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**LITERÁRIOS**

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**SHAKESPEARE MEETS ROCK:**  
***THE TEMPEST* AND ITS TRANSMUTATION INTO *AQUA*,**  
**BY THE BRAZILIAN BAND ANGRA**

Dissertação submetida ao Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários da Universidade Federal de Santa Catarina para a obtenção do Grau de Mestre em Letras.

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**ABSTRACT****SHAKESPEARE MEETS ROCK:  
*THE TEMPEST* AND ITS TRANSMUTATION INTO *AQUA*,  
BY THE BRAZILIAN BAND ANGRA****FABIO COURA DE FARIA****UNIVERSIDADE FEDERAL DE SANTA CATARINA  
2016**

The present thesis investigates the adaptation of William Shakespeare's *The Tempest* into the music album entitled *Aqua*, released by the Brazilian heavy metal band Angra in 2010. The historical trajectory of the *The Tempest* throughout the last centuries underwent political and theoretical impacts with the rise of postcolonialism. In 1950, Octave Mannoni unleashed, with *Psychologie de la colonization*, the sparkle for an increasing attention to the play in places where anticolonial ideologies would soon emerge, noticeably Africa and the Caribbean. Similarly, George Lamming approached Shakespeare in the light of postcolonial perspectives with his collection of essays entitled *The Pleasures of Exile* (1960), a (re)interpretation of *The Tempest* that focuses on its characters Prospero and Caliban. Angra's music album *Aqua*, through the usage of its specific adaptation apparatuses such as melodic elements, lyrics, and paratextual material, addresses different themes, characters, and situations from *The Tempest* while bringing a postcolonial perspective to the fore. Moreover, the musical adaptation provides, with the song "A Monster in Her Eyes", a reinterpretation of the relationship between Prospero and Caliban which resonates with postcolonial critical theory, subverting the depiction of Caliban as a monster and giving voice to his claim as a native sovereign. This theoretical interplay is analyzed under the light of Linda Hutcheon's *A Theory of Adaptation* as a means to observe the means of expression behind the musical adaptation phenomenon, channeling the adapted works to alternative publics, settings, and temporal contexts.

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**RESUMO****SHAKESPEARE MEETS ROCK:  
THE TEMPEST AND ITS TRANSMUTATION INTO AQUA,  
BY THE BRAZILIAN BAND ANGRA****FABIO COURA DE FARIA****UNIVERSIDADE FEDERAL DE SANTA CATARINA  
2016**

Esta dissertação investiga a adaptação da peça *A Tempestade*, de William Shakespeare, para o álbum *Aqua*, lançado em 2010 pela banda brasileira de heavy metal Angra. A trajetória histórica da peça nos últimos séculos sofreu impactos políticos e teóricos com a ascensão do pós-colonialismo. Em 1950, Octave Mannoni desencadeou, em *Psychologie de la colonization*, crescente atenção à peça Shakespeareana em cenários onde ideologias anticoloniais estavam por emergir, como a África e o Caribe. De forma análoga, George Lamming apropriou Shakespeare a perspectivas pós-coloniais com sua coleção de ensaios intitulada *The Pleasures of Exile* (1960), com sua (re)interpretação dos personagens Próspero e Caliban. O álbum *Aqua*, através do uso de mecanismos de adaptação específicos, tais como elementos melódicos, letras e material paratextual, aborda diferentes temas, personagens e situações da peça, ao mesmo tempo em que adentra questões pós-coloniais. A adaptação musical desenvolve, na canção "A Monster in Her Eyes", uma releitura da relação entre Próspero e Caliban, que ressoa com a teoria crítica pós-colonial, subvertendo a representação de Caliban como um monstro e resguardando sua soberania nativa. Relações dialógicas entre a peça e o álbum são traçadas com o suporte de *A Theory of Adaptation*, de Linda Hutcheon, no intuito de analisar os meios de expressão por trás do fenômeno de adaptação musical, que apropria obras adaptadas para diferentes públicos e contextos espaciotemporais.

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## CHAPTER I

### INTRODUCTION - “ARISING THUNDER”

“Ohne Musik wäre das Leben ein Irrtum”<sup>1</sup>

(Friedrich Nietzsche)

Few and far between are the names in Literature whose works have been so oftentimes adapted, interpreted and appropriated as have those of William Shakespeare. His plays, in their original purpose to be staged, have nevertheless gone far beyond the realm of theater and reached out to an array of different art incarnations and scenarios. For instance, the plethora of filmic adaptations of Shakespeare’s dramatic canon constitutes a history of its own, some of them displaying enormous attention to theatrical aesthetics (such as Laurence Oliver’s 1948 production of *Hamlet*), and others displaying the film director’s audacity for characterization (such as Julie Taymor’s *The Tempest*, from 2010). Concerning Shakespeare on television and radio, the BBC TV series production was able to cover the Bard’s canon in a period of seven years (from 1978 to 1985), and more than twenty productions of *The Tempest* were aired through BBC Radio until 2006. Similarly, as discussed by John Steane in “Shakespeare and Music”, “The history of opera based on Shakespeare might be a volume in itself”. Musicals are no exception: *Kiss Me, Kate*<sup>2</sup> (based on *The Taming of the Shrew*) and *West Side Story*<sup>3</sup> (based on *Romeo and Juliet*) are remarkable examples. A similar scenario is also revealed, although in a smaller scale, in popular music. Stephen Buhler, in his essay “Musical Shakespeares”, mentions the appearance of Shakespeare’s works in distinct musical genres such as jazz (namely in the hands of artists like Duke Ellington

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<sup>1</sup> “Without music, life would be a mistake”. Nietzsche, Friedrich. *Twilight of the Idols, or How to Philosophize with a Hammer*. 1889. Ed. Duncan Large. Oxford: Oxford UP, 1998. 9.

