

# 1 The Verbivocovisual Architectonic of the Stage

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## 6 **Abstract**

7 This article reflects on the verbivocovisual architectural construction of the staging of  
8 Caravaggio's works in Tableaux Vivants, carried out by Companhia Ludovica Rambelli  
9 Teatro. The video that makes up the corpus is the recording of the staging, composed of 13  
10 paintings by the Baroque painter, revealed by the canonical technique of the theater that  
11 semiotizes, through actors-models-characters, the montage of scenes that transform into live  
12 painting. The objective is to analyze the syncretic process of aesthetic construction from the  
13 interrelationship between art and life, through the work with verbal-sound-visual languages, in  
14 evaluative potential, as a unit of enunciative meaning. The foundation of the study is  
15 anchored in the Bakhtinian philosophy's conceptions of language, utterance and dialogue, as  
16 well as in the notion of verbivocovisuality, as understood by Paula Luciano, based on the  
17 Circle's studies. This research is relevant for dealing with the concepts of language, art,  
18 human and society.

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20 **Index terms**— caravaggio; tableaux vivants; philosophy of language; bakhtin circle; verbivocovisuality.  
21 Introduction reated as a didactic project at the Facoltà di Architettura Luigi Vanvitelli, in Naples, the staging  
22 of the work La conversione di un cavallo was conceived and directed by Ludovica Rambelli. After the first  
23 performances and the success, Companhia Ludovica Rambelli Teatro (in honor of the director, who died in 2018)  
24 has performed in squares, churches, cemeteries, and theaters, in different parts of the world. The title of the scenic  
25 project refers to Caravaggio, as it is part of an anecdote -probably apocryphal about the first version of the work  
26 The Conversion of Saint Paul, which would have been refuted for portraying a jovial Christ, who descends from  
27 heaven with his arms stretched out to help Paul, who is on the ground, ruined and supported by an impulsive  
28 angel. This iconic scene painted by Caravaaggio reflects and refracts his sarcastic pictorial and social authorial  
29 style: the sacred portrayed profanely or, if you like, in Bakhtinian terms ??1988), carnivalized, as the high is  
30 inverted and gives way to the low, pressured by social centrifugal infrastructural resistance.

31 In the case of Caravagian poetics, the dark rot of social ills is revealed by the human baroque rococo, vivid  
32 in contact with the high, which lowers itself in the face of miseries, as human and contradictory as human is  
33 divine and demonic, in his image and similarity. Legend has it that, after the reconstruction of the canvas, with  
34 its second version presented to the high prelate of the Church, the painter (its creator-author) exclaimed, with  
35 his usual irony: "Well, now we will have the conversion of even a horse!". The apostle Paul is animalized (a  
36 horse) as much as the artist's supposed speech would demonstrate his pride before his own work -anyone would  
37 be converted before the perfection of God. What God? Not the ecclesiastical, but the human-God-creator. The  
38 artist who generates, with his brushstrokes, life, as contorted as the existing human.

39 Based on this anecdote, the company's proposal retakes the meaning of the term (ideological sign) "conversion":  
40 a passage from one state to another, the (re)creation of meanings of any objects displaced in a space-time  
41 (chronotope) that, from the Bakhtinian point of view (BAKHTIN, 2018; VOLÁ?"CHINOV, 2013), it reveals the  
42 link in the discursive chain between enunciative acts, in which meanings are taken up and renewed in each new  
43 socio-historical context in a unique way ??VOLÁ?"CHINOV, 1973 ??VOLÁ?"CHINOV, [1929]).

44 For this, based on 23 works by Michelangelo Merisi da Caravaggio, the staging is performed with the actors'  
45 bodies, using common objects and draped fabric. The scene is lit with a single cut of light, to simulate a painting

46 on display, and costume changes are made in public view, rhythmically marked by music by Vivaldi, Sibelius, 47 Mozart and Bach.

48 The musical soundtrack is not just an accompaniment for the timing of the performances, as it constitutes the 49 staging itself, as a dramaturgical member. The pieces by the aforementioned composers build the atmosphere 50 of the discursive staging and create encounters between the actors-characters throughout the piece, towards a 51 theatrical architectural composition, as occurs, with another configuration, in opera, as studied by Sollertinsky 1 52 The technique used by the Company to reassemble the Caravaggio paintings is that of Tableaux Vivants ("Live 53 Paintings"). This technique consists of using live models to simulate theatrical performances in studios for 54 sculptors and painters to build their works. The emphasis is on staging, pose, costume, lighting, and facial and 55 body expressions. This procedure was . 1 According to Volkov (1995), Sollertinsky critically studied the opera 56 of Shostakovich (Lady Macbeth of Mtsensk District; The Nose) and others.

57 The Verbivocovisual Architectonic of the Stage La Conversione Di Un Cavallo widely used in the Baroque 58 and Renaissance and became well known in the late nineteenth century and early twentieth century, then fell 59 into disuse. Caravaggio himself, in the 16th century, used this strategy to portray his scenes. In this sense, 60 by resuming this method, the Ludovica Company not only reproduces Caravaggio's baroque paintings, but also 61 recreates the event -with other shades of meaning -from the studio in a live scene in the theater recorded on 62 video, in addition to recovering an almost forgotten technique in the 21st century.

63 In this article, our proposal is to reflect on the verbivocovisual architectural construction of the dramatization 64 La Conversione di um cavallo, from a moment of its staging by Tableaux Vivant of the Judith Beheading 65 Holofernes, by Caravaggio, in order to understand how the company Theatrical articulates the evaluative 66 potentialities of verbal, visual and sound languages in the aesthetic elaboration of its project of speaking and 67 which meanings are produced by this configuration, in which elements such as vivacity and mobility latent in 68 Caravaggio's paintings and in musical works stand out, in particular, by Mozart, who make up the staging. For 69 this, we took the 4:23-minute 2 For the Circle, specifically for Bakhtin (1986Bakhtin ( [1975]; 1973 ??1929]), 70 in "The problem of the text in video, recorded in the Church of São Francisco, city of Sutri, region of Lazio, in 71 which, of the 23 staged works, 13 are reproduced.

72 The theoretical foundation that anchors us is the Bakhtinian philosophy of language. The dialectical dialogical 73 methodology follows three intertwined stages: description, analysis and interpretation. The aim is to understand 74 how languages are syncretically architected, how they reflect and refract life and how they are aesthetically 75 explored in the theatrical utterance, in interaction with the pictorial and the musical.

76 The hypothesis is that the articulation of languages in a singular way expresses an evaluative position in a 77 specific material way, because, unlike what was and is understood throughout Western Cartesian thought, verbal, 78 visual and vocal-sound languages are not constituted in isolation, since they have a single semiological nature, 79 and find their unity in the subject. They (languages) may or may not materialize individually (without losing 80 the link with other dimensions) or together, as in the case of the studied piece.

