Jelena Zlatarov-Marcetic

Shakespeare's Heroines in American Musical Theater

Migration and Happiness

Master's thesis in English

Supervisor: Eli Løfaldli

May 2019

Master's thesis

NTNU
Norwegian University of Science and Technology
Faculty of Humanities
Department of Language and Literature

NTNU
Norwegian University of Science and Technology

Jelena Zlatarov-Marcetic

Shakespeare's Heroines in American Musical Theater

Migration and Happiness

Master's thesis in English
Supervisor: Eli Løfaldli
May 2019

Norwegian University of Science and Technology
Faculty of Humanities
Department of Language and Literature

Norwegian University of
Science and Technology

Acknowledgements

Firstly, I would like to thank my family for their unwavering support and patience, and especially my husband for his invaluable inputs.

Secondly, I would like to express my gratitude to my supervisor Eli Løfaldli, who has taught me a lot and has shown great patience and understanding during this whole year.

Thirdly, I would like to thank Kirsten Slørstad for being the kindest librarian ever, without whose help I would have had great difficulty getting hold of the necessary literature.

Finally, I big thank you goes to all my friends who have shown interest in my work, let me use their libraries, and proofread my writing. Also, to Rasmus, who always knew when I needed a break.

Jelena Zlatarov-Marcetic, Tynset 15 May 2019

Table of Contents

Introduction ……………………………………………………………………………1

Adapting the Canon ……………………………………………………………………3

The Musical ……………………………………………………………………………5

Migration and Happiness ………………………………………………………………9

Thesis Outline …………………………………………………………………………14

Chapter 1 ……………………………………………………………………………16

The Taming of the Shrew ………………………………………………………………16

Kiss me, Kate …………………………………………………………………………31

Chapter Conclusion ……………………………………………………………………48

Chapter 2 ……………………………………………………………………………50

Romeo and Juliet ………………………………………………………………………50

West Side Story …………………………………………………………………………64

Chapter Conclusion ……………………………………………………………………81

Conclusion ……………………………………………………………………………83

Works Cited …………………………………………………………………………87

Primary Sources ………………………………………………………………………87

Secondary Sources ……………………………………………………………………88

Abstract ………………………………………………………………………………97

Introduction

“People are always rewriting other people’s stories—consciously or unconsciously—cutting and trimming, pasting, rearranging, and adjusting to new times and circumstances…”

Norris Houghton (7)

“…art is derived from other art; stories are born of other stories.”

Linda Hutcheon (2)

The telling and retelling of stories have always been part of human nature. Historical events, myths and legends have been conveyed from generation to generation, with constant revisions and embellishments. Oral literature has been dependent on this process. As written literature evolved from the oral, the process of retelling of the stories remained. Before the printing press, the concept and practice of authorship were not specifically defined, and the story was more important than the author. While the printing press emphasized the economic aspect of the endeavor and intellectual property became something that could turn a profit, writers continued to borrow from each other (Griggs 7). Ideas for literary texts came from the world around the authors but also from other literary texts. Shakespeare based his plays on other texts, plays, myths and legends, and in return has become the source of ideas for other authors. Thus, his texts may themselves be seen as adaptations and appropriations, but also as sources for other adaptations and appropriations, or as Gérard Genette refers to them, as simultaneously hypotexts and hypertexts (5). Literature reinvents itself.

In these days of humanity on the move, it is tempting to look at literature and its adaptations in terms of migration. One might say that adaptations and appropriations of literary works undergo processes of migration of their narratives, characters and ideas. One of the borders they often cross on their journey to renewal and recreation is that between different media. Novels and plays become other novels and plays — or paintings, operas, musicals, films and even piano sonatas, to name but a few. Giuseppe Verdi composed operas *Macbeth* and *Othello* — based on Shakespeare’s plays — and *Falstaff,* an adaptation of Shakespeare’s *Merry Wives of Windsor*; John Everett Millais painted an oil on canvas of Ophelia; Ludwig van Beethoven wrote the

Piano Sonata Op. 31 No. 2 in D minor, called *The Tempest*, for which, according to one of his private conversations, he got inspiration from Shakespeare's play. However, not everybody sees this as a lateral development. The status of these recreations is often lower than the status of the text of origin. The audience might compare a novel with its film adaptation, using fidelity to the "original" as the standard, but disregarding the conventions of a different medium. As Linda Hutcheon states in her *Theory of Adaptation*, "[i]f an adaptation is perceived as 'lowering' a story (according to some imagined hierarchy of medium or genre), response is likely to be negative" (3). In the introduction to *The Bloomsbury Introduction to Adaptation Studies*, Yvonne Griggs raises her voice for these adaptations. Quoting Adrienne Rich's "When We Dead Awaken: Writing as Re-Vision," Griggs states that "[t]he act of 're-vision,' of''looking back, of seeing with fresh eyes' enables the writer to 'ent[er] an old text from a new critical direction'" (7-8). Griggs continues by introducing the term "refraction" which describes the reciprocal relationship between the older and the new texts have and the light they shed on each other. Hutcheon favors the term "repetition with variation" (4) or "repetition without replication" (7), while Julie Sanders, in *Adaptation and Appropriation*, leans towards musicological terminology, using "the potential of phrases themselves from the discipline of music — terms such as variation and sampling — to revivify our understanding of the kinetic processes of adaptation" (16). Regardless of the terminology used, when stories change medium, the hypotexts go through a process that often involves a simplification of literary text that is necessary for the transposition of a story from one medium to another. During this transposition, some elements of the adapted story are amplified, others are excluded, and choices are made that affect the hypertext. These choices lead to the "repetition without replication" that constitutes the new work of art.

When a work of literature migrates to a new medium, it does not do so in its entirety. Different elements of the first make the journey to the latter (e.g. in Kenneth Branagh's 1996 film *Hamlet* most elements migrate, but not the setting; in Zaffirelli's 1967 film *The Taming of the Shrew,* the Christopher Sly plot does not make the migration with the rest of the plot; etc.). The interest of this analysis is the adaptation of canonical literature to musicals, more precisely the adaptation of Shakespeare's plays to Broadway musical theater. The thesis will focus on the female characters in Shakespeare's *The Taming of the Shrew* and *Romeo and Juliet* and their parallels in the musicals *Kiss me, Kate* and *West Side Story*. The analysis will include Katharina Minola, Bianca

Minola, Juliet Capulet, and the Nurse, with a short reference to Lady Capulet, and their musical counterparts Lilli Vanessi/Kate Minola, Louis Lane/Bianca Minola, Maria and Anita.

To analyze the migration of Katherina, Bianca, Juliet and the Nurse from one genre to another, it is necessary to first analyze these characters in Shakespeare's plays and find out how, or whether they embark on a journey and what this journey may consist of. Some of the journeys or migrations discussed happen within the characters themselves and are of a mental or emotional nature rather than a physical one, making the journey itself metaphorical rather than literal.

The female characters in the musicals will be considered to be migrants on many levels. Firstly, they are temporal migrants, bridging the temporal gap of three hundred and fifty years, from Elizabethan times to 1950s. Secondly, they are special migrants from Shakespeare's Italian plays to the 1950s United States. Thirdly, they bridge the medial gap between theater and musical stages. Finally, they are all metaphorical migrants, dynamic characters that move towards their goal. However, it is important to mention that Maria and Anita, in *West Side Story*, are also physical migrants from Puerto Rico to New York, with ideas and issues that bring their migrant status into light in more than just the metaphorical way, so they will be treated as double migrants.

Adapting the Canon

Works by William Shakespeare are considered to belong to the English literary canon. The dictionary definition of *canon,* as a literary and literary critical term, is "the works ascribed to an author that are accepted as genuine; the complete works, as of an author; those works, authors, etc. accepted as major or essential" (*Webster's New World Dictionary*). As opposed to the biblical canon, which is ratified by the church authorities and, as such, consists of a closed/limited list of texts, the literary canon is open to revisions (Abrams 29). According to Abrams, "[t]he term 'canon' was... used in a literary application to signify the list of secular works accepted by experts as genuinely written by a particular author" (28). He states that "[i]n recent decades the phrase **literary canon** has come to designate — in world literature, or in European literature, but most frequently in national literature — those authors who, by a cumulative consensus of critics, scholars, and teachers, have come to be widely recognized as

‘major,’ and to have written works often hailed as literary *classics*” (29). Harold Bloom unites these two definitions in Shakespeare, stating that “Shakespeare’s works have been termed the secular Scripture, or more simply the fixed center of the Western canon” (3).

In *An Introduction to Adaptation Studies and the Canon*, Yvonne Griggs argues that "[i]n traditional readings of the canon, texts given canonical status are viewed as works of individual genius: they are an individual expression from a specific writer's imagination — one which 'speaks to' universal and timeless values and that enshrines a certain way of thinking that is, supposedly, readily perceived and received by all readers" (6). However, she emphasizes that this concept of "genius-author" would have been unnatural in Shakespeare's time, when "the very notion of a stable 'work' by the 'author', Shakespeare, would have been alien to thought in this age and 'borrowing' seen as an age-old accepted means of creating" (Griggs 7). The poststructuralists questioned the authority of the author. Roland Barthes even declared the "Death of the Author" and argued that "[w]e know that a text does not consist of a line of words, releasing a single 'theological' meaning (the 'message' of the Author-God), but is a space of many dimensions, in which are wedded and contested various kinds of writing, no one of which is original: the text is a tissue of citations, resulting from the thousand sources of culture" (520). Uniting these views, Griggs points out that no text is produced in “cultural vacuum” and that later works are affected by the previous ones, but they also affect them, in return (7).

Expanding the definition of canon, Abrams points to the demands to open the canon for non-European, women's and queer literature and the literature of other non-hegemonic groups. His argumentation connects with Hutcheon’s previously mentioned “imagined hierarchy of media or genre” (3). Abrams writes that "[a]nother demand is that the standard canon be stripped of its élitism and its ‘hierarchism’ — that is, its built-in discriminations between high art and lower art — in order to include such cultural products as Hollywood films, television serials, popular songs, and fiction written for a mass audience" (30). This particular definition creates a bridge between the canon literature and musical theater, allowing the relationship and inviting the latter into the realm of the first. As musical comedy was considered a “light-hearted form” (Taylor and Symonds 50), the introduction of canonical literature to the form was also a way to elevate the form’s status.

Shakespeare's plays are suitable hypotexts for musicals for several reasons. Firstly, as theater plays, they are already written for stage performance. Secondly, Shakespeare's plays are mostly written in verse, which includes rhythm and meter, important elements of music. Thus, verse is more easily set to music than prose. Thirdly, music has, since Antiquity, been a part of the theater (Aristotle 36). In "Music in Shakespeare," W. H. Auden argues that "the dramatic conventions of the Elizabethan stage permitted and encouraged the introduction of songs and instrumental music in the spoken drama. Audiences liked to hear them, and the dramatist was expected to provide them" (503). According to Auden, serious Elizabethan authors had two options: to include musical numbers regardless of their connection to the plot, or to incorporate music into the plot (503). This creates a connection between the Elizabethan theater and American musical theater, making the first a foreshadowing of the latter.

In addition, many of the themes in Shakespeare's plays make suitable material for musical adaptation. Love, hate, passion, jealousy, revenge, and forgiveness are universal themes that migrate easily through time, space and media. Even though Shakespeare's plays mainly dealt with heroes and heroines of high birth, the challenges they faced were those caused by human nature (e.g. Hamlet's need for revenge, Juliet and Romeo's love, Othello's jealousy, etc.). Bloom calls this "a certain universalism, global and multicultural" (3). According to Lehman Engel, this universalism is also reflected in the books of the best musicals that select "characters who are ordinary, everyday, recognizable … [A] large, simple point of view is set in motion and expressed by means of two people who are representative of many … What is universal is expressed through just two" (Engel 78). Thus, the universality of human nature also unites Shakespeare's plays and the American twentieth-century musical theater.

The Musical

As an art form, musical theater has its conventions that have evolved through time. Developing from European opera and operetta, melodramas, plays with songs, early burlesques (satirical and humorous plays), ballet, extravaganzas, "follies," and "scandals," musicals aimed to be an evening of entertainment for the average man. Geoffrey Block describes these early versions as productions that "feature intentionally loose and autonomous skits that exploit the idiosyncratic

talents of star comedians, production numbers with beautiful girls, and, most memorably from a later perspective, songs — qualities that were by no means strangers to musical comedy or operetta" ("The Melody [and the Words] linger on" 111).

While the 1920s saw an abundance of musical theater productions that followed the World War I, the development was mostly on the musical front. Jazz music put a spotlight on musicians like Louis Armstrong and Duke Ellington and influenced other composers, like George Gershwin (Block, "The melody [and the words] linger on" 103). Most of the famous song numbers from the musical theater of the time have survived as jazz standards, such as Jerome Kern's "Smoke Gets In Your Eyes," George Gershwin's "I Got Rhythm," "The Man I Love," and "Fascinating Rhythm." All these songs started their lives as numbers in musical theater comedies, but their longevity was ensured by the quality of the music and the lyrics, not the librettos (from here on referred to as *books*) that were incoherent, and lacking connection with music and dance numbers.

The 1940s led to the formation of the legendary duo of Richard Rodgers and Oscar Hammerstein II. In her article "The Coming of the Musical Play: Rodgers and Hammerstein," Anne Sears points out that Rodgers and Hammerstein were influenced by European operettas. They were interested in creating a musical in which music, lyrics, and plot would work together in forming a coherent whole (Sears 149). This resulted in *Oklahoma!* which presented a turn in American musical theater and the birth of the true American musical play. The new elements that were used were, according to Sears, "the combination of ballet and vernacular American dance used as a narrative element; long musical scenes and thoughtful use of song reprises; a plot about ordinary people and their ordinary, yet deeply dramatic lives; and the unusual way the romantic couple interact and fall in love" (151). Another interesting element is that *Oklahoma!* is an adaptation of the theater play *Green Grow the Lilacs*, written by Lynn Riggs. Creating a precedent that became a rule, Rodgers and Hammerstein, through their six musical collaborations, started with an adaptation that became a form adapted by others.

In his exceptional analysis of American musical theater before 1960 that has subsequently been referred to by many theoreticians of musical theater, Lehman Engel presents the conventions of this art form (76-101). In order to create a successful musical, the plot must be coherent, and it should consist of the main plot and one or several subplots that usually bring a comedic element

to the show. For instance, the main plot in *Kiss me, Kate* is the one of Kate Minola, while the comedic plot in the same musical is built around Bianca Minola. Characters are also divided into principal, usually romantic, and subplot characters which might be romantic but are often comedic. In *Kiss me, Kate*, the romantic leads are Lilli and Fred, while the two gangsters and Lois and Bill represent the comedic characters. The understanding of time and dramatic sequence is not unlike that of Elizabethan theater, with continuous action or with short temporal leaps. For example, *West Side Story* has a timeline of 48 hours, while *My Fair Lady,* with its significant time-lapse in the first act, is an exception to the rule. Engel also emphasizes the two-act structure with specific scene and act endings that must bring a resolution to the scene but, at the same time, create tension that will lead the play forwards, which he refers to as the "dual function of completion and promise" (98).

Referring to the sources of musical plots, Engels states that "[i]n the contemporary musical theater, practically all the books are based on previously published or produced novels, stories, plays, biographies, and films" (87). This shows that adaptation is an essential tool in creating musical books. The material must be reorganized in a way that "meet[s] the specific requirements of … [the] genre (Engel 91). The characters and the climax are expressed through musical means while the book needs to have a skeletal structure which leaves some of the critical functions to music, lyrics, and dance. The adapted book must be incomplete without music and lyrics (Engel 91). The character of Henry Higgins in *My Fair Lady* would have been two dimensional and static had it not been for "Why Can't the English," "I Am an Ordinary Man," "A Hymn to Him," and "I've Grown Accustomed to Her Face." If, like Taylor and Symonds, one starts from a premise that "identity is performed" (135), then identity in musicals demands words, music, lyrics and dance (movement) for its full performance. Thus, a musical is only complete when all its constituents are united into an integrated form.

Many composers and librettists have based their work on the literary works of others. Hammerstein based his musical *Show Boat* on the novel by the same name, written by Edna Ferber. Together with Rodgers, he wrote *The Sound of Music,* basing the narrative on the memoirs of Maria Von Trapp. Andrew Lloyd-Webber composed *Cats* to the poems by T.S. Eliot. George Bernard Shaw's *Pygmalion,* a hypertext in itself, was the hypotext for Alan Jay Lerner and Frederick Loewe's *My Fair Lady* — one of the most successful musicals of all time

— against Shaw's specific instructions of not allowing the play to become a musical. *The Phantom of the Opera* arose from a French novel by Gaston Leroux. *Les Misérables* by Victor Hugo was adapted for the musical stage by Claude-Michel Schönberg and Alain Boublil. The famous film musical *The Wizard of Oz*, which was later adapted for the stage, was an adaptation of the children's novel *The Wonderful Wizard of Oz*, by L. Frank Baum. The list could go on and on, only reaffirming the strong relationship between literature and musicals, and the centrality of adaptation to musicals.

Hollywood also showed significant interest in the musical since the first "talky" — *The Jazz Singer* — which premiered in 1927. Many Broadway successes that were themselves adaptations were transferred onto the silver screen, while some of the successful film musicals were later adapted for the stage. *The Wonderful Wizard of Oz* inspired a chain of adaptations, from the 1902 musical, through the 1939 Hollywood film version, the 1945 St. Luis Municipal Opera version, the 1978 Motown film *The Wiz,* to the Royal Shakespeare Company's 1987 stage version of the 1939 film. In 2003, the musical *Wicked* — with the music and lyrics by Stephen Schwartz and book by Winnie Holzman — appeared first in San Francisco and then on Broadway. It was loosely based on the Gregory Maguire's novel *The Life and Times of the Wicked Witch of the West,* but it also included the iconography of the 1939 film musical (Laird 341). This musical has become a new audience's entry point into the magical world of L. Frank Baum and his characters, closing the circle and uniting the hypertext and the hypotext.

Kiss me, Kate and *West Side Story* exist as both stage and film musicals. However, as a comprehensive analysis of the conventions and the elements of film musicals would redirect the focus of the thesis away from the migration of female characters in these adaptations, the stage versions of the musical will comprise the basis of this analysis. Nevertheless, the film versions of the analyzed musicals will be referred to and treated as recorded stage performances, disregarding the specific conventions of the film medium and focusing on the migration the female characters make across another medial border.

The primary sources used in the analysis are William Shakespeare's *The Taming of the Shrew* which, according to Dympna Callaghan, "was probably first performed between 1591 and 1592" ("Preface" to *The Taming of the Shrew* viii), but first published in the First Folio in 1623 and *Romeo and Juliet* (1597). All quotations in Shakespeare's plays are from volumes in the New

Cambridge Shakespeare series from 2003 (*The Taming of the Shrew*) and 2017 (*Romeo and Juliet*). Because of difficulties in obtaining Bella and Sam Spewack's original book for *Kiss me, Kate* (1948), the Tams-Witmark Music Library Inc. revised version from 2000 will be used throughout. Cole Porter's vocal and piano reduction score for *Kiss me, Kate* was copyrighted in 1951, but the one analyzed was published by Chappell & Co./T. B. Harms Company in 1995. Arthur Laurents's book for the *West Side Story* was copyrighted in 1956, together with Stephen Sondheim's lyrics, but the analyzed version is by Random House Inc., from 1965; it is referred to, in the analysis, as Laurents's "West Side Story" because it was published as part of an edition which included *Romeo and Juliet*, as indicated in the Works Cited section. Even though it was performed for the first time in 1957, Bernstein's full score was first published for sale in 1994, and the edition referred to in this analysis is the Leonard Bernstein Music Publishing Company LLC and Boosey & Hawkes 2000 corrected edition. In addition to the printed material, the DVD recordings of two film musicals: *Kiss me, Kate* (Metro-Goldwin-Mayer, 1953) and *West Side Story* (Mirisch Pictures, 1961) have also been analyzed.

Migration and Happiness

Migration may be instigated by danger, economic gain, and emotions, but it is always performed in the hope of attaining happiness. To consider the development that female characters go through in the theater plays and musicals, it is important to look at the movement they make towards happiness on the social, emotional and physical planes. As opposed to theater in which, for centuries, both tragedies and comedies were performed, the American musical has, until the premiere of *West Side Story,* been a synonym for musical comedy. A "happily ever after" ending was a convention that was an essential part of the experience. A lead character would express a wish (mostly romantic) through an "I Want" song that would be fulfilled by the end of the show, simultaneously fulfilling the expectations of the audience (Taylor and Symonds 11). Regardless of whether the characters are seen in a comedy or a tragedy, the personal migration that they make is directed towards happiness. In analyzing the female characters in Shakespeare's plays and the adapted musicals, this thesis will primarily make use of theories that relate to happiness and migration: Sara Ahmed's "Feminist Killjoys" and "Melancholic Migrants" from *The Promise of Happiness* and Édouard Glissant's "Errantry, Exile" from *Poetics of Relation*.

In the introduction to *The Promise of Happiness*, Sara Ahmed states that "[h]appiness is consistently described as the object of human desire, as being what we aim for, as being what gives purpose, meaning and order to human life" (1). She focuses on happiness from different directions, presenting it as a point of interest in many academic disciplines, from history, psychology and social studies, to economy. Nevertheless, happiness is subjective, and its research is based on self-reporting, which questions the objectivity of the research results. In philosophy, she sums up the idea of happiness in these words: "happiness is *what we want, whatever it is*" (15, italics in the original), but also as "'happiness archive': a set of ideas, thoughts, narratives, images, impressions about what is happiness" (15). The story of happiness is a hegemonic one, thus the stories of those that are outsiders — feminists, anti-racists, queers, and others — are often presented as the stories of "unhappiness." The female characters of Shakespeare's plays and adapted musicals are the outsiders in the patriarchal societies they occupy, and their happiness is conditional. This thesis will endeavor to uncover the way in which they oppose this conditionality and try to reclaim their happiness.

Trying to find the place that happiness occupies in the lives of women, Ahmed addresses the place of duty in the chapter on "Feminist killjoys." In many cultures, it is the duty of women to be happy and in the same instance make their parents and partners happy. This duty has also another side: the fulfillment of the duty is what makes a woman happy. The work that she does is justified by the claim that it causes happiness. Ahmed gives the example of "a happy housewife" that is used as the justification for the sexist division of labor to explain this (*The Promise of Happiness* 50-53). The television industry supported this vision by providing TV-commercials that portrayed "happy housewives" that were made happy by a new, more effective washing powder, or a new vacuum cleaner. By opposing this gender typecasting and denying the happiness-provoking qualities of housework and washing powder, women that refused to feel happy in such circumstances were labeled killjoys that denied men happiness by refusing to be happy themselves. This concept will be especially relevant in the analysis of Katherina Minola and her twentieth-century variation Lilli Vanessi.

In traditional, patriarchal, Western society (and other patriarchal societies), the primary submissive role women have is that of being a spouse. The other submissive role is the role of being a daughter. As daughters, it is their duty to be happy, for the purpose of providing

happiness for their parents. In "Melancholic Migrants," Ahmed points out the disparity between what parents see as happiness for their daughters, and what daughters want themselves. In wanting something that is not the norm for their cultural circle, daughters become killjoys, denying their parents their right to have a "good," traditional, obedient daughter. Wanting something else becomes a reason for alienation and the cause of unhappiness. This transition from the place of happiness (the family and the tradition) to the place of unhappiness (the daughter's own will) can be seen as an act of metaphorical migration, of leaving the known for the unknown. However, in physical migration, it can also be the sign of the integration of the second generation, where traditional family values are substituted by national values. Thus, the daughters are given by the nation that which they are deprived of by the family, and their achieved happiness becomes the reason for the unhappiness of the parents. This concept may be used metaphorically, but it has a direct relevance in the analysis of older and younger immigrants, making it essential for this study of *West Side Story*.

