

Music itself can function as a language, and not only within commedia performances. Generally, music is a "universal language" which speaks to the listener even if the listener is not familiar with the rules which govern the sound emissions. Sometimes these emissions are expressive, eliciting an emotional response. In an earlier chapter (3.4.1.) I discussed how words may be supplemented by sounds which are themselves evocative. In the previous chapter (3.4.2.) I emphasized the importance of a musical structure of repetitions, as in the example of grammelot. Now I would like to demonstrate how "sound logic" governs expression in commedia and in opera. I will look at how information relevant to the content of the performance is imparted with the aid of musical structure.

Music as language has been theorized by Dufrenne in his work on phenomenology and aesthetics (Dufrenne 249). For him, the aesthetic musical work systematizes a pool of sounds in much the same way that poetic language is molded from the broad gamut of words and languages. "Formally speaking, music owes much to a kind of rational thinking, which is inspired by a desire to
order and to codify and sometimes appeals to principles of physics, particularly in the case of the tempered scale. Still, the harmonic system is not constructed with the premeditated rigor of the rules of Esperanto but, rather, with a desire to retain the suppleness and spontaneity of a living language, where reflection is preceded by usage or invented to justify it" (Dufrenne 252). Although one may take issue with Dufrenne's identification of music as wholly rational (since music often reflects an emotional inner landscape as much as an abstraction), his identification of spontaneity and order within music equate it with language in a manner useful to my examination. Indeed, in segments of grammelot and verbal play, music becomes a guiding force to the sounds emitted precisely in its seemingly rational yet flowing structure.

The interplay between the rational and the intuitive, expressed by the cascading effect of juxtaposed sounds, can be noted in Don Micco e Lesbina. Lesbina's final air culminates in a duet (Don Micco 21). Throughout this duet, the language pattern of each speaker is shown to be governed by a musical superstructure. Their language, almost in spite of either character's desire, begins to rhyme, conforming to a conjoined structure which is rhythmic and musical in its essence. Thematically, the complementary sounds bespeak of an emerging partnership between the characters.

LESBINA: Gia sento al cuor
    un certo, ticq, ticq, tac che fa
    rumor.

DON MICCO: Ed io sento nel sen un ardo
    che mi fa
    Tippe, tuppe, ta, tippe, tuppe, ta.

LESBINA: Si, si, si mio cuor fa
    Tita, tita, ta, ti, ta, ta,
Ti, ti, ti, ta, ta.

DON MICCO: Si, si, si mio cuor fa
  Ti, ta, ta
  tita, ta, tita, ta
  Ticq, ticq, tac, tita, ta,
  Tuppe, tuppe, tacq, ticq, toc, ta,
  Tuppe, ta, tuppe, ta.

A DEUX: Tuppe, tuppe, tuppe
  Tuppe, ta, ta, ta,
  Tuppe, tuppe, tuppe,
  Tuppe, tuppe, ta, ta.

FIN

*(Don Micco 21)*

Here, Lesbina's lines quickly resonate as music as her first phrase, "Gia sento al cuor" is followed by "un certo, ticq, ticq..." In other words, whereas she begins by making a statement in which the words' meaning is central, she ends up responding to her ticking heart and duplicating its sounds, using music to convey meaning. She has surrendered logic and language to repetition, sound, and rhythm.

Lesbina and Don Micco first establish certain sound groups which are individualized for each speaker: Lesbina chooses *ticq* and *tac*; Don Micco selects *Tuppe, tuppe* and *ta*. But soon, each takes on the sound of their song partner. Lesbina begins using *ta*, incorporating it with *tita*. Don Micco's response to her then is wildly incorporates both his and her sounds. Not only does he repeat the *Ti* and *ta* which she originally took from him, but he repeats Lesbina's *ticq* and *tac* from the first stanza. Then, in a beautifully chaotic manner, he sings the line "Tuppe, tuppe, tacq, ticq, toc, ta." Like a machine gone out of control, Don
Micco's energies are now guiding his sound emissions. His incorporation of sounds associated with his and Lesbina's expressions reveals his emotional surrender to her.

Needless to say, the characters communicate their emotion to the audience as well through musical rhythm and sound. The resulting combined music that they create, realizes a *grammelot* which utilizes bodily sounds, such as the beating heart, instead of words. Here, the music has taken a meta-lingual position, evoking what the two feel apart from what they actually express as feeling. Music has provided them a language for their emotions through their phonic imitation of their beating hearts in an imaginary language.

Lesbina's surrender to Don Micco actually begins some beats earlier than this aria. At that point, still suppressing her affection for Don Micco, Lesbina hard-heartedly criticizes marriage and husbands.

A te parler sincérement,
Je suis l'engagement,
Ho gusto di scherzar,
Ma non mi voglio maritar.

Un sposo
Geloso,
Bestiale,
E brutale

.........

*(Don Micco 19)*

Here, Lesbina performs a patter song pattern, which we have seen Don Micco use earlier. Her speech already begins to conform to a musical structure: in this case, one which is accentuated by a listing pattern. Therefore, by the time Lesbina has her duet with Don Micco, she has already been shown to speak in a more
musical than verbal pattern of speech. The musicality communicates that Lesbina is unable to contain herself in rational, linguistic expression, that her emotions (despite her words) are governing her. Therefore, her singing surrenders to the simplicity of a list pattern as though she has no power left in her to form grammatically correct sentences.