<sup>2</sup> Created by Cole Porter, the musical had its Broadway debut in 1948; the original cast was inducted in the Library of Congress’s National Recording Registry.

<sup>3</sup> Composed by Leonard Bernstein, with lyrics by Stephen Sondheim and choreography by Jerome Robbins. The novel was written by American stage director, playwright and screenwriter Arthur Laurents. The musical had its Broadway debut in 1957.

and Billy Strayhorn, with the record *Such Sweet Thunder*, from 1957) and alternative rock (singer-songwriter Nathalie Merchant released, in 1998, an album entitled *Ophelia*).<sup>4</sup>

The context of Shakespeare in music interests this research as it approaches a musical rendition of *The Tempest* in the form of an album entitled *Aqua*, which was released in 2010 by the Brazilian heavy metal band Angra. The investigation is carried out not only in terms of the adaptation apparatuses, but also addressing theoretical concepts surrounding the play. This introductory chapter pertains to the objectives and focus of the present study, the significance and the questions related to this research, the corpus it contemplates, as well as the theoretical basis on which the analysis and the theorizing developed in the further chapters are grounded. My purpose is to engage with Angra's *Aqua* as a musical adaptation of Shakespeare's *The Tempest*, as I identify and analyze the conceptual interchanges between the two, a process that approaches diverse textual and aural elements presented by the songs in their relation with the playtext.

Concerning the array of different musical interpretations of Shakespeare's plays, Buhler asserts that

The language, narratives, dramatis personae, and mythology of Shakespeare's works have served as resources of musical inspiration since their earliest performances and publication. Composers and songwriters have quoted from the plays and poems, have alluded to them, and have recycled them in ways that regularly call into question accepted divisions between serious and popular culture; between highbrow, middle-brow, and lowbrow artifacts; between mass-market and minority or emergent expression. (1)

The album *Aqua*, composed by Angra, constitutes an adaptation of *The Tempest* in the sense that voices and representations depicted in the record are interpretations of the play. Accordingly, each of the ten songs in the album addresses specific characters, discourses, and

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<sup>4</sup> Although neither of the two records employs actual Shakespearean texts, both "respond to selected Shakespeare characters in dramatic, formalistic, or thematic contexts" (Buhler 2).

situations, operating in a manner analogous to chapters in a book or acts in a stage play (i.e. separate parts of one story). The singularity of this adaptation naturally lies in the fact that it constitutes a non-theatrical, aural performance of a play intended to be staged; however, it does not drastically differ from theatrical performances such as operas. In fact, *Aqua* is regarded as a concept album,<sup>5</sup> defined by Roy Shuker as “unified by a theme, which can be instrumental, compositional, narrative, or lyrical” (5). Similarly, the record attempts to illustrate and reinterpret, with the usage of textual and melodic elements, the content presented in the stage play’s printed text as each song pertains to specific characters and situations from the *The Tempest*. Another concept album by Angra, entitled *Holy Land* (1996), follows a similar endeavor, dealing with a correlated theme in postcolonial studies: the arrival of the Europeans in Brazil at the opening of the sixteenth century and the consequences of the Portuguese colonization.

Moreover, it is important to consider the trajectory of Angra in the context of the Brazilian heavy metal scene, which, although not as substantial in status as the American and European movements of the music genre, reached a pivotal position during the 1980s. Brazilian rock in general had emerged two decades earlier with the musical movement that came to be known as Jovem Guarda, whose members (e.g. Erasmo Carlos and Roberto Carlos) played music with resemblances to contemporary American and British rock’n’roll artists such as Elvis Presley and The Beatles. After evolving towards a progressive and psychedelic style with bands such as Os Mutantes and Secos & Molhados, the Brazilian rock scene reached a heavier, more aggressive musical approach.<sup>6</sup> Throughout the 1980s, bands such as Sepultura and Sarcófago gave birth to a musical force to be reckoned with: the

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<sup>5</sup> The term “concept album” also commonly refers to musical records whose lyrical and/or melodic content is openly based on a specific, external source or narrative (e.g. literary, filmic or theatrical) or that introduces a narrative of its own (e.g. the album *Scenes From A Memory*, by the American band Dream Theater, and also Pink Floyd’s *The Wall*, which was adapted to film). For more information see:

Blum, Jordan. "Miraculous Metropolis: A Reflection on Dream Theater's 'Scenes from a Memory'" PopMatters. 25 Jan. 2015. Web. 27 Apr. 2015.  
 Spence, D. "Top 14 Greatest Rock Operas/Concept Albums Of All Time", ign.com, Web. 30 Jan 2015.