To understand the emotional side of the migrant experience, Ahmed turns to Sigmund Freud. She looks for a definition of melancholia and states that "Freud describes mourning as the relatively healthy process of grieving for a lost object: the aim of this grief is to let go of the object, or to let the object go" (*The Promise of Happiness* 138). She defines the melancholic "as a *figure* insofar as we recognize the melancholic as the one who 'holds onto' an object that has been lost, who does not let go, or get over loss by getting over it" (139). According to her, melancholy arises from the feeling of loss and the mourning of that loss. It can be the loss of a country, of identity, of social status, or of language, but it is felt in the same way as the loss of a family member and is thus mourned. Holding on to something that is experienced as lost gets in the way of accepting something else, keeping the melancholic migrant in place and preventing their integration, which would enable the transition from melancholia to happiness. This theory is applicable to the analysis of both physical and metaphorical migrants whose migration is stunted by their inability to move on from their loss.

Édouard Glissant, a Martinican author and literary critic, studied the history of the Caribbean and the migration of the slaves that were brought to the Caribbean. In her introduction to Glissant's *Poetics of Relation*, Betsy Wing points out how he describes language as a means of oppression. In mixing the slaves and placing them on different plantations in the Antillean, slave owners

made sure that they could not communicate with each other, forcing them to accept the language of their owners. Depriving people of their language is a way of depriving them of their identity. Forcing the language of their oppressors on them is an act of violence and a means of colonization. Glissant was interested in creating a fully Antillean language. By transforming the language of oppressors through the process of defamiliarization, he reclaimed the language and made it part of Antillean identity, forged through centuries by both oppressors and the oppressed. In this instance, the language migrates across the borders and creates a connection, *a relation*, between the two sides, becoming, in the process, neither of the two but something else. In the same sense, the physical migrants, on contact with the new culture, cease to be who they were, but even though they do not become members of the new culture, they become someone else, a hybrid. This is often the case with young immigrants, while the older immigrants have problems with the formation of the new identity. This aspect will be examined in the analysis of *West Side Story*.

"Errantry, Exile" turns to the notion of roots, to examine the ideas of isolation and connectivity. According to Glissant, what connects errantry and exile as forms of migration is the lack of roots. He refers to Gilles Deleuze and Felix Guattari who turn to botany to find the term for a relation that connects but does not control, saying that “[r]hizomatic thought is the principle behind what I call the Poetics of Relation, in which each and every identity is extended through a relationship with the Other” (Glissant 11). This system supports movement, and through that nomadism, as opposed to settlement and strict rule. In the continuation of the article, Glissant discusses two forms of nomadism: circular nomadism and arrowlike nomadism. Circular nomadism is the movement of nomadic tribes that follow the food: if one territory is exhausted, they move to a new one. In modern times, it is also a movement of the migrant workers that seek job opportunities. This kind of movement is random, non-directional, and peaceful. The opposite of circular nomadism is invading, or arrowlike (vectorial) nomadism, that is characterized by directional movement. However, every arrowlike nomadism ends in settlement, taking the edge off the vectorial movement and forming a final goal for the intent or the journey. These concepts of movement will be utilized for the analysis of the migrations of female characters in Shakespeare plays and musicals, in order to explain the direction of their movement and their destination at the end of migration.

The section of Glissant's essay concerned with "Exile" is closely connected with the identity of the person in exile. According to Glissant, people in exile in ancient Western world did not suffer as much because their identity was not connected to the place of exile; the nations, as they are today, were not formed at the time, so the person in exile could not suffer from the deprivation of something unknown (13). However, with formation of nations came the formation of national identities. Glissant states that "[i]dentity will be achieved when communities attempt to legitimate their right to possession of a territory" (13), which is the basis of the animosity between the gangs that will be addressed in the analysis of *West Side Story*.

"Errantry" is presented by a knight-errant, an adventurer, a person on a quest. It is a movement that is directional but not implicitly aggressive. It is not a mass movement, but rather a personal adventure, embodied in a troubadour as much as in a knight-errant. This kind of migration, whether it is self-chosen or imposed, isolates the migrants from their community, sending them on an isolated journey — into an exile. The knight-errant is a solitary figure, alone on their quest. This is the journey that escapes the roots and deprives the migrant of parts of their identity. Glissant points to language as the part of identity that is left behind. In leaving the root of a permanent settlement, the migrant also leaves their language. As Glissant observes, "[t]he reality of exile... is felt as a (temporary) lack that primarily concerns, interestingly enough, language... and the exile readily admits that he suffers most from the impossibility of communication in his language. The root is monolingual" (15). If errantry is a search for identity, it is also a search for knowledge. Glissant states that "[t]hat is very much the image of the rhizome, prompting the knowledge that identity is no longer completely within the root but also in Relation... The tale of errantry is the tale of Relation" (18, capitalizing by Glissant) which, contrary to root that is monolingual, is multilingual. Giving examples of errantry and exile in literature, Glissant refers to *the Bible* (Jews' forty years of errantry through the dessert), the *Illiad*, the *Odyssey*, the Islandic *Sagas*, and other examples of epic literature, making migration an essential part of world literature, oral and written.

These theories are focused on movement, change and identity, and are often related to societal outcasts, from a melancholic migrant to a lone knight-errant, whose unifying trait is that they are different from the people around them. Being different is what motivates their migration, which can also be equated with the search for happiness and identity. The hegemonic societies see this

difference as a cause of unhappiness — either in those that are different or in those that surround them — and try to assimilate them in order to keep the status quo. The goal of applying these theories to the female characters that are the focal point of this analysis is to uncover their identities and their internal and external migrations through plays and musicals, additionally illuminating the processes of adaptation that have been at work.

Thesis Outline

The premise of this thesis is that stories migrate and that these migrations are often fragmentary, affecting the new stories, but also the migrating elements themselves. The thesis will, as previously stated, present an analysis of the female characters in Shakespeare's plays and their migration to the Broadway musicals, in order to support this premise.

The thesis will consist of the introduction, two chapters that are both divided into two sections, and a conclusion. The first section of Chapter 1 will focus on *The Taming of the Shrew* and the personal migrations of Katherina Minola and her sister Bianca, and the way those migrations contribute to the forming of their identities. It will address the position of women in the Elizabethan England, and the theater theories on comedy, creating the context for the analysis. Seen in relation to her historical context, Katherina's migration will be followed in the play itself but also across temporal and medial borders, through her representation in different adaptations of the play. This part of the chapter will also focus on the disparity between the characters' inner selves, their behavior, and the way they are perceived by others, taking into consideration the way these aspects affect the characters' happiness.

The second section of Chapter 1 will present the analysis of the musical *Kiss me, Kate* and the characters of Lilli / Kate and Lois / Bianca. The context for the analysis will consist of the discussion of women's position in the 1950s in the U.S.A., adaptation theories, musical conventions and the role of musicals in the formation of American society. The analysis will focus on the changes in the characters created by the temporal and spacial migrations, but also those caused by the elements of the new medium (e.g. music and lyrics). Additionally, the circumstances under which the characters find their happiness will be analyzed, as well as the influence they have on the characters' identities. Finally, the future of the musical, its female

characters and the changes they go through for the benefit of the twenty-first-century audiences will be addressed.

The structure of Chapter 2 will parallel that of the first. The first section of the chapter will analyze the character of Juliet in *Romeo and Juliet.* The context will be provided by the discussion of the position of young noblewomen in Renaissance Italy and theater theories on tragedy. Juliet's character will be presented through a review of historical performances and an analysis of Shakespeare's play where her migration from a child to a woman, the forming of her self-identity and her search for happiness will be seen through the prism of Ahmed's and Glissant's theories. The characters of the Nurse and Lady Capulet will also be analyzed, but mostly through their relationship with Juliet and the effect they have on her.

The second section of Chapter 2 will be devoted to the analysis of *West Side Story* and the characters of Maria and Anita. The discussion of the integrated musical, adaptation theories, and the position of migrant women in 1950s United States, and especially New York, will create the backdrop for this analysis. Maria will be seen as a child, a woman, a migrant woman in a patriarchal society and a variation of Shakespeare's Juliet, in search of happiness. Her migration will be seen as both physical and metaphorical, and the analysis will utilize relevant migration theories to shed light on these features. Anita will be seen as a variation of the Nurse, but also as an independent character with a migration of her own. As the new medium introduces new conventions, the use of music, lyrics, and dance in the forming of characters will also be examined, illuminating, in the process, the unity of the elements in the integrated musical.

Chapter 1

The Taming of the Shrew

This chapter will be divided into two parts: the first will be dedicated to the play *The Taming of the Shrew*, while the second will analyze the musical *Kiss me, Kate*. In the analysis of *The Taming of the Shrew*, the main focus will be on the character of Katherina Minola and her migration from the shrew to the tamed Kate. It will also examine the character of Bianca, Katherina's younger sister, and discuss her possible migration. In the second part, the analysis will focus on the double characters of Lilli Vanessi/Kate Minola and Lois Lane/Bianca Minola and their migrations, first from the play to the musical and then within the musical itself. As these characters are representatives of their times, a discussion of the musical as a tool of social direction will be included. In comparing Shakespeare's heroines and their twentieth-century counterparts, the analysis will attempt to map their metaphorical journeys and assess the success of their migrations by evaluating the results of their quest for happiness.

As a character in a Shakespear comedy, Katherina Minola is a woman from the Elizabethan era. An Elizabethan woman was subservient to her husband or a male relative. Her role was to get married, run the house, give birth to numerous children and take care of them. This total dependence on men was advocated by the church and upheld in society at large. Even royals were not exception to this rule. This might be one of the reasons why Queen Elizabeth I never married. Addressing the issue in *Women in Shakespeare's Age*, Teresa D. Kemp states that a marriage "would have subordinated her as a wife to her husband and diminished the confidence of her people in her as the nation's highest authority, under God alone" (31). In *Shakespeare and the Nature of Women*, Juliet Dusinberre draws a parallel between the household and the state, arguing that in both, "women's subjection [was] a happy paradigm of civil order" (79). Her words are a strong indication that women were generally subordinate to men, regardless of their social status.

Getting married was a business transaction more than an act of love. Parents arranged daughters' marriages to men to try to secure or elevate their own status, as well as that of their descendants,

since marriage was seen as the main vehicle for social mobility. Dusinberre refers to Elizabethan daughters as investments that reach their potential in the moment of purchase/marriage (*Shakespeare and the Nature of Women* 123). However, the medal had another side. A woman was expected to bring a dowry into the marriage, and this was agreed on in advance. According to Kemp, "[a] dowry was the portion of wealth (goods, land, money, and so forth) that the bride brought to the marriage to pay the cost of her living. In addition, the groom's side negotiated forms of settlement for the wife's maintenance, should she outlive her husband" (43). This economic arrangement did not request the approval of the future bride, making her an uninformed observer of her own fate.

Women were part of their husbands' identity. They had no independence, legal or economic, and were given, like a property, by their fathers to their husbands, exchanging one subservience for another. Writing about the position of women in Elizabethan era, Kemp suggests that "[u]nder coverture, early modern marriage continued the ancient and medieval tradition of transferring a woman's legal rights and identity from father or guardian to husband. As *femme covert* ('covered woman'), wives were prohibited from owning property or entering into legal agreements; with few exceptions, a married woman had no legal existence apart from her husband" (42). Louis Adrian Montrose argues that all the authority, public and domestic, in Elizabethan society was in the hands of men, with a notable exception of royal power. Men had authority in all their functions in society, from fathers and husbands to magistrates and lords (64). Under considerable pressure from the church and the society, women yielded to their authority. As their fathers' or husbands' dependents, women were mostly excluded from market economy. Any work outside home that was not domestic help, was difficult to find. Very rarely, daughters of guildsmen performed professional tasks that they have learned from their fathers, and were permitted to trade alone as *femmes soles*, which legally gave them the status of single women and the possibility to trade alone, without the husbands' consent (Kemp 33). Nevertheless, these women were few in the Elizabethan era, and their numbers decreased with time. Male dominance was close to absolute.

Education was also a very limited option for Elizabethan women. Basically, it was provided at home, since there were no public schools for girls at the time, and universities were men's territory. Dusinberre argues that education in Elizabethan England defined the female sphere,

represented by needlework, and the male sphere, represented by books and swords (*Shakespeare and the Nature of Women* 200). Some wealthy families might have sent their daughters off to other families for schooling, which often consisted of learning good manners and housekeeping. As Kemp mentions, "[n]early all women, regardless of their marital status, would have typically learned household tasks that include what many in our culture continue to consider 'women's work'" (34). While lower-class women's primary focus in education was on the practicalities of housekeeping and family raising, young ladies from the wealthy families received private tutoring in languages and music. Those families that could not afford private tutoring but were nevertheless wealthy enough and on an upwards trajectory, sent their daughters to boarding schools where they learned languages (mostly French), dancing and needlepoint, which Kemp considers to be "skills aimed at increasing their value on the marriage market" (49). The noble exceptions to the rule provided their daughters with education on the level of that provided for sons. Thomas More required the best education for his daughters, inspired by Catherine of Aragon, Henry VIII's first wife, who was highly educated and who provided the same type of education for her daughter. More considered her a scholar and insisted that her education was not a threat to her femininity (Dusinberre, *Shakespeare and the Nature of Women* 201). However, the kind of Humanist education accessible to Catherine of Aragon was not available to many women, and most of them remained directed to housework and domestic chores.

This was the situation when Shakespeare, in early 1590s, wrote *The Taming of the Shrew*. The play is a theatrical enactment of a communal fantasy of punishing a shrewish wife, one whose shrewishness disturbs the patriarchal model of gender roles in Elizabethan society. One such incident of "a taming of a shrew" in Wetherden, Suffolk, on Plough Monday in 1604, is described by Karen Newman, who writes about a man who was verbally and physically abused by his wife upon returning home drunk, after a night at a pub. A neighbor ridiculed the wife's behavior and created a parody, which shamed her and other wives who chose to humiliate and abuse their husbands for their drunkenness. As Newman states, "[t]he entire incident figures the social anxiety about gender and power that characterizes Elizabethan culture. * * * The community's ritual action against the couple who transgress prevailing codes of gender behavior seeks to reestablish those conventional modes of behavior—it seeks to sanction a patriarchal order" (248). Shrewishness is also attributed to women who refuse to contribute to household finances. Discussing "Domesticating Commodities in *Shrew,*" Natasha Korda gives the example

from the ballad *The Wife Wrapped in a Wether's Skin* of "the reluctant producer within the household economy"—a high-born wife that does not want to perform the duties of the housewife, due to her higher status, and who is brought back to her "senses" by her husband through corporal punishment (150). "The object of the tale," according to Korda, "was simply to put the shrew to work, to restore her (frequently through some gruesome form of punishment) to her proper productive place within the household economy" (151). In "Scolding brides and Bridling Scolds," Lynda E. Boose states that "[f]or Tudor-Stuart England, in village and town, an obsessive energy was invested in exerting control over the unruly woman — the woman who was exercising either her sexuality or her tongue under her own control rather than under the rule of a man" (181). Regardless of the variation of the shrew's story then, its goal appears to have been bringing patriarchal world into balance.

If this describes the lives of Elizabethan women, then it is the reflection of these stories one finds in theater. According to the theater theoretician Edwin Wilson, "theater is art, and as such it mirrors or reflects life. It does not try to encompass the whole of life at one time but rather selects and focuses on a part of the total picture. Selectivity is a key principle of all art; it is through this means that it can achieve a clarity, an order, and a beauty rarely found in life" (80). In his introduction to the first edition of *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present,* Marvin Carlson distinguishes between terms "drama" and "theater," considering the first the written text and the latter the performance, dividing in the process the field of theory, as well (10). According to Carlson, theoreticians of theater are few. Another one of them is George R. Kernodle, who sees theater as life intensified, concentrated for the enjoyment of the audience (3). He divides it into five categories — theater of realism, theater of romance, theater of exaltation, theater of comedy, and theater of disruption — which all have subcategories (e.g. different historical forms of tragedy, high and low comedy, opera, musical, dance, and so on). They all presented different aspects of the times of their creation and of their authors' life views (Kernodle vii). Thus, the shrewish stories, as a selected segment of life, found their way to the theater, more specifically to Shakespeare's *The Taming of the Shrew.*

George R. Kernodle finds defining comedy much more difficult than defining tragedy. It covers many different types of plays, from farce, satire, high-brow comedy to romantic play and musicals (241). *The Taming of the Shrew* is a comedy, and according to William B. Otis and

Morriss H. Needleman, it is a low romantic comedy (192-93). Edwin Wilson presents three basic comedy techniques: verbal humor, comedy of character, and plot complications. Otis and Needleman insist on calling this play a farce, the lowest form of comedy. According to Wilson, a farce is based on plot complications, like mistaken identities, ridiculous situations, mock violence and general horseplay (123-24). Otis and Needleman focus on the farce elements of the play, found in Petruchio's mock violence and horseplay, the double identities of Bianca's young suitors and the complications instigated by the taming process. However, what they do not mention is the witty verbal banter between Katherina (the chosen name for the Shrew in *The New Cambridge Shakespeare* edition of the play) and Petruchio, and Bianca and her suitors, as well as the dynamic characterization of Katherina, who does not stay the same, regardless of the way one chooses to interpret her development. Thus, this play, even though it is one of the early comedies, goes beyond the level of farce.

Katherina has been presented in different light throughout the centuries. In the play's earliest life, Katharina was played by men, since London favored all-male troupes. According to Kemp, who refers to the popular film *Shakespeare in Love* (1998), "[d]espite popular representations to the contrary... women's exclusion from English professional troupes seems to have been a matter of cultural convention rather than of law" (113). This convention led to many apprentices, who were young men (from their early teens to the early twenties) who performed female parts. This might have led to a masculine interpretation of Katherina, but Juliet Dusinberre finds that boys who portrayed women had a lot in common with them, being in a subordinate position themselves. As apprentices to the actors, dependent on their patrons, they had a better understanding of women's station in society and the emotions that station provoked (Dusinberre, "Women, Acting, and Power" 221). Even though the seventeenth century brings English women on the stage (after Charles II's royal proclamation), portrayals of Katherina remain in the patriarchal tradition. Women stay in the shadow, in a male dominated society. Discussing Ellen Terry, who was a prominent actress in the second half of the nineteenth century, Kemp states that "Terry was in many respects the quintessential Victorian lady: self-sacrificing, sometimes to the point of masochism. Consistently, she yielded to the preeminence of her costar Irving," calling it also a "feminine self-sacrifice for the sake of a male centered sense of art" (123). In the twentieth century, feminism has influenced the portrayal of women in Shakespeare's plays. Nevertheless, Kemp suggests that "while the women's movement had an impact on individual performers, it

has had surprisingly little effect on the structures of Shakespearean theater companies as institutions or, with some striking exceptions to the majority, on the ways in which Shakespearean texts are performed onstage and in film" (130). The problem of Katherina and her subordination has been solved in different ways. Laurie Maguire points to the 1995-96 Royal Shakespeare Theatre in Stratford production of *The Taming of the Shrew*, directed by Gale Edwards, that capitalizes on the metatheater aspect of the play. The play is about a play being played, which makes Katherina's position more the question of performance technique than morality (127). Hollywood has also shown interest in the play and several film versions have been made. The 1967 Zeffirelli film, with Elizabeth Taylor and Richard Burton in the leading roles, makes use of their turbulent relationship, but allows Katherina to be tamed, nevertheless. The 1999 teenage comedy *10 things I Hate about You,* featuring Julia Stiles and Heath Ledger, makes Kate an angry, teenage feminist, whose anger is explained by a failed first relationship. The 2005 BBC TV-drama from the television series *ShakespeaRe-Told* temporally transposes the play into the twentieth century and presents the relationship of a "fallen-on-hard-times" aristocrat and an upcoming politician who uses the marriage to get to the leading position within the party. The twist is in the fact that Katharina is the politician. The film's message that women can have it all is slightly ironic, since to have it all, one must have a stay-at-home aristocrat for a husband. Refocusing on the theater, Kemp summarizes the later twentieth and twenty-first-century productions and offers two solutions to the taming conundrum: focus on violence (torture, brainwashing, and even rape) and "mutual taming" (148). Through violence, that which was in previous centuries considered comical becomes tragic and the whole play changes character. In the instances where the production leans towards the second solution, both lead characters undergo emotional development that leaves them in a better position at the end of the play than the one they occupied in the beginning, but also on an equal footing, giving the audience hope for a bright future for the pair.

Katherina is the character that has provoked the most debate. In *The Taming of the Shrew*, she accepts the arranged marriage and migrates, physically, from Padua to Verona, to live her married life. This life should, according to the academic tradition, bring her happiness, because in the patriarchal Renaissance era, the happiness that she brings to her husband is supposed to bring her happiness. Being a shrew, that happiness is to come through the process of taming. In an article for *Shakespeare Quarterly,* Cecil C. Seronsy concludes that Petruchio tutors Katherina

and brings out her good qualities: patience, practical sense, good humor and obedience. He sees the taming as a positive experience, beneficial to both Petruchio and Katherina (19). This article from 1963 draws clear parallels between the attitude towards women in the Renaissance and the 1963, the year Betty Friedan's *Feminine Mystique* was published and pointed a finger at the negative development in women's status in the Western society. In Seronsy's opinion, Katherina's shrewishness is tamed, and Petruchio's goal of mutual happiness justifies the means. Karen Newman brings back the criticism to Elizabethan times and in studying the family politics finds that in that period, a shrewish wife was a disgrace and her shrewishness needed to be dealt with, in order to avoid public humiliation (249). The early latter half of the twentieth-century critique and the Renaissance family politics appear to be in concord when it comes to defining marital bliss: it is having an obedient wife. The development of Katherina and her shrewish disposition in *The Taming of the Shrew* is done through the migration/journey from Padua to Verona and back. In this instance, the migration is a tool that ensures the husband's happiness.

Sara Ahmed's concept of the "killjoy" is a potentially productive starting point for an analysis of Katharina and a modern day reading of Elizabethan construct of the shrew. In the play, Katherina is described by Gremio, the suitor to Bianca, as being "too rough" (1.1.55) before she can present herself. Thus, her personality is settled. Hortensio, another suitor to Bianca, adds: "No mates for you / Unless you were of gentler, milder mould" (1.1.59-60). This seals her reputation as the killjoy in her community. Ahmed describes the figure of killjoy as a person that goes against the wishes and norms of the society. In opposing the accepted behavior, a killjoy provokes unhappiness in people that surround her. This description makes the killjoy responsible for the happiness of others and puts the happiness of the community above the happiness of the killjoy. Thus, Katherina's expression of her opinions and display of her own will, in order to make her opinions known and ensure her own happiness, are the very acts that kill the joy of the men in her company. By "killing the joy" of the men around her, Katherina fights for her happiness, but since it endangers the happiness of the men, the "tamer" is procured in order to bring back the hand on the scale of power between the genders to the male side. Katherina's behavior displays the features of a modern-day feminist and is seen as a danger to the patriarchal community.

Shakespeare describes Katherina as being physically violent as well, making it only reasonable that she be punished and "tamed." In the first scene of the second act, Bianca addresses

Katherina: “Good sister, wrong me not, nor wrong yourself / To make a bondmaid and a slave of me. / That I disdain. But for these other gauds - / Unbind my hands, I'll pull them off myself” (2.1.1-4). What precedes these words is a physical act during which Bianca’s hands are bound. In the continuation of the encounter, Bianca tries to dismiss it all as a joke, but that only enrages Katherina more and makes her strike Bianca as the answer to yet another plea for the release of her hands. Bianca’s words to her sister make her seem gentle, naive and innocent, displaying all the desirable characteristics of a young, noble lady in Elizabethan times. The reason for this exchange is not clear and it seems to be there only to cement Katherina’s reputation as an unreasonable and shrewish wretch, which is continued in her words to Baptista: “Her silence flouts me, and I'll be revenged.” (2.1.29). However, her next words to her father show that her temper and the ensuing display thereof are due to the sibling rivalry:

> What, will you not suffer me? Nay, now I see
> She is your treasure, she must have a husband.
> I must dance barefoot on her wedding day
> And, for your love to her, lead apes in hell.
> Talk not to me! I will go sit and weep
> Till I can find occasion of revenge. (2.1.31-36)

This speech reveals that Katherina wants to get married and experience happiness, despite her general disposition. In “*The Taming of the Shrew*: A Social Comedy,” George R. Hibbard states that “Katherina’s shrewishness is not bad temper, but the expression of her self-respect” (148). He proposes that she uses her shrewishness to test the men she meets, in order to avoid being married off to the highest bidder, like cattle. Discussing the same passage in his analysis of Katherine, Sir Arthur Quiller-Couch points out that “... only a very dull reader can miss recognizing her, under her froward mask, as one of Shakespeare’s women, marriageable and willing to mate” (138). Also, according to the Elizabethan tradition, she expects her father to arrange her marriage before the marriage of her sister, to avoid the fate of the older sister, the spinster, which is to dance barefoot at her sister's wedding and lead apes in hell. Thus, Katherina does not oppose the idea of marriage, but the accepted norm that makes her the subordinate to her husband. Hibbard explains that “[p]rovided that she can find a man who will stand up to her

and earn her respect, she is ready and even eager to marry" (148). What Katherina wants is an equal partner in marriage.

