

TROISIEME
NUMERO DE LA
REVUE AFRICAINE
DES LETTRES, DES
SCIENCES



KURUKAN FUGA
VOL : 1-N°3
SEPTEMBRE 2022

KURUKAN FUGA

La Revue Africaine des Lettres, des Sciences Humaines et Sociales



ISSN : 1987-1465

Website : <http://revue-kurukanfuga.net>

E-mail : revuekurukanfuga2021@gmail.com

VOL : 1-N°3 SEPTEMBRE 2022

Bamako, Septembre 2022

KURUKAN FUGA

La Revue Africaine des Lettres, des Sciences Humaines et Sociales

ISSN : 1987-1465

E-mail : revuekurukanfuga2021@gmail.com

Website : <http://revue-kurukanfuga.net>

Directeur de Publication

Prof.MINKAILOU Mohamed- (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)

Rédacteur en Chef

COULIBALY Aboubacar Sidiki, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*) -

Rédacteur en Chef Adjoint

- SANGHO Ousmane, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)

Comité de Rédaction et de Lecture

- SILUE Lèfara, **Maitre de Conférences**, (Félix Houphouët-Boigny Université, Côte d'Ivoire)
- KEITA Fatoumata, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- KONE N'Bégué, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- DIA Mamadou, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- DICKO Bréma Ely, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- TANDJIGORA Fodié, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- TOURE Boureima, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- CAMARA Ichaka, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- OUOLOGUEM Belco, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- MAIGA Abida Aboubacrine, **Maitre-Assistant** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- DIALLO Issa, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)

- *KONE André, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *DIARRA Modibo, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *MAIGA Aboubacar, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *DEMBELE Afou, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *Prof. BARAZI Ismaila Zangou (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *Prof. N'GUESSAN Kouadio Germain (Université Félix Houphouët Boigny)*
- *Prof. GUEYE Mamadou (Université des Lettres et des Sciences Humaines de Bamako)*
- *Prof. TRAORE Samba (Université Gaston Berger de Saint Louis)*
- *Prof. DEMBELE Mamadou Lamine (Université des Sciences politiques et juridiques de Bamako, Mali)*
- *Prof. CAMARA Bakary, (Université des Sciences politiques et juridiques de Bamako, Mali)*
- *SAMAKE Ahmed, Maitre-Assistant (Université des Sciences politiques et juridiques de Bamako, Mali)*
- *BALLO Abdou, **Maitre de Conférences** (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *Prof. FANE Siaka- (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *DIAWARA Hamidou, **Maitre de Conférences** (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *TRAORE Hamadoun, **Maitre-de Conférences** (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *BORE El Hadji Ousmane **Maitre de Conférences** (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *KEITA Issa Makan, **Maitre-de Conférences** (Université des Sciences politiques et juridiques de Bamako, Mali)*
- *KODIO Aldiouma, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako)*
- *Dr SAMAKE Adama (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *Dr ANATE Germaine Kouméalo, CEROCE, Lomé, Togo*
- *Dr Fernand NOUWLIGBETO, Université d'Abomey-Calavi, Bénin*
- *Dr GBAGUIDI Célestin, Université d'Abomey-Calavi, Bénin*
- *Dr NONOA Koku Gnatola, Université du Luxembourg*
- *Dr SORO, Ngolo Aboudou, Université Alassane Ouattara, Bouaké*

- Dr Yacine Badian Kouyaté, Stanford University, USA
- Dr TAMARI Tal, IMAF Instituts des Mondes Africains.