81 This perspective converges with the Bakhtinian language conception, as we understand it, in which there is 82 "a potential single language of languages" (Bakhtin, 1986(Bakhtin, [1975 linguistics, philology and other human 83 sciences", the text is understood as a coherent set of signs. In this sense, any field of action operates with text 84 (visual arts, music, literature, biology, physics, mathematics, etc.). And, from this point of view, each text is 85 composed of a language system, so that there are no pure texts, constituted by an isolated language (verbal, 86 visual or vocal/sound), "consequently, sign systems have a common logic" ??Bakhtin, 1986, p. 106), even if 87 potentially. This general language referred to by the Russian philosopher, we call verbivocovisual, because we 88 understand it as the "work, in an integrated way, of the sound, visual dimensions and the meaning(s) of words." 89 ??Paula & Serni, 2017, p. 180).

90 As we have already pointed out in other works ??Paula & Luciano, 2020a;2020b;2020c, 2020d;2020e), 91 verbivocovisuality is a notion developed by the Noigandres group (Augusto and Haroldo de Campos and Décio 92 Pignatari) in the mainstay of the tradition of Cummings, Mallarmé, Joyce, characterized by the inseparable 93 articulation of verbal, sound and visual languages, appropriated by Paula to reflect on the three-dimensional 94 conception present in Bakhtinian works and to think about the relevance of this thought to the analysis of 95 syncretic statements.

96 We understand that there is, as we can see in the Circle texts, a broad notion of language that permeates 97 the philosophical proposal of Russian intellectuals and that, as it is a living organism, it can be materialized in 98 statements of a single materiality (verbal, visual or sound) or in an articulated way (verb-visual, verb-vocal/sound, 99 visual-sound or verbivocovisually), according to the project of speaking of the subjects, the material and the sphere 100 of production, circulation and reception, but regardless of the form of expression, it will always be verbivocovisual, 101 as there is always the semiological language system that constitutes the utterances.

102 Some results of this reflection indicate its relevance, as we can see in the works developed by Paula and her 103 group, GED, as is the case of Paula & Souza (2019) and Paula & Sant'ana (in press), among others.

104 By taking language as the object of its reflections, the Circle starts from the notion of dialogue to understand 105 the phenomena that constitute it and, in turn, constitute the subject and the world. Understood as a clash 106 of and between social voices, this conception is at the heart of the philosophical proposal of the Russian group 107 (according to Ponzio, 2008, the "Bakhtinian revolution"), as, according to Bakhtin (1984Bakhtin ( [1963])).

108 Language lives only in the dialogic interaction of those who make use of it. Dialogic interaction is indeed the

109 authentic sphere where language lives. The entire life of language, in any area of its use (in everyday life, in  
110 business, scholarship, art, and so forth), is permeated with dialogic relationships. (p. 183) These relationships  
111 are not limited only to the logic or structure of language, as they constitute the interaction between subjects  
112 (with oneself and with others), statements, chronotopes, senses, ideologies, signs and languages. According to the  
113 Circle, outside of dialogical relationships, there is no sense, language and existence. After all, social organization  
114 is woven by discursive acts in constant interaction with previous acts and impregnated with future acts.

115 This movement happens in an inconclusive, unfinished way, there are no limits to the dialogical context, as  
116 the interaction is dialectical-dialogical, since we have the thesis, the antithesis and synthesis (Marxist dialectics).  
117 This is never considered an overcoming of the discursive event. On the contrary. It generates a new response,  
118 from which the dialogue/clash movement starts again, on another level, with the subjects and their discourses,  
119 with mutually altered meanings and evaluative positions.

120 When considering such theoretical assumptions, we turn our gaze to the piece in Tableaux Vivant chosen as  
121 our object of reflective analysis, in order to move between the aesthetics of Caravaggio and Mozart, as well as  
122 the Bible to: 1) understand how languages and re-emphasised the senses in the playessay-live video exhibition;  
123 2) expand the discussions about verbivocovisuality, based on the Bakhtinian philosophy of language, aimed at  
124 analyzing syncretic utterances.

125 The structure of this article starts from the relationship between the styles and dialogues of Caravaggio  
126 and/with Mozart to then analyze the work in focus, in interaction with Caravaggio's paintings and Mozart's  
127 music that sets the dramatic scene. As the piece is composed of 23 works by Caravaggio and the video, with  
128 13 works, we will focus on a moment of the recorded piece, in which the frame Judith Beheading Holofernes  
129 is staged, set by the Communio do Requiem by Mozart, due to the space of an article, without forgetting the  
130 interaction of this screen on stage with the others chosen and with the entire Mozart Mass in the unitary living  
131 architectural composition of the video piece.

132 Michelangelo Merisi, known as Caravaggio (a city belonging to the duchy of Milan), was influenced by the  
133 events of the time, a period marked by crises both in art and in the political, religious and economic fields. His  
134 art reflects and refracts, with his refined critical style, human contradictions from his small historical spacetime.  
135 Set in the second half of the 16th century, the Italian painter breaks with the aesthetics that preceded him by  
136 approaching canonical themes (such as religious) in an unconventional way.

137 In the political-religious scenario there was a crisis of values and a dispute for economic power with atrocious  
138 social inequality. Even though the economy was concentrated in the capital, Rome was constantly invaded,  
139 becoming a territory of various conflicts, including the Sack of 1527, in addition to the beginning of maritime  
140 expansion, which took Italy off the commercial axis. The unity of Catholic Christianity was also dissolved with  
141 the Counter-Reformation, led by Luther.

142 In art, until the mid 1520s, artists and audiences got used to reproducing human bodies to perfection, typical  
143 of the proportional harmony and logic of Renaissance aesthetics, which led to a period of crisis for later artists:  
144 on the one hand, there was the attempt to imitate the previous masters, especially the figures of Leonardo  
145 da Vinci, Michelangelo, Raphael, Donatello and Botticelli, as a way to better reproduce the Renaissance style;  
146 on the other, some artists refused to accept the stagnation of art and tried to overcome the prevailing norms. If  
147 in the domain of the human form there were no more possibilities, they sought to overcome it in other aspects.  
148 This is what happened to Caravaggio, who even became a reference to his contemporaries.

149 In this scenario, we find enigmatic, dark works, with more primitive and figurative aesthetics, static presence of  
150 living models, but with their twisted bodies, in difficult positions and movements that refer to the pain experienced  
151 with the various crises existing in Italy at the time, like Caravaggio's style. Perfection in the portrayal of human  
152 bodies continued, but achieved from other angles. This period was called Mannerism due to the profusion of  
153 aesthetic styles and techniques (Gombrich, 1999).

154 This moment of profound change points to the "rococo" baroque aesthetic, which portrays human contradiction  
155 through light and shadow, oblique angles, slanted perspectives and a hazy background.

156 The Catholic Church, during this period, consolidated itself in the communication and catechization of the  
157 faithful through paintings, in contrast to Protestantism, which prohibited the veneration of images, in order to  
158 opt for knowledge and access to the Bible.

159 This religious dispute for power established a restriction of themes for artists (such as, for example, the  
160 supremacy of portraits, the incidence of the picturesque in everyday life as opposed to the religious pride  
161 maintained by the Church of Rome), many, supported by religious leaders, who began to play the role of  
162 "maecenas", influencing the aesthetic production of the time, given the commission of works, which passed  
163 through their endorsement. Caravaggio was one of the painters under the yoke of the Church (supported This  
164 social situation of the period is reflected and refracted in the Caravagian aesthetic, with its authorial style and  
165 acid satirical positioning, marked by what we can consider definitively baroque.