What she seeks, she seems to find in Petruchio. Their whole interaction in the first scene of the second act (2.1.177-267) is a verbal sparring that seems to put them on an equal footing. According to Harold Bloom, "[s]ince Kate and Petruchio are social equals, their own dislocation may be their shared, quite violent forms of expression" (187). It is Katherina's spirit, as much as her father's wealth and status, that makes her the person worth of Petruchio's attention and the goal of his voyage to Padua, but also the center of excitement and intrigue to audience. Marea Mitchell states that "[i]t is Kate's rhetorical skills, her ability to use language to make persuasive points, which encourage audiences to be interested in her and to have sympathy for her" (243). Nevertheless, with her sharp tongue and violent temper, Katherina is the killjoy and the one that disrupts the power *status quo* of her community, endangering the overall feeling of happiness. In Ahmed's words, "[a]ny deviation from gender roles defined in terms of women being trained to make men happy is a deviation from happiness of all" (*The Promise of Happiness* 55). Thus, the Elizabethan audience is, in all probability, led to one conclusion: Katherina must be tamed.

Both Katherina's physical migration from Padua to Verona and her metaphorical one from strong, opinionated woman to a tamed wife start right after her marriage vows. Petruchio denies her the wedding feast and whisks her away, to Verona, under the pretense of wanting to jumpstart their married life. He deprives her of food, rest and other comforts of high-society living, in order to break her spirit. Katherina makes her stand, insisting on attending the wedding feast, but Petruchio stakes his claim: "Nay, look not big, nor stamp, nor stare, nor fret; / I will be master of what is mine own" (3.2.217-218). Discussing this scene, Kemp states that:

> [o]nce they are married, Petruchio literally claims Katherine as his property, barring her kin from intervening when he demands she not stay for her own wedding reception... It is possible that the seeming absurdity of Petruchio's claims may have rendered the other characters dumbfounded, but his claims nonetheless are legally valid ones for the time — her father no longer controls her. (78)

Natasha Korda goes even further by claiming that Petruchio's words and actions degrade her to the level of household items. She says that his "blunt assertion of property rights over Kate

performs the very act of domestication it declares; reduced to an object of exchange ('goods' and 'chattels'), Kate is abruptly yanked out of circulation and sequestered within the home, literally turned into a piece of furniture or 'household stuff'" (160). Korda's claim seems fairly strong, but even though Petruchio manhandles Katherina, he never ignores her, nor does he treat her as an inanimate object. At that moment, to him, she is very much alive and presumably very much kicking. Nevertheless, Petruchio's act comes as a surprise to Katherina. Thus, her metaphorical migration starts in a shocking manner, as a rude awakening.

By depriving her of food and rest, Petruchio teaches Katherina to act humbly, accepting him as her lord and master. On their returning journey to Padua, Katherina learns that to get what she wants, she needs to accept Petruchio's rule and supremacy:

> PETRUCHIO. Good Lord, how bright and goodly shines the moon!
> KATHERINA. The moon? The sun! It is not moonlight now.
> PETRUCHIO. I say it is the moon that shines so bright.
> KATHERINA. I know it is the sun that shines so bright.
> PETRUCHIO. Now, by my mother's son — and that's myself —
> It shall be moon or star or what I list
> Or e'er I journey to your father's house.
> [*To Servants*] Go and fetch our horses back again.
> Evermore crossed and crossed, nothing but crossed!
> HORTENSIO. Say as he says, or we shall never go.
> KATHERINA. Forward, I pray, since we have come so far.
> And be it moon or sun or what you please;
> And if you please to call it a rush-candle,
> Henceforth I vow it shall be so for me.
> PETRUCHIO. I say it is the moon.
> KATHERINA. I know it is the moon.
> PETRUCHIO. Nay then you lie, it is the blessèd sun.
> KATHERINA. Then God be blessed, it is the blessèd sun.
> But sun it is not, when you say it is not,
> And the moon changes even as your mind.
> What you will have named it, even that it is,
> And so it shall be so for Katherine. (4.5.2-22)

This is the moment Katherina crosses the border in her migration. In keeping up with her shrewishness, and in opposing her husband during her stay in Verona, Katherina has tried to keep her self-respect and her sense of self. She has been categorized as a shrew for such a long time that it gave her the right to act as one, and to fight all her battles in that manner. This scene might be interpreted as the moment when she breaks and accepts her husband's supremacy. However, it can also be seen as the moment in which she realizes that other people's impressions of her do not have to define her, and in seemingly obeying her husband, she gains new weapons for her future fights— namely, patience and self-control. According to Harold Bloom, "[f]rom this moment on, Kate firmly rules while endlessly protesting her obedience to the delighted Petruchio, a marvelous Shakespearean reversal of Petruchio's earlier strategy of proclaiming Kate's mildness even as she raged on" (189-90).

At the end of the play, Katherina wins the wager for her husband by answering his call and appearing before him, Lucentio, Hortensio and Baptista. Her obvious obedience causes wonder among the men, but also brings about happiness in her husband. Thus, by renouncing her "killjoy" reputation, Katherina becomes the cause of happiness in others.

The end of Katherina's metaphorical migration is evident in her famous soliloquy "I am ashamed that women are so simple / To offer war where they should kneel for peace, / Or seek for rule, supremacy and sway, / When they are bound to serve, love and obey" (5.2.161-164). Through her soliloquy in the second scene of the fifth act (5.2.134-179), Katherina accepts her husband's authority over her mind and body, accepting her fate and putting the patriarchal society into balance. While Lynda E. Boose, in her article "Scolding Brides and Bridling Scolds: Taming of the Woman's Unruly Member" calls this soliloquy "Kate's final *pièce de non résistance*" (175), alluding to Katherina's ultimate surrender, Bloom says that "[i]t requires a very good actress to deliver this set piece properly, and a better director than we tend to have now, if the actress is to be given her full chance, for she is advising women how to rule absolutely, while feigning obedience"(191). The words of these two critics show two opposite endings to Katherina's migration and two opposite fates, which might appeal to different audiences.

Modern audiences have more trouble accepting the breaking of Katherina's spirit. Lynda E. Boose explains it in falconry terms, saying that "she must be made, like a tamed falcon, to stoop

to her lure — to come to know her keeper's call, and to come with gratitude and loving obedience into the social containment called wifehood" (180). Nevertheless, she observes that "[f]rom the perspective of twentieth-century feminist resistance, it is hardly possible to imagine this... outside the context of feminine shame" (178). George Bernard Shaw assumes the character of a female member of the audience who describes the play as "a piece which is one vile insult to womanhood and manhood from the first word to the last" (139).

These views show the need for another approach to *The Taming of the Shrew* and the exploration of Katherina's character as a proto-feminist. Accepting feminism as a state of mind, rather than a political and sociological movement, one must allow the possibility of a Renaissance proto-feminist. As Ann Thompson observes in the introduction to *The New Cambridge Shakespeare* edition of the play, "[i]f like so many others, we set aside *The Shrew*, the comedies allow us to take a relatively optimistic view on Shakespeare-as-feminist. From *The Two Gentlemen of Verona* and *Love's Labour's Lost* onwards, Shakespeare's women seem absolutely (and at times mysteriously) superior to his men; they seem to know all about love and they make wise and witty remarks about the antics of their admirers" (26). There is no reason not to give the same consideration to Katherina and let her keep her strength. The metaphorical migration that is to be the "taming" can thus be interpreted as gaining wisdom. Keeping her stand and defending her right to her own opinion seems to put her in a disadvantageous position. It leaves her deprived of all the comforts of the life to which she is accustomed. Feeling the loss and mourning it, just like Ahmed's melancholic migrant, she decides to adapt to her new situation, and through that integration reclaim her happiness. Read in this light, the above cited exchange between Katherina and Petruchio can be seen as the moment in which she realizes that she can achieve much more by playing along. By agreeing to his demands, Katherina assumes her position "behind the throne," as the true leader in that relationship. Her power, as opposed to the power of Lady Macbeth and other powerful women of Shakespeare's tragedies whose power leads to destruction, leads to marital bliss. By, on the surface, accepting her position, Katherina completes her migration, transforming it from shrewishness to wisdom, and in her last speech, crossing the line and accepting her power in the shadows. Even though he is considered by other critics to be rather traditional in his views, Harold Bloom notes that "'[t]rue obedience' here is considerably less sincere than it purports to be ... 'Strength' and 'weakness' interchange their

meanings, as Kate teaches not ostensible subservience but the art of her own will, a will considerably more refined than it was at the play's start" (191).

Katherina's opposite in the play is her sister, Bianca. Usually, she is described as gentle and mild, the apple of her father's eye. However, as mentioned above, not all her comments are as naive as the patriarchal interpretation of the play might present them. The one that she makes after Katherina's nuptials is much too spiteful for her professed mildness: "That being mad herself, she's madly mated" (3.2.233). Quiller-Couch remarks that she "has something in her of the pampered cat, with claws" (138). Additionally, Bianca seems much wiser than her *older* sister, which she unkindly points out in the beginning of the second act when she tries to beguile her sister into freeing her hands, saying "Unbind my hands, I'll put them off myself, / Yea, all my raiment, to my petticoat, / Or what you will command me will I do, / So well I know my duty to my elders" (2.1. 4-7), insisting on the difference in their age. Bianca's innocence in this interaction is assumed, since there are no lines that precede this conversation. However, Katherina demands revenge, and one must assume that there is a reason for that. Bianca's mildness seems to be only skin-deep.

The obvious place in the play where Bianca shows her ability to lead the conversation in a desired direction and manipulate her suitors is the beginning of the third act. Baptista recognizes the importance of education and is prepared to provide his daughters with it, through private tutors. Hortensio and Lucentio disagree, each trying to be the first to teach/woo Bianca, but she makes them understand, in no uncertain terms, that the decision is hers and hers alone.

> Why, gentlemen, you do me double wrong
> To strive for that which resteth in my choice.
> I am no breeching scholar in the schools:
> I'll not be tied to hours nor 'pointed times
> But learn my lessons as I please myself.
> And to cut off all strife, here sit we down.
> Take you your instrument; play you the whiles;
> His lecture will be done ere you have tuned. (3.1.16-23)

In “Mastering Bianca in *The Taming of the Shrew*,” Patricia Parker presents a detailed analysis of Bianca’s behavior and character. Addressing the tutoring scene, she observes that Bianca is in charge of the wooing process and a far better scholar than her suitors (206). With these retorts, she proves that blood is thicker than water, and that she is more alike her sister than not, even though her methods for getting her will are subtler.

From the moment she makes her mind up about which of the suitors she wants, Bianca becomes a willing participant in the deception and helps Lucentio win her hand. She obviously favors Lucentio of the two (Hortensio is the other, since Gremio is obviously not in the game because of his age) and gives Lucentio’s lessons advantage over the music lessons provided by Hortensio. Even though her knowledge of the studied subject, according to Patricia Parker’s analysis is better than Lucentio’s, Bianca wisely lets him lead the conversation. She eventually decides to stop the argument in order to keep the peace and his interest, saying “I must believe my master, else, I promise you, / I should be arguing still upon that doubt. But let it rest” (3.1.51-53). Thus, she leads their interactions and by the end of the play, the marriage is arranged on her terms, proving her supremacy in the relationship.

Bianca’s not-so-tame character is seen throughout the play. At her wedding feast, she rejects all jokes at her expense, saying “Am I your bird? I mean to shift my bush, / And then pursue me as you draw your bow. / You are welcome all” (5.2.46-48). This shows her tongue to be as sharp as her sister’s ever was. Bianca acts as she pleases and her answer to her husband’s summoning is thus easy to anticipate. Even though *The Taming of the Shrew* is often described as the play of reversal transformation of two sisters of opposite characters, this reading of Bianca makes it clear that while Katherina’s character migrates from the point of strength and conflict to the point of wisdom and conflict avoidance, Bianca’s character stays essentially the same, a Renaissance feminist, truly in charge in all her dealings with the opposite sex throughout the play.

If art is supposed to provoke, then Shakespeare’s *The Taming of the Shrew* is the epitome of art, provoking audiences for more than four hundred years. Suspended between a low romantic comedy and a high comedy, it encompasses both forms and provides a focal point for all types of audience, educated or not. Situations that pretend to be what they are not push the play towards

low comedy, but dynamic characters whose interactions are verbal and witty draw the play towards high comedy. This push-and-pull of comedic constructs gives the play another dimension and makes it irresistible to both audiences and critics.

Every performance of a play is a new reading of that play. The criticism of the performance is thus a reading of a reading, or a reading in the second degree, interpreting the interpretation of the play and the characters, making approaches to *The Taming of the Shrew* and the characters of Katherina and Bianca over centuries numerous. Katherina might be seen as a shrew, a victim of a brute husband, or a wise heroine, but Shakespeare has made her a character with more faces than Janus, giving her the ability to adapt and thus please all audiences. It is precisely that ability to adapt to different societal norms that has kept *The Taming of the Shrew* in the center of public interest for such a long time, making it a desired hypotext for adaptations and one of Shakespeare's most performed plays.

Kiss Me, Kate

Kiss me, Kate is a musical adaptation of Shakespeare's *The Taming of the Shrew.* Music and lyrics were written by Cole Porter, Sam and Bella Spewack wrote the book for the musical, while the choreography was by Hanya Holm. The musical had its opening night on 30 December 1948 in New Century Theatre. The original production performed there until 28 July 1950, when it moved to Schubert Theatre and ran there until 28 July 1951, giving in total 1077 performances ("Kiss me, Kate" *Internet Broadway Database*). Porter composed many hits that these days belong to jazz standards ("Begin the Beguine," "My Heart Belongs to Daddy" etc.), but his only integrated musical, with a "reasonable book" (Engel 90) was *Kiss me, Kate*. According to Geoffrey Holden Block, Bella Spewack was skeptical about adapting one of Shakespeare's plays, fearing that it might not fit the commercial world of musical theater (*Enchanted Evenings* 217). However, the show's many revivals prove that her initial fears were unfounded.

In addressing the female characters of *Kiss me, Kate,* one must address the position of all women in the time period to which Katherina and Bianca Minola have migrated. Additionally, they have also crossed the Atlantic and became American citizens. Sara M. Evans, intrigued by the position of women in American society, presents their history in her book *Born for Liberty: A History of Women in America,* divided into different time periods. She shows that developments in women's history in the 1950s were consequences of World War II and the ensuing Cold War (243-50). During the World War II years, women in the U.S. had gained a new arena: a workplace outside the home. When the men were sent into war, women had to take over their places in factories and on assembly lines, doing their part for the war effort, but also taking on the role of the bread winners in their families. This rapid advancement into the industrial sphere was just as abruptly stopped when men returned to their positions after the war. Women had to relinquish the ground they had conquered during the war and return to their homes and family obligations. As Nash et al. point out, "most women, and an even larger percentage of men, agreed at the and of the war that women did not deserve and 'equal chance with men' for jobs. For most Americans, a woman's place was still in the home" (842).

One of the moments that defined the turn in the way women were portrayed was Christian Dior's fashion show in 1947, which presented the New Look. Sara Evans notes that "with the New Look, American women provided a visual symbol of their exit from the male industrial labor

market and of the renewed emphasis on polarized images of femininity and masculinity" (243). Woman's silhouette was changed from the boxy and practical to the curvy and feminine. This femininity might have shocked American men, but they soon turned it into their asset. Women were encouraged to pursue their femininity through marriage and motherhood, appropriately named *feminine mystique* by Betty Friedan (a journalist, a wife, and a mother), who in 1963 published her famous feminist analysis of the post-war women and their lives. Being a wife and a mother was the promoted goal for the girls of the 1950s. The family policy of the post-war decade focused on women as caregivers and homemakers, drawing women's focus away from professional careers (S. Evans 246). Discussing the new generation of women that were encouraged to marry young and devote their lives to their families, Friedan states: "[t]hey learned that truly feminine women do not want careers, higher education, political rights — the independence and the opportunities that the old-fashioned feminists fought for. Some women, in their forties and fifties, still remembered painfully giving up those dreams, but most of the younger women no longer even thought about them" (13-14). In this new era, while women had control over the home, men were the primary providers and the ones to deal with economy and politics. The public and the private lives were segregated along the gender lines.

Advertising agencies, films and television promoted the ideal family, which was white, middle-class and suburban. Through female characters on film and television, country leaders (who were all male) promoted the up-beat, meek, caring and nurturing image that affected the public. As Sara Evans explains, "[m]ovie stars no longer offered independent and assertive alternatives. Girl-women, they varied from silly, fluffy characters played by Doris Day and Debbie Reynolds to the sexy but innocent Marilyn Monroe. Coquettish, pleasers of men, they were a far cry from the assertive presence of earlier stars like Katherine Hepburn or Joan Crawford" (248). Even when they were strong-minded and independent, like the characters in *The Pillow Talk* or *Calamity Jane* played by Doris Day, female lead characters became malleable in the arms of their male partners. Hollywood projected an image of American society that was patriarchal, middle-class and white.

Education was also an area of gender segregation. Even though co-education started in 1833 in Oberlin College, many U.S. universities (e.g. Princeton, Yale, Harvard...) did not allow women until the late 1960s and early 1970s ("History of Co-education"). According to Friedan, many

male educators considered four-year university studies wasted on women, since they did not have use for it as housewives (21). Women's colleges and schools had mostly female teaching staff, who were, in the words of a Columbia University professor John Hanna, labeled "frustrated" (qtd. in S. Evans 244) by their male counterparts who also accused them of subversive behavior. Thus, the feminine was identified with the subversive and the dangerous. The educated women of America were deemed susceptible to communist influence and were considered a destructive (anti-capitalist) element in the developing Cold War.

Such was the situation for women in the U.S. when, one year after Dior's fashion show, Cole Porter presented his musical *Kiss Me, Kate,* an adaptation of Shakespeare's *The Taming of the Shrew*. With both music and lyrics written by Porter (Porter, *Kiss me, Kate*), it became an instant success and was made into a film in 1953, directed by George Sidney (Sidney, *Kiss me, Kate*), while Sam and Bella Spewack's book for the stage musical (Porter et al., *Kiss me, Kate [revised]*) was adapted for the screen by Dorothy Kingsley. The interest in the adaptation of the story of taming a shrewish wife can be easily explained by the prevailing attitudes towards women in the post-war United States of America, as seen in the analyses by Sara Evans and Friedan, and their echoes in Renaissance England. Additional motivation can be found in the metatheatrical character of the play, which allows the audience to observe characters observing a play being played (the often-excluded Induction 1 and Induction 2, with Christopher Sly plot). In the musical, the characters that are observed by the audience are also the characters playing the play, creating a dichotomy of the players, a very exciting element for all creators of the musical. The story of the shrew from Renaissance Padua migrates across time and space to post-war Baltimore theatre, adapting the plot and the characters to the societal norms of the time.

As mentioned in the thesis' introduction, Sanders divides derivative literature into adaptations and appropriation. Like many other theoreticians, Sanders bases her division on the degree of fidelity to what is perceived as the original text. According to her, "the terminology deployed throughout this study derives from ... diverse set of practices as well as from the natural sciences" (5). This refers to languages, literature, arts and technology. Many of those favor the original/copy relationship that diminishes the value of the adaptation/appropriation. Sanders points to the useful terminology of adaptation in biology, zoology, and ecology, but also to microbiology and genetics. Referring to Darwin's theory of evolution, she states that

“[a]daptation in these examples proves to be a [*sic*] far from neutral, indeed a highly active, [*sic*] mode, far removed from the blander notion of substandard copying or repetition with which it is too often allied” (32). Sanders views are echoed in those of Donna J. Haraway — a biologist, a feminist, and a social studies scholar — who, opposing the view of artificial hierarchy in humans’ relationship to nature, insists that “[w]e must find another relationship to nature besides reification, possession, appropriation, and nostalgia. No longer able to sustain the fictions of being either subjects or objects, all the partners in the potent conversations that constitute nature must find a new ground for making meanings together” (158). Applied to adaptation theory, this idea demands equal status for hypotext and hypertexts. Also Glissant’s concept of rhizome points to connections between hypotexts and hypertexts that are not hierarchal. However, there is one type of terminology that Sanders often returns to: the terminology of musicology. Sanders writes: “It is ... in musicology that some of the more enabling metaphors for the adaptation process might be located” (51). She refers to the baroque forms of ciaccona (chaconne) and passacaglia that present variations on an underlying theme. Also, the theme with variations presents a form in which an initial theme is transformed during the composition. These variations have a character of their own and are often only marginally connected to the theme. Musicology has always observed the variations as separate works that only marginally connect with the “origin” of the theme. In the highly influential *Grove Dictionary of Music and Musicians*, Kurt Von Fischer refers to variation “in the more general sense as ‘alteration’” (536) that does not create a hierarchical relationship between the theme being variated and the variation of the said theme. Here, a variation of another author’s idea is a work of art in its own right.

Seen in this light, *Kiss Me Kate* is a variation of *The Taming of the Shrew*, keeping some of the elements from Shakespeare’s play and adding others to create a new work of art and reach another audience. As in the world of classical music, the “theme” is present in the variation to a varying extent, and is seen as the initial idea, an inspiration for the new work that is created. The themes that are transposed from Shakespeare to Porter are those of taming, male manipulation and female subservience, but also the battle of sexes. The variations are present in the plot, characters and setting, as well as the media they are presented through. Nevertheless, just like in music, these variations on a theme are a tribute to the composers/creators of the said themes, but they also have lives of their own, independent of the work the themes are borrowed from. Drawing on a musical parallel for explanation, even though Paganini composed his famous

Capriccio Op.1 No.24, it is Rachmaninoff's genius that has created the *Rhapsody on a Theme of Paganini Op. 43*.

Discussing this musical, Sanders writes:

> *Kiss Me Kate* has Shakespeare's misogynist comedy *The Taming of the Shrew* literally at its core: in a classic meta-theatrical move, the musical (filmed in 1953) is about a group of performers staging a musical version of *The Taming of the Shrew*. The embedded musical of '*The Shrew*' is on the surface a straightforward adaptation, reworking the characters and events of Shakespeare's play into a song and dance format (38).

The embedded musical is mirrored in the lives of the actors who battle both on and off the stage. The leading actress Lilli Vanessi is just as headstrong as the role she is playing, Kate, as much as Fred Graham is the mirror image of Petruchio. His handling of his leading lady is very much like Petruchio's handling of Kate. He is forceful and does not shy from violence to assert his power. According to Sanders, "[w]hile the musical's untroubled manifestations of early twentieth-century US sexual politics, including the beatings and confinements visited upon the forceful Lilli, may no longer be acceptable as comic fodder in an era alert to domestic violence, the point remains that *Kiss Me Kate* is both an adaptation and an appropriation at the same time" (38). The staging of the musical and all the parallels that appear in the characters and the plot that connect the staging of the musical with Shakespeare's *The Taming of the Shrew* are the appropriation of Shakespearean elements. The staged musical is a direct adaptation of Shakespeare's play, adjusted to the new medium through the shortened text, and added music, lyrics, characters and plot complications.