Comité Scientifique

- Prof. AZASU Kwakuvi (*University of Education Winneba, Ghana*)
- Prof. ADEDUN Emmanuel (*University of Lagos, Nigeria*)
- Prof. SAMAKE Macki, (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- Prof. DIALLO Samba (*Université des Sciences Sociales et de Gestion de Bamako, Mali*)
- Prof. TRAORE Idrissa Soïba, (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- Prof. J.Y. Sekyi Baidoo (*University of Education Winneba, Ghana*)
- Prof. Mawutor Avoke (*University of Education Winneba, Ghana*)
- Prof. COULIBALY Adama (*Université Félix Houphouët Boigny, RCI*)
- Prof. COULIBALY Daouda (*Université Alassane Ouattara, RCI*)
- Prof. LOUMMOU Khadija (*Université Sidi Mohamed Ben Abdallah de Fès, Maroc.*)
- Prof. LOUMMOU Naima (*Université Sidi Mohamed Ben Abdallah de Fès, Maroc.*)
- Prof. SISSOKO Moussa (*Ecole Normale supérieure de Bamako, Mali*)
- Prof. CAMARA Brahim (*Université des Lettres et des Sciences Humaines de Bamako*)
- Prof. KAMARA Oumar (*Université des Lettres et des Sciences Humaines de Bamako*)
- Prof. DIENG Gorgui (*Université Cheikh Anta Diop de Dakar, Sénégal*)
- Prof. AROUBOUNA Abdoukadi Idrissa (*Institut Cheick Zayed de Bamako*)
- Prof. John F. Wiredu, *University of Ghana, Legon-Accra (Ghana)*
- Prof. Akwasi Asabere-Ameyaw, *Methodist University College Ghana, Accra*
- Prof. Cosmas W.K. Mereku, *University of Education, Winneba*
- Prof. MEITE Méké, *Université Félix Houphouët Boigny*
- Prof. KOLAWOLE Raheem, *University of Education, Winneba*
- Prof. KONE Issiaka, *Université Jean Lorougnon Guédé de Daloa*
- Prof. ESSIZEWA Essowè Komlan, *Université de Lomé, Togo*
- Prof. OKRI Pascal Tossou, *Université d'Abomey-Calavi, Bénin*
- Prof. LEBDAI Benaouda, *Le Mans Université, France*
- Prof. Mahamadou SIDIBE, *Université des Lettres et des Sciences Humaines de Bamako*
- Prof. KAMATE André Banhouman, *Université Félix Houphouët Boigny, Abidjan*
- Prof. TRAORE Amadou, *Université de Segou-Mali*

– Prof.BALLO Siaka, (*Université des Sciences Sociales et de Gestion de Bamako, Mali*)

TABLE OF CONTENTS

Yao Katamatou KOUMA, BLACK WOMANHOOD IMAGERY IN PARKS'S <i>BETTING ON THE DUST COMMANDER,</i> <i>DEVOTEES IN THE GARDEN OF LOVE,</i> <i>TOPDOG/UNDERDOG, AND VENUS</i>	pp. 01 – 14
Ahmed SAMAKE, L'ACCES DES PME AU FINANCEMENT ET A LA COMMANDE PUBLIQUE DANS L'ESPACE UEMOA : L'EXEMPLE DU MALI	pp. 15– 27
Arthur Banga, Lassina Diarra, LE TERRORISME AU SAHEL : ENJEUX ET DEFIS DE LA LUTTE CONTRE UNE MENACE TRANSNATIONALE.....	pp. 28 – 42
Alassane SOW, Mouhamed Moustapha DIÈYE & Ibrahima DIA, USAGES, ENJEUX ET DYNAMIQUES IDENTITAIRES DES RÉSEAUX SOCIAUX DANS LES PRATIQUES RELIGIEUSES À TOUBA (SÉNÉGAL)	pp. 43 – 65
Nouhoum Salif MOUNKORO, LES FACTEURS SOUTENANT L'INFLUENCE RUSSE DANS LE MONDE.....	pp. 66 – 81
Fodié TANDJIGORA, Bréma Ely DICKO, L'IMAGINAIRE MIGRATOIRE DES JEUNES MALIENS A L'EPREUVE DES POLITIQUES MIGRATOIRES	82 – 92
MIAN Newson Kassy Mathieu ASSANVO, LE DROIT D'ASILE, UN DEVOIR D'ASSISTANCE HUMANITAIRE EN GRECE ANCIENNE A TRAVERS LE THEATRE TRAGIQUE D'ESCHYLE.....	pp. 93 – 113
Diakaridja OUATTARA, FORMES DE TRANSMISSION DES CONNAISSANCES DANS LA REGION DE KORHOGO (COTE D'IVOIRE), ENTRE SYSTEMES D'EDUCATION TRADITIONNELS ET ECOLE OCCIDENTALE (1904-1930).....	pp. 114 – 131
Issa DIALLO, PRISE EN CHARGE DES FRACTURES OSSEUSES PAR LA MEDECINE TRADITIONNELLE ET MODERNE A BAMAKO : MECANISMES DE TRAITEMENT ET CONTRASTES DE COÛT .pp.	132 – 143
Mohamed KEITA, HOUPHOUET- BOIGNY ET LA « GUERRE DU CACAO » EN COTE D'IVOIRE DE L'INDEPENDANCE A LA FIN DES ANNEES 1980.....	pp. 144 – 154
Asmao DIALLO, L'ENGAGEMENT DES FEMMES DANS LES COOPERATIVES AGRICOLES EN VUE D'AMELIORER LEUR AUTONOMISATION SOCIO-ÉCONOMIQUE : CAS DE BAMAKO ET KATI.....	pp. 155 – 170
Fatoumata KEITA, Aboubacar NIAMBELE, Issiaka DIARRA, THE CHARTER OF KURUKAN FUGA: AN INDIGENOUS INFRASTRUCTURE FOR PEACE (I4P) IN THE PREVENTION AND SETTLEMENT OF CONFLICTS IN MALI AND THE SAHEL REGION	pp. 171 – 186
Samba SOGOBA, Mamadou Gustave TRAORE, DEMOCRATIE PARTICIPATIVE ET BONNE GOUVERNANCE EN AFRIQUE FRANCOPHONE : CAS DU MALI DE 1990 A NOS JOURS.....	pp. 187 – 211