166 Caravaggio's art is marked by contradiction and criticism. Considered a disruptive artist, the painter turns  
167 against political, artistic and religious authorities. Controversial and extravagant, he doesn't like the classic  
168 artificial models or the celestial models distant from the human condition. What matters is the "bare and raw  
169 truth". Pain, suffering and other ailments constitute the dark beauty of his baroque poetics. For the painter, the  
170 truth lies in human ambivalence. The aesthetic contradiction, in Caravaggio, is not characterized by dichotomous  
171 poles that mark the difference between one and the other. It does not correspond to the opposition between

172 distinct elements and their consequent separation. On the contrary. Contradiction is the sum of contrasts in an  
173 ambivalent way, with the coexistence of differences that constitute the unity of the state of things, the world,  
174 man and existence in an aesthetic-social way: living art in life.

175 Based on this notion, we understand the Caravagian aesthetic, marked by the incongruity of imperfection,  
176 the coexisting game between life and death, heavenly and earthly, high and low, sacred and profane, light and  
177 shadow, among other dichotomies, thematized in the human-divine relationship.

178 The sacred scenes, so common in Caravaggio, are represented in a daily and human way (union of the religious  
179 theme, typical of the Catholic Church, with the picturesque instituted by Protestantism), sanctity is found in  
180 suffering, ailments and degradation (on the low, meager) in order to startle humanity.

181 Jesus and the highest characters of Christianity appear in Caravaggio's paintings as symbols of the people.  
182 There is a predominance, in its aesthetics, of the negative, low and human, with behaviors, space, time, and  
183 conceptions that are expressed by the excess of shadows, dark colors, curvilinear features, crumpled or folded  
184 fabrics and scenes portrayed on the floor. These characteristics mark vices, degradation, human ailments and  
185 criticism of religion. If the rational (privileged in the Renaissance), which elevates human, brings him closer to  
186 God; the affections, the passion, lower human to the level of the unconscious, the impulsive, almost animalistic  
187 (according to the logical and rationalist valuation that prevails in Western culture to this day).

188 The best example of this is a picture of St. Matthew (in addition to the anecdote quoted in the introduction),  
189 painted around 1598 and then destroyed, in which the bald, barefoot evangelist with dirty feet clumsily holds the  
190 huge volume of papers, with tense expressions at the unusual task of writing. Beside him, on the same level, a  
191 young (sensual) angel, who seems to have just arrived from above, guiding the saint's hand as a teacher guides  
192 a child. The work was rejected for constructing the image of one of the main saints of the Catholic Church in  
193 an imperfect way, marked by time with a tone of satire and irony. For the Church, it was outrageous for a holy  
194 man to be portrayed with extreme humanity. Consequence: Caravaggio had to redo the painting, following the  
195 conventions that the images of angel and saint should have, according to the religious standards of harmony and  
196 beauty of the time. In the new work, the imposing man with a circular line around his head (which refers to  
197 a halo), autonomous in writing, with an angel above him (no longer to the side), as a representative of God  
198 "/should/ be", without traces of sensuality, fluttering, just revealing the words to the writer of the gospel.

199 To dethrone the Church's top official, Caravaggio works with marginalized actors and courtesans as models to  
200 compose his paintings. In other words, using the Tableaux Vivants technique, the painter seeks to give dynamism  
201 and three-Bakhtin claims that this feature is typical of the Middle Ages and Renaissance, but especially of the  
202 Baroque period (Bakhtin, 1988), of which Caravaggio is one, if not the big name in painting, just as Bach is in  
203 music.

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205 From a Bakhtinian point of view, Caravaggio's paintings elucidate the process of carnivalization described by the  
206 Circle, especially in A Cultura Popular na Idade Média e Renascimento ??1988 [1965]), in which the constitution  
207 of culture occurs in the coexistence, always in conflict, between ideologies of super and infrastructure, high  
208 and low, serious and comical, divine and profane. According to Paula & Stafuzza, Carnival presents itself as  
209 an ambivalent culture -the opponent of the oppressed against the oppressor, not in a watertight way, but in a  
210 dialogical, circular way. The "unofficial" world can only be seen from below, as it starts from the official world  
211 to invert it, always through language. In the public square. In it, there is the combination of social opposites  
212 (always related) that are established through the reverse of the social structure: hilarious and rowdy marginalized  
213 (the unofficial world, with all its language, logic and ideology), dethroning monarchs (the official world), from the  
214 already established (2010, p. 133, our translation 3 ). dimensionality to his works, in addition to the perfection  
215 of the drawing lines (due to the proportionality of the anatomy of the bodies portrayed), an action painting, the  
216 photography of a paused moment represented by the moment and reproduced by gestures, weight and strength  
217 of and in the constituent elements of the work. The expressions, especially the scream, very recurrent in his  
218 paintings -as in Medusa -, mark the pathos intrinsic to humanity through the facial and bodily expression of the  
219 (twisted) subjects portrayed.

220 Like Caravaggio, Wolfgang Amadeus Mozart also advocates the human-divine relationship in his music, as we  
221 will see in his final and unfinished work Requiem K 626, object of collation of this article, as it is the soundtrack  
222 of the recorded piece analyzed here.

223 The human-divine relationship in Mozartian authorial aesthetics is presented through the theme of death,  
224 influenced by J. S. Bach's baroque musical language. In Mozart, on the one hand, there is the desire to renounce  
225 passion, to purify himself morally and to return to the good of humanity or, in other words, the reflection on  
226 the collective attitudes of men towards other men; on the other hand, man's attitude towards God expresses the  
227 attempt to dominate abandonment in the face of death, as well as to dominate it.

228 Musically, the theme manifests itself in the synthesis between counterpoint and fugue (again, Bach's influence)  
229 and melody. The first, the vanishing counterpoint, reflects human's Herculean, laborious and painful struggle to  
230 ascend to the light; while the second, melody, symbolizes God's free gift, divine mercy.

231 This structure creates a dramatic or "theatrical" tension in Mozart's mature minor-key works, especially in  
232 his operas. The Austrian musician's fascination for the opera's intrinsic theatricality is a constitutive feature of  
233 the Requiem, as the combination of a melodic dramaturgy is indispensable in Mozartian works. After all, "we

234 can assert that Requiem is a culminating compositional architecture that links theatricality and sacred milestone  
235 into a supreme musical edifice" (HUEDA, 2018, p. 107).