<sup>6</sup> For information on the genre Thrash Metal, see: McIver, Joel. "A History of Thrash Metal." Musicradar. Future Plc. Web. 27 Apr. 2015.

Brazilian thrash metal (a subgenre of heavy metal that had previously been made famous by Iron Maiden and Metallica among others). With the way being paved by the aforementioned Brazilian bands, Angra was formed in the city of São Paulo in the beginning of the 1990s, and gradually came to be regarded, along with its predecessor Sepultura, as one of the greatest names in Brazilian heavy metal.<sup>7</sup> As is the case with similar bands before them, Angra's music has most of its lyrics written in English, displaying the influence of a genre that is vastly determined by British and American groups. Nevertheless, Angra has from the beginning incorporated elements of Brazilian traditional and regional music, such as the MPB,<sup>8</sup> *baião*, and *samba de raiz*. Such aspect is living proof of the group's awareness of and concern with musical contexts that go far beyond the genre in which it is inserted. Moreover, Angra's lyrics have occasionally addressed themes closely related to the Brazilian historical context (e.g. the aforementioned album *Holy Land*), sometimes with a lyrical content that introduces a narrative of its own, other times adapting from Literature.

This research approaches the broad context of literary adaptation, which as previously mentioned may occur in the same genre or medium, or across an array of different genres and media. As Linda Hutcheon points out, "Shifting the focus from particular individual media to the broader context of the three major ways we engage with stories (telling, showing, and interacting with them) allows a series of different concerns to come to the fore" (xii). Countless adaptations of literary works are born in different media incarnations and art forms, ranging from movie theaters and television to operas and popular music. Such a widespread aspect of the adaptation apparatuses can be understood as an increasing interest from filmmakers, songwriters, and other artists to enrich the various possibilities for interpretations and representations of literary

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<sup>7</sup> In the ranking "Brazil-Top 10 Brazilian Metal Bands", by the website/TV show *The Metal Voice*, Sepultura and Angra were elected the first and second positions. Web. 27 Aug. 2015.

[www.youtube.com/watch?v=4ksNw7swNAA](http://www.youtube.com/watch?v=4ksNw7swNAA).

They also ranked the 1<sup>st</sup> and 5<sup>th</sup> position according to the article "The 10 Best Brazilian Metal Bands", published on the website Phoenix New Times. Web. 27 Aug. 2015. [www.phoenixnewtimes.com/music/the-10-best-brazilian-metal-bands-7286993](http://www.phoenixnewtimes.com/music/the-10-best-brazilian-metal-bands-7286993).

Angra appeared on the cover of the Roadie Crew magazine, 192th edition, in the year 2015. [www.roadiecrew.com/edicaoDetalhe.php?id=204](http://www.roadiecrew.com/edicaoDetalhe.php?id=204).

<sup>8</sup> MPB stands for *Música Popular Brasileira* (Brazilian Popular Music).

works, tearing down boundaries of public, encouraging new means of expression, and even displacing society's paradigms of status. The accelerated expansion of adaptations from Literature, especially throughout the last decades, has paved the way for investigations regarding the *whys* and *hows* behind this phenomenon.

The advancement of diverse communicative and mediatic technologies enables us—and instigates us—to revisit classic literary works in a compelling effort to reinterpret and adapt them to new media that are fit to our time and culture. For instance, several theatrical and non-theatrical performances can emerge from a particular stage play with the purpose of channeling it to an alternative public, culture, or spatial and temporal perspectives. The intricacies of the Shakespearean language, his unparalleled canon, and the theoretical perspectives that have drawn on plays such as *The Tempest* may be considered as some of the reasons behind the sprawling of adaptations addressing his dramatic works. Arguably, such adaptations occur in an attempt to access the literary content and critical issues immanent in the productions of Shakespeare (that date back to Elizabethan times) and provide a new perspective; those issues vary widely depending on the temporal trajectory of the text and on the settings in which it is revisited and appropriated, across an array of critical perspectives such as postcolonialism and psychoanalysis.

However, the issue discussed in this study also deals with the complexity of transforming a printed text (stage play) into a non-theatrical, musical production. The nonattendance of visual systems that are inherent in a stage play (i.e. *mise en scène*, set, costume, as well as eventual stage directions that are expected to have diverse impacts on theatrical performances and displays) has to be counterbalanced by the usage of lyrical and melodic features. For instance, the sound design of the famous storm in Act 1, Scene 1 of *The Tempest* is efficiently expressed in the soundscape of *Aqua's* opening song; however, the visual content described in the scene cannot be aesthetically and entirely transposed (even though the lyrics, by employing textual content from the play, invoke a scene). The issue extends itself to several different factors, ranging from the portrayal of the characters to the representation of their actions; for instance, how can Caliban be portrayed as a native, beast-like man who is well aware of his position in relation to a dominant Prospero? Musical adaptation also faces the challenge of identifying and representing those characters while (re)constructing their

role in the story—in a conscious attempt to recreate meanings. Nevertheless, the aforementioned limitations provide a different, extraordinary experience from the listener's part and an alternative interaction with the story, as previously shown in the reference to Hutcheon. For instance, the listener is supposed to (re)imagine the events that are presented aurally and textually in order to recreate them visually in his or her mindscape. The aural apparatuses (in the form of melody, rhythm, harmony, instrumentation, vocal performance, and diverse sound effects) add to the overall experience without aesthetically defining it, differently from the elements that constitute a visual performance such as the theatrical and the filmic.<sup>9</sup>