- Adama COULIBALY, Sory Ibrahim KEITA,**
CHALLENGES FACING THE TRANSLATORS IN THE TRANSLATION OF TIMBUKTU
MANUSCRIPTS..... pp. 212 – 224
- Ibrahim BAGNA,**
L'ETIQUETTE DE LA PAROLE DANS LES TRAVAUX SCIENTIFIQUES RUSSES MODERNES pp.
213 – 225
- Abdoulaye DIABATE, Abdramane KONE, Ibrahima TRAORE,**
NIVEAU D'ETUDES DES PARENTS ET RESULTATS SCOLAIRES DES ELEVES DES TROIS
CENTRES D'ANIMATION PEDAGOGIQUES DE TOROKORO, BACO-DJICORONI ET
KALABAN-COURA..... pp. 226 – 239
- Zanni Zié dit Mamadou TRAORÉ,**
A TENSIVE ANALYSIS OF TRANSNATIONAL SPACES IN BESSIE HEAD'S A *QUESTION OF*
***POWER AND WHEN RAIN CLOUDS*..... pp. 240 – 252**
- N'guessan Anatole N'DRI,**
EL MACHISMO EN *LOS CACHORROS* DE MARIO VARGAS LLOSA pp 253– 267
- Yasnoga Félicité Coulibaly, Barro Missa, Félicité Liliboudo,**
L'UTILISATION DES ILLUSTRATIONS DANS L'ACQUISITION DE LA LECTURE AU COURS
PREPARATOIRE EN CIRCONSCRIPTION D'EDUCATION DE BASE DE OUAGA 7 AU BURKINA
FASO pp. 268– 282
- Aboubacar Sidiki COULIBALY, Alassane Sidibé, Zakaria Coulibaly, Adama Samaké,**
DE L'ORIGINE DE L'HUMANITE, DU NOM AFRIQUE A LA REPRESENTATION DU NOIR
DANS CERTAINS DISCOURS, ECRITS ET MEDIAS OCCIDENTAUX : UNE ANALYSE
POSTCOLONIALE ET POSTSTRUCTURALISTE pp. 283– 296
- Affoua Evelyne Doré,**
METATHEATRE AND REVENGE IN *THE SPANISH TRAGEDY* BY THOMAS KYD pp. 297– 306
- BOMBOH Bomboh Maxime , (INSAAC),**
LA RESISTANCE AUX CODES DE L'ECRITURE DRAMATIQUE DANS *EN ATTENDANT*
***GODOT*..... pp. 307– 316**

METATHEATRE AND REVENGE IN *THE SPANISH TRAGEDY* BY THOMAS KYD

AFFOUA EVELYNE DORÉ

Félix Houphouët-Boigny University of Cocody-Abidjan, E-mail : evelyne.dore7@gmail.com

Résumé

Dans *The Spanish Tragedy* de Thomas Kyd, le théâtre se reflète par la technique de la pièce-dans-la-pièce. À travers la tragédie, plus précisément la pièce « Solimon and Perseda » du personnage principal Hieronimo, le monde théâtral et les différents acteurs de la représentation théâtrale interagissent. Cette communication est au cœur de la volonté de Kyd de mettre en avant le thème de la vengeance. En transformant les personnages en spectateurs, en dramaturge et en acteurs, la technique de la pièce dans la pièce perturbe non seulement les hiérarchies performatives qui les dominent mais permet également d'établir l'intrigue de vengeance dans la pièce. Par conséquent, cet article vise à montrer comment la technique de la pièce-dans-la-pièce se manifeste dans *The Spanish Tragedy* et met en lumière le thème de la vengeance. L'enjeu de cet outil sera également abordé.