236 According to Jean and Brigitte Massin (1997), Requiem Mass is part of the group of Masses in sacrificial  
237 dedication and is played in memory of faithful souls who crossed the threshold of life. The structure of the  
238 Requiem consists of unsung and sung parts. These can be divided into nine parts and are performed on funeral  
239 days as well as on the third, seventh and thirtieth day after the end of life. The parts that make up the Mass are:  
240 prayer at the beginning of the liturgy, called the Introit, which begins with Requiem aeternam dona eis ("Give  
241 them eternal rest"), giving the rite its name; Kyrie (supplication to the Holy Trinity); Glory (glorification of the  
242 Holy Trinity) -this part can be omitted; Creed (profession of the dogmas of the Church); Sequence (Dies irae,  
243 dies illa); Sanctus (Proclamation of Holiness); Benedictus (Recognition of Holiness); Agnus Dei (Supplication  
244 to Christ before Communion); and Communio (or also known as Offertory -moment of union with the Lord).  
245 Except for the local variants, the liturgical and musical dialects, the Requiem crystallized its structure until the  
246 14th century. The sequel was the last part added.

247 Based on this Requiem structure, Mozart composed his composition for orchestra, choir and four soloists  
248 (soprano, contralto, tenor, and bass), with the following division: Introitus (Requiem), Kyrie, Sequentia (Dies  
249 irae, Tuba mirum, Rex tremenda, Rememberare, Confutatis and Lacrimosa), Offertorium (Domine Jesu Christe  
250 and Hostias), Sanctus, Benedictus, Agnus Dei, and Communio (Lux aeterna).

251 Although the work was conceived by Mozart, it was not finished by him, due to his death in 1791. The widow  
252 Constanze had to deliver the commissioned work to receive the promised amount. The Requiem then went  
253 through four hands to be submitted. In general terms, the work presents the following elements and movements:

254 the choral and orchestral tutti are linked to the idea of the greatness of God before man, further reinforced  
255 by the use of dynamics in fortissimo, the work of voices in the high register (to establish a heavenly association)  
256 and by presenting melodic and harmonically great stability and tonal distinction. In contrast to these moments,  
257 there are vocal solos with reductions in the orchestra, whose function is to gradually present man to God and  
258 penetrate into his human interiority. In these cases, the dynamics are generally piano, the register fluctuates  
259 (midrange combined with bass and treble), melody and harmony introduce tensions with the use of increased and  
260 decreased intervals and tonal instability. The vocal solos have the function of presenting the dramaturgical line  
261 that represents man in front of God and this is the line that developed the most throughout the work, perhaps  
262 because it contains the presence of man as a being so contradictory and unstable. The solos of the Introit, Gradual,  
263 Trato, Offertory, Saint, Benedictus, Agnus Dei, and Communion maintain a certain emotional-volitional balance,  
264 which points to the optimism offered by the Christian faith regarding the death and resurrection of men forgiven  
265 and blessed by God. ??Cavini, 2005, 218, our translation 4 4 Original text: os tutti corais e orquestrais estão  
266 vinculados à idéia da grandeza de Deus frente ao homem, reforçados ainda pelo uso da dinâmica em fortíssimo,  
267 do trabalho das vozes no registro agudo (para estabelecer uma associação celestial) e por apresentar melódica e  
268 harmonicamente grande estabilidade e distinção tonal. Em contraposição a esses momentos, há os solos vocais  
269 com reduções na orquestra, cuja função é apresentar de forma gradual o homem frente a Deus e ir penetrando em  
270 sua interioridade humana. Nesses casos, a dinâmica é geralmente em piano, o registro flutua (médio combinado  
271 com grave e agudo), a melodia e a harmonia introduzem tensões com a utilização de intervalos aumentados e  
272 diminutos e a instabilidade tonal. Os solos vocais têm a função de apresentar a linha dramatúrgica que representa  
273 o homem frente a Deus e esta é a linha que mais se desenvolveu ao longo de toda a obra, talvez por conter a  
274 presença do homem como ser tão contraditório e instável. Os solos do Intróito, Gradual, Trato, Ofertório, Santo,  
275 Benedictus, Agnus Dei e Comunhão, mantêm certo equilíbrio According to Ortega (1988;1994), the Requiem was  
276 composed in D minor. We can trace this tone in the Introitus to the Kyrie, which, in Mozart, expresses men's  
277 anguish in the face of metaphysical terror. In Kyrie eleison, we have the moment of the liturgical rite of man's  
278 repentance before God, when he assumes himself as a sinner and pleads for purification, in order to remain in  
279 the presence of the King of the Universe. In this passage, we have a darker atmosphere in Mozartian aesthetics.  
280 This first moment in front of Death and the Last Judgment generates a feeling of despair and anguish.

281 Later, in the Mass, in the Sequentia, the progressive penetration of the Divine Light in the shadows of the  
282 opening choir develops until its full irradiation in Confutatis -the last part of this section. The setting is: Dies  
283 irae in D minor resumes the previous vibe of Introitus and Kyrie. In Tuba mirum, in B flat major, it portrays the  
284 inner state of man. The soloists represent the Divine Light, so that as the vocal registers increase (bass, contralto,  
285 tenor, and soprano), the clarity becomes more present until the emergence of a new maximum state, reached by  
286 the soprano. This moment marks a new place in musical discourse, as Rex tremenda begins. Composed in G  
287 minor, it expresses tenderness and pain, sublime and intimate, anguish and hope, it is the separation between  
288 Light and Darkness. The presence of the Divine is getting closer and the Recordare, as its name indicates, reminds  
289 the listener that one of the most important moments is approaching, hence the key of F major, proportional and  
290 relative to D minor. If this indicates human suffering, despair and anguish, the former refers to peace and spiritual  
291 joy, which comforts and fulfills. In Confutatis, the male choir and the female choir continue the narrative. The  
292 first, by singing in the key of A minor, transports the listener to an exotic place. The second, in the key of  
293 C major, creates a luminous atmosphere (the key in C major is the most spiritual in Mozart). But the man's  
294 fear has not ended yet, because at the end the female choir sings, in A minor, the musical ending. According to  
295 Hocquard (1958, apud Ortega, 1988), this configuration semiotics the lived experience of agony, which Mozart  
296 leaves us here. It is about the disintegration of the being that, however, has nothing to do with a descent into Hell

### 1 III. THE VERBIVOCOVISUAL ARCHITECTURE OF LA CONVERSIÓN DI UN CAVALLO

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297 of the damned, it is a meeting of man with the divine reality (p. 114, our translation) 5 At the end of the first  
298 part of the Mass (called Liturgy of the Word), in Lacrimosa, the tonality is . emotivo-volitivo, que aponta para  
299 o otimismo que ofereceu a fé cristã com relação à morte e à ressurreição dos homens perdoados e benditos por  
300 Deus. 5 Original text: la experiencia vivida de la agonía que Mozart nos deja aquí. Se trata de la desintegración  
301 del ser, pero que nada tiene que ver con un descenso a los infiernos de los condenados; sino con la desintegración  
302 que reúne al hombre con la realidad divina. returned in D minor, with a change of attitude towards death and  
303 no longer just as a feeling of abandonment.

304 The Offertorium opens the second part of the mass, called the Eucharistic Liturgy, part of which, in the  
305 liturgical rite of the Catholic Church, God makes himself present. Thus, in Domine Jesu Christe, the choir invokes  
306 Christ, with voices almost joyful for the cessation of anguish, in the tonality of G minor, which represents, at the  
307 same time, the suffering/pain and the tenderness of the act of Salvation (represented in act of the Crucifixion),  
308 while the four soloists sing the luminous prayer.