In this variation, Katherine is called Kate and is played by the actress Lilli Vanessi, who is the ex-wife of the director and leading man Fred Graham. Katherina's character migrates almost four centuries into the future, to the mid-twentieth century and a new genre — the musical. Discussing the musical as an art form, in the introduction to Lehman Engel's *The American Musical Theater — A Consideration*, Brooks Atkinson states that "[t]he musical stage is pure theater... In essence, theater is poetry, and the musical stage has the spontaneity of poetry. It is most effective method for creating imaginative drama" (*vi-vii*). Commenting on Engel's analysis of the eleven musicals written before 1960 that Engle felt were most successfully integrated,

Millie Taylor and Dominic Symonds state that "Engel offers a basic blueprint for integrated structure, built around a 'trajectory of desire.' The protagonist expresses a need in an 'I Want' song near the beginning ... and the rest of the show plays out the fulfilment of that need, through a series of obstacles ... which are eventually resolved" (11). Engel points out that "[i]n *Kiss me Kate* the two stars of a touring company of *The Taming of the Shrew,* who were once married to each other, play their onstage roles off-stage ... The audience recognizes the petty provocations they hurl at one another as a game — which indeed it is in *The Taming of the Shrew* — and wants the players to resolve their antagonism and get back together again" (82). While the Broadway musical opens with an ensemble number that is almost an anthem to the musical theater "Another Op'nin', Another Show" (Porter et al. 7-9; Porter 15), Sidney's film version opens with a romantic duet version of Lilli's solo number "So in Love" (Sidney 00:04:30-00:06:50) that establishes the romantic connection between the two leading characters. This lays a predictable path for the characters' and plot development which leads to the desired ending — the romantic reunion of the hero and the heroine.

In the embedded musical, the heroine does not get a romantic song, which diminishes her status. As Kate, Lilli Vanessi shows her bad temper to excess, wielding different domestic objects and appliances without obvious provocation. Her first lines in the musical are hateful outbursts aimed at her listeners from a balcony. This continues in her other exchanges with her father, other men and especially Petruchio, who has decided he wants to marry her. When Petruchio speaks to Baptista about Kate, he says: "I am a gentleman of Verona, sir, that hearing of her beauty and her wit, her affability and bashful modesty; her wondrous qualities and mild behavior ... am bold to make myself a forward guest within your house to make mine eye the witness of that report" (Porter et al. 43; Sidney 00:55:45-00:56:06). Of all the supposed qualities that he lists, her wit is the only true one. During Petruchio's speech, Kate makes infuriated sounds, which seem to be the most prominent part of her character. As opposed to Shakespeare's Katherina, this Kate seems superficial, often providing comic relief; she is an almost burlesque character that audience might laugh at, not with. The intelligence of Shakespeare's Katherina is evident in her words, but Lilli/Kate does not have enough words to win her battles and is reduced to a superficial post-war ideal of a woman-ornament. Left without words, even her music is unconvincing.

This Kate does not react to the romantic wooing of Petruchio, even though he sings. As Elizabeth Wells observes, “[i]n musical theater, who gets music, how much, and of what kind helps to define the importance of each character’s role” (106). Kate shows her wit in banter with Petruchio (Sidney 01:00:14-01:01:01:56) true to Shakespeare’s ideas, but director George Sidney makes her resort to physical violence, of which she is also on the receiving end, when Petruchio/Fred spanks her on stage, in front of the cast and the audience (01:00:42-01:02:47).

Throughout the film, Lilli/Kate is inconsistent. She falls in and out of love and goes from being amorous to raging in an instant. Lilli is manipulated into taking the role in the musical by Fred, who insults her ego by hiring a younger actress. She falls in love with him again during the scene in which they reminisce over their married life; further on, she falls out of love while reading a note written to someone else (Lois), on stage, making the rage of her off-stage persona also the rage of her on-stage character, and leaves the show. However, she changes her mind, reminds herself of the love she feels for Fred and comes back to finish the performance and proclaim her love (Sidney 01:46:58).

The 1953 film version of the musical is altered in many aspects, compared to the theater musical. The chronology of the scenes and songs has been modified, specifically the introductory ensemble number of the second act “Too Darn Hot” in the stage musical, which is moved to the introduction of the film and given to the young actress Lois. The division of the spoken and sung material has been revised in the film, taking Kate’s finale song “I Am Ashamed that Women Are So Simple” from the stage musical and substituting it with a part of Shakespeare’s soliloquy. Some of these changes are done to focus on one of the themes, like romance, through the substitution of the ensemble opening number in the stage musical with a romantic duet of the lead actors in the film; others are made to expedite the conflict between the female characters, seen in the reassigning of “Too Darn Hot” from the ensemble to Lois. According to Brooks Atkinson, “[o]n the screen ... musical dramas and musical comedies look thin, flat, bloodless and contrived” (*vi*). Thus, the introduction of scenes with different settings and the guided focus of the camera lens in the film musical are obvious consequences of the new medium, while the prominent place of romance in the film is there to appease the new audience — the moviegoers.

Importantly, however, these changes also affect the character of Lilli/Kate, taking away her depth and opening her to ridicule. In Spewacks's manuscript for the theater musical, Lilli's fiancé is a WWII General Harrison Howell, the president's advisor and a candidate for the vice-presidency of the US, a combination of Dwight Eisenhower and General MacArthur, down to his corn cob pipe. He is the epitome of power, with more influence than a struggling actor. In the film, however, Fred is a successful actor, director and producer, while the fiancé is presented as a naïve and gullible Texas cattle baron. He also seems younger than Fred, which takes away from his authority. Cole Porter and George Sidney also remove his song. In the Broadway musical, General Howell and Lilli sing a duet "From This Moment On" (Porter et al. 85-87) which in the film stays just as romantic, but is given to Bianca and Lucentio, proclaiming their love for each other and confirming their marriage vows (Sidney 01:42:06-01:45:55). As Geoffrey Holden Block points out, "[i]n *Kiss Me, Kate* the musically silent character does not get the girl" (*Enchanted Evenings* 218). Thus, in remarrying, Lilli steps down, not up. In their "good bye" scene, Fred finally takes away his acting mask and admits his shortcomings to Lilli, taking the blame for their failed marriage. Lilli struggles with her feelings, which may be the only indicator that she might come back. Her emotional migration is predictable, due to the conventions of the genre, but hardly logical.

Although created as two parts of one character, Lilli and Kate have different emotional migrations. Seen through the lens of Sara Ahmed's theory of the melancholic migrant, while Kate in the embedded musical still makes the physical migration from Padua to Verona, her melancholy is not as evident as in Shakespeare's play. Nevertheless, her psychological and emotional migration is very much present on the return to Padua, even though it appears to be somewhat inexplicable. Lilli, on the other hand, stays in place, even when she tries to move away from the theater and Fred. Her migration is more of an emotional one, since her unhappiness seems to be caused by leaving her marriage, and her happiness by the return to the same marriage/arrangement. This parallels Ahmed's understanding of the representation of female happiness in a hegemonic, patriarchal society. She states that "the happiness duty for women is about the narrowing of horizons, about giving up an interest in what lies beyond the familiar" (*The Promise of Happiness* 61). Hollywood's understanding of women's duties and happiness aligns with Ahmed's analysis. Seen in that light, it is Lilli's fault that her marriage has fallen apart, since she failed in her duties. Only by reassuming those duties and devoting herself to the

happiness of her husband can she then reclaim her own happiness. Dancing to the patriarchal society's tune, in all versions of the musical (on stage and on film), Lilli finds her happiness in her duty.

Kate, however, presents other sides of her character. Her only solo number is "I hate men," (Porter et al. 41-2; Sidney 00:51:18 - 00:55:10) a song with obviously misandrous lyrics that reek of bad experiences and possibly unrequited love.

> I hate men! (*bang pewter mug on table*)
> I can't abide them, even now and then!
> Than ever marry one of them I'd rest a maiden rather,
> For husbands are a boring lot and only give you bother!
> Of course I'm awfully glad that mother had (deigned) to marry father!
> But I hate men! (Porter et al. 41-42; the lyrics in parentheses are from the film version)

The stage instructions "(*bang pewter mug on table*)" are doubled in the film, being performed at the end of the verses as well as the beginning, reinforcing Kate's violent temper. Her deeply negative disposition makes her a true killjoy to men in Ahmed's sense, who do not disdain from calling her unflattering names, like "Katherine the cursed" (Porter et al. 40). By changing the word "had" to "deigned," in "[o]f course I'm awfully glad that mother had to marry father!" Cole Porter gives more power to women, creating an illusion that the decision to marry was made by Kate's mother and that she was not forced to marry Kate's father. However, the song ends with:

> From all I've read alone in bed from A to Zed about 'em,
> Since love is blind, then from the mind all womankind should rout 'em!
> But ladies, you must answer too, what would we do without 'em?
> Still I hate men! (Porter et al. 41-42)

Despite her very vocal misandry, Kate ends her rant with words that reaffirm patriarchal values and norms. By asking her fellow women "What would we do without them?", she actively admits that men, with all their faults are indispensable, and even though she professes her hatred of men, also she longs for one of her own. "The lady doth protest too much methinks" (*Hamlet*, 3.2.211).

The lyrics of the song are very modern, even though the musical is set in Renaissance Padua. The references to athletes, travelling salesmen, businessmen and secretaries are clearly of the twentieth century. The music that parallels the lyrics — the term used consciously, because accompaniment suggests subordination — has very little to do with the modal scales of the Renaissance era, except the four chords of the introduction, played by the brass section, that resemble the fanfare that used to introduce royalty in films with medieval themes, and that introduce elements of Phrygian and Lydian modes that were in frequent use in the Renaissance. Geoffrey Holden Block refers to Joseph P. Swain and his analysis of *Kiss Me, Kate* when he points out the juxtaposition of minor and major modes in all songs that are set in Padua. In addition to the modulations, "We Open in Venice," which opens the embedded musical, and "Where Is the Life that I Led?" are filled with triplet movements and especially ornaments in double thirds, typical for Neapolitan canzone. Even though both songs are lively and upbeat, "We Open in Venice" is in an *alla breve* meter, while "Where Is the Life that I Led?" is in 6/8 meter, resembling a tarantella. Italian references do not end there; as Block points out, "several of the *Shrew* songs display the long-short-short figure ... characteristic of the sixteenth-century Italian canzona" (*Enchanted Evenings* 218), like Petruchio's "I Want" song, "I've Come to Wive It Wealthily in Padua" (Porter 74; Sidney 00:47:18-00:49:25) that starts with this particular figure in basses, cellos, piano and harp. The mandolins in the orchestra add to the Italian atmosphere of the *Shrew.* The not so obvious reference to Verdi's *Il Trovatore* that Block gives an example of in his analysis of the musical (*Enchanted Evenings* 219) is exchanged in the film with the more recognizable motif from Rossini's *Il Barbiere di Siviglia* (Sidney 00:38:51-00:38:55). The Baltimore songs (because the theater is in Baltimore) do not have that distinction and fall into a typically American jazz/blues mode. They display syncopated rhythms, dense chords and tempo and character markings that belong to 1950s modern music (e.g. *Slow blues* or *Bright Fox-trot*). The tempo markings *Bowery Waltz tempo* (Porter 189) and *Tempo di Valse Viennese* (Porter 39) are references to the origins of the American musical theater, the vaudeville and the operetta (Knapp 61), which emphasize the meta-theater element of the musical. If the Baltimore themes are used in the embedded musical, they are given an Italian makeover — the rhythm, the form or an Italian musical "quote." The music is the unifying agent that separates the songs that follow actors' private lives from the stage music, but, nevertheless, keeps them in contact with each other. Thus, in varying the musical expression to present different settings and

variations in characters, the music becomes an active agent in the adaptational process of Shakespeare's play into American musical.

In Shakespeare, it is Kate's father Baptista who insists that her marriage to Petruchio is acceptable only if he is to her liking. His words "Ay, when the special thing is well obtained, / That is, her love, for that is all in all" (2.1.124-125) are given to Kate, who thus must fight for her happiness on her own (Sidney 00:56:58-00:57:04). This Kate fights the men around her and opposes their patriarchal views, but yields in the end and performs her lines, a shortened version of Shakespeare's soliloquy that gives full power to men and husbands in particular.

> I am ashamed that women are so simple,
> To offer war where they should kneel for peace,
> Or seek for rule, supremacy, and sway,
> When they are bound to serve, love and obey.
> Why are our bodies soft and weak and smooth,
> Unapt to toil and trouble in the world,
> But that our soft conditions and our hearts
> Should well agree with our external parts?
> So, wife, hold your temper and meekly put
> Your hand 'neath the sole of your husband's foot,
> In token of which duty, if he please,
> My Hand is ready, ready, may it do him ease (Porter et al. 100; Sidney 01:47:35-01:48:36).

This particular speech has been a source of exasperation for modern critics and audiences. The idea that Lilli/Kate comes back and submits her hand to be trodden on, makes her call "to serve, love and obey" very difficult to swallow. While there is only one film version of the musical, there are several of Shakespear's play. In the 1929 version of the film, on the top of the first wave of feminism, Mary Pickford's Katherine submits to her husband's will only in words. As Theresa D. Kemp states in *Women in the Age of Shakespeare*,

> [a]s she claims that women are "bound to serve, love and obey," Pickford puts her hands in a prayer position and raises her eyes, perhaps heavenward but perhaps in an eye-roll at the ludicrousness of wifely submission. On the word "obey" she turns directly to Bianca and winks.

> Bianca, now an insider to her sister's meaning, registers the point and nods in smiling comprehension. (149)

Franco Zeffirelli's 1967 film *The Taming of the Shrew*, with Elizabeth Taylor and Richard Burton, allows Katherine to flex her temperament to the fullest and saves her from humiliation after her final soliloquy. As Kemp points out, "While the newly domesticated Katherine offers her hand in the submission speech in the film's final scene, Burton's Petruchio takes it, lifting it up to his side in the process" (150). In Broadway version of *Kiss me, Kate,* Cole Porter presents the soliloquy as a song that is mostly sung *piano*, without much temperament, "with calm diction, almost solemnly" (202). It ends in *piano* and suggests surrender. However, the book gives stage instructions that ameliorate the situation: "PETRUCHIO *crosses to* KATHERINE *puts her hat on her, and kneels putting his head onto her extended hand.* KATHERINE *throws* BIANCA *a broad, obviously conspiratorial, wink.* BIANCA *gives an 'OK' sign"* (Porter et al. 100). The Hollywood version of the musical chooses another direction and dismisses the song in favor of a spoken soliloquy. This diminishes its impact and takes power away from Kate. Thus, she ends up offering her hand with a doe-eyed expression that announces her complete surrender, after her inexplicable return to the theater. Even though the film ends with Petruchio/Fred taking her hand and lifting her to her feet, with a kiss and a song to follow, Kate/Lilli remains without control over her life, which she willingly surrenders to her husband on-stage and off-stage. Even Kate's last act of throwing her husband's "little black book" cannot change the fact that her character has been portrayed as weak and easily manipulated throughout the whole film.

As previously mentioned, this very patriarchal view of women and their place in society is historically explicable for the Renaissance, but it also resonates in 1950s America. World War II had ended, and men were reinstated in their previous jobs, leaving many working women without income. Women were again dependent on their husbands. Discussing the Constitution and the legal system in *Who Rules the World?*, Noam Chomsky says:

> Women were scarcely persons; wives were understood to be 'covered' under the civil identity of their husbands in much the same way as children were subject to their parents. Blackstone's principles held that 'the very being or legal existence of the woman is suspended during the marriage, or at least is incorporated and consolidated into that of the husband: under whose wing, protection, and cover, she performs everything.'[*] Women are thus the property of their fathers or

> husbands. This principle remains in force up to very recent years; until a Supreme Court decision of 1975, women did not even have legal right to serve on juries. (91-92; *Blackstone, qtd. in Chomsky)

This might explain why the 1948 and the 1950s audiences did not appear to have a problem with the scenes of corporal punishment. The patriarchal element of Shakespeare's play migrates almost four centuries into the future and finds a very fertile soil on which to land. Seen through Sanders's application of Darwinian theory of evolution to literary adaptation, the patriarchal atmosphere of the late 1940s and 1950s is a good starting point for the evolution of Shakespeare's play to a musical. In *The Public Intellectual and the Culture of Hope* Joel Faflak examines the influence that film musicals had on the modeling on the American post-war society. He refers to musicals as "organs of social regulation" (Faflak 137) that sell the idea of happiness with a political agenda. In the 1950s, the politics of happiness was reflected in the musicals that "showed others in the business of making others happy" (136). As Taylor and Symonds note, "[w]e begin from the premise that identity is performed and that viewing the performance of identity by others influences how we view our own identities" (135). In this case, both the stage and the film musical support the sexual politics of the era and encourage the patriarchal status quo, putting male happiness center stage. The history shows that "... marriage is the goal of many female characters throughout the history of musical theatre ... [H]eteronormative stories ... equate 'happy ever after' with marital bliss, and women as the weaker 'other' in a Western society formed for and by white heterosexual men" (Taylor and Symonds 135). Considering that the film musical was the favored Hollywood form in the 1950s, it expressed the patriarchal views and the idea of male dominance that were the identity that Hollywood wanted the audience to embrace. As Faflak explains, "[f]ilm musicals use cinema to conduct a particular kind of communal experience, a national classroom that at once transports, instructs, challenges, and indoctrinates its audience, a mobile and shifting pedagogical capital that is their most profitable and exploitative asset" (137). Film musicals function almost as a hypnotic medium that conducts the preferred societal norms and forms the ideals of their hypnotized subjects. Like any good hypnotist, Hollywood creates both the demand and the supply of its merchandise, inspiring the hunger for society-forming musicals in the audience and appeasing that hunger through its films, which in the 1950s were many. In such atmosphere, Katherina from Shakespeare's play, the strong-headed and newly wise Renaissance feminist,

unfortunately does not find her counterpart in Lilli/Kate from the film musical, who is the true heroine of the 1950s. One might say that her migration folds on itself and takes her back to where she has started, reinforcing the myth about women finding happiness in their duty to their husbands.

The story of Lois/Bianca is a completely different one. Musically speaking, she gets more songs, which increases her importance in the musical. Her first song is a solo number, “Too Darn Hot” that has been “relocated” from the beginning of the second act to the beginning of the first, as a number that has been cut out of the show, which creates the antagonism between Lois and Lilli, and ensures that Lilli, prompted by jealousy, takes the role in the musical. Lois continues with the “Why Can’t You Behave” duet with Bill Calhoun, “Tom, Dick and Harry” quartet as Bianca with three suitors, the solo number “Always True to You in My Fashion” in the theater version but a duet with Bill in the film, and a duet “From This Moment On” as Bianca with Lucentio. Most of her songs are duets with Bill/Lucentio, which strengthen their bond and present them as a unit. Thus, after the initial solo number that creates the conflict which is essential for the plot development, Lois is mostly extracted from that conflict, and given other focus, in order not to disrupt the chemistry between the principal characters.

Her personality is also different. She is flirtatious and does not refrain from using her body and charm to get what she wants, which is especially evident in the lyrics of “Always True to You in My Fashion.” The song starts with a reprise of the “Why Can’t You Behave,” but this time it is Bill who sings it, irritated with Lois’s less than clandestine flirting with Lilli’s fiancé (Sidney 01:30:00-01:31:01), to which Lois responds:

> How in hell can you be jealous (Tell me, how can you be jealous)
> When you know, baby, I’m your slave?
> ...But naturally,
> If (When) a custom-tailored vet
> Asks me out for something wet,
> When the vet begins to pet, I cry (shout) ‘Hooray!’
> ...I’m always true to you, darlin’, in my fashion,
> Yes, I’m always true to you, darlin’, in my way. (Porter et al. 80; Sidney 01:31:01-01:31:38; the lyrics in parentheses are from the film version)

The song continues with the boss of Boston, Mass; a madman Mack; a big tycoon; a man with a diamond clip; an oil man Tex; a wealthy Hindu priest; a lush from Portland, Ore; a plutocrat Mr. Harris; Mr. Thorn from Ohio; and ends with Clark Gable. The film version is somewhat shorter, but the idea is the same. The song resembles “Diamonds Are a Girl’s Best Friend” from *Gentlemen Prefer Blondes*, directed by Howard Hawks and released the same year as *Kiss Me Kate.* This shows a general shift in public opinion and allows for a new, modern woman to enter the stage. This woman plays the field and draws advantage from her conquests. She is openly flirtatious and has material gain as her goal. Asking to be judged by the same criteria as men, she is the forerunner of the second wave of feminists that will raise their heads in the 1960s. Writing about the three waves of feminism, Taylor and Symonds state that while the first wave was recognized as the battle for suffrage, the second wave is the battle for equality. According to them, “[o]nce voting rights had been gained and other legal and social restrictions began to be eroded, it became clear, however, that Western countries still maintained ways of thinking that undermined women’s rights...” (137). Lois refuses to put her boyfriend’s needs above her own. Her happiness and her goals are more important than the happiness of her mate, and she lets him know it. This makes her a killjoy, by all Ahmed's criteria, but her flirtatiousness, which is the vehicle for comedy, is presented with a lot of grace that might be agreeable to the audience. Nevertheless, in *Kiss Me Kate,* this might be good enough for a supporting character, but not acceptable for the leading lady, who needs to surrender to patriarchal values.

The first time around, the duet “Why Can't You Behave?” is also sung by Lois and Bill, but this time it is Lois who sings the lines to her boyfriend.

LOIS. Why can’t you be good?
And do just as you should?
Won’t you turn that new leaf over
So your baby can be your slave?
Oh, why can’t you behave?
There’'s a farm I know near my old home town,
BILL. Where we two can (could) go and try settlin’ down.
LOIS. There I’ll care for you forever,
Well, at least ‘till you dig my grave. (’Cause you’re all in the world I crave.)

> Oh, why can't you behave? (Porter et al. 16-17; Sidney 00:18:52- 00:22:27; the lyrics in parentheses are from the film version)

The first version of "Always True to You in My Fashion" gives an indication of Lois's wish to settle down, when she mentions the farm near her old home town. In that aspect, she is very close to Bianca who, in this version, is willing to marry any "Tom, Dick or Harry." However, in suggesting that they "try settlin' down," Lois also accepts the patriarchal duties of a wife: taking care of her husband and being "his slave." These words are difficult to understand literally, but they show an idea of a woman's position in marriage at the time. As a consequence, it is not difficult for the twenty-first-century audience to understand why a modern, young woman like Lois avoids commitment and looks positively on any new romantic relationship that she can choose to be in or leave at her pleasure.

Lois/Bianca and Bill/Lucentio constitute the subplot of both onstage and offstage narrative. Their importance is both in contrasting the main characters but also in filling in the plot. As Engel notes, "...the subplot functions as a counterpoint to the main plot, with a life and line of its own. At the same time, while they are involved in a conflict of their own— a subsidiary one— the second characters invariably play an integral part in the general story line" (86). While Shakespeare's subplot is highly developed, with complications that involve many additional characters in addition to Bianca and Lucentio, the creators of the film version of the musical — Porter, Kingsley and Sidney — leave their subplot rather two-dimensional and make their subplot couple the principal dancers in the musical. As dancers, they express themselves through body movements, which give them more freedom and allow them to channel modern attitudes. The more mature leading actors do not dance, except a waltz that leads them down memory lane. These dance interludes or codas are a part of the song numbers, contributing to the overall incorporated musical experience. The choreography was created by Hermes Pan, with Alex Romero as the assistant choreographer and uncredited contributions by Bob Fosse, later known as one of the great musical theater choreographers and film directors. The expression of the choreography is bold and incorporates modern dance, jazz and tap dance, in true style of Gene Kelly, whose dance extravaganza *An American in Paris* was released in 1951. Both Lois's and Bianca's dances are flirtatious, and they show off her legs and her figure to her advantage. The wardrobe complements the dances and Lois's and Bianca's characters, showing freedom of

movement and mind. The modern feminist, whether she is of the sixteenth or the twentieth century, relishes her freedom of choice, and sets her own happiness before anybody else's.