Mot clés : Personnages, la pièce dans la pièce, métathéâtre, tragédie, vengeance.

Abstract

In Thomas Kyd's play *The Spanish Tragedy*, theater reflects within itself by the technique of the play-within-the-play. Through the play especially with the main character Hieronimo's "Solimon and Perseda" play, the theatrical world and the different actors of theatrical performance interact. This communication is at the heart of Kyd's willingness to put forwards the theme of revenge. By turning characters into audiences, playwright and actors, the play-within-the-play technique not only disturbs the performative hierarchies that dominate them but also allows the revenge plot to be established in the play. Therefore, this article aims at showing how the play-within-the-play's technique manifests itself in *The Spanish Tragedy* and sheds light on the theme of revenge. The stake of this device will additionally be tackled.

Keywords: Characters, metatheatre, the play-within-the-play- revenge ,tragedy.

Cite This Article As : Affoua, E.D. (2022). "Metatheatre and revenge in *the Spanish tragedy* by Thomas Kyd". 1(3) (<https://revue-kurukanfuga.net/> Metatheatre and revenge in *the Spanish tragedy* by Thomas Kyd.pdf)

INTRODUCTION

Launched in 1963, the term metatheatre concerns dramatic works that encompass reference to theatrical facts. According to

Kowzan (2006), any dramatic work that contains an intra-piece is metatheatrical. Metatheatricality is considered as one of the great achievements of English literature

(Semenza, 2006). Watson (2008) defines it as:

theatre that reflects within itself on its own boundaries as an art form [...] this metatheatricality encompasses depictions of the processes of spectatorship, of performing identities conscious of both their fictions and audience [...] this means theatre about theatre (pp.13-14).

In other words, metatheatre can be understood as a play-within-the-play. It is perceived in Renaissance Drama through stages performance. A metatheatrical play is a kind of play in which theatrical performances are at stake. These performances become the vehicle to carry out revenge in the play (Semenza, 2006). In a metadrama, some characters become actors, playwrights and audience. In addition, this type of play presents metatheatrical devices in a self-conscious way and produces spectacular plot. In *The Spanish Tragedy*, the most prominent metadramatic technique used by Thomas Kyd in this drama is the play-within-the-play. According to Horny (1986), great playwrights use metatheatrical technique since they “conceive their mission to be one of altering norms and standards by which the audience views the world” (p.32). In Kyd’s case, this metatheatrical device through Hieronimo’s “Solimon and

Perseda” play, serves as a tool to depict the issue of revenge and its feasibility. Therefore, this article sheds light not only on the portrayal of revenge in *The Spanish Tragedy* but especially on the stake of metatheatre.

1. REVENGE AND THEATRICAL PERFORMANCE IN *THE SPANISH TRAGEDY*

Metatheatricality operates in the play as an important device to carry out revenge. In fact, revenge occurs in a context of theatrical performance. Many avengers such as Don Andrea, Revenge, Bellimperia and Hieronimo use this device to satisfy their desire of revenge.

The introduction of the Ghost of Andrea and Revenge at the beginning of the play reveals the contextualization of the play as a theatrical performance. Revenge and the Ghost of Andrea acts as a chorus and main commentators of the actions of the play. The death of Andrea sets the ground for the issue of revenge and metatheatre in the play. Truly, following Andrea’s request, Proserpine, the Queen of the Underworld orders Revenge, the personification of Revenge, to take Andrea through the gates of horn to show him the death of his killer at the hands of Bel-Imperia, his inconsolable lover. Kyd’s intends to reveal with the character of Proserpine, that it is the responsibility of God to avenge rather than mortal men. As a

matter of fact, in Act one scene one, Revenge invites Don Andrea to have a sit: “Then know, Andrea, that thou art arriv'd Where thou shalt see the author of thy death, Don Balthazar, the prince of Portingal, Depriv'd of life by Bellimperia. Here sit we down to see the mystery, And serve for Chorus in this tragedy” (III.1.85-90). With the invitation of Revenge to see “the mystery”, this character underlines the relationship between them and the audience of the *Spanish Tragedy* in sharing the information that the rest of the characters does not know; respectively the fact that the plot of the play is set to satisfy Andrea’s desire of revenge. That request means additionally that both characters will be the audience and will look at the plot of the play as a theatrical performance. In other words, through that performance Andrea will witness the death of his murderer. According to Womack (2006), “the audience is invited to watch the performance through the eyes of a vengeful ghost” (p.130). This representation is set up to avenge the death of Andrea who has been killed in a battle by Balthazar.