The communicability of music, so evident in Lesbina's singing, is a fundamental element in commedia. Whereas the characters in commedia are often configured in musical theatre such as operas, it is musical structure and form that is taken up in commedia performances. There, music facilitates comprehension and enhances expression in a theatrical form inclusive of many national languages and dependent on various performative languages (including physicality and costumes) to entertain its audience. Where in grammelot the audience derives pleasure from an alternative form of communication which is not dependent on ideology or background, in music the audience's pleasure stems from the sheer communicability of the form as well as from the commensurability between form and matter. The use of music in commedia creates a blurred boundary between language as a verbal mechanism and as an abstract system for the transference of meanings. When instruments "speak" and when words "play" or "sing" the definition of music and language as separate categories is challenged.
3.5. **CONCLUSION TO CHAPTER THREE**

This chapter addressed itself to the place of music in commedia. Not only were there parallels between the musical theatre forms and commedia, but commedia, in its *grammelots*, fundamentally relied on music for construction of its utterances. It is difficult to separate certain intermèdes and operas from commedia. To a great extent, *Il mondo dell'luva* and *La buona figliuola* incorporated elements of commedia such as character types and *grammelots*. For this reason, musical theatre works, since they are fully written out, are used throughout the chapter to explain languages of commedia, primarily the musical language and its relation to the spoken word.

I began the chapter with a discussion of the elements of musical theatre performance: words and music. I noted ways in which either element was emphasized in various genres (3.1). I then reflected on the presence of verbal *grammelot* in the musical form, particularly in the operas *La buona figliuola* and *Il mondo della luna* (3.2). *La buona figliuola* also includes samples of translingual speech. Since the opera is an adaptation of a novel, and was translated into a different language, *La buona figliuola* answers important questions regarding flexibility in translation of translingual speech and *grammelot*. The operas both also provide different examples of the emphasis in performance on words or music, and the effect that has on the language construction within the work (3.2.2 and 3.2.3).

Along with words, instruments are another form of language that find their place in musical theatre (3.3). Often, the "languification of the instrument" is a tool in scenes in which a violin or trumpet becomes a dialogue partner with a character (3.3.2). The language of the instrument becomes a self-reflexive commentary on the agile use of imaginative communication throughout the
performance. Just as instruments are personified, human communication becomes musical in its logic in other scenes in commedia and in musical theatre form. In these cases words are repeated for their phonic effect and rhythm, rather than semantic logic, becomes the governing substructure of the utterances.

Since in this chapter I analyzed examples in which music held an increasing influence over expression, I ended the chapter by concentrating on music as language (3.4). Music is itself a type of "idiom" which may depend on a correspondence between what is said and how it is said, on form and content. Musical language can also be governed by an abstract scheme which transposes the logic of sound onto verbal language (3.4.2). The importance of music in commedia is therefore multifold: it facilitates grammelot and other performance techniques even while it creates another "language," contributing to the polylingualism of commedia.
NOTES TO CHAPTER THREE

1 Music is a common aspect in the work of these practitioners which is connected with the commedia tradition they shared, even while they worked in different theatre styles and in different time periods.

2 In using the term "musical theatre" I am referring not to the contemporary musical comedy but to theatre forms which are primarily sung or which include a large instrumental component.

3 Pirrotta's article "Commedia dell'arte and Opera" is rooted in an investigation of the influence of commedia on the emergence and development of opera and I will discuss his ideas more fully shortly. Kimbell's compendium Italian Opera likewise suggests a debt the operas had to commedia in statements which suggest that the opera companies gained much from the experience of the commedia. "For a hundred years commedia dell'arte troupes had led this kind of existence, [itinerant work], and there can be no doubt that the opera-companies learned from them much about the problems and practicalities of touring" (Kimbell 111).

4 Various dictionaries and encyclopedias list the terms intermedio and intermezzo together and thus the terms first appear to by synonymous. The Oxford Companion to the Theatre lists the terms intermedio and intermedio in Italian under the English "interlude," for short pieces played between acts of a play (416). The Oxford Companion to Music adds the French term intermède to the list (517). However, there is a distinction among the terms. The Oxford Companion to Music, notes that "It was as intermezzo or intermède [not intermedio] that the comic opera grew up, and even when this type of piece had attained independence...the term continued to be used" (517). The New Harvard Dictionary of Music makes it clear that Intermèdes were distinct from other "interludes" in the their increasing emphasis on ballet. Chief composers of the intermèdes in France included Jean-Baptiste Lully, André Campra and Marc-Antoine Charpentier (398).

In the interest of clarity, I will refer to the word intermedio or intermedi only with reference to the sixteenth-century performances meant not explicitly for comic ends but merely as interludes within larger pieces. These were usually performed in courts for extravaganzas put on in celebration of weddings and other special occasions. Hence, these performances were highly spectacular. In the interest of consistency, I will use the term intermezzo or intermezzi for all other performances of Italian interludes in the eighteenth century excluding the works of the Comédiens Italians. I will use the term Intermède for the French performances in the seventeenth century including those of the Comédiens Italians.

5 Intermedi were said to have begun as early as the fifteenth century. Intermedi were incorporated in Politian's Orfeo (Mantua 1471), considered one of the earliest secular plays (Larousse Encyclopedia of Music 133).