Due to the aforementioned challenges that are found when analyzing *Aqua* as an adaptation, this study aims at highlighting the complexity and tackling the obscurity regarding the adaptation of a literary text into music. As discussed previously, the adaptation apparatuses used in such endeavor differ from those present in films and diverse theatrical performances, and they crave further investigation. Thereafter, I shall stress the importance that the discussed adaptation (*The Tempest* into *Aqua*) bears for the wider understanding and even the promotion of the adapted work itself. Finally, I dwell on the unique attribute of this investigation, for even though previous research on *The Tempest* have been developed in PPGI-UFSC, and an article<sup>10</sup> on *Aqua* has been written by Fernando Heinrich from UFRGS, the specific objective of the present study has not as yet been scholarly addressed. Regarding the personal significance of this study, I draw notions from my own perspective as a musician and literary enthusiast whose first contact with *The Tempest* was in fact a consequence of my interest in the album *Aqua*. Therefore, this thesis should draw attention to the fact that adaptations in different media can have a crucial role in the advancement of Literature as regards its diffusion, especially in our contemporary mediatic society. This leads to the questioning of how and why literary adaptations are oftentimes unsympathetically hierarchized in comparison with the original works they are based on.

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<sup>9</sup> It is relevant to mention that, although songs from the album *Aqua* have been performed live by Angra, there has been no theatrical performance (nor the release of a DVD with similar intent) until the date of publication of this study.

<sup>10</sup> Heinrich, Fernando. “*A Apropriação de ‘The Tempest’ em ‘Aqua’*”. UFRGS, 2012. Web. 27 Jul. 2015.

In the light of adaptation theory, I intend to scrutinize how the textual content from the play, within its purpose to be staged, is adapted to the lyrical content of the album in a musical performance. The analysis, therefore, initially pertains to the surface of the original text and the way its ideas are paraphrased in the adapted verbal text of the lyrics in a creative effort; and secondly, the analysis extends itself to the musical interpretation of those ideas (i.e. the means of relating characters, themes, and climax to analogous aural elements that range from the pace of the melody to the sound of diverse instruments) in a compositional process by which the musical performance<sup>11</sup> is underlined, testing how a different medium can “deal with elements like point of view, interiority/exteriority, time, irony, ambiguity, metaphors and symbols, and silences and absences” (Hutcheon xiii). Since the contrastive relations between the two objects are established in face of distinct texts, genres, media, audiences and cultural contexts, I intend to dwell on Hutcheon’s discussion that “works in any medium are both created and received by people, and it is this human, experiential context that allows for the study of the politics of intertextuality” (xiii). The musical interpretation in the composition of *Aqua* naturally implies the said intertextuality (as the authors drew on the *The Tempest*); however, the reception of the album by an individual will inevitably vary in nature, as he or she might not be at all acquainted with the original text, a case that would constitute a different experience in the listener’s interaction with the album—one that is not necessarily inferior, as I discuss further in reference to Hutcheon’s views on the hierarchization of adaptations.

Moreover, zooming in on the adaptation analyzed here as a non-theatrical performance, the study addresses the adaptation’s depiction of different characters and situations from the play. As William Worthen discusses, Shakespearean drama and the ways we understand it are constantly changing “as a result of the shifting frontiers between genres of enactment, nontheatrical as well as theatrical” (3). *Aqua* presents a decidedly poetic and quite condensed text that, although somewhat faithful to the original (in the sense that its lyrics display, directly or indirectly, specific contents from the play), naturally bears several modifications, not only due to its distinct nature, but also because it was

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<sup>11</sup> See the concepts by Alberto Heller (pointed out further in this chapter and explored in Chapter 2).

composed long after numerous interpretations and appropriations of *The Tempest* had been made.

The historical trajectory of the play throughout the last centuries reached a moment of political and theoretical impact with the rise of postcolonialism. In 1960, George Lamming was responsible for one of the first attempts to approach Shakespeare in the light of postcolonial perspectives with his collection of essays entitled *The Pleasures of Exile*, a (re)interpretation of *The Tempest* that focuses on its characters Prospero and Caliban. However, that path was already being paved a decade earlier, when the French psychoanalyst Octave Mannoni unleashed, with *Psychologie de la colonization*, the sparkle for an increasing attention to the play in places where anticolonial ideologies would soon emerge, noticeably Africa and the Caribbean. With postmodernity rose the number of performances and productions focusing on varied characters and relationships from *The Tempest*, depicting colonial, psychoanalytical, ethnical, and sexual interpretations. *Aqua* constitutes no exception as it tackles, for instance, the postcolonial issue of subjugation in the song “A Monster in Her Eyes”, giving voice to the character of Caliban.