Bianca is just as free, and goal-focused as Lois. In her quartet with her suitors "Tom, Dick or Harry," Bianca declares that her mind is set on settling down. This fact is more important to her than the person she might settle down with. In the musical, Bianca's only lines are given to her to complain about the treatment from her sister and to ask for help. However, through her songs and her actions, she plays the men around her, while simultaneously avoiding being played herself. She chooses her mate by throwing a rose, which falls into Lucentio's hands (Sydney 00:46:21). The educational exchange between Bianca and two of her suitors in Shakespeare's play is omitted, as are the other complications of the subplot. This makes the marriage between Bianca and Lucentio her decision, and not the result of her skillful manipulation of her father. The lack of the sharp banter between her and her "tutors" takes away the intellectual aspect of her character. Put in the context of a modern, feminist, goal focused woman that both Bianca and Lois represent, the audience might interpret this as a view in which the intellect is an unnecessary trait for a modern woman, possibly leaving the present-day audience with a sour taste in their mouths.

As previously mentioned, in the theater version of the musical, the Spewacks insert a stage instruction after Kate's final monolog, which hints to the female supremacy in this battle of the sexes. This brings Bianca into Kate's confidence, and allows them to form a bond which they previously did not have, and which gives a new dimension to their joint victory. Where the theater version of the musical shows both sisters as successful migrants in the realm of their relationship and the true winners over the patriarchal norms of their society, the film version keeps Bianca as a modern but static character, without a significant development, while Kate's metaphorical migration makes a full circle and lands her at her husband's feet, only this time happy to oblige and fulfill her duties.

However, the twenty-first century brings a change in Lilli/Kate. The 2019 Roundabout Theatre Company Broadway production of *Kiss me, Kate* has been adapted for the sensibilities of the twenty-first-century audience. As Playbill magazine reports in the February 12 issue, Amanda Green — Tony nominated composer and lyricist — has written additional lyrics that bring the

stage musical up to date. According to Green, “[y]ou can’t erase it or pretend that 1949 is 2019, but there are things that you can adjust to make her [Lilli/Kate] more of an equal… With these tweaks…a nine-year-old girl seeing *Kiss Me, Kate* can be empowered by it” (Clement). In Sanders’s sense, the adaptation is adapted to the new environment, to survive. The Darwinian theory of evolution is applicable to the twenty-first-century American musical theater and gives new life to the wonderful, but dated Porter musical, introducing it to the new generations of musical theater audiences.

Chapter Conclusion

In discussing the physical and metaphorical migrations of the lead and supporting female characters in Shakespeare's *The Taming of the Shrew*, this analysis has included other interpretations of their personalities and mindsets that oppose the traditional view of these women as the victims of the patriarchal culture. While Katherina shows her killjoy personality in the beginning of the play, she needs to go through an internal transformation — an intellectual migration—that leads her to the place where her wit appreciates the possibility of ruling from the sidelines. Bianca is there from the beginning, showing the world the pleasing, socially approved side of herself, and showing her strength only after securing her status as a married woman. Her transformation is more in the way she is perceived than in her own character. The strength in their personalities is a family trait which is hidden under guise of superficial subordination, but which nevertheless is still present. It is precisely this which creates the possibility of a hopeful feminist reading of the text.

Porter’s musical *Kiss Me, Kate* is not only a variation on Shakespeare’'s theme, but also a variation of itself, recreating itself in every new production. The characters of Kate and Bianca are recreated in Lilli and Lois, giving the audience a possibility to enjoy the obvious parallels in the characters, but they lack the depth of Shakespeare’s characters, mostly displaying their flat, two-dimensional traits. Lilli’s/Kate’s vile temper and Lois’s/Bianca’s flirtatiousness are present throughout the musical, giving them both the appearance of Sara Ahmed’s killjoy feminists, whose words and actions cause unhappiness in others, mainly their male counterparts. While the audiences of the late 1940s and the early 1950s might judge both characters and find

entertainment in Lilli's humiliation in the corporal punishment to which she is subjected for provoking her ex-husband, the authors of the musical appear to try to save her self-respect by creating a moment of mutual understanding between the two sisters on stage that hints to female power, even if it is behind men's backs.

Even though the theater book saves the musical from being labeled as downright misogynist, the Hollywood film version, although with some nods to the new era and modern views on life, still ends as a celebration of patriarchal tradition and female subservience, reinforcing the image of Hollywood as the bastion of male power that has difficulty accepting change.

On the whole, this variation of Shakespeare's play reworks the patriarchal themes of the subordination and control of women. The variations are obvious in the setting and the presence of the additional conventions of the genre (music, choreography, lyrics), but the focus of the play stays the same. Produced fifteen years before the publication of Friedan's *Feminine Mystique*, this musical, both in the form of the stage musical and especially the film, contributes to the social regulation and formation of the ideals of feminine mystique, taking an active part in the modeling of American society.

Chapter 2

Romeo and Juliet

This chapter will focus on William Shakespeare's *Romeo and Juliet.* The discussion of Shakespeare's Juliet focuses on the metaphorical migration that Juliet makes from an innocent child to a young lady in love, where her migration is dependent on two other female figures in her life: her mother and her nurse, whose behavior and words affect her thoughts and actions. Shakespeare's text is the starting point of Juliet's migration to musical scene. Juliet becomes Maria in *West Side Story,* the 1957 musical by Jerome Robbins, Leonard Bernstein, Arthur Laurents and Steven Sondheim. In addition to addressing the theatrical theories on tragedy and relevant adaptation theory, this chapter will study these two characters through the perspective of Sarah Ahmed's concepts of "killjoy" and "melancholic migrant." However, Maria is a literal as well as literary migrant, and therefore needs to be seen as a physical as well as a metaphorical migrant. Édouard Glissant's approach to physical migration will therefore be utilized in order to address different types of migration and Maria as a part of the migrant culture. Juliet and Maria will also be placed in a historical context of literary criticism and theater and film performances.

At the beginning of the analysis, the question of Juliet's self-identity needs to be resolved. Is she an Italian Renaissance teenager or is she an English Elizabethan young woman? There are many reasons to treat her as a young Elizabethan woman, whose traits were discussed in the previous chapter. For example, Juliet is young, and her education is presumably not extensive, since it is not discussed in the play; she is subservient to her father and her marriage is arranged. Discussing Juliet's age and identity in *Women in the Age of Shakespeare*, Theresa Kemp states that

> a popular misconception has involved the acceptance of Juliet, who is thirteen in *Romeo and Juliet*, as representative of the average Englishwoman at marriage. Juliet's age, however, is more likely a reflection of either (or perhaps a combination of) her status as a member of aristocracy or the fact that she is an English playwright's vision of what an Italian character would be like. (37)

This statement places Juliet firmly on the English ground as Shakespeare's vision of an Italian lady, but it also takes its starting point in the opinion that Shakespeare has never been to Italy and that his knowledge of Italy and Italians is secondhand at best. Dympna C. Callaghan has identified Arthur Brooke's poem *The Tragicall History of Romeous and Juliet* from 1562 as the primary source for Shakespeare's play, which she supports by anchoring her analysis in post-Reformation society, in which the play was actively Anglicized (282-83). Jack D'Amico supports that view in *Shakespeare and Italy*, where he argues that "the city-states Shakespeare recreates on his stage are as much Italy Anglicized as the *Inglese Italianato*" (3, cursive by D'Amico).

However, in his book *The Shakespeare's Guide to Italy*, Richard Paul Roe travels through Italy using Shakespeare's Italian plays as his guide and finds, he argues, physical evidence that the author must have had firsthand knowledge of Italy when he wrote the plays. According to Daniel L. Wright, who wrote the introduction to Roe's book, this proves the theories of many scholars who proposed that Shakespeare must have had intimate knowledge of Italy and Italian language and customs, such as Ernesto Grillo, Andrew Werth, Earl Showerman, Violet Jeffrey etc. (xiii). This supports the idea of Juliet as an Italian young lady. It may not be the most common perspective on Juliet, but there are several other scholars who point to the significance of her Italianness. Sasha Roberts, for instance, states that:

> English stereotypes of Italians repeatedly emphasized their propensity for passion and sexual indulgence. Certainly appealing to ethnic difference [sic] enabled nineteenth-century critics to distance as 'foreign' what was one of play's most problematic issues in the period: the fact of a sexually active 13-year-old girl … Uncontrolled sexual passion, often attributed to the hot climate, was considered to be a national characteristic — a stereotype intensified by the demonization of Italy as the sinful centre of Roman Catholicism. (317-18)

Even though this description presents Juliet's character as exotic, it is, by no means a denial of Juliet's English nature, nor is it a definite proof of Juliet's Italian ethnicity. If anything, it shows a Juliet that is the amalgamation of both — a woman with a complex cultural identity.

Nevertheless, the story of Romeo and Juliet has long been connected to Verona. Even though Judy Rawson, in "Marrying for love: society in the Quattrocento novella," refers to *Istorietta*

amorosa fra Leonora de' Bardi e Ippolito Bandelmonti and the story of Alessandra de' Bardi and an unknown admirer, both set in Florence (421-23), Roe manages to find physical evidence of Shakespeare's intimate knowledge of the area. In the chapter dedicated to *Romeo and Juliet* named "Devoted Love in Verona," Roe refers to the sycamore trees through which Romeo walks, freetown outside Verona's walls, the townhouses of Montecchi and Capuletti and the parish church of St. Peter, all of which he manages to trace and visit (6-33). In addition, he discovers the exact year of Romeo and Juliet's love story. While tracing the location of Verona's Villafranca (Freetown), he turns to text written by Luigi da Porto about Romeo Montecchio and Gulietta Capeletti, which happened during the reign of the family della Scala (Italian form of Latin Escalus) and specifically Bartolomeo della Scala who reigned between 1301 and 1304. However, according to Roe, the Veronese oral tradition places the events in 1302 (14-15). This places Juliet at the beginning of the Trecento and Italian Renaissance. Seen together with other indications of the relevance of Italian context for the understanding of her character, this will be the premise for the analysis of Juliet that follows.

While discussing civility, courtesy and women in the Italian Renaissance, Dilwyn Knox focuses on the interpretation of Quattrocento texts in order to understand the expectations that society had for women's comportment. Through the study of Baldassare Castiglione's *Il libro del cortegiano* and Leon Battista Alberti's *Della famiglia*, he identifies "modestia" as the most common demand for noblewomen's behavior, about which he says that "it lent a wife a dignity, earned the respect of those in her charge and set them an appropriate example" (Knox 3). Donna di palazzo in Quattrocento, who was the female equivalent of a courtier, should be "modestissima" and "costumatissima" (2), which means, respectively, extremely modest and extremely sophisticated, especially in her communication with the opposite sex. Castiglione presents the courtier and the donna di palazzo as equals, while Leon Battista Alberti channels the views of his old relative Giannozzo di Tommaso degli Alberti, whose Trecento standards see women as subordinate to their, traditionally much older, husbands (Knox 3). According to Knox, the views on women's comportment were manifold, whether they concerned the court, religious or private spaces, but "modestia" remained a common denominator for the period (10). Juliet Dusinberre sees similar tendencies in Elizabethan society, where chastity in women is seen as essential to their identity and self-respect, although she also points out that it was more the

impression of chastity and virtuous reputation than the chastity itself that was important (*Shakespeare and the Nature of Women* 33).

In the Italian Renaissance, most women of higher social status were married off in their teens, by their fathers or other male relatives. Brian Richardson argues in "'Amore maritale': advice on love and marriage in the second half of the Cinquecento" that the wife's "role was above all to support her spouse obediently, to run the household, to bear and raise her husband's children" (194). Such a situation, in which family interests precede personal sentiment, does not create a fertile ground for marital love. Nevertheless, a wife is supposed to love her husband. Richardson quotes Lodovico Dolce from Venice, who names two virtues of a wife: chastity and love for her husband (196-97), and that love should come easily to the wife because, being chosen by her husband, she is loved already (202). This shows that the choice was never the bride's and that her weakness and ability to be guided by her father and husband were also her strength, because it made her the mirror of her husband's feelings, whose love for her was obvious in his choice of her for his spouse. Kemp discusses marriages in Elizabethan England and the idea of "equality in marriage," but contrary to twenty-first-century understanding of the term, it refers only to "equality" in age, status and intelligence of the spouses (40). Women were still considered husbands' property and had no right to independence in the matter of the heart. This lack of control over their own lives makes Italian Renaissance and Elizabethan noblewomen a commodity in social and economic relations between the noblemen in Italian city-states and in England.

In addition to being daughters and wives, designated for the private sphere of society, many noblewomen of the Italian Renaissance took advantage of the educational possibilities that were available to them. Writing about Laura Cereta, an Italian Quattrocento proto-feminist, Diana Robin notes that she started her studies in a monastery, at the age of seven, while her brothers went to humanist school. However, many daughters of noblemen in Northern Italy studied classical languages together with their male siblings (Robin 369). Analyzing Cereta's most feminist text "Defence of liberal education for women," Robin summarizes that "Cereta's final argument is that whether women acquire an education or not is a matter of choice (*electio*). They have the freedom (*licentia*) to choose to become educated, but must also opt to commit themselves to the study and hard work required" (379). This suggests that even though the

noblewomen of Italian Renaissance observed modesty and sophistication in their comportment, accepting the choices made for them by their husbands and male relatives, whether they took advantage of the education available to them was their own choice.

This is the backdrop for Shakespeare's tragedy of *Romeo and Juliet.* The description of the Italian Renaissance society makes it clear that Shakespeare's Juliet has made other choices than her peers and opposed the society, which makes her the kinetic force of this tragedy. Aristotle presents tragedy as the higher form of theater. According to him, it is an imitation of actions and life, not of characters (36). However, these characters must be of noble birth and their downfall is caused by a drastic flaw in their character (42). Aristotle lists six necessary elements for a tragedy: plot, character, diction, thought, spectacle and song. In addition, characters come second to plot, which is "the soul of a tragedy" (36-37), while the poetic language is its necessity. According to Edwin Wilson, Aristotle was misunderstood as one who required unity of time, place and action, when all he addressed in his *Poetics* were unity of time and action. This high form of theater evolved through centuries and covered most of Europe, finding well-suited grounds in Elizabethan England. Wilson refers to Horace as the one who has established the five-act structure, and critics of Renaissance both in Italy and England were the ones to dictate that the tragedy must be didactic (430). Susan Snyder argues that "tragedy has been compared to ritual sacrifice. The protagonist is both hero and victim, separated from the ordinary, all-important in his own being, but destined for destruction" (203). Kernodle finds greatness in Elizabethan tragic heroes' ability to perform heroic deeds in the face of great adversity and oppose fate, despite their obvious defeat (192). According to him, "[t]he death of Romeo and Juliet is heightened because they have snatched their moments of ecstasy in the face of hostility of the old feudal world" (192).

Seen from this perspective, *Romeo and Juliet* is clearly a tragedy in many aspects. The New Cambridge Shakespeare edition of the play confirms to the five-act rule. The unity of time is not the required "single revolution of the sun" (Aristotle 35), but it is not longer than three days, which is a compact timeframe that might have expediated the tragedy. Both protagonists are of noble birth, and the action is set in Verona, with only a brief sojourn in Mantua. Thus, many of the prerequisites for a tragedy are present, but the nature of the tragedy is still the point of discussion. Bloom calls *Romeo and Juliet* "Shakespeare's first authentic tragedy" (87), Otis and

Needleman refer to it as "the first tragedy in English literature motivated by romantic love" (186), while Harley Granville-Barker labels the play a lyric tragedy (300). However, they all agree on the term "tragedy" as the proper genre. The tragic events in the end of the play make it obvious, but some question the unilateral approach to the genre. In "*Romeo and Juliet*: Comedy into Tragedy," Susan Snyder lists several elements that conform more with the genre of comedy than tragedy. Many of these elements (e.g. young love, the topics of arranging marriages and managing the kitchen, low-comedy figure of the Nurse, magic and potion loving Friar Laurence) start as constituents of comedy, but morph into tragedy in the moment of Mercutio's death, which is also "the symbolic death of comedy" in the play (Snyder 202-05). Whether one views these comic elements as a distraction from the seriousness of the high drama, or as a part of a lyrical tragedy, the loosely interpreted rules of classical tragedy are still present and shape this play.

On stage, Juliet began her life in a boy's body. Like all of Shakespeare's heroines, she was played by men. During the Restoration Period, Shakespeare's plays were performed, but heavily adapted to please the contemporary sentiment (Kemp, 119). G. Blakemore Evans refers to James Howard's production of *Romeo and Juliet* in the second half of the seventeenth century as a tragi-comedy that presents probably the first female Juliet, Mrs Saunderson (34). The eighteenth century sees many Juliets; G. Blakemore Evans lists Susannah Cibber, Anne Bellamy, Hannan Pritchard and Sarah Siddons, but the focus of the audience remains on Romeo (38). The Victorian approach to *Romeo and Juliet* is undeniably prudish and male-centered. Discussing the difficulties of portrayal of Juliet's reaction to the news of Tybalt's murder, Granville-Barker writes that "Victorian Juliets customarily had theirs [interpretations] drastically eased by eliminating 'Gallop apace, you fiery-footed steeds…' (some of the finest verse in the play) on the ground—God save the mark!—of its immodesty" (347). In addition, Kemp notes the retrieval of female characters into the background and assumption of the supporting role in the plays was a form of "self-sacrifice for the sake of a male-centered sense of art," typical of the period (123). Since Romeo was often perceived as very young and very feminine, he was often portrayed by women, in the nineteenth century. This "breeches" role was deemed acceptable since women "were seen to be incapable of erotic desire" (Kemp, 125). Victorian morals dictated the theatrical choices. This changes in the twentieth century when Juliet's youth becomes the focus of both stage and film versions of the play, and her sexuality becomes the important part of her

rendering. Courtney Lehmann, who analyzes Shakespeare on the big screen, points at the young Olivia Hussey in Zeffirelli's 1968 *Romeo and Juliet*, who is the center of the action, with other characters creating a web around her (365). Her sexuality is apparent in her wardrobe and in the openness with which she gives her love to Romeo. In Lehmann's words: "Zeffirelli does not simply represent Juliet as the object of our desiring gaze" (368). His Juliet is strong and actively seeks love, as much as Romeo, who is happy to be led. As Kemp states, Hussey played Juliet "with an aura of innocent sexual awakening, blossoming in rebellion against parental authority" (146). Where Zeffirelli depicts Renaissance Verona, Baz Luhrmann places the tragedy in "Verona Beach," imaginary location in late twentieth-century California. The setting is evocative of the mid-century's Western films, especially 1960's spaghetti Westerns by Sergio Leone. The camera work and the music create a true out-law backdrop for the young Juliet who wants to escape it all. Claire Danes was seventeen at the time of the shooting of the film, yet another age-appropriate Juliet whose innocence and budding sexuality create a strong contrast to the desolate world around her that bears strange resemblance to the post-apocalyptic world of *Mad Max* film series from Luhrmann's native Australia. According to Sanders, Luhrmann's cinematic vision of *Romeo + Juliet* is the inspiration for many adaptations whose geographical and temporal transpositions place the "star-crossed lovers" on all the continents, making Shakespeare's play a globally shared reference (64-65).

In the play, Juliet appears for the first time in Act 1, scene 3, when she answers her mother's call. This Juliet is young, a child just shy of fourteen years of age, and her answer to her mother's proposal of marriage to young Paris is the answer of an obedient daughter: "I'll look to love if looking liking move; / But no more deep will I endart mine eye / Than your consent gives strength to make it fly" (1.3.98-100). When Dilwyn Knox discusses Leon Battista Alberti's *Della famiglia* and Giannozzo di Tommaso degli Alberti's views, he underlines that degli Alberti "espouses the traditional, Trecento, standards that merchant families demanded of wives who were subordinate to, and considerably younger than, their husbands" (3). Thus, not only is Juliet's conduct fitting for a young daughter of a nobleman, but the marriage of her parents — "old Capulet" (1.1.81) and Lady Capulet who informs Juliet that "I was your mother much upon these years" (1.3.73) — and the behavior of Lady Capulet towards her husband and daughter follow the strict norms of the period. There is also a clear difference in the way Juliet addresses the Nurse from the way she addresses her mother. "And stint thou too, I pray thee, Nurse, say I"

(1.3.59) is a spontaneous outburst that interrupts the Nurse's tale, while her words to her mother, "It is an honor that I dream not of" (1.3.67), are well measured and delivered in a controlled manner. The first utterance is indicative of intimacy and informality, and the latter of distance and respect. Discussing this scene in Michael Bogdanov's 1986 production of the play at Stratford, Niaḿh Cusack states that Juliet has no relationship with her mother and is childishly reliant on her friendship with the Nurse (336). This is the point of departure for Juliet, on her metaphorical migratory journey to sudden adulthood, all-conquering love, and untimely death.

The second time Juliet speaks, she is already in the middle of love scene with Romeo, without any indication of her interest beforehand, while Romeo shows his with "[*To a Servingman*] What lady's that which doth enrich the hand / Of yonder knight?" (1.5.40-41). Nevertheless, they are both equally infatuated with each other, from the first lines they exchange. Juliet seems to be drawn into love as if it were a vortex which takes the choice out of her hands. This falls in line with understanding of wifely duties in Italian Renaissance, since her love is prompted by Romeo's. While discussing Stefano Guazzo's marital advice from *La civil conversatione*, Richardson states that "[o]nce a wife realizes that she is loved by her husband, she burns with love for him and strives to please him" (201). In his article on "modestia," Dilwyn Knox discusses the view of St Antoninus, archbishop of Florence, who insisted on strict rules of comportment, especially for women who "succumbed more easily than men to lust, gluttony and similar temptations of the flesh" (5). These attitudes explain Juliet's easy surrender and willingness to please. A young child, both in age and manner, only an hour or so before, she acts as a woman and a wife, before either one of these become a possibility. It is possible even to argue that she does what is expected of her, as a member of the "feeble" sex in Trecento Italy, making her femaleness her tragical flaw.

This sudden leap towards adulthood wakes her sense of self and of her own needs and wishes. When Juliet sends the Nurse to inquire about Romeo's name, she is both assertive and clear about what she wants: "Go ask his name. — If he be married, / My grave is like to be my wedding bed" (1.5.133-34). This is a foreshadowing of the things to come. In *Poetics*, discussing the structure of a tragedy, Aristotle states that complex plots are dependent of "peripeteia" (change that turns the action around) or recognition. This recognition "is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for

good or bad fortune" (40). The recognition of Juliet as a Capulet leaves Romeo in shock, which promptly becomes defeated acceptance: "Is she a Capulet? / O dear account! my life is my foe's debt" (1.5.116-17). Juliet's reaction is more heated and introduces the battle of love and hate that will reappear after Tybalt's death. Seeing Romeo as an embodiment of an emotional oxymoron makes Juliet aware of the situation that she is in and about which she needs to make an adult choice. This is the first of the choices that are left to her, and that lead her to her tragic death. The tragedy is enforced through the Aristotelian recognition, but also through the use of the classic chorus that is the epilogue of the first act (1.5.144-57). The tragic path is set.

The second scene of the second act, often referred to as "the balcony scene," is where Juliet takes her life into her own hands and becomes a Trecento proto-feminist. Even though it is said into the darkness, it is Juliet's proclamation of her love for Romeo that prompts his response. From that moment, Juliet forgets all decorum and gives her love freely, against all norms of the society. She checks herself and offers a lukewarm retreat:

> O gentle Romeo,
> If thou dost love, pronounce it faithfully;
> Or if thou think'st I am too quickly won,
> I'll frown and be perverse, and say thee nay,
> So thou wilt woo, but lese not for the world.
> In truth, fair Montague, I am too fond. (2.2.93-98)

It appears that even Juliet is startled by her own frankness and offers to retreat to the preferred conduct of "modestia," in order not to frighten Romeo, to whom this kind of behavior might seem very strange and forward. Fortunately, this is not the case and Romeo remains unfazed by her loving outbursts. The second time she withdraws she raises the temporal issue:

> Although I joy in thee,
> I have no joy of this contract tonight,
> It is too rash, too unadvised, too sudden,
> Too like the lightning, which doth cease to be
> Ere one can say 'It lightens' (2.2.116-20).