6 Kimbell notes a 1589 intermedio which was performed during Isabella Andreini's performance of La pazzia (Kimbell 21).

7 The Munich example is that of the Neapolitan Massimo Troiano who, as I already mentioned (1.1), participated in the 1568 Bavarian performance in which Orlando di Lasso performed (Pirrotta, Commedia 310).

8 He remarks that operatic performances were alternated with buffoonish ones in evenings put on by the nobility of Florence and Mantua (Pirrotta, Commedia 315).
9The main example Pirrotta discusses is that of Virginia Andreini-Ramponi, a member of the Comici Fedeli who was able to sing in Monteverdi’s Arianna (1608) after the singer had died unexpectedly (Pirrotta, Commedia 317).

10Even in the earlier phase the distance between opera and commedia dell’arte was not so great that it could not be bridged” writes Pirrotta (Pirrotta, Commedia 315). Nevertheless, he refuses to make an explicit parallel between the genres, preferring to see them as “two branches growing from a common trunk.” (Pirrotta, Commedia 305).

11Eventually, in eighteenth-century operas such as Mozart’s operas the arias themselves would provide narrative and forward the plot.

12Pirrotta suggests that there is a parallel between the lazi which were often physical and the repetitive quality of music when attributed to a character who stutters (Pirrotta, Commedia 319). One can see how both forms would manipulate a repetitive rhythmic structure in either language in order to achieve this.

13Pirrotta emphasizes the difficulties initially faced in translation of Commedia’s dialogue to the sung genre. The quick paced language was difficult to emulate in the recitative style (Pirrotta, Commedia 319).

14The New Harvard Dictionary of Music calls the interludes intermedi when they are used in the seventeenth-century Italian operatic context (398). However, in order to distinguish these from the courtly extravaganzas, I will refer to them as intermezzi.

15Italian opera was imported by Germany in the seventeenth century (Grout, Short 101). Italian opera reached France in the middle of the seventeenth century, but was not successfully received there (Grout, Short 123). Instead, French opera became its own establishment in 1671, and was the only country able to support itself against Italian operatic domination(122). Inspired by the Italian opera, the French incorporated the traditional ballet into “comic ballets” or ballets comiques created by Molière and Lully.

16I will discuss the various genres more explicitly in the next section of this chapter.

17Among these “comic ballets” were Georges Dandin (1668), Monsieur de Pourcaregnac (1669), Les amants magnifiques and Le bourgeois gentilhomme(1670) and Psyché (1671) (Grout, Short History 124).

18The Comédiens Italiens were also influenced by Molière and incorporated many of his plays as well as Corneille’s in their parodies (Grout, Seventeenth-Century Part II: 517). In turn, Molière was influenced by the Italians and incorporated many of their techniques within his work (Kennard 65).

19“Assemblages” are frequently referred to in visual or plastic art with reference to works which assemble together pieces from various contexts. They are bits of scraps and materials taken from different contexts and pasted together, often superimposed, on a new surface.

20In order to emphasize the biases against music as opposed to words, Grout quotes Corneille who stated that music should not be incorporated while “anything essential” was said, as music would demean the message (Grout, Seventeenth-Century Part I 214).

21Grout asserts these performances took place in the 1720s. The Neapolitan dialect was used and the characters taken from commedia (Grout, Short History 247).
In the intermezzo, Uberto sings this as part of the following aria:

I wait and no one comes,
Stay in bed, but not to sleep.
Do my best and get no thanks:
Those are three things I find quite intolerable
(Pardoe in Gennarantonio Federico and Giovanni Battista Pergolesi's La serva padrona 15).

Aspettare e non venire
Stare a letto e non dormire,
Ben servire e non gradire,
Son tre cose da morire.
(Gennarantonio Federico and Giovanni Battista Pergolesi, La serva padrona 14)

When the singer performs this aria, as in the recording conducted by Philippe Cantor, the tone is demanding and declaratory, like that of a spoilt child (Pergolesi, 1995 sound recording).

I am designating the short staccato segments with the notation of a single exclamation mark (!) to suggest the fact these syllables are suspended as opposed to those which end as ( . . . ) which suggest a more continuous quality in the expression.

Since here the music was especially designed to fit the drama, the privileging of the word meant that an important element of playfulness in performance was mitigated. If earlier parodies were rough in their juxtapositioning of a musical segment within a plot which may not really have had much to do with it, actors must have had to bridge the gap by compensating for the words in the sung portion with physical and gestural. In the Opéra the greater correspondences of said and sung potions and the reduced improvisatory input suggest a move towards "reform" not dissimilar from that which Carlo Goldoni proposed for the Italian commedia.

This fact explains Goldoni's adaptation of Richardson's work Pamela, which was concerned with the unlikely heroine, a disempowered maid.

Goldoni addresses this issue in his Memoires when he describes the episode of his play The Cunning Widow which purposefully presents a variety of characters meant to represent various countries who nonetheless speak Venetian. The audience is challenged to suspend its disbelief and imagine that each of the characters is actually speaking Spanish, German, English and French rather than Venetian (Goldoni, Memoires 247-249).

The monodic style was later referred to as "recitative" which joins the voice to a poetic text and to a basso continuo instrument.