In addition, this invitation reveals the foreknowledge of Revenge about the play. In fact, Revenge predicts the events of the play and discloses that Don Balthazar, he who killed Andrea, will be slayed by Bellimperia, Andrea’s love. It is like Revenge knows the script by heart as a playwright or director of the play. Not coincidentally that Andrea

woke up him when thinking that his death will not be avenged:

Awake, Revenge, if love—as love hath had—

Have yet the power or prevalence in hell!
Hieronimo with Lorenzo is join'd in league,
And intercepts our passage to revenge:
Awake, Revenge, or we are woe-begone!
(III.16.12-16)

These lines expose the fear of Andrea not be avenged. He wakes up Revenge to express his main concern on how the events of the play threaten his revenge after Hieronimo and Lorenzo have made up. For Sen (2012), the different reactions of the Ghost “underline the play’s nature as a theatrical spectacle ”(p.69) because of his inability to affect the play’s event as any audience. This demonstrates that Revenge holds some power on the events of the play. His feedback to Andrea explains this statement:

REVENGE:

Thus wordlings have ground what they have dreamed upon.
Content, thyself, Andrea. Though I sleep,
Yet is my mood soliciting their souls.
Sufficeth thee that poor Hieronimo
Cannot forget his son Horatio.
Nor dies Revenge, although he sleep awhile;
For in unquiet, quietness is feigned.
(III.16.18-27)

Through that speech of Revenge, it is understandable that he is the one who masters the characters and events of the play. This is why he offers himself the privilege to relax and sleep since he knows what will

happen at the end of the play. Revenge always tries to convince Andrea to wait when this latter grows impatience:

ANDREA:

 Come we for this from depth of
 underground
To see him feast that gave me my death's
 wound?
These pleasant sights are sorrow to my
 soul—
 Nothing but league, and love, and
 banqueting!

REVENGE:

 Be still, Andrea. Ere we go from hence
 I'll turn their friendship into fell despite
Their love to mortal hate, their day to night,
Their hope into despair, their peace to war,
 Their joys to pain, their bliss to misery
 (I.5.1-9).

Revenge is sure that the theatrical performance or the plot that Revenge and Don Andrea watch will call for another theatrical performance elaborated by Hieronimo where both Andrea and Horatio will be avenged. Undeniably, he is aware that Hieronimo will avenge Horatio, his son, through the use of a metatheatrical device. The fact that Revenge was sleeping puts also forwards the slowing process of revenge. It is so slow that Andrea becomes impatient and Revenge asleep. But it means as well that people must be patient in their quest for justice. It as if Revenge is a kind of playwright who knows everything about the actions and future of the living characters. That is what Sen (2012) reveals:

Revenge, conversely, is vastly better informed about the future, so much so that he actually falls asleep by the end of Act 3, like a spectator who has seen the same performance one too many times. Or he might be better compared to one of the players or a stage-director, as he seems to claim when awakened by the complaining Ghost (p.72).

Andrea on its side has a closer relationship with the audience since he does not foresee the event of the play nor know the reason of his presence in the “gate of horn”: “Forthwith, Revenge, she rounded thee in th' ear, And bad thee lead me through the gates of horn, Where dreams have passage in the silent night. No sooner had she spoke, but we were here— I wot not how—in twinkling of an eye.” (I.1.81-88). He offers a background of the play to the audience when he talks about his previous life and his meeting with Proserpine: “Ghost. When this eternal substance of my soul Did live imprison'd in my wanton flesh, Each in their function serving other's need, I was a courtier in the Spanish court: My name was Don Andrea; my descent, Though not ignoble, yet inferior far To gracious fortunes of my tender youth.” (I.1.1-8). He not only guides the audience but he is also a curious ‘spectator’ of Kyd’s play as Baker (1935) states:

 Kyd seems to be the first writer to stress the ghost’s wonderment at what he sees. The Ghost ... becomes an amazed spectator of happenings in a realm

completely different from his own. In these happenings he can foresee nothing; he shows no inclinations toward vengeance until, late in the play, he sees his friend murdered and his enemies flaunting their prosperity. The Ghost proves himself the most curious member of the audience (p.32).