Bearing the abovementioned contexts in mind, the research questions concerning the issues addressed in this investigation are the following:

1. As a non-theatrical performance, and in spite of the album’s mediatic limitations, how does *Aqua* transpose the content from the play, such as *mise en scène* and other visual systems?
2. Does the album provide a consistent portrayal of the characters in relation to identification and representation? Does it efficiently (re)construct their roles in the story, recreating or abstracting meanings attached to such roles? If so, how does it operate?
3. Most lyrics written by Angra are in English. How important is the role of verbal language in this matter, and what implications can emerge from internal (the interpretation in itself) and external choices (the interpretation in a cultural context) behind the adaptation of *The Tempest* into *Aqua*?

In order to approach such questions, the discussion presented in the following review of literature is organized according to two different theoretical frameworks. The first pertains to theories regarding

adaptation, intertextuality and performance; the second draws notions from postcolonial studies and new historicism, for these are crucial for the addressing of theoretical implications related to *The Tempest*.

Before engaging with the adapting apparatuses scrutinized in the present study (and that are ultimately based on Hutcheon's *A Theory of Adaptation*), it is relevant to contemplate the technical term "adaptation". Hutcheon argues that adaptation can be seen "as a formal entity or product" (7) and also "as a process of creation" (8). This idea, and also the fact that product and process constitute an effort to (re)interpret and (re)create a specific text, is what merges adaptation and translation. Employed in the very title of this research, the term "transmutation", as proposed by Hutcheon, refers to the process of transcoding signs, which takes place when the adaptation involves a new medium. In order for *The Tempest* to be re-mediated into *Aqua*, intersemiotic transpositions are conducted from one sign system (the words from the play's printed text) to the other (the musical complexities from the album). In other words, the adapted work is not only revisited textually when it is, for instance, synthesized and recreated, but also performed aurally through means of musical composition and execution. Moreover, Hutcheon proposes that the transmuted content is negotiated in a process of creating meaning (as expected by audiences) according to which artists should aim at capturing and conveying the overall concept of the original work in order to succeed at transmuting it. Nevertheless, such process necessarily involves modifications to a certain extent:

Transposition to another medium, or even moving within the same one, always means change or, in the language of the new media, "reformatting." And there will always be both gains and losses (Stam 2000: 62). Although this seems commonsensical enough, it is important to remember that, in most concepts of translation, the source text is granted an axiomatic primacy and authority, and the rhetoric of comparison has most often been that of faithfulness and equivalence. (16)

Those changes are addressed in *Aqua* not only in terms of its reinterpretation and alteration of the original text, but also by depicting different characters and situations from the play. In sum, not only the

songs' lyrics but also their titles have the linguistic function of situating the reader in the story and creating the links to another story (the original work). For instance, resorting to background knowledge, it is possible to relate the songs "Spirit of the Air" to the character of Ariel and "A Monster in Her Eyes" to the character of Caliban, as well as to establish their connections with other major characters: Prospero (who is addressed as "Lord" by both Ariel and Caliban in the songs that give voice to them) and Miranda (whose name is mentioned in the lyrics). Even with the absence of background knowledge, however, *Aqua* functions as a self-standing text. In that case, it would still constitute a story from beginning to end; however, the composition and overall structure of such a story (organized in lyrics) would arguably be lacking in details in comparison with other narratives, mostly regarding the elaborations of setting and climax, and the development of the characters. In other words, background knowledge grants a dialogical co-reading of the adaptation as it is experienced in a significant interplay with the original text (as discussed further in Chapter 2).

The reasons behind the concealing or displaying of the characters' names in the lyrics are arguably related to its very nature. For instance, the album cannot afford to have nearly as much textual length as the play due to its medium; a music record is primordially meant to be listened to and, in most cases, disposes of up to 80 minutes of audio content (once a physical restriction for CDs, which has become a custom), and such aspect is reflected in the usual compactness of its lyrics, whereas the play, in its primary purpose to be staged, constitutes a text that is considerably richer in details, ranging from the description of the characters to stage business and illustrations regarding setting, costume, and plot. Moreover, by exposing too vast an amount of textual information in its lyrics, the record *Aqua* would deviate from its focus on auditory, melodic information. In sum, the two texts can be compared, in terms of length, to a novel (a lengthier narrative) in contrast with a short story (a more concise text) precisely due to their publication and reception purposes. It is relevant to note, however, that an individual's perception of time is subject to different variables in different media; hence, in relation to a musical experience, a musician's temporal perception in one hour of concentrated musical performance could arguably be as "long" and demanding (both physically and mentally) as a three-hour opera or play being watched by an audience, and both perceptions of time would certainly contrast with that of a person who is exclusively reading the playtext or the libretto.