The nomenclature opera was not used in the early seventeenth century. In the seventeenth and eighteenth century the term dramma per musica was used in reference to what we now call opera.

In the early period of opera, in the works of Monteverdi, Kimbell notes the adage "Prima le parole, dopo la musica" (first the words, then the music) as the rule by which musical theatre was constructed. This imbalance between the importance of words and music may have begun the experimentations with musical theatre, but eventually, the emphasis came into flux as increasingly, opera relied on music to transmit meaning. I will further discuss the periods of fluctuation in which word or music reigned supreme in the next section of the chapter (3.2). It is interesting to note that Antonio Salieri composed an opera named Prima la musica, poi le parole,
thus making a statement about his consideration of opera a musical theatre form and not a dramatic work with music.

30 Kimbell qualifies his assertion that Monteverdi in operas such as Orfeo relied merely on words or the recitative style. He notes the persuasive quality of the music which at times supplants words entirely in the opera (Kimbell 88).

31 I maintain the italicized Italian which appears in the original text as a designation of the language being different from the French.

32

LESBINA: O.K. let's get going (let's be vigorous).
DON MICCO: who is your lady?
LESBINA: Ady.
DON MICCO: Well, what is her name?
LESBINA: Understand mister,
That the young Lesbine is my sister.
DON MICCO: I am looking for her in order to marry,
To calm this racing,
Will you find her,
If you kill all?
LESBINA: We will finish that (them),
In more ways
Than we have reasons!
Quick, let's begin.
DON MICCO: Think well, I am a grand Captain.
LESBINA: Of fools.

33

Don Micco: The valiant soldier
Fearless
In every aspect,
when he hears the trumpet
pet pet
 tu, tu, tu, tu,

34 The play was a huge success and was also important as the first play which Goldoni wrote to be played with no masks (Cagli 1).

35 Of course, when the Italian version was translated into the French version, the words were translated, and so the words changed while the music remained the same. However, the kind of play which occurs in Tagliaferro's language informed the translation and worked to fit itself to the music, the music being capable of retaining the verbal play. When compared with Haydn and Goldoni's il mondo della luna, which I will discuss in the next section, this degree of flexibility of music is not as easy to accomplish. The nature of il mondo della luna is that as an opera it is more difficult to translate since the segments of grammelot are based rhythmically and phonemically on the Italian language. There, the music is more interwoven with the text.

36 In this opera version Tagliaferro who is also known as Taillefer is described as German or Swiss. He is related to the tradition of commedia by his similarity to the Capitano. Indeed, his predecessors in commedia often held names such as "Taglia-Cantoni" or "Taille bras," etymologically linked to Taillefer or Tagliaferro (Ducharte 225). The name itself is a play on tille and fer meaning "iron" and "fire." The joke is that this "fierce" soldier is a coward or is
incompetent, as is evident in *la buona figliuola*, in his having lost Cecchina or Rosette in the first place.

I have left the word clusterings as they appear in the original French text which I found in the rare works collection of the University of Toronto music library. The combination of words recalls Joyce's *Ulysses* in which Joyce gathers words together to give the reader a sensual experience of the utterances when spoken.

TAILLEFER: There are drums there are trumpets guitars and clarinets-
There are there many many instruments and also maidens nice and fair
Delighting in the camp delighting in the camp.
The enemy is far drink man drinkman drinkman drink
The enemy is getting close one approaches one approaches
To see him better from up close
When he's vanquished nice and tight
We'll crawl home for the night
Drinking wine dancing fancying --
War is such a delight --
Let's drink our way through the night
There are trumpets tr. tr. -- tr. tr -- . . .

TAGLIAFERRO: There are trumpets, there are drums,
Guitars and
Instruments by the hoards
Little chicks dance the boards
If the enemy is quite far
Make like you're right at the bar
If the men are getting close
Run for cover, get the most
When to camp we will return,
I go out and you stay in,
Strengthen up calm your nerves
For dancing, drinking for reserves.
Always happy we must be.

However, he sometimes misuses the "i" ending, adding it when "e" should be used for a feminine plural object.

Tagliaferro makes the same mistake in speaking with Mengotto (Goldoni, *La buona figliuola*, 1981 35).

I will come back to the issue of the role of the instrument in the following section. For now, I would like to look at this air as compared with that of Tagliaferro.

DON MICCO: The valiant soldier
Fearless
in every aspect,
When he hears the trumpet
pet pet
tu, tu, tu, tu,
the drum goes bourlou bloublou
parapa vatapon,
the sound of the canon
Bon, bon, bon, bon,
the timballes, blin, blin,
Plan, plan, plan, plan,

The sounds *broulou broulou* echo the word tamburo’s (drum’s) phonetic structure. The word tamburo and the sounds *broulou broulou* also imitate the sound of a beating drum.

Because of the variation in the versions of *Il mondo della luna*, an explanation of the sources I am referencing is needed. I will not refer to the *dramma giocoso* from 1750 which is included in Ortolani’s compilation. Rather, I will use Haydn’s version of the libretto, which as Landon points out, is not identical with the original (Landon iii). The person who prepared this version which was performed at the Court Theatre at Esterháza is not known, although there are speculations that it may have been Carl Fribeth who was a member of Prince Esterházy’s musical band (Landon iii). The portions between the end of the second act and the end of the third act, which have *grammelots*, are similar to a libretto by Gennaro Astaritta whose version was performed in Venice in 1775 (Landon iii). Although it appears Astaritta, then, is the creator of the *grammelots*, I will still reference the Haydn 1777 version as created by Haydn and Goldoni, since it is predominantly Goldoni’s libretto which is incorporated within this version.