Even though it is brief, this passage shows Juliet as a mature woman who sees the rashness of her actions. However, opposing this rashness would stall the momentum of the play and call into question the already stretched experience of the unity of time. Thus, in order to save time and keep the scheduled meeting with Destiny, Juliet goes back to her open adoration of Romeo: “My bounty is as boundless as the sea, / My love as deep; the more I give to thee / The more I have, for both are infinite” (2.2.133-35), which leads to her next proposal that is a literal one, since she asks Romeo to marry her (2.2.143-48). Judy Rawson notes that in Renaissance, “women were not supposed to arrange their own marriages,” nor were they “supposed to speak very much” (428). Juliet violates both of these societal norms and shows herself as an aberration in fighting for her happiness.

Nonetheless, her happiness becomes the reason for the unhappiness of others. In opposing the marriage to Paris, she actively becomes a “killjoy” to her parents, who have made the match. Richardson states that a question of marriage in Renaissance Italy was a family affair, rather than a personal one. Fathers or other male relatives handled marriage proposals as business deals and often married young noble ladies off to much older men. These young ladies were supposed to obey their husbands in every way, run their households and raise their children (Richardson 194). If a wife’s place was subordinate to her husband and her actions this limited, a daughter would be even lower on the social ladder. Such an attitude contributes to explaining Capulet’s outrage at his daughter’s disobedience, but it also augments the importance and the strength of Juliet’s refusal. Sara Ahmed states that “[t]o be unseated by the table of happiness might be to threaten not simply that table, but what gathers around it” (“Feminist Killjoys [And Other Willful Subjects]” par.9). This shows that Juliet opposes not only her father, and by extension her mother, but also the whole society of which she is a part; following her own will makes her a true killjoy. According to Ahmed “[f]eminist might even have to be willful. A subject would be described as willful at the point that her will does not coincide with that of others, those whose will is reified as the general or social will” (*Promise of Happiness* 64). Marriage for love was not common in Trecento, and Italians would have to wait more than two centuries for the Catholic church to proclaim at the Council of Trent that for a marriage to be legitimate, “the free consent of bride and groom was essential, whereas that of the parents was not” (Richardson 204). The Trecento Italy put family before the individual, especially if this individual were a woman.

Thus, Juliet's "killjoy" disposition threatens not only her immediate surroundings, but society as a whole.

If the physical side of Juliet's metaphorical migration is achieved on her wedding night, the emotional one reaches its peak at the moment of her death. In his *Prefaces to Shakespeare*, Harley Granville-Barker follows Juliet's migration, seeing Juliet first as a child on her first encounter with Romeo (305), but then as changed on her discovering Romeo's identity: "[t]he child is no more a child" (306). This change in Juliet is a step on her way of becoming a woman. Juliet's migration is vectorial, firmly directed from the beginning and, with the aid of the Prologue, aimed at the tragic end. This vectorial movement can be found in a type of nomadism, life on the move, discussed by Édouard Glissant in *Poetics of Relation*. Talking about roots and the lack thereof, he discusses nomadism and distinguishes two types: circular and arrowlike. As mentioned in the introduction, circular nomadism is what some tribes do when they relocate after depleting the resources at their current location. The arrowlike nomadism is characterized by a directional movement, often seen in invaders, but also found in the figure of knight-errant, a knight on a quest. In *Romeo and Juliet*, Juliet is that knight, on the love quest for herself and Romeo. Helena Faucit, a nineteenth-century English actress, in an extract from *On Some of Shakespeare's Female Characters*, calls Juliet a "child-woman" (189), which encompasses Juliet's whole migration. The child is the beginning of her journey and the woman is what she becomes. Her rebellion against her parents and the proposed marriage put her further on her course:

> Now by Saint Peter's Church and Peter too,
> He shall not make me there a joyful bride.
> I wonder at this haste, that I must wed
> Ere he that should be husband comes to woo.
> I pray you tell my lord and father, madam,
> I will not marry yet, and when I do, I swear
> It shall be Romeo, whom you know I hate,
> Rather than Paris. These are news indeed! (3.5.116-23)

These lines show Juliet's determination not to marry Paris and are the expression of her own free will. However, her emotional migration does not reach its peak at this point, because she does

not own up to her marriage to Romeo, and professes her hatred for him in public, showing the opposite of what she really feels. Thus, the child's fear of her parents' reaction to her marriage stops her development at this instant and prolongs the vector of her migration to its tragic end.

Juliet's soliloquy in Act 4, scene 3 (4.3.14-58) depicts the next phase of her migration. Her determination to be reunited with Romeo pushes her into simulated death, but that particular step does not come easy to her. She is haunted by the images of dead ancestors, suffocating tomb air, "festr'ing" Tybalt and the sounds of the dead. In her despair, she is still a child who calls for the Nurse, only to remember her resolve and proceed on her own. The soliloquy appears as a rant of a frightened child, mixed with the determination of a young woman. Niaḿh Cusack, reminiscing about playing Juliet in Michael Bogdanov's 1986 production, states that her Juliet gives an overall impression of utter loneliness. In order to support that view, the soliloquy is introduced by her playing Debussy's "Syrinx," on the flute, a solo piece that is "haunting" and different from the rest of the music in the play (343). This loneliness is the sign that Juliet has left her childhood life behind and that her adult life is to begin on her reunion with Romeo. It is precisely the evocation of Romeo's name that gives her the strength to go through with her plan: "Romeo, Romeo, Romeo! Here's drink — I drink to thee" (4.3.58). Her emotional journey is almost at its end.

The culmination of the play and the end of Juliet's emotional migration is in her death. After awaking and hearing about Romeo's death from Friar Laurence, Juliet is impatient and wants to be left alone with Romeo's body. She does not stop, nor does she hesitate. The arrowlike movement of a knight-errant ends at the tip of the dagger that finds its final destination in Juliet's chest: "Then I'll be brief. O happy dagger, / [Taking Romeo's dagger] / This is thy sheath; / [*Stabs herself*.] / there rust, and let me die" (5.3.169-70). This is the moment when Juliet leaves her family completely and joins Romeo in death, fulfilling her migration and using the dagger as the vehicle for it. Through a biological metaphor of root and rhizome — alluding to the static character of the first and the mobility and the connectivity of the latter — Glissant states that "[r]oots make the commonality of errantry and exile, for in both instances roots are lacking … The root is unique, a stock taking all upon itself and killing all around it" (11). As an opposite to root, he proposes a rhizome, "an enmeshed root system, a network spreading either in the ground or in the air, with no predatory rootstock taking over permanently… Rhizomatic thought is the

principle behind what I call the Poetics of Relation, in which each and every identity is extended through a relationship with the Other" (11). Seen from this perspective, Juliet creates her own identity as a woman through her relationship with Romeo, leaving her roots (family) and reaching to create a new relation. Her errantry is short-lived but nevertheless powerful and it reaches its climax in her death, the migration with no possibility of return.

If Romeo is the reason for Juliet's migration to womanhood, Lady Capulet and the Nurse are the catalysts. Their words and actions lead Juliet to sever her ties to her family and childhood. Discussing Lady Capulet, Theresa Kemp describes her as an aristocratic stereotype. She upholds the social norms by encouraging Juliet to follow her example and marry young, to a man of her father's choice. Kemp states that "Lady Capulet's maternity itself is strongly class-bound in its depiction, as her relationship with her daughter is presented as extremely hierarchical and formal" (92). Helena Faucit sees Lady Capulet as a woman who does not understand her daughter, nor does she feel for Juliet, in her moment of need (191). Lacking the warmth that twenty-first-century audiences might expect from a mother, Lady Capulet reacts to Juliet's disobedience with the renunciation of her daughter: "Talk not to me, for I'll not speak a word. / Do as thou wilt, I have done with thee" (3.5.202-03).

Where Lady Capulet lacks warmth, the Nurse has plenty, but her low-class, practical approach to life makes her a poor consoler to desperate Juliet. Snyder sees the Nurse as a comedic element, obvious in her treatment of the possibility of Juliet's marriage. Lacking finesse, she shows interest in worldly things, and her understanding of happiness is a practical one (207-08). As Bloom points out, the Nurse is focused on convenience; her advice is practical but not empathic (99-100). By using derogatory terms to describe Romeo, the Nurse loses all connection with Juliet and becomes the "most wicked fiend" (3.5.235). While Bloom places the blame for the tragedy on Juliet, stating that "her sublimity *is* the play and guarantees the tragedy of this tragedy," he claims that it is the Nurse who causes the "final disaster" (89). Her lack of sensitivity assures Juliet of her loneliness, who loses her primary roots and in reaching for Romeo, arrives at the end of her errantry, with a dagger.

Juliet's fate is a tragic one, but her migration to her end is filled with love, excitement and hope for happiness that have mesmerized critics and audiences through time and space. Her portrayal has changed through time together with the changes in the position of women in society. From

the Elizabethan boy-Juliets, via asexual all-female productions of the nineteenth century, to sexually awakened Juliets of the late twentieth century, these productions have reflected the societal norms of their time. The exoticism of Shakespeare's story is translatable through time and space and it remains one of the most intriguing presentations of young women and young love in Western literature.

West Side Story

West Side Story is a musical, with concept, choreography and direction by Jerome Robbins, music by Leonard Bernstein, lyrics by Stephen Sondheim, and book by Arthur Laurents. The musical is an adaptation of Shakespeare's *Romeo and Juliet.* After the pre-Broadway run in Washington D.C., the musical had its premiere at the Winter Garden theater in New York City on 26 September 1957 (Laurents et al. 132). In 1961, the film version of the musical was released, directed by Jerome Robbins and Robert Wise, with the screenplay by Ernest Lehman, based on the book by Arthur Laurents.

When it hit Broadway, this musical was unique in many ways. It was the first musical based on a tragic story. Until that point, musical theater was also referred to as the musical comedy. There were also other conventions that were disrupted: musicals included stars in the leading roles who were also accomplished singers, an ensemble composed of good singers that could possibly dance, and so on. Robbins chose dancers that could sing, successfully redirecting the focus of the musical from virtuoso singing to dancing. His concept was based on two rival gangs on New York streets, and trained singers did not fit into that vision. The dancers were young and mostly unknown, which gave him the possibility to create fresh and innovative choreography for the two ensembles and make them the primary building blocks of the musical (E.Wells 107).

In *Theories of Adaptation,* Linda Hutcheon points out a dichotomy of the term *adaptation,* since it alludes to the product, but also the process of adapting (15-16). As it is an active process, Sanders proposes the use of an active vocabulary, "and one derived from the performing arts as much as from the biological sciences is illuminating" (50). If one continues the line of thought presented by Sanders, where she uses musicological terminology and applies it to the theory of adaptation, *West Side Story* is a variation of Shakespeare's *Romeo and Juliet*. The term variation presents many possibilities in analysis of the works. In musicology, theme with variations has been present as a musical form for centuries and has developed in several directions. Baroque music brought the variations with cantus firmus, where the melody stays the same but the accompaniment varies, and ones with ostinato, where the base line stays omnipresent throughout the piece, while the other elements are varied. Classicism was mostly focused on ornamental variations which brought different embellishments to the melody, which was still recognizable in

its different versions. However, during the period, another type of variations was developed, and it flourished in Romanticism— namely, character variations that, according to Kurt von Fischer's article in the *Grove Dictionary of Music and Musicians*, "are determined by new sound ideals and poetic imagery of Romanticism" (549). Timothy Rhys Jones refers to them as characteristic variations "in which elements of theme are reworked in different genres and types" (Jones). This particular adaptation belongs to that type of variation. The new genre is obvious, but the changes made in the plot, the transposition into new setting, the redefinition of the family feud, and family as well — as Riff says: "Without a gang, you're an orphan" (Laurents et al. 147) — also bring new variations on the existing themes. Both Norris Houghton, in his introduction to the dual edition of *Romeo and Juliet* and *West Side Story* (Laurents et al.), and Lehman Engel, in his highly acclaimed analysis of American musical theater, point out that there are several conventions that must be respected when a theater play is adapted into a musical. In Houghton's words, "the texts of musical make unsatisfying reading. They are skeletons that need music and dancing, color and light to flesh them out" (8). Thus, the "skeleton" of Shakespeare's story is filled with variations on his themes, characters and plot development, that give us a new version of the "star-crossed lovers".

Where Shakespeare presents love of the two "star-crossed lovers" as the main theme of his play, Laurents focuses on the hate between his two groups. The feuding families become warring gangs whose animosity leads to the tragic end. As Houghton argues, "the rivalry of the Sharks and the Jets is sociologically based on a familiar urban problem … it is between first-generation Americans whose security — social and economic — they feel to be jeopardized by the Puerto Ricans … and the newcomers, fighting to establish themselves in an alien community" (12). Even though USA is a nation of immigrants, every new wave of immigration was a challenge for those who were settled and considered themselves true Americans. Puerto Ricans arrived at New York mostly after the World War II and in the 1950s. As a group, they were not welcomed, and this still resounds in the attitude towards recent immigrants. As Nancy Foner states in *In a New Land: A Comparative View of Immigration*, New Yorkers "often lump the most recent Spanish-speaking arrivals with Puerto Ricans, who are still New York City's single largest Hispanic group, have extremely high rates of poverty and are imagined, by many New Yorkers, as an underclass mired in crime and drugs" (24). This animosity is the driving force of the musical, more than the immortal love of Maria and Tony, and this is the character variation that lays the

foundation for the other variations in this piece of musical theater. This is obvious in the title of the musical, where the theme of love is substituted with a social commentary, effectively changing the focus of the musical from the "star-crossed lovers" to the warring youth gangs.

Unlike Juliet, Maria, as her modern variation, is not only a metaphorical migrant from childhood to womanhood, but also a physical migrant, and a woman migrant. When Paul Spickard writes his introduction to *Immigration and Race in United States History*, he states that the "Ellis Island story leaves out such central issues as race, power, slavery, genocide, colonialism, social stratification, discrimination, and differential access to membership in American society" (3), disregarding women immigrants and their issues. Sara M. Evans presents the history of women in USA in *Born for Liberty*, but her focus is on women in general, more than the specific histories of immigrant women. The only reference to Hispanic women in the chapter about 1950s was on the importance of women's activism in 1950 Chicano miners strike in New Mexico (256-57). However, Nancy Foner focuses on women immigrants to New York City, past and present, discussing their life and work. She states that "[t]he analysis of contemporary migrant women shows that 'traditional' patriarchal codes and practices may continue to have an impact, and women — immigrants as well as the native born— still experience special burdens and disabilities as members of the 'second sex'" (90). In Act 1 scene 3, Maria says: "One month have I been in this country — do I ever even touch excitement? I sew all day, I sit all night. For what did my fine brother bring me here?" (Laurents et al. 150). Like many women before her, Maria was brought to United States and neither the decision to come nor her future plans were hers to make. As Foner points out, "despite changes in women's status in New York, premigrantion gender role patterns and ideologies do not fade away; they continue to affect the lives of migrant women, often in ways that constrain and limit them" (100).

Maria's fate is decided on by her brother Bernardo, who has brought her to New York to marry a member of his gang. In this musical version of the play, transposed into 1950s New York, patriarchal values play a role that is as important as the one they play in Shakespeare's play. The overall patriarchal society of United States that rules the whole decade is emphasized in minority communities where men, who seem to lose their authority in the outside world on arriving into the new country, exercise it even more at home. However, there is an imbalance in the relationship between parents and their children that is emphasized in this musical. The creators

of the *West Side Story* have successfully removed the parents from the scene. As Block notes, "Juliet's parents, who play a prominent role throughout the Shakespeare play (and in Laurents's early libretto drafts), are reduced to offstage voices in the musical" (*Enchanted Evenings* 292), while he mistakenly refers to Tony's parents as the "dummies in the bridal shop" when it is only his mother that is "presented" in the scene (Act 1 scene 7). In addition, this affects the Shakespeare's "ancient grudge" that is presented through the old Montagues and Capulets, but which disappears in *West Side Story* variation of the tale and is reformed into a new conflict that is a consequence of immigration. Nevertheless, by denying the parents physical presence in the musical, Laurents, Sondheim, Bernstein and Robbins emphasize their diminished authority, as immigrant parents in the new country. Discussing language and women's sexuality in *Women Crossing Boundaries: a psychology of immigration and transformations of sexuality*, Oliva M. Espin argues that "[l]anguage—the parents' lack of fluency in the new language and the children's lack of fluency in the mother tongue—subverts authority in the family. The power of children is increased because they become 'cultural brokers,' while the power of parents is decreased because they depend on their children's assistance to survive in the new world" (76). This can be an explanation for Bernardo's attitude towards Maria and their parents. In Act 1 scene 5, Bernardo discusses this with Anita:

> ANITA. She *has* a mother. Also a father.
>
> BERNARDO. They do not know this country any better than she does. (Laurents et al. 164; italics by Laurents)

If Glissant's theory of monolingual root (15) is applied to this situation, it becomes obvious that the mostly monolingual parents are rooted to their home country and have problems in creating relations in their new country. Children, who are bilingual, instead of "totalitarian root" (Glissant 11) create rhizome which makes a net of roots that spreads with every new connection they make. Unlike the root that is anchored in one spot, rhizome is multidimensional and draws its strength from its relations. This points to the disrupted balance of power inside a family that gives more power to the children who are — in agreement with traditional, old country, and new country societal norms — of course, male. Applied to adaptation, Glissant's biological metaphor of rhizome would refer to adaptation's ability to form new connections and create new intertexts.

In the musical theater, this process is obvious in the addition of music and dance, which will be discussed further in the study of Bernstein's music for *West Side Story*.

At her first appearance, Maria is described as "an excited, enthusiastic, obedient child, with the temper, stubborn strength and awareness of a woman" (Laurents et al. 150). In one sentence, Laurents defines her dichotomy and the path of her development. She is seen as naïve by her brother, his girlfriend, and her parents, and her youth is intensified by the white dress, with the neckline just a little bit too high, that Anita makes for her (Act 1 scene 3). If this is seen as the starting point of Marias metaphorical migration from a child to a woman — the one that parallels Juliet's — then her next step is already in the last lines of this scene:

> MARIA. 'Nardo, it is most important that I have a wonderful time at the dancing tonight.
>
> BERNARDO. Why?
>
> MARIA. Because tonight is the real beginning of my life as a young lady of America! (Laurents et al. 152)

Maria's vectorial movement is thus defined on her first appearance. She becomes Glissant's knight-errant, with the arrow of her vector pointed at maturity, assimilation and love. All these goals of her quest converge in the character of Tony.

Just like Juliet, Maria is one of two main characters in the play, but she does not get her name in the title. Instead, Laurents focuses on the social aspect of the musical, pushing Maria into the background. Musically, she stays in the background because all her songs are ensemble-songs. "I Feel Pretty" is an attempt at a solo number, but even that is thwarted by the creators who give part B of the song to Maria's friends. Tony, the musical's equivalent of Romeo, has the rhythmic ballad "Something's Coming" as his establishing number, a character song that Bernstein insisted on since Tony did not have any song in a previous version before "Maria," which was a love song (Block, *Enchanted Evenings* 290). Taylor and Symonds call this "I Want" song that presents the protagonist's need that is then followed to its fulfillment by the audience throughout the show (11). The so called "I Want" song is one of musicals' conventions, that establishes the motivation of the lead characters. It is also a moment of "unreality" (Engel 104-05) when the audience is invited inside a character, to see their hopes and dreams. This vocalization of the

internal motivation does not appear artificial because the words are sung. In *West Side Story: Cultural Perspectives on an American Musical,* Elizabeth Wells sees Tony's "I Want" song as an "action rather than reflection" kind of song that is a vehicle for the plot more than the character (112). Even though Tony does not get his "happily ever after," his need and his importance for the plot are clear. Tony's next song, "Maria," musically forms Maria as his object of desire. Bernstein forms her name with an ascending movement of an augmented fourth — also known as "devil in music" or *Diabolus in Musica* (Block, *Enchanted Evenings* 301; Kennedy 747; Whittall, "Tritone") — that is instantly resolved by a half a step movement up, into a perfect fifth (Bernstein 136-37). Bernstein uses this to establish rhizomatic connections with other adaptations of Shakespeare's *Romeo and Juliet* in classical music, broadening the intertext of the musical. In this instance he alludes to Sergei Prokofiev's ballet *Romeo and Juliet* Op. 64. This movement of the augmented fourth makes a reference to Prokofiev's second motif for Juliet, that shows an ascending movement of a perfect fourth and subsequent major second (Pawlowska, 180). There is no dissonance in Prokofiev's motif because Juliet is not an object of disagreement there. The Montagues do not know about Juliet, so there is nothing to oppose. The Jets, however know about Maria and she is directly connected to the conflict. This musical motif makes Maria something Tony reaches for and which becomes perfect in the moment of contact. Here as well, Maria is in the background, because she is not present herself but presented through the eyes of another. Musically, Maria is still only a vision.

As a metaphorical migrant, Maria travels though several stages, presented by spoken lines, music and lyrics. She presents herself in the bridal shop, as discussed previously, as a child and a woman, but declares herself almost immediately a "young lady of America" (Laurents et al. 152). Maria's identity as Tony's object of desire is foreshadowed in the "Meeting Scene," in the motif that is played by vibraphone, celesta and violins (Bernstein 126). Tony's song that follows develops that idea further. The "Balcony Scene" is the first time the audience hears Maria sing. Her short sentence dialog with Tony evolves into a duet "Tonight" that is a true love ballad that, according to Engel, is one of the building blocks of a musical program in any musical (119). The slow pace of the melody and the constant ascending and descending movements of intervals show the bubbling of young love and the fear of being discovered, but it also presents the operatic style that is European and as such, far from the Hispanic music which is used for the other Puerto Ricans. The music choice in "Tonight" may thus be an indication of Maria's wish to

be assimilated. From bar 86 they sing in unison which foreshadows "One Hand, One Heart" and their "Marriage Scene." From the balcony scene and onward, Maria is no longer a child, but neither is she yet fully a woman. Both Maria's and Tony's childishness are evident in the Act 1 scene 7 in the bridal shop, where their obvious playfulness is substituted by solemnity at the moment the music starts, and they exchange their vows. Through music and lyrics Maria and Tony form a new entity, a unit of two people but one heart. This brings Maria closer to her desired destination, but it also brings her closer to the tragic end. Engel states that "each of the many scenes in each act must complete itself and, at the same time, point ahead to the future by suggesting where the characters are going, what they hope to accomplish and what hurdles they must leap" (98). This is also true of the "Marriage Scene" where Maria and Tony's unison singing voices diverge from each other, at the moment that Sondheim makes them say "Now it begins, now we start / One hand, one heart— / Even death won't part us now" (Laurents et al. 186). Bernstein makes them sing in parallel, but at a distance and lets them end in an octave, still in a perfect interval but apart, foreshadowing the tragedy (263-64).

Maria's one instance of frivolous joy is her song "I Feel Pretty." In Elizabeth Wells's words, "Maria's song is pure, unadulterated fluff, summing up her character's image of herself in visual terms: she is pretty" (111). Even though the song starts as a solo number, it continues as an ensemble in the B part of the song and thus leaves Maria without her moment of limelight. Sondheim, personally, was not content with the lyrics, asking whether they were too sophisticated for a girl like Maria (E. Wells 110). Whether it is Maria's age, her immigrant status or her education that he mistrusts, Elizabeth Wells does not clarify. This — together with the fact that instead of having a strong, character song, she is presented through a "charm song" — degrades her character. Coined by Engel, the "charm song" refers to a song that is rhythmic, light in character, with optimistic but not comic content (Engel 107). "I Feel Pretty" easily falls into that category, with its Spanish rhythm and the use of castanets in the style of Andalusian cachucha dance (Block, *Enchanted Evenings* 295) or Aragonese jota (mcclung and Laird 200). In employing the generic "Hispanic" sound in the portrayal of Maria and other Puerto Rican characters (which will be discussed further in the analysis of Anita's character), Bernstein ethnically stereotypes all Hispanic immigrants. Commenting on the character of Bernstein's score from a time distance of fifty years, Elizabeth Wells states that:

> "[t]he musical treatment of 'Hispanicism,' both musically and culturally, also now seems quite dated, and it will be interesting to follow the reception of this aspect of the musical in our postmodern and politically correct culture. It seems difficult to imagine an audience's acceptance of this kind of ethnic stereotyping were the musical written in 2007, not 1957." (178)

She also points to the 2008 Washington D.C. production of the musical, directed by Arthur Laurents, in which the lyrics for "I Feel Pretty" were translated into Spanish by Lin-Manuel Miranda, in addition to the translation of some of the dialog. In her words, the musical "sings with the ethos of a new century, a new revivication of a more authentic Hispanic voice" (177).