In his article entitled “Elements of Drama”, Scholes argues that the text is a script for performance that precedes the theatrical performance; hence, the reader of a play engages in a continuous process of creating a mental performance of the text, for even before witnessing a play, “our thoughts and feelings are provoked [. . .] by the words themselves” (674). It is important to highlight the fact that due to the logistic and material limitations of the Elizabethan stage, the audience’s imagination played an important role in the appreciation of a theatrical performance,<sup>12</sup> and the shortage of visual apparatuses demanded a special aural focus from the spectator. Thus, I draw attention to the fact that meanings are constructed essentially in the act(s) of reception and are then extended and even displaced with and by subsequent interpretations, which opposes the idea that every structure of a text encloses a specific meaning. *The Tempest* is a text, and as so it prevails precisely by its significance and its diverging readings and adaptations across times, places, and audiences. Moreover, the present investigation relies on the fact that, in the context of intertextuality, the process of synthesizing is key for the textual revisiting enclosed in the musical adaptation and in its purpose to be listened to along with the lyrics. After all, the context of intertextuality only exists through background knowledge, that is, when the reader (or listener) engages in the album *Aqua* not as a self-standing text, but as an adaptation that will axiomatically involve the abstraction of certain elements (what is present only in the play) as well as the creation of elements anew (what is present only in the album). Although *Aqua* stands for itself, a reading of the album and *The Tempest* as interconnected can enrich an intertextual experience. Such experience, as Hutcheon points out, not only pertains to the “dialogic relations among texts”, but also to the very “*politics* of intertextuality” (xii; emphasis in the original), as the act of reception occurs in the realms of the public and of the individual.

As previously mentioned, Hutcheon submits that people engage with stories in three major ways: telling (e.g. narrative literatures), showing (e.g. performances), and interacting (e.g. video-games) (xiv). The adaptation analyzed in this research belongs to the second form, that is, the process of showing stories. Hutcheon emphasizes that the performance—or the showing mode—is exactly what underlies the understanding that verbal language is not the only apparatus through

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<sup>12</sup> Narey, Wayne. "Elizabethan Staging Conventions." *Luminarium*. 2 Aug 2006. Web. 7 Mar. 2016.

which meanings are expressed and stories are told. Axiomatically, “music offers aural ‘equivalents’ for characters’ emotions and, in turn, provokes affective responses in the audience; sound, in general, can enhance, reinforce, or even contradict the visual and verbal aspects” (23). The album *Aqua* resides in such context, as it constitutes an effort to employ aural apparatuses in order to address specific characters and situations from *The Tempest*, unleashing comparable understandings and responses to the verbal text in the listener’s experience. Hutcheon mentions a discussion proposed by Edward Morgan Forster in *Howards End* (1910), in which the novelist tackles the opposite endeavor of representing “in told words the effect and the meaning of performed music—music that his readers would have to imagine, of course, and not hear” (24). Hutcheon highlights the possibility of such inverse process in the sense that it constitutes the telling mode—which is naturally dependable on human experience and sensibility. What is described by Foster (telling mode) is the experience and sensibility of a human character, named Helen, in her interpretation of a musical performance (showing mode). In other words, Foster’s reader is *told* of a character’s response to a performed piece of music that *showed* her the elements in her mindscape, such as “heroes and shipwrecks” (32).

Since the three modes of adaptation employ different means of expression across different genres and media, such modes should not be analyzed vertically, but rather, horizontally. Hutcheon claims that one of her motivations for theorizing adaptation is a “de-hierarchizing impulse” (31) to challenge the neglectful ways in which adaptations are considered inferior or secondary in comparison with the adapted works; she argues that an adaptation is often obscured by the shadow of the “source” text mainly due to improper criteria of judgment, such as fidelity. Similarly, I intend to draw attention to the crucial attributes conveyed by the album *Aqua* not only as an alternative performance mode that provides an exclusive experience (as a “new original”, per se) to its audience, but also as a product that enables the channeling of a myriad of meanings and understandings, from which some can be achieved exclusively through musical phenomena.

In his book entitled *Fenomenologia da Expressão Musical*, Alberto Heller scrutinizes the issue of transmission and understanding of meanings through the composition, performance (the roles of artists such as the composer and the musician, which often coincide in the case of the band Angra), and reception (the role of the audience) of musical

works, shedding light on the notion that such meanings are not necessarily intrinsic or enclosed in verbal or musical texts, but rather, surround and transcend them. As he discusses:

*Devemos falar do sentido como um constructo ou como um acontecimento (Ereignis)? E no caso do intérprete, ele 'recupera' ou 'cria' o sentido? Se respondo que o intérprete recupera o sentido, presumo então que há um sentido prévio que precisa simplesmente ser considerado e resgatado (como quando digo "tentarei recuperar a intenção do autor" ou "tentarei recuperar a intenção da obra"). Se respondo que o autor cria o sentido, presumo que não há um sentido prévio, ou então, que há um sentido mas que posso (ou devo) criar um outro (seja isso com ou sem critérios), ou mesmo que não me resta outra alternativa senão (re)criar um sentido, na impossibilidade de um "resgate" do mesmo. Problemático, em qualquer dessas respostas, é o fato de se buscar uma solução unilateral. Apesar de falarmos da intenção do texto, do autor e da obra, o sentido não se reduz a eles: os envolve e excede. (146)*

Heller, when discussing musical signs and significations, also points out that it is not the role of the musician to *explain* the work to the listener (even if the latter presumes that the musician understands the work or has led them to understand it), and argues that the musician rather *shares* an experience in the interaction with said work (147). The choices made by composers and musicians in (re)interpreting the meanings of a specific work through the usage of melodic elements (such as voice, orchestration, rhythm, metric level, sound effects, variation of instruments, etc.) enable the (re)creation of signs that constitute their artistic experience: an open and existential dimension, a space-time continuum of possibilities in which both intentionality and spontaneity come into play.