In your command, your highness lunatico
Your eminence of plenty.
With pleasure our planet transfers us anew right here.
Luna, lena, lino, lana.
Lana, lino, lunala!

In the vocal score that I consulted Naomi Ornest, who prepared the English translations offers a different translation which slightly alters the Lunatico to fit an English score. Her translation is as follows:

We attend your Royal Majesty,
mighty ruler of our nation.
we, your subjects, bow before you,
our most humble homage pay.
We your subjects, our most humble homage pay.
Luna lena lina lana lina lunala!
(Ornest 339-340).

The only way a *grammelot* could be translated within a musical performance is if the composer would be willing to alter the setting entirely to accommodate *grammelot* sounds appropriate to French or to any other language spoken by the receiving audience.

BUONAFEDE (Good Faith): (What a metaphoric language!
Who the hell knows what it means!
Pardon, could it be that it is Arabic
I don’t know I must confess.)
LISETTA: Your vassals, what are you doing.
Why are you standing, ha?
BUONAFEDE: Gentlemen, partake don’t nod:
Bread, wine and salted cod
Luna, lena, lino, lana,
Lana, lino, lunala.

Again, Ornest offers a slightly different translation here.
BUONAFEDE: (By their language I am mystified,
and I wonder what it signifies. Is it Scottish?
Perhaps A-ra-bi-an?
Who can tell my [sic.] what they say?

LISETTA: Come, you servants, do not stand there.
Do your duty now, I pray.
BUONAFEDE: Go prepare the ce-le-bration.
Bring the wine to hail the day!
(Ornest 342-343)

Particularly interesting is the fact that her version ends with "hail the day" rather than the translation I offer for baccala (Ornest 343). Ornest's choice seems to be influenced by the fact she has ended the Lunatico segment with "luna lay!" which would rhyme with "hail the day." Her selection demonstrates the flexibility the libretto must have when it is predicated on a musical structure.

The practice of personifying the instruments parodied opera's stylization in which serious emotions are conveyed through sound, the instrumental accompagnato often echoing the character's emotions. This is true of Monteverdi's Orfeo (1607) in which Orfeo's search for Eurydice is expressed in his shouts repeated by a character named "Echo" who musically echoes his words (Monteverdi, Orfeo 112-115).

The connection Pirrotta makes with the mountebanks and peddlers of the earlier period suggests his understanding of commedia as a continuation of medieval performances. His approach recalls the historiographical debate that was mentioned in the first chapter regarding the origins of commedia. Pirrotta's connection is a useful one in this context, whether one agrees with his implied connection of commedia to medieval performers or not, as it remarks on the similarity that the commedia and earlier performers had in their use of instruments within their performances.

Pirrotta's consideration of commedia performers as similar to mountebanks and peddlers suggests he does not make a clear distinction among them. This has not been the view I have taken. As suggested in the first chapter, I see the commedia as a theatre form emerging within the period of the sixteenth century: one which is distinct from what came before it, and one for which an exact historical lineage cannot be concretely traced beyond supposition.

Attention getting device" refers to the "anticipatory vocal sign" discussed in the second chapter. However, here, the sign would not be limited to the voice but could be enacted by the instrument as well.

I do not mean to suggest that music was a secondary device which was merely used to settle the audience or to facilitate the imagination. I will return to discussing music as a partner in the performance in the following sections wherein I will emphasize the dialogue of the music dialogue with words and often, the subservience of the word to music.

Callot was widely recognized as an engraver and miniaturist who pictorially captured commedia as well as some medieval pageants from the seventeenth century. His Balli di Sfessania (1622) a fantastical depiction of what Callot had witnessed somewhat before that date in Naples (Pirrotta, Commedia 306-307) is particularly famous as commedia documentation. Pirrotta claims the Balli was based on the real popular Neapolitan ballo all maltese (Pirrotta 307).
The work is found in Pirrotta (Pirrotta, Commedia 312) but can also be seen in full color in various compilations on commedia.

"Polichinelle, dans la nuit, vient pour donner une sérénade à sa maîtresse. Il est interrompu d'abord par des violons, contre lesquels il se met en colère . . . " (Molière, Le malade 1664).

"Quelle impertinente harmonie vient interrompre ici ma voix?" (Molière, Le malade 1666).

The Old woman presents herself at the window and yells a tirade of insults to Polichinelle, mocking him. "Une Vieille se présente à la fenêtre, et répond au seignor Polichinelle en se moquant de lui" (Molière, Le malade 1665).

POLICHINELLE: Vous ne vous tairiez pas? Ah, Dieu soit loué!
VIOLONS.
POLICHINELLE: Encore?
VIOLONS.
POLICHINELLE: Peste des violons!

The valiant soldier
Fearless
in every aspect,
when he hears the trumpet
pet pet
tu, tu, tu, tu,
the tambourine goes bourlou bloulou
parapa vatapon,
the sound of the canon,
Bon, bon, bon, bon,
the timballes, blin, blin,
Plan, plan, plan, plan,


I will discuss the musical structure of this sequence in the last section of this chapter.