Nevertheless, the music is an essential part of the character creation. The castanets bring charm and playfulness that is also seen in Maria, who is more of a child than a woman in the song. This is her "princess" moment, naïve and full of hope. She is not aware of the tragedy that has already occurred, and the music reflects that. In the film version of the musical, Robbins and Wise rearrange the sequence of songs and place "I Feel Pretty" before the "Marriage Scene" (1:21:00-1:24:07). This way, even though it still comes after the intermission, the song does not follow "The Rumble" and thus does not contrast the tragedy. "I Feel Pretty" in its new place is less controversial and makes the flow of the plot more logical and inevitable. Once the tragedies start happening, there is no way back.

Act 2 scene 1 of the stage musical starts with happiness and "I Feel Pretty," but it extends far into tragedy, hope and uncertainness. During this scene Maria is happy and in love, she finds out about her brother's death, briefly confronts Tony but remembers her love for him and in the moment of despair, imagines a perfect world of "Somewhere." This is a turbulent scene that takes Maria like a whirlwind and bounces her off several emotional walls, building the tension in her and pushing her towards the inevitable. The idyllic song of a nightingale that Juliet hears is substituted by the wistful song of an anonymous girl whose voice is heard offstage.

> There's a place for us
> Somewhere a place for us.
> Peace and quiet and room and air ("Peace and quiet and open air" in Bernstein 369)
> Wait for us
> Somewhere.

There's a time for us,
Someday a time for us,
Time together with time to spare,
Time to learn, time to care
Someday!

Somewhere
We'll find a new way of living,
We'll find a way of forgiving
Somewhere,
Somewhere…

There's a place for us,
A time and place for us.
Hold my hand and we're halfway there.
Hold my hand and I'll take you there
Someday,
Somehow,
Somewhere! (Laurents et al. 201-02)

The three verses of this song give three levels of hope and hopelessness. The more Tony and Maria hope for a different world, the more the music echoes the impossibility of that hope in the world and time that surround them, supported by the repetition of "someday," "somehow," and somewhere." The lyrics and the music give the audience a possibility to experience the hopelessness and, in embracing the intertextual connection of the musical to Shakespeare's *Romeo and Juliet,* predict the tragic outcome of the musical. The minor seventh and its half step down resolution at the beginning of the motif hold many connotations. Bernstein uses it as a musical quotation that connects *West Side Story* to Tchaikovsky's symphonic poem *Romeo and Juliet*, but it is also an allusion to the Beethoven's etheric second movement of the "Emperor" Concerto (Block, *Enchanted Evenings* 296; Knapp 211). The resolution of the minor seventh motif continues into the minor triad, and here Block casts an even longer line to the "Prelude" of Wagner's *Tristan und Isolde* that shows the same deceptive cadence in order to "make a dramatic point that nowhere on earth will there be a place to rest for Wagner's star-crossed lovers" (*Enchanted Evenings* 297). Where an ascending minor seventh reaches for the "hopeless-

hope" (Engel 110), the descending minor triad seems to fold onto itself and crumble, affirming the impossibility of the idea (Bernstein 369). Maria allows herself to hope against hope for a better world ruled by love. This is an act of a child who knows that she must grow up. Her migration is almost complete.

Maria's next scene shows a woman in love. In Act 2 scene 3, Anita comes to Maria to inform her of her brother's death only to find out that she has been with Tony. Their interaction grows into a powerful duet "A Boy Like That *and* I Have a Love" in which love and hate collide. Anita's hate and bitterness, which Bernstein has noted *bitterly* in the score as a marking of character, is expressed through a staccato melody and changing meter that is performed *Allegro con fuoco*, accompanied by the *pizzicato* strings and short motif outbursts of the other instruments (424). "A boy like that who'd kill your brother, / Forget that boy and find another! One of your own kind— / Stick to your own kind!" (Laurents et al. 212) are Anita's words that show her disillusionment with the American society of which she wanted very much to be a part. She is interrupted by Maria's outburst that shows her love and despair. Her melody is just as fragmented as Anita's in the beginning, declaring her love for Tony and berating Anita for not recognizing the strength of her feelings: "Oh no, Anita, no — you should know better! You were in love—or so you said. You should know better …" (Laurents et al. 213). However, Maria's arguments evolve into a strong legato melody that wins over Anita and makes her admit defeat in front of the power of love. Maria comes out stronger from this encounter, strong enough to face Lieutenant Schrank and lie. Even in the face of enormous opposition, Maria remains a knight-errant. Like Juliet, she might be even more focused on her goal at this moment and even more determined to reach it.

Maria's finale scene completes her migration but in an unexpected way. At the moment of their reunion, Tony is shot by Chino and dies in her arms. During their last exchange, the music starts and Maria sings the last lines of "Somewhere," affirming the old adage that hope dies last. Without Tony, there is no hope for Maria. Unlike Juliet, she is left alive, but only physically. Block refers to a conversation between Robbins and Richard Rodgers in which Rodgers remarked that there is no need for a death scene for Maria since she is already dead, because of everything that has happened (Block, *Enchanted Evenings* 293). If Maria herself is not killed, then her love is. After taking the gun from Chino, she points it at others and shouts: "WE ALL KILLED HIM; and my brother and Riff. I, too. I CAN KILL NOW BECAUSE *I* HATE NOW"

(Laurents et al. 223). There is nothing childish in her, anymore. Her metaphorical migration is complete, but she crosses the proverbial thin line and instead of becoming a woman who loves, she becomes a woman who hates. Nevertheless, Maria appears to be much braver than Juliet, since she chooses to face the world on her own, and not follow her lover in death. However, this can be seen as the consequence of the temporal and special migration of the character, because a clear suicide, even for love, might appear less convincing in the second half of the twentieth century, knowing that that love existed less than forty-eight hours. Block offers third solution, as he sees in Maria new authority, that in *Romeo and Juliet* belonged to the patriarchs of the feuding families. This authority, according to him, is obvious as "Maria leads the play's dramatic catharsis in front of adults as well as her peers" (*Enchanted Evenings* 293).

In most productions Maria's speech leads to the reconciliation of the gangs. In Laurents's book, she actively makes peace by inviting people from both gangs to carry Tony's body. Her actions are described in stage directions:

> *[… Maria now turns and looks at Chino, holds her hand out to him. Slowly he comes and stands by the body. Now she looks at Action, holds her hand to him. He, too, comes forwards, with Diesel, to stand by the body. Pepe joins Chino… Music starts as the two Jets and two Sharks lift up Tony's body and start to carry him out. The others, boys and girls, fall in behind to make a procession, the same procession they made in the dream ballet, as Baby John comes forward to pick up Maria's shawl and puts it over her head… At last, she gets up and, despite the tears on her face, lifts her head proudly, and triumphantly turns to follow the others. The adults—Doc, Schrank, Krupke, Glad Hand—are left bowed, alone, useless.]* (224)

This ending leaves Maria victorious, because she manages what the adults could not. She achieves the peace that she hoped would bring her happiness. From the moment she sees Tony, Maria becomes a killjoy to all around her. Neither her family, her old countrymen, nor the Jets share her joy, but see it more as a disruption that might lead to destruction. Anita says: "Stick to your own kind!" (Laurents et al. 212) as a warning and advice, which Maria disregards. She goes against the wishes of her community and pays the price. Nevertheless, she sees these warnings for what they are: fear. The whole conflict in the musical is based on fear, where xenophobia is strong on both sides and the greatest danger lies in the unknown. Maria gives voice to this in the "Balcony Scene," when she talks about her father: "He is like Bernardo: afraid" (Laurents et al.

161). Even so, her consciousness of the problem cannot help her to solve it in time for her to reach her own happiness. As a killjoy, she brings unhappiness to her surroundings, but the moment her happiness becomes impossible, her killjoy status vanishes. Thus, the possibility of happiness arrives at the moment when that same happiness becomes impossible. This is Maria's tragedy.

As a character in the original book, Maria remains triumphant, as she brokers peace between the gangs. However, not every production gives her that power. E. Wells points to the 1999 Canadian Stratford Festival production of the musical, directed by Kelly Robinson, who chooses to end the musical with Tony in Maria's arms, alone on the stage, framed in a window that isolates them from everything else. There is no hint of peace between the gangs (E. Wells 181). This makes Maria a victim of the circumstances and non-sensical violence, not the triumphant tragic heroine. Michael Bogdanov's 1986 production of *Romeo and Juliet* also leaves the audience without the reconciliation moment between the feuding houses, although with more focus on materialism and obsession with media (S. Wells 161), but it gives historical perspective to Robinson's decision. The 2018 Glimmerglass Festival production, directed by Francesca Zambello, presents an "unbearably sad" Maria, echoing the escalating ethnic violence in United States (Galbraith). Leaving Maria alone and broken changes her character and the impression of her migration. She does not become a circular migrant, which Glissant proposes as the opposite of the knight-errant, because that assumes a conscience movement with the starting point already chosen as the final destination. What Maria's migration becomes is the arrowlike movement that is redirected just before it reaches its goal. This Maria is broken, because she loses everything at the moment when she can already see the happiness within her reach. Even though she does not die, she is the victim of the patriarchal society that surrounds her and denies her happiness.

Even though Laurents sees Maria's sacrifice of her happiness as the offer for the greater good (the peace on the streets of New York), Bernstein does not seem to support that vision with his music. Firstly, as Block argues, "in her most Wagnerian moment Maria does not sing" (*Enchanted Evenings* 307). He refers to an interview with Humphrey Burton in which Bernstein explains that he has tried to set Maria's words into music on several occasions and in different styles, but it never worked (Block, *Enchanted Evenings* 294). This leaves Maria without a voice — without Wagnerian "Liebestod" moment that would parallel Isolde's aria in *Tristan and*

Isolde, which E.Wells considers to be "the musical and philosophical summation of the entire work" (118) — and her triumphant heroine status is diminished. This is obvious in the score, which ends in a C major triad, played three times, in the orchestra, with the counterpoint of a tritone (Bernstein 474) in the bass section, that amplifies the hate motif , which is used by Bernstein like a leitmotif that appears in all conflicting situations in the musical. The optimism of reconciliation that Laurents envisions is thus not shared by Bernstein whose tritone bass notes give darker version of the characters' future. It is worth noting that Bernstein leaves the soundtrack for the 1961 film version without the last tritone, leaving the C major triad to resound and retain the optimism of Laurents, Robbins and Wise. However, in his 1984 studio recording, Bernstein goes back to the original and reintroduces the final tritone as the reflection of darker times. However, the *staccatissimo* of the final tritone in the recording Block chooses to interpret as a more optimistic attitude on Bernstein's side (*Enchanted Evenings* 307), even though that is somewhat optimistic of Block.

The tragedy must have its origin; the blame must be distributed. To see the part Maria plays in the tragedy, one must look back on the critical literature of *Romeo and Juliet.* Snyder blames fate, stating that "[t]ragic world is governed by inevitability" (202), but also points to circumstance (210) and to time as "the villain" (209). Granville-Barker refers to the play as the "tragedy of mischance" (312). Philippa Berry argues that the lovers' lack of understanding of the astrological and the religious calendar signs leads to their doom (361). Stanley Wells faults Mercutio and the Nurse for failing to understand the love of their companions (164), but also the society that affects the lovers (178). In the analysis of the Quattrocento novella and the origins of *Romeo and Juliet*, Judy Rawson claims that "the blame is left at the door of the women for having handled the marriage question wrongly and too emotionally, Giulietta by becoming depressed, and her mother by rushing her into the unwanted marriage as a consequence" (429). Bloom asserts that Juliet's sublimity is to blame (89). In his analysis, Knapp points to hate as "the operative currency in the world of *West Side Story,*" (204) while "fate … takes the form of an endemic xenophobic racism" (205). However, Laurents does not hesitate to put the blame on Maria. In Act 1 scene 7, in Tony and Maria's conversation about the rumble, she says: "You must go and stop it" (Laurents et al. 182). This makes Maria the agent of the tragedy that ensues. Without her demand, the tragedy might have been avoided. Nonetheless, Bernstein does not seem to agree with Laurents and musically divides the blame between different elements of the

musical, uniting them with the same motif. By using tritone as the leitmotif for hate, he distributes the blame between Maria, whose name starts with the tritone in Tony's song (Bernstein 136-37), the conflict between the Jets and the Sharks — the tritone is omnipresent in "Prologue" and "Rumble" — and the fate, presented by the tritone in the last three bars of the musical (474). This way, Bernstein saves Maria from being singled out as the sole culprit and disperses the guilt among all the characters, the circumstance and the fate, uniting the critical approach to the famous story in his musical score.

Another important part of Maria's character in the original Broadway production, is her relative anonymity. Discussing the differences between Tony and Maria, E. Wells states that "Tony is given the theatrical space and uninterrupted solo opportunity that is not afforded Maria. Her identity is provided by her group; Tony is self-made, self-actualized" (113). Consequently, Maria is one of many. In creating the musical, Robbins insisted on the group identities, especially for the women. Elizabeth Wells discusses the power of the female-star in musicals and points to Robbins's rejection of the convention. "A star turn, no matter how theatrically spectacular, would interfere with the pacing and the flow of the musical and consequently detract from seriousness of and attention to the tragic drama. It would also shift the emphasis to the female, something which would not work in this show primarily about male conflict" (107). Robbins chooses to disregard this in the film version of the musical, employing Natalie Wood, the Hollywood star, to play Maria, even though she had to have Marni Nixon as a voice double for all the songs (Stoller 143). Wood is not famous for her dancing, either, so it is logical to conclude that only her star status brought her the role of Maria. This offering of the essence of the musical to the gods of profit is unexpected, taking into consideration how insistent Robbins was on the authentic atmosphere in the original production, playing the cast members against each other, to create a realistic sense of animosity (E. Wells 127). In later stage productions of the musical, other directors have made the same decision. The previously mentioned Stratford Festival production has Ma-Anne Dionisio, a famous soprano, in the role of Maria, which she did after a great success in *Miss Saigon*. According to E. Wells, she was the reason many members of the audience attended the show (181). Even Bernstein turned to opera stars when he chose to make a sound recording of the musical in 1984. Disregarding other aspects of the musical, he chose Kiri Te Kanawa as Maria, looking for an operatic sound, ideal in an absolute world of music, but far from the original intent. This type of Maria is isolated from her group by the

performer’s star status, which gives her the importance beyond the intent of the original production.

Anita is the equivalent of Shakespeare’s Nurse and acts as Maria’s confidante. In the musical, she is Maria’s social equal. Elizabeth Wells identifies Anita with the exotic (108), Ben Brantley with “brash vibrancy,” considering her the musical’s “most fully drawn” character (Brantley). Compared to Shakespeare’s Nurse, Anita is young and full of hopes and ideas for her future. As Bernardo’s girlfriend, she is not an adult, but is still older than Maria and more world savvy. She understands Maria’s youthful impatience but is still in the position to make decisions for her and keep an eye on her. Anita is described, in Laurents’s stage directions as “*a Puerto Rican girl with loose hair and slightly flashy clothes… knowing, sexual, sharp*,” (150). Like Maria, Anita is defined by her group. She is Puerto Rican, female, passionate and strong. She understands Maria and supports her, trying to make Bernardo see Maria as a young woman and not as a child. Anita gets her chance to present herself in the famous “America” number and already there she is much more alive than Shakespeare’s Nurse. Where the Nurse is there as a comic relief, obeying the conventions of comedy (being down to earth and practical, with no obvious deeper thoughts than those that she delivers without a filter), Anita is witty and smart. In the original version of the musical, both confronting groups consist of Puerto Rican girls. One group, which includes Anita, is hopeful and positive, with dreams for the future. The other has a lot in common with Ahmed’s melancholic migrant, finding the faults in the new country and celebrating the old one. The latter group fights the assimilation in the new society. Nevertheless, the values that they “fight” about are all material, the sign of their superficiality and the material world they live in. Sondheim mocks immigrants through derogatory imagery of Puerto Rico in the lyrics:

> ROSALIA. I’ll drive a Buick through San Juan—
>
> ANITA. If there’s a road you can drive on.
>
> ROSALIA. I’ll give my cousins a free ride—
>
> ANITA. How you get all of them inside? (Laurents et al. 168)

Also, the lines like “Knobs on the doors in America, / Wall-to-wall floors in America!” (168) show the negative sides of Puerto Rico in comparison. Robbins and Bernstein, on the other hand,

create a lively, vibrant number, full of rhythm and passion. Elizabeth Wells refers to it as "a showstopping production number, the entertainment climax of the first act" (108). Bernstein engages in ethnic stereotyping in his choice of generic Hispanic music to present the Puerto Ricans. However, "America" is the one number in which he employs seis — a Puerto Rican dance that is, according to Knapp, "often used, as here, for the delivery of sly insults, or for improvising argumentative exchange (207) — in the beginning, but which unfortunately transforms into a huapango, a Mexican dance. The hemiolas in the seis transcend into the latent meter change in the huapango — the alteration of 6/8 and 3/4 meters — and create the basis for a passionate dance that is performed by the groups. As opposed to the stage musical where both singing groups consist of women, in the film version, the groups are divided into men and women, adding the gender issues into the mix. Men seem wiser, in not accepting the allure of the American materialism, true melancholic migrants who hold on to their previous lives and values, while women are naïve and easily seduced by the possibilities given to them by their new country. Anita is an almost assimilated migrant, with a job and a vision of her future, her American dream. Her belonging to her new country is clear in Act 1 scene 5 when she, when told to wait by Bernardo, exclaims: "I am an American girl now. I don't wait" (Laurents et al. 166). In comparison, Bernardo's melancholy is anchored in his unwillingness to relinquish the traditions of his past. Anita's physical migration to New York is closely connected with her emancipation.

Anita's sexuality is essential for her role, and it is even noted as a character marking *sexy* in Bernstein's score (275). In the ensemble number "Tonight," which shows all the types of excitement before the rumble, Anita's is clearly colored by her expectance of the pleasure from a night with Bernardo. In hers and everybody's, except Maria's, eyes, the rumble is a release of tension in young men, but to Anita it is also a prelude to a night of passion. Anita, older, and experienced, is a clear opposite to young and naïve Maria. She sings:

> Anita's gonna get her kicks
> Tonight
> We'll have our private little mix
> Tonight.
> He'll walk in hot and tired,
> So what?

Don't matter if he's tired,
As long as he's hot
Tonight! (Laurents et al. 187)

Unfortunately, Anita is not allowed to keep her enthusiasm. On learning of Bernardo's death by Tony's hand, she confronts Maria who has been harboring Tony in her bedroom. Their famous duet "A Boy Like That *and* I Have a Love" shows an Anita who is bitter and hurt. Her state of mind is obvious in the changing meter of the song and the chromatic melody. The contrast is provided by Maria and her legato cantilena that succeeds the chromatic movement which she takes over from Anita. The initial nervousness in Maria's song grows into a legato melody, full of love and conviction that it will conquer every obstacle on her and Tony's way to happiness. Her conviction persuades Anita, who finishes the duet singing a legato melody that parallels Maria's: "When love comes so strong, / There is no right or wrong, / Your love is your life!" (Laurents et al. 214). Elizabeth Wells describes the two styles employed in this song as "Hispanic and non-Hispanic," where the non-Hispanic part emulates the European, operatic style (114). The operatic style of the end of the duet shows that even Bernardo's death did not manage to destroy Anita's American dream and her wish to be assimilated into the main stream society and become a "true" American. Anita is still not completely disillusioned and accepts to help Maria and deliver a message to Tony.

In Act 2 scene 4, Anita's act of compassion leads to the ultimate tragedy. On arrival to Doc's store, Anita is assaulted by the Jets. Even though neither the book for the original production nor the film version go that far, Walls claims that Anita was ambushed and raped on stage. She refers to Robbins's notes for the original production which state: "The rape of Anita /Fake Spanishy" (E. Wells 118). This version is much darker than the film or the original production. The "fake Spanishy" part addresses the underscoring of the scene (the music that accompanies the scene) that is referred to in Bernstein's score as "Taunting Scene" (454). Bernstein starts by using the pre-recorded material of "Mambo" from the "Dance at the Gym" that is played on the juke-box, only to continue with a caricature version of "America" that mocks Anita and everything she believes in, through the use of mutes for some of the brass instruments to distort the sound, very sharp accents (marked *marcatissimo*) and motif work based on the rhythm of Puerto Rican dance seis. Hurt, Anita sends the message of Maria's death, directly causing Tony's death. Even though

this is the musical focused on the men and their conflict, the direct blame for it is given to women. Just like Maria, who sends Tony to stop the rumble and indirectly causes the deaths of Bernardo and Riff, Anita causes Tony's death with her lie, sharing the guilt with Maria in the eyes of Robbins and Laurents.

The other repercussion of Anita's visit to Doc's is her disillusionment. She starts the musical as a hopeful migrant, Glissant's knight-errant with her American dream as the goal of her migration. However, the tragic events and the hatred and the violence to which she is subjected change her direction. The understanding of Anita, what happens to her and her reaction to it differ in musical analyses. While Block describes Anita as "much-provoked" (*Enchanted Evenings* 293), Elizabeth Wells calls the assault a rape, both physical and psychological (114). According to her, the rape has also racial connotation, presented in the choice of the underscoring Hispanic music. Anita's love and hope for a better future are transformed in the moment of the assault and she becomes a bitter woman, full of hate. Her hatred is provoked by the Jets and their hatred, creating a vicious circle that brings the audience back to the beginning of the musical. Just like Maria, Anita's migration ends in an unexpected way, on the opposite side of her envisioned goal.

Chapter Conclusion

Romeo and Juliet is Shakespeare's lyrical tragedy, a story of young lovers whose union was possible only in their death. Juliet starts the play as a young girl and ends it as a woman. Her metaphorical migration is clear and pointed in a specific direction. Juliet's emotions wander both high and low, guided by her youthful exuberance and sense of duty. However, she matures extremely fast, in accordance with the demands of tragedy and the period alike. Her death is the end of her journey, or the goal of her migration, because it is a conscious act of a woman who sees it as the only possibility for reunion with her lover.

Regardless of whether one sees Juliet as an Elizabethan or an Italian Renaissance woman, she is obliged to behave according to the patriarchal norms of her society, but she has the power in her partnership with Romeo. He acts on her command, happy to obey and follow her lead. Despite her youth, Juliet is strong and resourceful, capable of being the primary agent in her life. The

decision to marry Romeo is hers, as is the decision to take her own life. She knows what she wants and is not afraid to act upon her wishes.

On an overarching level, Shakespeare's play *Romeo and Juliet* makes a migration across media borders to musical theater, adapting to its conventions and creating a new intertext along the way, drawing on the enormous corpus of *Romeo and Juliet,* "Liebestod," and other lyrical works with relevant connotations in classical music. The book and the lyrics give words to the story that speaks the language of the 1950s America, while choreography appears to be the driving force of the musical and the primary generator of its pulse. These elements, integrated into a coherent whole, meet some musical conventions and challenge others, forming a vibrant variation of Shakespeare's play.

Even though *West Side Story* is an adaptation of *Romeo and Juliet*, Maria and Juliet do not suffer the same fate. They have many similarities, such as their youth, being in a love, being on one side of a social conflict, and opposing social norms. However, when comparing them, it is actually Juliet who comes out triumphant, regardless of her untimely end. Where Shakespeare shows Juliet as strong and the master of her own fate (to the extent that is possible in a tragedy), the creators of Maria disempower her. Even when her words seem confident and resolute, the music, or the lack thereof, alludes to her marginality. Maria is defined by her gender, which, surprisingly, seems to be a greater disadvantage in the 1950s New York than it is in Elizabethan England or Renaissance Italy.