Angra's album *Aqua* tackles several leitmotifs in the creation of its songs. The opening track "Viderunt Te Aquæ" (related to Act 1, Scene 1) introduces voice narrations for the Boatswain's and the Master's speeches, musical programming elements (e.g. thunder and rain) to represent the storm, and a choir of five voices in counterpoint

singing a biblical passage; this is followed by the song “Arising Thunder”, whose fast-paced rhythm, heavily distorted electric guitars, and thunder-like drumming portray the raging of the tempest and the despair of the ship crew; “Lease Of Life”, related to Miranda and Ferdinand’s romance, is a piano-based ballad that deviates from the album’s overall tension; “A Monster in Her Eyes” gives voice to Caliban and combines the heaviness of the electric guitars with the softness of the violin to represent the monster-man duality in his characterization; the album’s epilogue “Ashes”, with its slow-paced rhythms, a *crescendo* atmosphere, and melancholic keyboards makes reference to the play’s ending and Prospero’s resolution. Hence, through several melodic and mediatic devices, different situations, characters, and meanings are approached in different ways. It is important to highlight that such an understanding does not apply exclusively to musical interpretations; naturally, several diverging readings emerge from other modes of adaptations or appropriations. In that sense, Shakespeare’s plays have given birth to an array of textual, theatrical, filmic, musical, and theoretical revisions.

Arguably, postcolonialism constitutes one of the main theoretical implications emerging from *The Tempest*. The play has been widely appropriated, as pointed out by Rob Nixon in his famous article “Caribbean and African Appropriations of *The Tempest*”. Nixon mentions that the play was used under the light of works grounded on criticism of the colonial discourse, such as Octave Mannoni’s *Psychologie de la colonization*. Such appropriation, which paved the way for seminal accounts of *The Tempest*, was focused on two major characters from the play: Prospero and Caliban, both used as prototypes for the idea, respectively, of the colonizer and the colonized. This theoretical issue is addressed in *Aqua* mainly by means of a song that gives voice to the character of Caliban. The lyrics of “A Monster in Her Eyes” employ key elements from the character’s discourse, such as his dispossessed position in relation to Prospero. Such subjugation occurs chiefly through the praxis of language, which constitutes my focus of analysis of the song in relation to its corresponding content from *The Tempest*.

When speaking of appropriations related to the play, it would be negligent not to contemplate the discussions addressed in *‘The Tempest’ and its Travels*, a collection of essays edited by Peter Hulme and

William Sherman. The play's historical trajectories investigated throughout the book provide a sophisticated mapping of several appropriations that highlight how and why *The Tempest* has had multifaceted significance throughout time, being so effectively embraced under the light of different discourses and cultural backgrounds. As pointed out by Hulme and Sherman, the play's "power to elicit artistic responses that reflect on the ends of art" (xii) is one of the reasons why it has not only been appropriated by political discourses (mainly in postcolonial settings), but also constituted a driving force for artistic endeavors all around the globe.

In analyzing *Aqua*'s revisiting of *The Tempest* under the light of postcolonial theory, it is important to perceive how the song "A Monster in Her Eyes"<sup>13</sup> operates as an appropriation of the play. Patricia Seed's article "'This island's mine': Caliban and Native Sovereignty" (included in *'The Tempest' and its Travels*) sheds light on the notion of the "native sovereign" (202), that partially resonates with the lyrical content from Angra's "A Monster in Her Eyes". The article is inserted in the section entitled "Transatlantic Routes", engaged with a New Historicist goal to neutralize the barriers dividing European and American approaches to the play, bringing it closer, for instance, to a Brazilian context.

Despite the amount of controversy related to term "New Historicism",<sup>14</sup> situated by Stephen Greenblatt as a practice of literary study rather than a "doctrine" ("Towards a Poetics of Culture" 1), it has come to constitute a key approach for the tackling of literary appropriations. Arising as a response to what could be considered a guilt complex that divided Literature from History, and based on the Foucaultian theorizing of the circulation of power as discourse, the New Historicist practice came to establish a reciprocal relationship between artistic and political discourses and, ultimately, between Literature (or

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<sup>13</sup> Song lyrics are found in the Appendix section, p. 89.

<sup>14</sup> As Greenblatt argues, such controversies dealt mainly with the spontaneous creation of the very term and with attacks on it (for instance, the New Historicism has been criticized for inspiring readers, critics, and theorists to dwell on social and political premises that are, until proven otherwise, detached from the content of the works being addressed). The matter is problematized in the third chapter of this thesis.