Thanks to both Andrea and Revenge, the audience of the drama is then aware that the plot will put forwards avengers' characters that will allow Andrea and Hieronimo to get revenge. At first, the play introduces the female avenger Bellimperia who, out of grief, decides to have a relationship with Horatio in order to get revenge of Prince Bathalzar, the murderer of Andrea:

BELLIMPERIA:

But how can love find harbor in
my breast
Till I revenge the death of my
beloved?
Yes, second love shall further
my revenge.
I'll love Horatio, my Andrea's
friend,
The more to spite the Prince
that wrought his end.
(I.4.64-68)

In her quest for revenge, Bellimperia appears as a martyrdom since she sacrifices herself to denounce the murderer Balthazar. Indeed, when she has been in captivity because her brother controlled her, she sent a letter to Hieronimo with his own blood instead of writing with an ink. Unfortunately, this self-

sacrifice is not enough to entirely convince Hieronimo to take revenge.

Then, as a second avenger and playwright, Hieronimo is depicted at the beginning of the play as a loyal and trusted courtier of the King of Spain. After the death of his son Horatio, hanged in the garden, Hieronimo expresses a deep feeling of revenge; and his wife remembers him that it is God's responsibility to punish the murderers: "The heav'ns are just; murder cannot be hid: Time is the author both of truth and right, And time will bring this treachery to light" (II.5.120-122). Hieronimo is then aware that he will be condemned if he takes revenge: "Now shall I see the fall of Babylon, Wrought by the heav'ns in this confusion. And if the world like not this tragedy, Hard is the hap of old Hieronimo" (IV.2.203-206). That is why before taking revenge into his own hands, he decided to get it through the proper way: "I will go plain me to my lord the king, And cry aloud for justice through the court, Wearing the flints with these my wither'd feet; And either purchase justice by entreats, Or tire them all with my revenging threats" (III.7.80-84). He wants to plead for Horatio's case before the court. He even brings the proof of Lorenzo's guilt before the King, but unfortunately this latter is convinced by Lorenzo about the presumed madness of Hieronimo. So, it takes a long time before Hieronimo takes justice; that is why, Andrea was impatience and Revenge

asleep when looking at the plot. The following speech depicts Hieronimo's dilemma of avenging or not:

Vindicta mihi! Ay, heav'n will be reveng'd of every ill; Nor will they suffer murder unrepaid. Then stay, Hieronimo, attend their will: For mortal men may not appoint their time!— 'Per scelus semper tutum est sceleribus iter.' Strike, and strike home, where wrong is offer'd thee; For evils unto ills conductors be, And death's the worst of resolution. For he that thinks with patience to contend To quiet life, his life shall easily end.— (III.13.1-11)

Hieronimo's latin expression "*Vindicta mihi!*" meaning "my punishment" demonstrates his awareness of God's task to take justice. This expression is related to the biblical reference in which revenge is the exclusive responsibility of God: "Vengeance is mine; I will repay, saith the Lord.", (Romans , 12:19, King James Bible, 2010).

Definitely, after consideration, Hieronimo uses a theatrical performance to avenge his son and unconsciously avenge Andrea. His thought in act three illustrates this statement:

Ay, heav'n will be reveng'd of every ill; Nor will they suffer murder unrepaid. Then stay, Hieronimo, attend their will: For mortal men may not appoint their time! (III.13.3-6)

It is after this soliloquy that Hieronimo chooses to perform or enact his revenge: "I [he] will revenge his death [Horatio's

death]!"(III.13.21). The didascalia "Enter HIERONIMO with a book in his hand" (III.13.1), shows that he holds a book may be the script of his play. So, when Balthazar asks him to entertain the King and his nobles, Hieronimo takes this opportunity to create a theatrical space in order to perform his own tragedy and avenge the death of his son. He selects a tragedy entitled *Soliman and Perseda* that he wrote when he was a student: "When in Toledo there I studied, It was my chance to write a tragedy" (IV.1.83-84). This play deals with the story of a Turkish emperor named Soliman who out of unrequited love committed the murder of Herastus, the husband of Perseda, the woman he loves. As a consequence to this murder, Perseda kills both Soliman and herself.