Where the Nurse and Lady Capulet are seen mostly as the agents of tragedy, Anita gets to be a person of interest in the musical. She is a singing character, which is an indication of her importance, but her gender and her ethnicity make her a colorful, exotic backdrop, a part of a group, and this diminishes her individuality. Nevertheless, her character is presented with music ("America") that follows her to her last appearance. Her character is dynamic and, just like Maria, she makes an emotional journey that ends in an unexpected place. As an immigrant, she is the victim of both her past and her future.

There are three and a half centuries separating Juliet, the Nurse, and Lady Capulet from Maria and Anita, but their lives are subject to similar patriarchal norms that rule their lives and restrict their opportunities. That might be the greatest tragedy of all.

Conclusion

Starting from Linda Hutcheon's view that "art is derived from other art; stories are born of other stories," (2), it is evident that adaptation is the primary way in which art recreates itself. Good stories inspire good stories and create new variations on old themes. These themes cross genre and medium barriers, connecting canonical literature to other art forms, but also to commercial merchandize and video games. As Hutcheon points out, this is not a new idea: the Victorians adapted everything, from poems, via operas to dances and paintings; the only prerequisite was the existence of a story (xiii).

As stories are told, they travel across distances, and as such, can be seen as the true migrants of history. On their journey, they change and evolve, becoming stories for the new audiences they will encounter along the way. However, these stories, just like Darwin's finches, do not change suddenly and completely. They evolve over time and in fragments. Some stories, like *Romeo and Juliet,* change localities (from Florence, via Verona, to New York) or even characters (from Leonora and Ippolito [Rawson 421], through Romeo and Juliet, to Tony and Maria). These changes bring different elements of the story into the light, creating a general movement towards new genres or media, but also the isolated movement of some of the elements, whose migration affect the rest of the story.

Isolating Shakespeare's female characters and their migrating musical counterparts as the primary focus of this analysis has required a closer examination of the idea of migration. The theories of Sara Ahmed connect with the objects of analysis on questions of femininity and its position in the patriarchal world, but also in the understanding of the migrants' inability to detach themselves from their past, and the way that both these issues affect their happiness. While Ahmed discusses happiness and whether it should or can be achieved, Édouard Glissant distinguishes between root and rhizome in his discussion of the topic. The root, according to him, anchors the migrants, while the rhizome supports them on the journey, helping them create new relations. His rhizome is intertextual in nature and applicable to adaptation theory. Together, these ideas uncover the metaphorical migration of Shakespeare's heroines, and follow them on their migration across temporal, cultural and media borders.

Examining the critical literature on Katherina Minola, Bianca Minola and Juliet Capulet, a certain discrepancy in their treatment becomes apparent. Even though some of the critics (e.g. George Bernard Shaw) see Katherina and Bianca as the victims of a misogynist society, they are obviously intriguing enough to invite numerous detailed analyses. The proverbial "will they or won't they?" of romantic stories becomes "is she or isn't she tamed?". Bianca's initial mildness is contradicted by the unveiling of her hidden intellect and strength. Contrary to them, Juliet — one half of the world's greatest love story — seems far less interesting to critics, who tend to focus more on Romeo and other characters than on her. The reason for this oversight might be Juliet's youth. Bloom considers her sublime (89), but even he sees her mostly through her relations to others. This makes Juliet especially interesting as the subject of analysis, because her emotional and physical migrations drive the play and make her the fascinating character that she actually is.

However, the critical literature is rarely interested in the happiness of these women. Starting with the premise that every migration is motivated by the search for happiness, the question of the success of these migrants in achieving their goal presents itself. The analysis shows that both Katherina and Bianca find their happiness. Katherina gets married before her sister and finds love and balance in her relationship with Petruchio, while Bianca marries her preferred suitor. In Juliet's case, happiness is more difficult to define. She finds happiness in her love for Romeo and in their relationship. As the story is tragic, it is easily assumed that she dies unhappy. However, this analysis suggests that in completion of her emotional migration, she finds happiness in uniting with Romeo, even though that union is achieved in death.

The musical characters' relationship to happiness and migration is complex. While Lois/Bianca finds happiness in enjoying life and accepting herself for who she is, Lilli/Kate seems to find it in reuniting with her ex-husband, making her migration a circular one and supporting the patriarchal premise that a woman can find her happiness only in the union with a man. Maria and Anita do not have that fortune. Even though Anita's migration in the musical starts from the position of happiness, and Maria experiences happiness during the musical, the final destination of their migration is not that of happiness. In exposing Anita to physical and psychological assault and in letting Maria live, the creators of the musical effectively deprive them of happiness. The treatment of Anita and Maria as migrants from Shakespeare's play to the

American musical theater seems rather cruel and might even be considered a punishment for their femaleness.

If the analysis of emotional migration was necessary to understand the characters, it is their migration across media that is the basis of the comparative analysis. As these heroines embrace their musical identities, the changes in their characters become apparent. These changes can be the result of a creative mind (or minds, in the case of musicals which are usually collaborative efforts), but are also the consequence of different genre or media conventions. Prokofiev lets Romeo and Juliet have one final dance before their deaths in his ballet, because "the dead cannot dance lying down" (qtd. in Block, *Enchanted Evenings* 291). The "I Want" song in Kate's case becomes an "I do not want" song in "I Hate Men" (Porter et al. 41-42), while Maria does not get an "I Want" song at all and must settle for a "charm song." The only female character in this analysis that profits from her musical migration is the Nurse, who in Anita's variation sings and gains in dimensionality and importance.

Finally, it is important to acknowledge the role of adaptations in bringing the stories to new audiences. They not only ensure the survival of the stories through the processes of variation and evolution, but also their relevance through time. Generations become acquainted with old stories that get new connotations and a possibility for a new life. Through adaptations of adaptations, such as the adapted Broadway production of *Kiss me, Kate* from 2019 (Clement) and the future Steven Spielberg variation of *West Side Story* film (Desta), Shakespeare's stories remain contemporary and pertinent to twenty-first-century audiences, centuries after their first appearance, confirming that to live, stories only need to be retold.

Works Cited

Primary Literature

Bernstein, Leonard. *West Side Story*, corrected edition. Boosey & Hawkes, 2000.

Junger, Gil, director. *10 things I Hate About You.* Touchstone Pictures, 1999.

Laurents, Arthur et al. "West Side Story." *Romeo and Juliet / West Side Story*. Laurel-Leaf Books, 1965.

Luhrmann, Buz, director. *Romeo + Juliet*. Twentieth Century Fox, 1996.

Porter, Cole. *Kiss me, Kate*. Chappell & Co. / T. B. Harms Company. 1995.

Porter, Cole et al. *Kiss me, Kate [revised]*. Prompt Book. Tams-Witmark Music Library Inc., 2000.

Shakespeare, William. *Hamlet, Prince of Denmark.* Cambridge University Press, 2016.

---. *Romeo and Juliet.* Cambridge University Press, 2003.

---. *The Taming of the Shrew*. 3rd ed. Cambridge University Press, 2017.

Robbins, Jerome and Robert Wise, directors. *West Side Story*. Mirisch Pictures, 1961.

Sidney, George, director. *Kiss me, Kate.* Metro-Goldwin-Mayer, 1953.

"The Taming of the Shrew." *ShakespeaRe-Told.* BBC, 2005.

Zeffirelli, Franco, director. *Romeo and Juliet*. Paramount Pictures, 1968.

Zeffirelli, Franco, director. *The Taming of the Shrew*. Columbia Pictures, 1967.

Secondary Literature

Abrams, M. H. *A Glossary of Literary Terms*. Heinle & Heinle / Thomson Learning, 1999.

Ahmed, Sara. “Feminist Killjoys (And Other Willful Subjects).” *The Scholar and Feminist Online* 8.3 (2010), http://sfonline.barnard.edu/polyphonic/print_ahmed.htm. Accessed Apr. 1, 2017.

---. *The Promise of Happiness*. Duke University Press, 2010.

Aristotle. “Poetics.” *Dramatic Theory and Criticism*, edited by Bernard F. Dukore. Harcourt Brace Jovanovich College Publishers, 1974, pp. 31-55.

Atkinson, Brooks. Introduction. *The American Musical Theater / A Consideration*, by Lehman Engel, CBS Records, 1967, pp. vi-xiii.

Auden, W.H. *The Dyer's Hand and Other Essays.* Faber and Faber, 1962.

Barthes, Roland. “From Work to Text.” *Literary Theory - An Anthology*, edited by Julie Rivkin and Michael Ryan, 3rd ed., Wiley Blackwell, 2017, pp. 518-521.

Berry, Philippa. “Between Idolatry and Astrology: Modes of Temporal Repetition in *Romeo and Juliet*.” *A Feminist Companion to Shakespeare*, edited by Dympna Callaghan, Blackwell Publishers, 2001, pp. 358-372.

Block, Geoffrey Holden. *Enchanted Evenings: The Broadway Musical From ‘Show Boat’ to Sondheim and Lloyd Webber.* Oxford University Press, 2009.

---. “The Melody (and the Words) linger on: American Musical Comedies of the 1920s and 1930s.” *The Cambridge Companion to the Musical*, edited by William A. Everett and Paul R. Laird, 2nd ed., Cambridge University Press, 2008, pp. 103-23.

Bloom, Harold. *Shakespeare: The Invention of the Human*. Riverhead Books. 1998.

Boose, Lynda E. “Scolding Brides and Bridling Scolds: Taming the Woman's Unruly Member.” *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 174-86.

Brantley, Ben. “Our Gangs — Review of *West Side Story,* by Arthur Laurents.” *The New York Times.* 20 Mar. 2009. https://www.nytimes.com/2009/03/20/theater/reviews/20west.html. Accessed 24 Apr. 2019.

Callaghan, Dympna C. “The Ideology of Romantic Love: The Case of *Romeo and Juliet.*” *Romeo and Juliet*, edited by Gordon McMullan, W.W. Norton & Company, 2017, pp. 282-304.

“Canon.” *Webster’s New World Dictionary*, 3rd College Edition, 1988.

Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*, expanded ed., Cornell University Press, 1993.

Chomsky, Noam. *Who Rules the World?*. Penguin Books, 2017.

Clement, Olivia. “Interview: Reworking Broadway’s *Kiss Me, Kate* for 2019 Audiences.” *Playbill,* 12 Feb. 2019, www.playbill.com/article/reworking-broadways-kiss-me-kate-for-2019-audiences. Accessed 22 Apr. 2019.

Cusack, Niamh. "Juliet in *Romeo and Juliet*." *Romeo and Juliet*, edited by Gordon McMullan, W.W. Norton & Company, 2017, pp. 332-44.

D'Amico, Jack. *Shakespeare and Italy.* University Press of Florida, 2001.

Desta, Yohana. "Something is Coming—Steven Spielberg Is Officially Remaking *West Side Story*—and, He Is Looking for You." *Vanity Fair*, 26 Jan. 2018, https://www.vanityfair.com/hollywood/2018/01/steven-spielberg-west-side-story-remake. Accessed 25 Apr. 2019.

Dusinberre, Juliet. *Shakespeare and the Nature of Women*. The Macmillan Press Ltd., 1975.

---. "*The Taming of the Shrew:* Women, Acting and Power." *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 219-37.

Engel, Lehman. *The American Musical Theater / A Consideration*. CBS Records, 1967.

Espin, Oliva M. *Women Crossing Boundaries: A Psychology of Immigration and Transformations of Sexuality.* Routledge, 1999.

Evans, G. Blakemore. Introduction. *Romeo and Juliet*, by William Shakespeare, edited by G. Blakemore Evans, Cambridge University Press, 2003, pp. 1-48.

Evans, Sara M. *Born for Liberty - A History of Women in America*. The Free Press, 1989.

Faflak, Joel and Jason W. Haslam. *The Public Intellectual and the Culture of Hope*. University of Toronto Press, Scholarly Publishing Division, 2013.

Faucit, Helena. "From *On Some of Shakespeare's Female Characters*." *Romeo and Juliet*, edited by Gordon McMullan, W.W. Norton & Company, 2017, pp. 189-93.

Fischer, Kurt von. “Variations.” *Grove Dictionary of Music and Musicians.* Edited by Stanley Sadie, 1980.

Foner, Nancy. *In a New Land: A Comparative View of Immigration*. New York University Press, 2005.

Friedan, Betty. *Feminine Mystique.* Penguin Books Ltd., 1963.

Galbraith, Susan. “Review: *West Side Story* at Glimmerglass Festival.” *D.C. Theatre Scene.* dctheatrescene.com/2018/07/10/review-west-side-story-at-glimmerglass-festival/. Accessed 24 Apr. 2019.

Glissant, Édouard. *Poetics of Relation*. Translated by Betsy Wing, The University of Michigan Press, 2010.

Granville-Barker, Harley. *Prefaces to Shakespeare.* vol.2. B. T. Batsford LTD, 1958.

Griggs, Yvonne. *The Bloomsbury Introduction to Adaptation Studies*. Bloomsbury, 2016.

Haraway, Donna. “Otherworldly Conversations, Terran Topics, Local Terms.” *Material Feminisms,* edited by Stacy Alaimo and Susan J. Hekman. Indiana University Press, 2008, pp. 157-188.

Hibbard, George R. "*The Taming of the Shrew:* A Social Comedy." *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 141-49.

“History of Co-education.” *Bucknell University*, 2019, www.bucknell.edu/news-and-media/celebrating-125-years-of-co-education/history-of-co-education. Accessed 20 Jan. 2019.

Houghton, Norris. Introduction. *Romeo and Juliet / West Side Story*, by William Shakespeare et al., Laurel-Leaf Books, 1965.

Hutcheon, Linda and Siobhan O'Flynn. *A Theory of Adaptation.* 2nd ed., Routledge, 2013.

Jones, Timothy Rhys. "Variations." *Oxford Reference – The Oxford Companion to Music*, 2011. www.oxfordreference.com/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-7067?rskey=s4Q5O8&result=7798 Accessed 24 Mar. 2019.

Kemp, Theresa D. *Women in the Age of Shakespeare*. Greenwood Press, 2009.

Kennedy, Michael. *Oxford Concise Dictionary of Music,* 4th ed. Oxford University Press, 1996.

Kernodle, George R. *Invitation to the Theatre.* Harcourt, Brace and World, Inc., 1967.

"Kiss me, Kate." *Internet Broadway Database.* www.ibdb.com/broadway-production-more/kiss-me-kate-2054. Accessed 7 May 2019.

Knapp, Raymond. *The American Musical and the Formation of National Identity*. Princeton University Press, 2005.

Knox, Dilwyn. "Civility, courtesy and women in the Italian Renaissance." *Women in Italian Renaissance Culture and Society*, edited by Letizia Panizza, Modern Humanist Research Association and Maney Publishing, 2000, pp. 2-17.

Korda, Natasha. "Household Kates: Domesticating Commodities in *The Taming of the Shrew*." *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 149-64.

Laird, Paul R. “The Creation of a Broadway Musical: Stephen Schwatz, Winnie Holzman and *Wicked.*“ *The Cambridge Companion to the Musical,* edited by William A. Everett and Paul R. Laird, 2nd ed., Cambridge University Press, 2008, pp. 340-53.

Lehmann, Courtney. “Shakespeare with a View: Zeffirelli’s *Romeo and Juliet*.” *Romeo and Juliet*, edited by Gordon McMullan, W.W. Norton & Company, 2017, pp. 360-77.

Maguire, Laurie. “The Naming of the Shrew.” *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 123-37.

mcclung, bruce d. and Paul R. Laird. “Musical Sophistication on Broadway: Kurt Weill and Leonard Bernstein.” *The Cambridge Companion to the Musical,* edited by William A. Everett and Paul R. Laird, 2nd ed., Cambridge University Press, 2008, pp. 190-201.

Mitchell, Marea. “Performing Sexual Politics in *The Taming of the Shrew*.” *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 237-47.

Montrose, Louis Adrian. “‘Shaping Fantasies’: Figurations of Gender and Power in Elizabethan Culture.” *Representations*, no. 2, 1983, pp. 61–94. *JSTOR*, www.jstor.org/stable/2928384. Accessed 20 Apr. 2019.

Nash, Gary B. et al. *The American People: Creating a Nation and a Society.* Vol. 2, 7th ed., Pearson Longman, 2006.

Newman, Karen. “Renaissance Family Politics and Shakespeare's *Taming of the Shrew*.” *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 247-61.

Otis, William B. and Morriss H. Needleman. *An Outline -History of English Literature.* Vol.1. 4th ed. Barnes & Noble Inc., 1952.

Parker, Patricia. "Construing Gender: Mastering Bianca in *The Taming of the Shrew*." *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 192-209.

Pawłowska, Małgorzata. "The Story of Romeo and Juliet Liberated from Words: A Narratological Analysis of the Works by Tchaikovsky and Prokofiev". *Histories and Narratives of Music Analysis*, edited by Denis Collins et al. Cambridge Scholars Publishing, 2013, pp. 160-94.

Quiller-Couch, Sir Arthur. "Introduction to *The Taming of the Shrew*." *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 137-39.

Rawson, Judy. "Marrying for love: society in the Quattrocento novella." *Women in Italian Renaissance Culture and Society*, edited by Letizia Panizza, Modern Humanist Research Association and Maney Publishing, 2000, pp. 421-37.

Richardson, Brian. "'Amore maritale': advice on love and marriage in the second half of the Cinquecento." *Women in Italian Renaissance Culture and Society*, edited by Letizia Panizza, Modern Humanist Research Association and Maney Publishing, 2000, pp. 194-208.

Roberts, Sasha. "Constructing Identities." *Romeo and Juliet*, edited by Gordon McMullan, W.W. Norton & Company, 2017, pp. 304-32.

Robin, Diana. "Humanism and feminism in Laura Cereta's public letters." *Women in Italian Renaissance Culture and Society*, edited by Letizia Panizza, Modern Humanist Research Association and Maney Publishing, 2000, pp. 368-84.

Roe, Richard Paul. *The Shakespeare Guide to Italy*. Harper Perennial, 2011.

Sanders, Julie. *Adaption and Appropriation.* 2nd ed., Routledge, 2016.

Sears, Ann. "The Coming of the Musical Play: Rodgers and Hammerstein." *The Cambridge Companion to the Musical,* edited by William A. Everett and Paul R. Laird, 2nd ed., Cambridge University Press, 2008, pp. 147-63.

Seronsy, Cecil C. "'Supposes' as the Unifying Theme in The Taming of the Shrew." *Shakespeare Quarterly*, vol. 14, no. 1, 1963, pp. 15–30. *JSTOR*, www.jstor.org/stable/2868133. Accessed 20 Apr. 2019.

Shaw, George Bernard. "Letter to *Pall Mall Gazette.*" *The Taming of The Shrew*, edited by Dympna Callaghan, W.W. Norton & Company, 2009, pp. 139-40.

Snyder, Susan. "*Romeo and Juliet*: Comedy into Tragedy." *Romeo and Juliet*, edited by Gordon McMullan, W.W. Norton & Company, 2017, pp. 202-11.

Spickard, Paul. Introduction. *Immigration and Race in United States History: New Histories*. Edited by Paul Spickard, Routledge Taylor & Francis Group, 2012, pp. 1-12.

Stoller, Amy. "Interview — Marni Nixon: More Than You Know." *Voice and Speech Review,* Vol. 3, no. 1, 2003, pp. 143-153. www.tandfonline.com/doi/abs/10.1080/23268263.2003.10739394. Accessed 25 Apr. 2019.

Taylor, Millie and Dominic Symonds. *Studying Musical Theatre - Theory and Practice*. Palgrave, 2014.

Thompson, Ann. Introduction. *The Taming of the Shrew*, by William Shakespeare. Edited by Ann Thompson, 3rd ed., Cambridge University Press, 2017, pp. 1-58.

Wells, Elizabeth Anne. *West Side Story: Cultural Perspectives on an American Musical*. Scarecrow Press, 2011.

Wells, Stanley. "The Challenges of *Romeo and Juliet*." *Romeo and Juliet*, edited by Gordon McMullan, W.W. Norton & Company, 2017, pp. 159-78.

Whittall, Arnold. "Tritone." *Oxford Reference – The Oxford Companion to Music*, 2011. www.oxfordreference.com/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-6939?rskey=s734qU&result=1. Accessed 2 Apr. 2019.

Wilson, Edwin. *The Theater Experience*. 4th ed., McGraw-Hill Book Company, 1988.

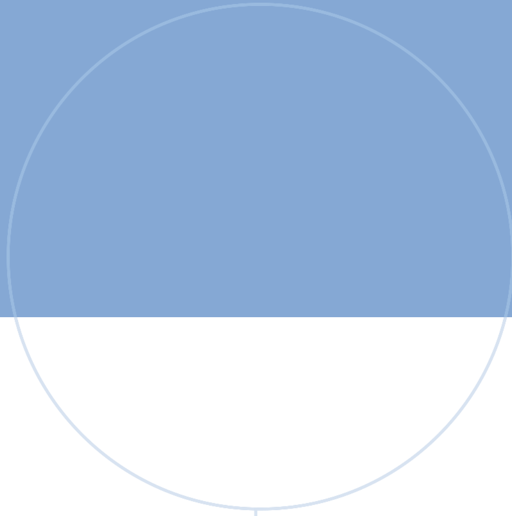
Wing, Betsy. Introduction. *Poetics of Relation*, by Édouard Glissant. The University of Michigan Press, 2010, pp. xi-xx.

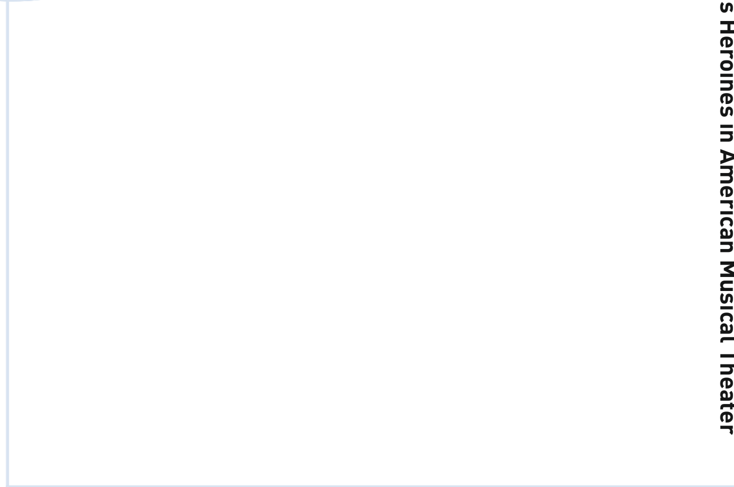
Wright, Daniel L. Introduction. *The Shakespeare Guide to Italy*, by Richard Paul Roe. Harper Perennial, 2011.

Abstract

The main interests of this thesis are adaptation and the traveling of stories. The thesis sees the process of adaptation as a form of migration and acknowledges that a text rarely migrates as a whole, but rather through its constituent parts that create new stories along the way. In order to further examine these ideas, the thesis focuses on the adaptation of Shakespeare's *The Taming of the Shrew* and *Romeo and Juliet* into the American musicals *Kiss me, Kate* and *West Side Story*. Specifically, the thesis examines the female characters in Shakespeare's plays and their counterparts in the musicals, seeing their development as a series of emotional and possible physical migrations. The migration across medial borders introduces different conventions and elements. As a result, the thesis discusses the significance of music, lyrics and, to some extent, dance as the character-forming elements in musicals.

Even though Shakespeare's female characters and their musical equivalents are separated by at least three hundred and fifty years, their common trait is their belonging to patriarchal societies. The thesis places these characters in their social context, through a parallel examination of women's position in Renaissance England and Italy, and the 1950s United States of America. Through the use of Sara Ahmed's and Édouard Glissant's theories of migration and Ahmed's concept of "feminist killjoys," the thesis examines the changes that are inevitable in such a significant temporal and medial migration and the effect they have on happiness of the analyzed female characters. The thesis will show that even though Shakespeare's women and their musical equivalents start on their journeys from a similar point, they experience happiness in different ways and different places in the course of their migrations.





Jelena Zlatarov-Marcetic

Shakespeare's Heroines in American Musical Theater

NTNU
Norwegian University of
Science and Technology