309 On the other hand, the used escape resumes the feeling of anguish, raising it to the apex until the prostration  
310 as an offering of human (humanity) to God. This moment of offertory recalls the promises to God and his  
311 covenant with Abraham, considered the father of/in the Christian faith. Although feelings are wavering, like  
312 Abraham himself at the time of sacrificing his son Isaac, Abraham's words to God are one of hope when he sees  
313 Christ on the Cross. This act of sacrifice and surrender of Jesus generates the detachment of the human being to  
314 the Divine Light, a smoothness that occurs through the suspension of the accompaniment, with the permanence  
315 of the choir, now, in G major. In this atmosphere of joyful and tranquil contemplation, the choral vocals enter  
316 Hostias, written in E-flat major, accompanied by the wind instruments, while the violins with syncopated and  
317 incessant movements create an unusual backdrop for the choir. Happiness surrounds the environment.

318 Sanctus and Benedictus are in the shades of D major and B-flat major, respectively. In both, the moment is  
319 for exalting the glory of Christ and acknowledging his holiness. Here, Earth and Heaven proclaim glory and, in  
320 unison, affirm that what comes from his Holy Name is blessed, as it is heard in homophony of the female and  
321 male choir (high and low, Heaven and Earth). The B flat major resumes the inner peace, present in Tuba Mirum,  
322 in front of the new dwelling place in eternity, next to God, while the D major expresses the radiant Light.

323 In Agnus Dei, Christ's sacrifice is represented by the Lamb of God, in atonement for the sins of mankind. The  
324 return of the tonality in D minor semiotizes, here, the weight of a fatality of metaphysical levels ("the death of  
325 God"), which is also manifested by the lament sung by the basses. But with the resurrection and salvation of  
326 humanity, the section converges on F major in order to express the radiance of Divine Light over the darkness.

327 Finally, Communio (Lux aeterna), communion with Christ. This communion should be celebrated, sung in  
328 the splendor of Divine Light, in the tonalities of C major or D major, but it is performed in D minor. There is a  
329 return to Introitus and Kyrie. This is because Mozart wrote this section from an excerpt from the Mass previously  
330 composed with the opening excerpt from the In the liturgy of the Catholic Church, the moment of Communion  
331 occurs when the faithful communicate the Eucharist and, with it, remember the Death and Resurrection of Christ  
332 on the Cross: "Take this and share it among yourselves [?] This is my body, which will be given for you; do this  
333 in memory of me" or "This cup is the new covenant in my blood, which will be shed for you." (Lk 22, 17-20, The  
334 New American Bible).

335 In other words, in Mozart's conception, the mystery of faith is present in the Passion and Death of Christ, it  
336 is the Glory on the Cross, just like the Gospel of St. John (chapters ??8 and 19), where God and humanity (the  
337 high and the low, the divine and the human) are present at the same time. This is even one of the characteristics  
338 of the Gospel of John, as it turns to the incarnation of the verb: God who, from above, came to human (the  
339 earth) and became flesh (through his son, Jesus and his word -the scriptures).

340 With this small illustration, we demonstrate converging points between the aesthetics of Caravaggio and  
341 Mozart: in both, the elevated is represented in the bass. Glory (the high) comes through suffering (on the  
342 Cross), that is, in the pain of humanity. Death and Life. In the crucifixion, anguish, abandonment and suffering  
343 belong to the human character of Jesus while overcoming and salvation belong to the Divine aspect of him.  
344 The divine manifests itself in the human and vice versa. The human being is saved by God while God does  
345 it by human means and this alternation prevails as a keynote in the poetics of the two authors and marks the  
346 ambivalence of the recorded piece, analyzed below.

### 347 1 III. The Verbivocovisual Architecture of la Conversione di un 348 Cavallo

349 Coming from the two aesthetics discussed here (Caravaggio and Mozart), the production of Companhia Ludovica  
350 Rambelli Teatro is built. In the video, of the 23 works staged by the theater group, 13 We consider all the aspects  
351 that make up the compositional unit of the video utterance in the constitution of its evaluative (ideological)  
352 meaning. That is, musical language (intonation, orchestration, timbre, voice etc), visual language (colors, camera  
353 position and movement, material used, order of appearance of frames, bodies, light and shadow play, atmosphere,  
354 framing, makeup, facial and body expression, clothing, plans etc) and verbal (name of works, content of what is  
355 sung).

356 This perspective is essential for dealing with the integral architectonic unity of the work in question, since  
357 "Every phenomenon functioning as ideological sign has some kind of material embodiment, whether in sound,

358 physical mass, color, movements of the body, or the like" ??1973 [1929], p. 11), which makes the reality of these  
359 signs expressed objectively, alive and capable of being studied and analyzed.

360 When thinking about the recorded dramatization, in relation to the works of Caravaggio and Mozart, the  
361 interaction between them reveals the explicit three-dimensional material work of language, marked by the  
362 technical exercise of Tableaux Vivant, with a provisional and apparently rudimentary/random/casual finish  
363 (although extremely rehearsed, marked in the time of the music which, in turn, fits into the time of the strategy  
364 between theatrical compositional movement and pause).

365 On the one hand, in baroque paintings, through enunciative marks such as the contrast of light and shadow,  
366 facial expressions (mouth and eye contours, forehead movement, rounded shapes as opposed to triangular, square  
367 and oval shapes), distortion of the bodies (in contrast to classic rectilinear bodies), refer to the experience of  
368 revitalization of the scenes portrayed. After all, Caravaggio, more than representing a given "truth", presents  
369 the living reality before the eyes of the beholder. It follows the unfolding of the act in process, hears the human  
370 pathos, the scream and the painting becomes a photograph that captures and eternalizes the moment.

371 On the other hand, in Requiem, Mozart builds a musical dramaturgy through the creation and combination  
372 of melodic lines, in opposition, with different textures and tones, which give the dramatic element of the piece,  
373 so as, as in Caravaggio's painting, express the liveliness of the composition. In other words, the music becomes  
374 a narrative action that takes place in the presence of the audience, who not only hear it, but experience the  
375 encounter with the Divine, the creation of the painting in a dramaturgical pause. It is precisely this element of  
376 the liveliness of the discursive event that Companhia Ludovica takes up and explores in its staging through the  
377 movement of the actors and the scenographic pause. This proposal demonstrates how the expressiveness of acts  
378 (Bakhtin, 2010(Bakhtin, [1919])) does not constitute the social event only because of the internal elements that  
379 compose them, but also because of the relationship that our discourses maintain with others, in the enunciative  
380 link, in a unique way.