Here I place "bourlou" within quotation marks to suggest the equivalent sound that the trumpet will make if blown. I use bourlou in italics to suggest the actual word which corresponds to the sound that is referred to.

Kimbell addresses himself particularly to early opera when he writes of "the expressive coloring of individual words by harmonic means; and 'madrigalian' touches of tone-painting. . . " (Kimbell 146).

Eudydice has died an untimely death, and the heartbroken Orfeo descends to the underworld to try to save her. He tries through his singing to arouse the pity of Charon, the ferryman, so that Charon will take him to Pluto. Though Charon disagrees, he is lulled to sleep by Orfeo's music, allowing Orfeo to steal away and cross the river (Monteverdi, Orfeo 96-101). Though Orfeo succeeds in saving his wife, he tragically loses her shortly afterwards.

I am taking this translation from the libretto found in the recording conducted by John Eliot Gardiner. The English translation of the libretto was written by Lionel Salter (87) and the Italian was transcribed by Adele Poindexter (86).
With the rise of Poppea to power, Ottavia is accused of political plotting and is removed from Rome.

"Farewell, Rome, farewell, birthplace; friends, farewell" (168). The original libretto written by Giovanni Francesco Busenello is translated in the libretto to the Jean-Claude Malgoire recording. (However, the translator is not noted.)

Gal's performance can be located in the recording conducted by Jean-Claude Malgoire. This aria is found on the third disc, on the sixth track (Gal, L'incuronazione).

In Italian, the aria proceeds as follows:

UBERTO: Aspettare e non venire
Stare a letto e non dormire,
Ben servire e non gradire,
Son tre cose da morire.

(14)

The recording I am referring to was conducted by Gilbert Bezzina. The English translations were done by Mary Pardoe and the Italian was transcribed by Antonio Secondo (Pergolesi, La serva padrona).

UBERTO: Sempre in contrasti
Con te si sta.
Equa e là,
E su e giù,
E sì e non

(18)

The recording, conducted by Gilbert Bezzina, which I refer to, increases the repetitions several times beyond their notation in the libretto.

DON MICCO: Air, Conveniant Women
Oh! This is just too much,
I cannot suffer as such,
Oh! This is just too much,
Just as I'm about to die,
To be called a fool straight into my eye!
This is just too much,
Added to it all he's Gascon!
This is just too much.

"Gia sento al cuor / un certo, ticq, ticq, tac che fa / rumor" (Don Micco 21).

In performance, Lesbina's listening to her body can be accentuated with physicality such as listening gestures. The hyper reality much like a cartoon of the externalized body, would then be amplified.

I am referring to the physical effect of a stutter without delving into the psychological reasons stuttering occurs. I am merely suggesting that a stutter suggests a difficulty in speaking fluidly and continuously.
On another level, repetition can emphasize the psychological state of the character. If the character is distracted, the repetition acts as it does in speech, to highlight that emotional state.

By "listing aria" I mean an aria whose effect is achieved by the repeated mentioning of words, as in a list.

Kimbell discusses the tira and says these existed in Opera buffa arias such as that of a Dottore type character (Kimbell 287).

For a translation of this sequence, please refer to the second section of this chapter (3.2.3).

In terms of the dynamics spoken of in the first section of this chapter (3.1), this patterning of words to fit into musical structure suggests the importance of the music in this opera in taking precedence over the word. Here, we have a situation in which the musical basis and emphasis of the opera necessitate a more strictly applied textual pattern in that the musical structure dictates the sounds of the words to be placed within the text. As a result, there is less emphasis placed on what is said and more on how it sounds when it is said.

The air is noted as having been written by Mr. Saggioni.

LESBINA: In my heart I feel
   A certain, ticq, ticq, tac that makes
   a sound.
DON MICCO: And I feel in my breast
   a blazing which makes
   Tippe, tuppe, ta, tippe, tuppe, ta.
LESBINA: Yes, yes my heart makes
   Tita, tita, ta, ti, ta, ta,
   Ti, ti, ti, ti, ta, ta.
DON MICCO: Yes, yes my heart makes
   Ti, ta, ta
   tita, ta, tita, ta
   Ticq, ticq, tac, tita, ta,
   Tuppe, tuppe, taq, ticq, toc, ta,
   Tuppe, ta, tuppe, ta.
THE TWO: Tuppe, tuppe, tuppe
   Tuppe, ta, ta, ta,
   Tuppe, tuppe, tuppe,
   Tuppe, tuppe, ta, ta,
THE END

LESBINA: I am to speak quite plainly,
   interested in engagement,
   I would like certainty (or searching),
   But I don't want to marry.
   A man
   To be jealous
   Bestial
   and brutal
   .........
CONCLUSION

I introduced the first chapter with two statements regarding commedia, one made by Massimo Troiano in the sixteenth century and one by Jean Loret in the seventeenth century. Their remarks on commedia are important to this thesis for two reasons. Both observers emphasize the fact that a major component of commedia was its use of many regional languages within a single performance. Additionally, they suggest that their enjoyment of the performance was not impeded by the many languages used. They identified the multilingual verbal text as a principal characteristic of this theatre leading to their enjoyment of the performance, and at the same time their comments suggested their surprise in the fact they could understand the performances. Beyond and in spite of the multilingual utterances, an additional process made the performance comprehensible to the audience. In this thesis I suggest that comprehension and enjoyment were enabled by the polylingual framework of the performances.