As a kind of playwright for this play, Hieronimo chooses characters of his choice to enact revenge: "I mean each one of you to play a part" (IV.1.89). He gives them roles that are similar to those they play in the murder of Horatio. He chooses Bellimperia as Perseda, Balthazar as Soliman, and Lorenzo as Erastus. By doing this, he inverts the murderer-victim relationship to satisfy his desire of revenge. This is to say that both Balthazar and Lorenzo who were considered as murderers and accomplices of Horatio's death became victims in the performance. Bellimperia who was initially a victim became the murderer of Balthazar in

Hieronimo's play. The recognition of Bellimperia as a good actress by Hieronimo "Bellimperia [she] plays Perseda well!" (IV.4.83) demonstrates not only that she succeeded to avenge the death of Horatio and ergo of Andrea; but also that she followed the script of Hieronimo's tragedy through her suicide. This theatrical performance of *Soliman and Perseda* confirms how metatheatricality is an important tool of revenge. It helps the avengers, Hieronimo and Bellimperia to satisfy their desire of revenge. Hieronimo himself confirms that the theatrical device allows for his revenge:

O, these accursed murderers:
Which now perform'd my heart is satisfied.
And to this end the bashaw I became
That might revenge me on Lorenzo's life
(IV.4.81)

This speech reinforces the importance of theatrical performance for the satisfaction of the avenger.

Metatheatricality operates then in *The Spanish Tragedy* as an important device to carry out revenge. The play as a theatrical performance was set up to avenge the death of Don Andrea. In this attempt to avenge, another theatrical performance which is *Soliman and Perseda* was used as a tool not only to avenge Andrea but especially to satisfy other avengers such as Bellimperia and Hieronimo, the "Author and actor in this tragedy" (IV.4.85). It is as if the act of

revenge cannot occur in the play outside the theatrical context. This reality is may be a desire of Kyd to teach something to his audience.

2. THE STAKE OF METATHEATRE IN THE *SPANISH TRAGEDY*

Metatheatre in the play has a dramatic and didactic function. First of all, Kyd uses this device to facilitate the actions of revenge by the avengers. In fact, the metatheatrical device serves as a context for the theme of revenge to occur. This is why the avengers of the play adopt this device to achieve their revenge. Then, he employs this device to make people aware of the power of the playwright. In fact, the playwright is the one who holds the fate of all the characters of the play. He manipulates them as he wants in order to reach his objective. For instance, in the play Hieronimo as a playwright of *Soliman and Perseda* manipulates the other characters in order to avenge his son Horatio. However, as a character in *The Spanish Tragedy* he is also manipulated by Kyd. He only performs his role and follows the script established by Kyd since Kyd is the one who holds his fate like a kind of god. It is this reality that led Keyssar-Franke (1975) to this assertion: "the characters are players in a play, puppets for the ideas of playwright" (p.96).

Moreover, metatheatres point out the role of the spectatorship and bad judgement in the interpretation of a drama. According to Sen (2012), during the representation of the *Spanish Tragedy*, the characters of Revenge and Andrea sat with the richer members of the audience in the balcony area of the playhouse. This reality offers an ambiguity to their status of character in the play. For example, they do not directly interact with the fictive or living characters of the play. They only make comment on what will happen in the plot; highlighting their function of “Chorus in this tragedy” (I.1.91). But at some extent Andrea does not really fulfill his role of Chorus since he is not able to foresee what will happen in the plot the same way Revenge does. Sen (2012) reinforces this idea as follows:

The issue of spectatorship is especially true in the case of Andrea’s Ghost, since he is neither pre-informed about the eventual end of the play (as Revenge apparently is), nor is he actually a part of the stage business as a chorus usually would be. He is, in many ways, simply another spectator, with his presentation and responses as an audience-member contributing heavily to the play’s metatheatrical frame (p.66).

Additionally, Kyd’s depiction of the Ghost and Isabella’s impatience portrays the characteristic of bad audience who have a poor interpretation of the action of the play

and a bad judgement of the ongoing living characters’ intentions. For instance, in Act 3 scene 15, Andrea is worried when Hieronimo helps Lorenzo instead of taking revenge. He cannot imagine that it was a plan of Hieronimo to use friendship as a tool of revenge. Accordingly, Revenge has to show him a spectatorship which reveals Lorenzo’s doom. Isabella, the wife of Hieronimo behaves also as an impatient avenger since she commits suicide when she misunderstands the reconciliation of Hieronimo and Lorenzo, the murder of her son: “Make haste, Hieronimo, to hold excused Thy negligence in pursuit of their deaths, Whose hateful wrath bereaved him of his breath. Ah, nay, thou doest delay their deaths, Forgives the murderers of thy noble son, And none but I bestir me -- to no end.” (IV.2.29-37). With the characters of the Ghost and Isabella, Kyd teaches the audience the importance to have a good judgement and use discernment when they are confronting to some confusing situation while viewing or reading the play and in their life. He furthermore creates duality in the audience who appear as the spectators of both *Spanish Tragedy* and *Soliman and Perseda*. It is important to highlight the fact that while the audience watch the play they are also observing both Andrea and Revenge who are additionally part of the audience. For Sen (2012) this reveals the “*The Spanish Tragedy*’s inherent metatheatricality and the

active intellectual engagement which it required of its audience” (p.71).