381 The dramatization *Conversione di un cavallo* enhances the latent expressiveness present in the works of  
382 Caravaggio and Mozart, is determined by them, assimilates their tones and re-emphasizes them. Such a  
383 proposition is indicated by Bakhtin, when studying *Speech Genres* (1986), as determined [...] very frequently  
384 the expression of our utterance is determined not only-and sometimes not so much-by the referentially semantic  
385 content of this utterance, but also by others' utterances on the same topic to which we are responding or with  
386 which we are polemicizing. They also determine our emphasis on certain elements, repetition, our selection of  
387 harsher (or, conversely, milder) expressions, a contentious (or, conversely, conciliatory) tone. ??1986 [1975], p.  
388 91)

389 The Russian philosopher adds that the tone is not fixed to the utterance, nor is it determined by it, nor by the  
390 speaker's subjectivity, but is revealed in the relationship between utterances. Bearing in mind this consideration  
391 about the importance of the constitutive dialogic link of utterances for the composition of their uniqueness, we  
392 think about the production of the compositional architectural unit of the dramatization recorded here analyzed in  
393 relation to Caravaggio's paintings, Mozart's Requiem and our axiological position, as an other of the statement.

394 As we have already mentioned, in view of the impossibility of presenting and analyzing all the works that  
395 make up the staged play, due to the delimited space, we highlight a moment (Fig. 1) that seems to us better  
396 to show the vivacity, as well as the recreation of meanings that permeate so much the works of Caravaggio and  
397 Mozart as the company staging, in its entire authorial unit. Thus, we focus on the representation in Tableaux  
398 Vivant of the painting *Judith Beheading Holofernes*, by Caravaggio, set by the session *Communio do Requiem*  
399 by Mozart, marked in the interval from 00:01:21 to 00:01:34 and from which we collected a frame (from a screen  
400 print) at 00:01:28, as a photographed frame of Caravaggio's work in a composition recreated and re-signified  
401 by the Theater Company, also in dialogue with Mozart's music, picturing the baroque human contradictory  
402 ambivalence, configured in another context (21st century) and with another discursive genre (a recorded play  
403 that syncretizes theater and video with the technique of Tableaux Vivant, which even creates another aesthetic  
404 genre: the video play, with another configuration and other enunciative strategies): In a general perspective, the  
405 relationship established between the dramatization of the works and *Communio* indicates an intensification of  
406 the theme of the contradiction between man and the divine, from the perspective of and for the human. As we  
407 have pointed out, this passage from the Mozartian Requiem presents us with the suffering of Christ on the Cross,  
408 the presence of God's sacrifice in and for man: holiness is expressed by the suffering of human beings on the  
409 Cross, as Caravaggio portrays in his works. Therefore, the syncretism of Mozart and Caravaggio in the play marks  
410 the Company's act of reading, which adds the opposites (humanity and divinity), in an inverted and ambivalent  
411 way.

412 All the pictures staged in the video play also thematize the conjunction of opposites and express contradiction  
413 as a constitutive element that gives unity to the work. The staging begins with the representation of Christ being  
414 buried and ends with Bacchus, a deity of the Greco-Roman narrative sphere, strongly opposed by Christianity  
415 in Rome and who represents the low, the excess, the pagan spring festivals, the Bacchanal ones.

416 In the first painting, the lexeme "burial" semantically refers to the idea of humanity, because, like men, Christ  
417 is buried (crucified with two thieves), following the rite of men. The figure of Christ (elevated) is narrativized in  
418 a human practice (burial).

419 This same process occurs in the painting *The Flagellation of Christ*, in which, by portraying Peter, Lazarus,  
420 Matthew and John the Baptist, Caravaggio paints, respectively, the "Crucifixion", the "Resurrection", the

### 1 III. THE VERBIVOCOVISUAL ARCHITECTURE OF LA CONVERSIONE DI UN CAVALLO

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421 "Martyrdom" and the "Beheading", a semantic set that refers to the glorification of each one to the Christian  
422 faith. In this case, biblical humans are deified by suffering and semiotize the man-deity union.

423 In the case of the paintings of the characters Mary Magdalene and Saint Francis of Assisi, two saints of the  
424 Catholic Church (the first, considered the patroness of repentant sinners and the second, the patron of animals  
425 and the poor), the contradiction appears in the fact that two saints are portrayed in ecstasy, in the pleasure of  
426 the flesh -which, more than causing estrangement, shocks the Church and its faithful.

427 In Judith Beheading Holofernes (Fig. 1), the contrast occurs because it represents an unusual biblical scene for  
428 the manifestation of the glory of God. Caravaggio reproduces an episode of extreme violence, which represents  
429 the people's resistance against the abuses of authoritarian governments, since, according to the Old Testament,  
430 the book of Judith, composed of 16 chapters, was written apocryphally as a stimulus for the struggle of the  
431 people against tyranny, in the name of religious faith.

432 According to Echegary et al (2000), Judith was a widow who, stimulated by the oppression of the people, goes  
433 to the enemy army and seduces the commander, Holofernes, who gets involved and has his head cut off by the  
434 heroine who, with this act, frees the people. The axiological position of the biblical episode turns to the courage  
435 of the people, especially women, who face the authorities, in the name of faith and in favor of freedom.

436 When considering the context of Counter-Reformation and the crisis (economic, political, and religious)  
437 experienced at the time of creation of the painting by Caravaggio, by order, Judith's placidity in act reveals  
438 the position of the author-creator in defense of the people, symbolized by the maid-servant who follows the  
439 heroine closely, watching attentively the beheading of Holofernes, with a cloth in hand, an accomplice of Judith.  
440 Holofernes represents, according to Pearlman (2006), "the figure of any dominator with his system of oppression"  
441 (p. 321), who agonizes, fragile and helpless before the strength of the people, in contradiction to what the system  
442 that governs (violent and merciless) presents.

443 Caravaggio's act of rebellion in conceiving this painting also reveals itself as an aesthetic and ethical  
444 metalinguistic act in defense of the people. By semiotizing Judith and Holofernes as allegorical characters of  
445 struggle and oppression, the painter semiotizes his conception of art, artist, language and society, in practice  
446 (pravda). Art, in this case, pictorial, reflects and refracts life doubly (Voloshinov / ??akhtin, 2003 ??akhtin,  
447 [1925]). With a formal finish (Medviédev, 2012) that explores the technique of chiaroscuro (light and dark),  
448 Caravaggio aestheticizes a situation that, even though marked by the short time of the story, personalized by  
449 specific characters, extrapolates it, given the thematic content and style of his project of saying, and is eternalized  
450 in the great time of culture (Bakhtin, 2018).

451 The allegorical rebellion also refers to the artist's act, due to the painter's position that, even supported by the  
452 Church, calmly decapitates her, like Judith, by using the same weapons as the current power: the hypocrisy of  
453 controlled freedom and the control of rebellion -what is marked, according to the study by Lambert (2004), in the  
454 X-ray of the painting, which "showed that initially Judith was represented with her breasts bare, with Caravaggio  
455 opting to cover them with a veil" later. The brave young biblical widow, with bare breasts, would explain even  
456 more, the rebelliousness and irreverence of Caravaggio and would cause greater shock to the Christian public at  
457 the time -which could cost the work's disapproval.