For the purpose of this study, Troiano’s and Loret’s comments affirm the need for a detailed examination of the multilingual verbal component in commedia. Their comments also suggest they were aware that they understood what was being said because the text was presented within a theatrical setting. Troiano, for one, notes that the zanni “played so well and so agreeably,” suggesting that had he not been so skillful, the audience would have minded the performance. Since the multilingual verbal text was presented within a polylingual performance, which combined the many regional languages and imaginary theatrical languages with music, physical, gestural, and iconic means of expression, the performance was understood and enjoyed by its audience. The question to which I have addressed myself throughout this thesis has been: by what means did commedia structure the language(s) of these enjoyable
performances? What paradigm should be used in analyzing this type of performance?

In the first chapter I described the multilingual component of commedia as reflective of the Renaissance context from within which commedia emerged. I then analyzed component parts of the performances by identifying different speech-types that were part of the enactment of multilingualism. I first wrote about the "interlingual" speech pattern in which a particular language is used in tandem with another language to create a juxtaposed patterning of the two within a single utterance. This interlingualism created expression by utilizing a system of repetition and self-translation, in which at least one of the languages is translated for the audiences, who usually speak the other language in use. In a complex physical theatre like commedia, which often incorporated mimic activity, the self-translation could be accomplished by physical movements or gestures. But self-translation could also occur when different characters would repeat statements made by other characters, and so, narrate the ongoing for the audience by mediating the communication. Interlingualism was one method of communication present in commedia, but a more radical example was "translingualism." Present mainly in a single character's speech, the translingual utterance would combine two languages, not by juxtaposing them, but by intermixing them. In other words, the character would attempt to speak one language but would impose his knowledge of another language within his attempted utterances. As opposed to interlingualism, translingualism suggests the character is unaware he or she is speaking incorrectly. The result is a parodic language which ridicules both the character and the language the character attempted to utter.

It is the translingual character who indicates the beginning of an answer to the question I posed earlier: how did commedia achieve the audience's delight in
a medium which was so complex in its use of a multilingual verbal text? This character's verbal antics identify him as a fool whose irreverence toward language was paralleled by a shameless self-parody. The parodic nature of the translingual character approaches the parodic practice of nonsense language, a staple element of commedia which further radicalizes play with language beyond the translingual character. Whereas the translingual speech is partly decipherable, so long as the audience knows the language the character is attempting to speak, nonsense language or *grammelot*, as it was used by the players of commedia, explains what Massimo Troiano must have witnessed when he remarked on the play in which "the most part" could not be understood (Troiano in Rudlin 16). It was Dario Fo, anticipated by Jacques Copeau, who brought the term *grammelot* to the contemporary discourse on commedia, as I relay in the second chapter. Whereas *grammelot* may initially be referred to as "nonsense language," as I myself have done above, this explanation of the term is contradictory since *grammelot* is really a vehicle for sense-making rather than the enactment of no sense. *Grammelot* more accurately may be described as the commingling of sounds and sound groups to evoke a language that is imaginary but which, when performed, seems to make sense. *Grammelot* is not a static term, and there are varying degrees of total nonsense together with real words. *Grammelot* allows the performer greater versatility in impersonating characters from different countries. And it also allows the performer an opportunity to demonstrate his or her adeptness at inventing and realizing imaginary speech in a convincing way. On a deeper level, what is remarkable about *grammelot* is that the audience understands it while at the same time the audience is aware that the words are generally not part of a real national language. The audience's comprehension of the non-national language suggests that in this case language is not necessarily a product of nationality. *Grammelot* is a language which
expands the contours of the linguistic landscape. On a deep level, this
emancipatory aspect of grammelot further explains the success of commedia. By
creating grammelots, commedia could not only "export" its theatre, which could
be equally understood by the French, English, and Russian as it could be by the
Italians, but it would create in its listeners the sense of boundless possibilities in
its solidification of the imagination in a tangible thing, language.

In the third chapter, I demonstrate how music is included as one of the
languages of commedia. Along with natural languages and grammelot, commedia
introduces instruments and singing within dialogues in its performances. The
personification of the instrument, which results from its inclusion within these
dialogues, creates a theatrical reality that increased the pleasure the audience
must have had in the plurality of communicative sources that commedia
marshaled. Again, this practice resulted in the audience and companies' joint
questioning of the meaning of language and of the boundaries between people.

In the Renaissance, the mixture in commedia of confusion and
comprehension provided the audience with a pleasurable duplication of their
real life experience in a period of transition, of the instability resulting from
encounters with strangers which was both anxiety-provoking and delightful, and
with the constancy of life which still provided continuities such as going to the
theatre. The performances of commedia held up the mirror to this reality, but the
mirror was of an ever-fractured and refracting kind. The pleasure in attending in
the performance explains Loret's conviction, expressed in the following words:

   Even if Italian were to me
   like Armenian
   and even if my mind were so muddied
   that I would not understand a single word
   Nevertheless, I would see this troupe
Preferring to eat less soup
And drink less wine
Than not to see Trivelin.  