Finally, Kyd employs the metatheatrical device to make people aware of the genre of drama. In fact, in order for a play to be performed, it is important to have a script written by an author, in this case a playwright. Hieronimo in the play is the perfect example of this playwright. He uses the script he wrote when he was a student. In addition, he shows that there are characters who must take part in this drama. This is why he chooses Bellimperia, Lorenzo, and Balthazar to take part in the performance. Besides, with metatheatre, Kyd highlights the importance of the audience in drama. He reveals that audience are persons for whom the play is performed. As examples of audience in the play are Don Andrea, Revenge and the King and his nobles. Through these audiences, Kyd shows that the aim of the theatrical performance is not only to entertain people but specially to satisfy the desire of the audience. Also, the recurring use of the theme of revenge in the theatrical performances of the play underlines the significance of the issue of revenge in the Renaissance Drama. This is certainly because in the Elizabethan era, “the right to revenge was no longer a matter of choice but a binding obligation. Who offends a single member of the family now offends all” (Bowers 1966, p.4).

CONCLUSION

In *The Spanish tragedy*, metatheatre appears as a must need tool for the characters to carry out revenge. By means of theatrical performances, this play reflects theater and its main components such as the playwright, the audiences, the actors. The play as a whole presents itself as a theatrical performance for both Don Andrea and Revenge; Hieronimo’s “Soliman and Perseda” serves also as a necessary device to satisfy the avengers of the drama. In the development of the play, metatheatre confirms its usefulness not only for its portrayal of the theme of revenge but also helps the playwright to justify the revenge tragedy genre. Through this reflection on metatheatre, the dialogic nature of the dramatic text, its performances and the audiences is tinted.

BIBLIOGRAPHY

- Abel, Lionel. (1963). *Metatheatre; a New View of Dramatic Form*, New York: Hill and Wang.
- Baker, Howard. (1935). “Ghosts and Guides: Kyd’s ‘Spanish Tragedy’ and the Medieval Tragedy”, in *Modern Philology*, N°33, pp.27-35.
- Barber, C. L. (1988). *Creating Elizabethan Tragedy: The Theater of Marlowe and Kyd*, New York:

- University of Chicago Press, Ed.
Richard P. Wheeler.
- Bowers, Fredson. (1966).
Elizabethan Revenge Tragedy, 1587–1642, Princeton: Princeton University Press.
- Gordon Campbell. (2010) [1611].
The Holy Bible: King James Version, Quatercentenary Edition, Gordon Campbell.
- Hornby, Richard. (1986). *Drama, Metadrama and Perception*, Lewisburg, PA: Bucknell UP.
- Keyssar-Franke, Helen. (1975).
“The Strategy of ‘Rosencrantz and Guildenstern Are Dead’”, in *Educational Theatre Journal*, N°27, pp.85-97.
- Kyd, Thomas. (1997). *The Spanish Tragedy*, London: Nick Hern Books Ltd.
- Semenza, Gregory M. Colón. (2006). “The Spanish Tragedy and Revenge”, in *Early Modern English Drama. A Critical Companion*, N°50, New York, Oxford: Garrett A. Sullivan, Jr., Patrick Cheney, and Andrew Hadfield, pp.49-51.
- Sen, Shiladitya. (2012).
Metatheatricality on the Renaissance Stage, the Audience and the Material Space, Philadelphia: Temple University Digital Collections.
- Tadeusz, Kowzan. (2006). *Théâtre Miroir: Métathéâtre de l'Antiquité au XXIe siècle*, Paris. Editions L'Harmattan.
- Watson, Ariel. (2008). “The Anxious Triangle: Modern Metatheatres of The Playwright, Actor, And Spectator”, in *Dissertation Abstracts International, Section A: The Humanities And Social Sciences*, N°69, Proquest, Umi Dissertation Publishing, pp.5-10
- Womack, Peter. (2006). *English Renaissance Drama*, Malden: Blackwell.