458 This painting by Caravaggio, while inspired by a biblical episode and studies of facial expressions or caricatures  
459 by Da Vinci (which is expressed, according to Lambert, in the traces of the maid who accompanies Judith),  
460 inspires other works, both from homonymous title (the most famous being that of Goya, from 1820), as well as  
461 with other titles and by other authors (if we relate it to Delacroix's Liberty Leading the People, from 1830,  
462 we see, with another historical configuration and aesthetic singularity, a dialogue not only thematic but also  
463 compositional with Caravaggio -even the woman who represents Liberty is found with her breasts exposed).

464 According to ??assani & Bellini (1994, p. 278), the model who posed for Caravaggio, the courtesan Filida  
465 Melandroni, also incarnated Catarina (from the painting Saint Catherine of Alexandria, 1598) and Mary  
466 Magdalene (from the portrait of Martha and Mary Magdalene, 1598 -1599), both works by Caravaggio. Thus,  
467 we perceive, in its aesthetics, a unity of features that make up its poetics (Bakhtin, 1984(Bakhtin, [1963])) and  
468 its stylistics (Bakhtin, 2015).

469 In the painting in question, Judith has a peaceful, but decisive countenance, as if the act performed were  
470 something frivolous, part of everyday life. Holofernes, in turn, has his position reversed: from imposing general  
471 to impotent victim, reduced to an expression of despair, anguish and pain. These are images of men and women  
472 that are uncommon in the social imagination, as these subjects, representatives of different genders, often occupy  
473 opposite positions: the man, in general, in a position of domination and oppression and the woman as subservient.  
474 With the inversion carried out, a reflexive criticism is expressed: the courageous woman who rises up against her  
475 (and the people's) oppressor and the latter, in a situation of domination, suffering for what was caused, with the  
476 same truculent weapons she uses. The act of death, in process, marks the event of justice through the position  
477 of rebellion.

478 The camera's position throughout the entire video is kept at a front angle while the scene is assembled, then it  
479 alternates in movements from top to bottom, bottom to top, diagonally, always in close-up. In a constant game  
480 of opposites, of ups and downs, left and right that brings the spectator closer and farther from the staging, in  
481 movement and pause of the live work.

482 The predominance of black and white colors in opposition also marks the typical chiaroscuro technique of  
483 Caravaggio. If the paint is darker, the piece is lighter. The light inputs, in the frame, come diagonally and cross

484 the screen side by side, while, in the video piece, the light is found in the background, behind the staged frame,  
485 coming from the window. This difference is also related to the genre and, more specifically, it marks the styles  
486 of Caravaggio and Cia Ludovica Teatro, respectively.

487 The presence of red marks the painful passion (suffering, sacrifice, blood). This aspect semiotizes humanity  
488 in the enactment. In contrast, gold and purple refer to the celestial. Not an artificial, idealized, superior and  
489 canonical (blue) deity, but a dark, brown, corrupt sanctity, in keeping with the composition of Caravaggio's  
490 painting.

491 The tone is the guiding element of the enunciative construction. The selection of sign forms (the language  
492 units) is carried out according to the capacity of expression of the emotive-volitive tone designed in the subject's  
493 discursive project. In the *Conversione de un cavallo* dramatization, the choices of camera position and movement,  
494 the lighting focus, the colors, the clothing (type of material used, texture, etc.), the music, the arrangement of  
495 the bodies, among other aspects (re)constitute the vivid scene portrayed by Caravaggio, enhanced with Mozart's  
496 *Requiem*.

497 In the biblical text, the episode narrated between Judith and Holofernes is praised in the name of God,  
498 who acts through Judith and does "justice" by intervening in the war and killing the enemy. The humandivine  
499 relationship is also exchanged in the sacred book and is revitalized, with authorial stylistic marks in the aesthetics  
500 of Caravaggio, Mozart and the Theater Company, with other configurations.

501 In the video play, which stages Caravaggio's painting and, mainly, in the painting, there is a mixture of  
502 sensuality and cruelty, grandeur and despair, sweetness and harshness, youthfulness and old age that are expressed  
503 through the faces of Holofernes (of terror before of death), of Judith (of plenitude in face of the salvation -life -of  
504 her people) and of the servant (the observer who semiotizes the harshness/hardness of the people's life).

505 The position of the characters, especially the young widow and the general, reveals the power exercised by  
506 one over the other. In the Italian painter's painting, Judith is erect, above Holofernes, who, in addition to  
507 being horizontal (from the girl's waist down, in an evident position of surrender), is also leaning downwards,  
508 in opposition to her tormentor. Together, they compose a right angle (90 degrees) that semiotizes inverted  
509 hierarchization and leveling, almost like a cross (after all, it is about the crucifixion of Holofernes to God/Judith  
510 to save the people/his maidservant). In the staging, however, the general's body leans up, towards the young  
511 woman and he is almost seated (upright), in a clear confrontation with her, which, in turn, is different from the  
512 Caravaggian work, in which Judith is found facing Holofernes, in the video play, she faces the audience, as he  
513 turns to the recording, to the spectacle that simulates the painting (without actually being it).

514 A battle is enacted in the act, in the play, in a different way from that narrated in the bible, in Mozart  
515 and in Caravaggio. This resignification marks the Company's position, since, if, on the one hand, the tension  
516 between the bodies of the two characters is attenuated, on the other, the female strength is highlighted, as the  
517 major arcana of the Force and Temperance of the tarot, which semioticize transmutation by reversing positions  
518 of dominationinstinct is civilized by the domination of the beast. In this case, the strength of the people, iconized  
519 by the female figure, challenged by God (in dialogue with the biblical version), who dominates the oppression of  
520 the enemy tyrant. Beating him, by killing him, means freeing herself, the people and God himself from evaluative  
521 stigmas: political authoritarianism, economic misery, gender inequality, and social disparity are overcome with  
522 the personified death of the tyrant, who represents the oppressive system. The Verbivocovisual Architectonic  
523 of the Stage *La Conversione Di Un Cavallo Tableaux Vivant* reframes the human-divine contradiction existing  
524 in pictorial and musical works. The twenty-first century dramatization, with its configuration, displaced in  
525 time, is loaded with accents and intonations that compose other senses, with different volitional-emotional tones.  
526 According to Bakhtin, Tone, released from phonetic and semantic elements of the word (and other signs) is  
527 important. Those signs determine the complex tonality of our consciousness, which serves as an emotional-  
528 evaluative context for our understanding (complete, semantic understanding) of the text we read (or hear) and  
529 also, in more complex form, for our creative writing (origination) of a text. ??1986 [1975], p. 164) <sup>1 2 3 4 5 6</sup>

<sup>1</sup> Available at: <https://www.youtube.com/watch?v=nIeyulbiB0A&t=4s>. Accessed on Apr 23, 2020, at 4:54 pm.

<sup>2</sup>In the original: o carnaval apresenta-se como a cultura ambivalenteopositora do oprimido contra o opressor, não de maneira estanque, mas sim dialógica, circular. O mundo "não oficial" só pode ser visto de baixo, uma vez que parte do mundo oficial para invertê-lo, sempre por meio da linguagem. Na praça pública. Nela, há a combinação de opositos sociais (sempre relacionados) que se estabelece por meio do avesso da estrutura social: coroa-se marginalizados hilários e baderneiros (o mundo não oficial, com toda a sua linguagem, lógica e ideologia), destronando monarcas (o mundo oficial), a partir do já instituído.