This passage suggests that for Loret, who represents a commedia audience member, interest in the Comédiens Italiens would not have diminished even if the verbal languages they used had been utterly incomprehensible to him. The reason why the performance would maintain his interest is that along with the verbal languages of Italian and Armenian, which may be used within a show, there were other languages or communicative codes, which would have delighted him. Loret foregrounds Trivelin, a character designated by unique visual and physical codes, as the object of his spectatorial delight. Loret finds meaning and pleasure in the typing of a character even if the language this character utters is clouded and opaque to him. It is Loret's recourse to the physical and visual languages represented by Trivelin which suggests the importance of polylingualism to the success of commedia. In Loret's comment, and in Troiano's description of a commedia performance, the use of a multilingual verbal text figures prominently in what I have termed the polylingual nature of commedia.

This thesis proposes the paradigm of polylingualism as a conceptual framework that offers an alternative to the text-performance dichotomy traditionally invoked within commedia scholarship. Commedia research has tended towards an emphasis on the non-verbal physicality of commedia lazzi, the rich visual world of commedia costumes, and the use of masks within performance. The "textual" or verbal component has received little attention within the performance context, on the ground that there is scant evidence for this type of detailed research. Scholarship has therefore tended to emphasize that this theatrical form is a primarily physical and visual genre and the impression
may arise that language had a lesser role to play within commedia performances. The very palpable reason for reduced attention to the verbal component, the lack of scripted material, has created a dearth in the analysis of this element of commedia even though it was an aspect of the performance which spectators at the time continuously marveled about.

In this thesis I have attempted to address the verbal component of the performance while proposing a model, polylingual performance, that does not dichotomize "text" and "performance." The different languages in place within the performance were agents aiding the audience in comprehending opaque segments of text which would have been otherwise incomprehensible. In the individual chapters I have suggested the ways the physical qualities of verbal utterances (tone, rhythm, volume), the visual elements, and physical movement comprised the expressiveness of commedia, which can be categorized as: multilingual (chapter 1), grammelot (chapter 2), and musical (chapter 3). Since commedia troupes toured extensively and, in themselves, were composed of actors who spoke in different languages, language was a potential obstacle to be overcome. The companies found a way to transform the challenging trait of multilingualism into the component that made their performance unique. In order to work with a complex multi-coded communicative system, commedia invented a polylingual method of expression which emphasized its own problematic in the performance of language. Their transformation of a hindrance into a profitable asset was remarked on by spectators of the time who cherished commedia for its ability to reify language, making it a subject of the performance as much as a means of expression. Charles Sorel, a seventeenth-century observer of the Comédiens Italiens in the Hôtel de Bourgogne wrote: "What leads us to think that their plays are better than our farces is simply the charm of a foreign language . . . " (Sorel in Mongrédién 108). Sorel's delight in the mechanism of
communication is understandable in light of the success of other "multi-sensory" experiences, such as opera. Opera, which became increasingly popular as commedia was nearing a decline, is an art form that appeals to many senses, being polylingual and performative to the extreme. The success of opera in captivating the audience through a variety of different performative mechanisms serves as a clue to the long success enjoyed by commedia troupes between the sixteenth and eighteenth centuries and suggests a reason why commedia has fascinated theatre practitioners and researchers in the following centuries. It was the multiplicity of languages, although not necessarily their referentiality, which charmed Charles Sorel and Jean Loret. The commedia actors were able to explore the raw materiality of language because of the flexibility of the polylingual framework of their performances.
NOTES TO CONCLUSION

1 The spectators are Massimo Troiano and Jean Loret. I discuss both of them in detail in the opening of the first chapter.

2 The quotation is taken from my earlier quotation of Troiano: "pure fece tanto bene e con tanta grazia il magnifico veneziano messer Orlando di Lasso, col suo Zanne, . . . " (Tessari 114). The translation, as I remarked in the first chapter, is found in Rudlin (Troiano in Rudlin 16).

3 Although the thesis draws on the work of the Comédiens Italiens, the work of Biancolelli, and of Goldoni, all of whom lived and worked later than the Renaissance, commedia emerged and established its multilingual verbal character in the Renaissance. Though the multiplicity of regional languages was limited in later periods, becoming more bilingual in the work of the Comédiens Italiens who had to use French within their work, particularly from 1716 onwards, and though Goldoni eventually eliminated the diversity of dialects from his plays, commedia maintained the tradition of using gnommelot and translilingual speech within its work. In Goldoni's case, though he eventually used only one dialect in commedia as part of his general project of reform, in his early plays and in his librettos, he incorporated gnommelot and supplemented the verbal text with a musical score, arguably maintaining a degree of multilingualism in his works, which shared with commedia the use of words in an imaginative manner.

4 Again, the reference is to Massimo Troiano who wrote "che quantunque le piú che vi erano non intendevano lo che si dicevano" (Troiano in Tessari 114).

5 I am quoting again Jean Loret's words, as they appear in Griffiths (Griffiths 92):
   Quoy que la langue Italiennne
   Soit pour moy langue Arménienne
   Et que mon esprite soit si sot
   Que je n'y comprends un seul mot,
   Je vais pourtant voir cette troupe
   Aymant mieux manger moins de soupe
   Et boire un petit peu moins de vin
   Que de ne pas voir Trivelin.
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