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<sup>5</sup>The Verbivocovisual Architectonic of the Stage *La Conversione Di Un Cavallo*

<sup>6</sup>( )



Figure 1: Year 2021 A



Figure 2: A

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Figure 3:



## 530 .1 A

531 The rupture, marked by carnivalized inversion, semiotizes a defense of the excluded and the subjugated. Fragility  
 532 is strength and tyrannical violence is weakness. This position builds the humanized image of God as a just  
 533 being, who opposes authoritarianism in choosing the people (his flock). This revitalization confirms Caravaggio's  
 534 criticism of the Church and society in choosing to paint an episode not so canonical as a retraction (an apology)  
 535 in an act of rebellious redemption.

536 From our contemporary perspective, the staging brings up clashes of voices of our time: the feminist struggle  
 537 against patriarchy. This rereading is an example of conversion, displacement, recreation of meanings and re-  
 538 signification of objects in space-time existing in the recorded theatrical proposal.

539 The music integrates the theatrical utterance (which is not made explicit in the painting, although we can  
 540 potentially hear Holofernes' scream, expressed by the visual traces of his facial expression -mouth positioning  
 541 and muscle tension in the eyes, forehead, shoulders and the arm that rests on the pillow, still trying to impose  
 542 itself).

543 Simultaneously with the construction of the staging for the preparation of the painting, the verse "Requiem  
 544 aeternam dona eis, Domine" ("Give them eternal rest, Lord" -our translation) is sung, starting with the high  
 545 and low voices (low registers in the voices female and male, respectively), followed by the addition of the soprano  
 546 and the tenor (high registers in the female and male voices, respectively). The singing in tutti by the female and  
 547 male choir recovers the idea of the greatness of the collectivity (the people), supported and defended by God.

548 If the lows refer to pain and the earth (to the people), the highs refer to the divinities. Thus, "Requiem  
 549 aeternam" ("Eternal Rest") is conquered by the people, by their struggle and faith; while "dona behold, Domine"  
 550 ("give them, Lord") reveals supplication and devotion that makes us question the resistance of the people:  
 551 conditionally accepts ("provided that") by faith, approved by God (and the Church). The victorious outcome  
 552 positively sanctions Judith's performance because she semiotizes a divine messenger. Outside this circumstance,  
 553 the fight would be disapproved (or, if we wish, "Extra Ecclesiam nulla salus" -"There is no salvation outside  
 554 the Church") and this is the biblical canonical position questioned by Caravaggio, Mozart and by the Ludovica  
 555 Teatro Company.

556 In this game, the highs stand out to recall spiritual supremacy. The fleeing style creates man's stability in the  
 557 encounter with God and in conjunction with the reenactment, the glory is found in death. Thus, the freedom of  
 558 the people comes with the death of the enemy. Who is the enemy? Who oppresses the people or displeases God?  
 559 These two propositions are consistent in the work.

560 IV.

## 561 .2 CONCLUSION

562 When considering the relationship between art and life semiotized in the video that captures the dramatization  
 563 in Tableaux Vivant from the works of Caravaggio with accompaniment of Requiem, by Mozart, we reflect on the  
 564 human contradiction that crosses centuries to the present day.

565 Voloshinov ??2003 [1925]) argues that the aesthetic work is born from life and returns to it as a set of reflected  
 566 and refracted valuations on the aesthetic plane, with a certain stylistic finish (authorial and generic). In the  
 567 author's words, due to the social structure, the work It is open on all sides to the influence of other domains of  
 568 life. Other ideological spheres, prominently including the sociopolitical order and the economy, have determinative  
 569 effect on verbal art not merely from outside but with direct bearing upon its intrinsic structural elements. And,  
 570 conversely, the artistic interaction of autor, listener, and hero may exert its influence on other domains of social  
 571 intercourse. ??2003 [1925], p. 174)

572 In the dramatization in Tableaux Vivant analyzed, this and other issues are updated through the staging of the  
 573 23 canvases by Caravaggio. Problems inherent to the contradiction that constitutes human beings reappear in  
 574 the great period of life and art, re-signified by the verbivocvisual articulation of language, which semiotizes it.

575 In this framework, it is up to us to reflect: what is the production(s) of sense(s) or signification(s) when  
 576 re-enacting Caravaggio's works recently, especially through the format of the recorded theatrical presentation, in  
 577 video, which presupposes an absence, but which wants to be present and alters the entire configuration of the  
 578 enunciative event, since there is a change in gender?

579 Thinking about this dislocated performance in relation to the historical trajectory and the situationality of the  
 580 works is fruitful because it refers to social issues that remain in the great time of cultures, even if reconfigured  
 581 (as the piece does with the pictorial work of Caravaggio, set by Mozart). The divine humanity and the profane  
 582 divinity, contrary and contradictorily ambivalent, refer to themes in vogue, with varied finishes, treated in the  
 583 works and, if we think, in particular, in the current Judith Beheading Holofernes framework: oppression and  
 584 inequality.

585 When we consider issues such as individualism driven by consumerism, with the exaltation of the self and the  
 586 erasure of the other (in the era of selfies), weakened relationships, virtual lynchings (or, as it is currently known,  
 587 cancellations), the attempt to return to conservative values, the denial of science and the foundation of truth in  
 588 God, so that human action is based only on belief, the reconfiguration of human Year 2021

### 1 III. THE VERBIVOCOVISUAL ARCHITECTURE OF LA CONVERSIONE DI UN CAVALLO

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#### 589 .3 A

590 The Verbivocovisual Architectonic of the Stage La Conversione Di Un Cavallo miseries stands out. Although  
591 the compositional form is different, the thematic content remains, as well as the systemic modus operandi to be  
592 overcome.

593 Year 2021

#### 594 .4 A

595 The Verbivocovisual Architectonic of the Stage La Conversione Di Un Cavallo

596 [Caravaggio and Merisi] , Michelangelo Caravaggio , Merisi . Bacchus. p. . (Oil on canvas, 95 x 85 cm)

597 [Uffizi] , Uffizi .

598 [Maria Del Popolo] , Santa Maria Del Popolo .

599 [Gallery] , Doria Pamphilj Gallery .

600 [Di] , Museo Di , Capodimonte .

601 [Caravaggio and Merisi] , Michelangelo Caravaggio , Merisi . p. .

602 [Caravaggio et al.] , Michelangelo Caravaggio , ; Merisi , Mary Martha , Magdalene . p. . Detroit Institute of  
603 Arts (100x134, 5cm)

604 [Luigi and Francesi] , San Luigi , Francesi .

605 [Messina] , Museo Regionale Di Messina .

606 [Atheneum] , Wadsworth Atheneum .

607 [Thyssen-Bornemisza Collection] , Thyssen-Bornemisza Collection .

608 [Paula and De] , Luciane Paula , De .

609 [Paula and De] , Luciane Paula , De .

610 [Paula and De] , Luciane Paula , De .

611 [Paula and De] , Luciane Paula , De .

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