“fiction”) and History (or “reality”).<sup>15</sup> Greenblatt’s discussions provide an understanding of the social and political effects of *The Tempest* (such as anti-imperialist appropriations) as well as their consistency (or lack of) with the play’s historical trajectory in colonial and postcolonial scenarios. Similarly, and bearing in mind the suggested reciprocity between politics and aesthetics, there emerges a need to approach how such effects, namely the decolonial, are manifested in artistic appropriations of the play. In this sense, the dramatic canon of Shakespeare is much more than the product of his creative genius, or the authentic, original work of a single individual whose art was simply conjured up, but rather a window to the sociopolitical and theatrical scenarios of his time: a time when the colonial ambitions of Britain and the advancements of the Virginia Company were on the minds of many, and certainly on Shakespeare’s.<sup>16</sup>

The issue of historical inconsistency related to appropriations of *The Tempest* and other Shakespearean texts has also been discussed by Helen Scott in “Was There a Time Before Race? Capitalist Modernity and the Origins of Race”, where she provides key aspects that enable us to see how several critical, historical appropriations of the bard’s dramatic canon have been articulated throughout (late)modernity and through an array of perspectives. She calls attention to the risks underneath such appropriations, in the sense that they are often based on unclear notions of the past while relying heavily on contemporary theories, each pertaining to contrasting ideas of the colonial entity and its origins. Thus, Scott mentions the “risk of ‘presentism’ – the habit of projecting contemporary assumptions back into periods before their inception” (168), which would lead to misunderstandings concerning the work and its author, and ultimately, towards pseudohistory. Resonating throughout the first part of the article are the arguments of various critics who endorse a separation between Shakespeare’s texts and their (anti)colonial readings, both in terms of colonial and racial issues.

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<sup>15</sup> As Greenblatt discusses in his famous article “Towards a Poetics of Culture” (included in Aram Veesser’s edition of *The New Historicism*, and followed by authors that are discussed further on in this review).

<sup>16</sup> As discussed by Hobson Woodward. (*A Brave Vessel: The True Tale of the Castaways Who Rescued Jamestown and Inspired Shakespeare’s The Tempest* 9).

Scott accounts for the disassociation of racism and the origins of capitalism, arguing for instance that one of its most important phases of development (namely slavery in the colonial Americas) was not the consequence of racial ideologies, but emerged from economic, geographic, social, and political strategies unrelated to race, since forced labor in the New World was not exclusively black. Similarly, she discusses the context of Shakespeare, accounting for the actuality of “considerable historical evidence that the idea of white slavery was tolerated in Elizabethan England, and when the plantations of the Americas needed a labor force, the owners looked to the European laboring class before they systematically enslaved Africans” (170). Scott mentions *Othello* as an example, arguing that “‘Race’ here, as Shakespeare would have understood the word, refers to ‘bloodline’ or ‘inheritance’; it is very different from the spurious biological divide between ‘blacks’ and ‘whites’” (180).<sup>17</sup> In advocating the disassociation of Shakespeare and the racialized readings of his plays (finding support in *Post-colonial Shakespeares*, edited by Ania Loomba and Martin Orkin), Scott argues that “English colonialism was barely in its infancy, and [. . .] the New World context of Shakespeare’s plays has been inappropriately overemphasized” (168).

In this matter, Scott’s views diverge from the New Historicist approaches proposed by Stephen Greenblatt and Hobson Woodward, which aim towards the association between the text and its broad sociohistorical context (in this case, the colonial encounters and advances during Shakespeare’s time), as well as the reciprocity, in the moment of appropriation, between the “aesthetic” and the “real”. As Chris Baldick explains, Stephen Greenblatt and other New Historicists who were inspired by Michel Foucault’s concepts of discourse and power “attempted to show how literary works are implicated in the power-relations of their time, not as secondary ‘reflections’ of any coherent world-view but as active participants in the continual remaking of meanings” (*The Concise Oxford Dictionary of Literary Terms* 226-27). Such perspective does not account for specific, transcendental meanings of *The Tempest*, for instance, but rather for its significances across times and spaces—the “historical nature of literary texts” and the “‘textual’ nature of history” (171). Moreover, appropriations of the play

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<sup>17</sup> In a note, Scott mentions that “This is the way ‘race’ is used in *The Tempest*, also – for example when Miranda speaks to Caliban of ‘thy vile race’ (I ii359)” (182).

made by political discourses (i.e. the transition from aesthetics to reality, as occurred in postcolonial settings) can also take form differently (i.e. aesthetic appropriation of an aesthetic work), for as Greenblatt suggests, “the work of art is itself the product of a set of manipulations” (“Towards a Poetics of Culture” 12).

The aesthetic product analyzed in this research (the adaptation *Aqua*) also constitutes, in the relationship between art and society, a form of action, negotiation, or exchange. Again invoking notions from Greenblatt,

in order to achieve the negotiation, artists need to create a currency that is valid for a meaningful, mutually profitable exchange. It is important to emphasize that the process involves not simply appropriation but exchange, since the existence of art always implies return, a return normally measured in pleasure and interest. I should add that the society’s dominant currencies, money and prestige, are invariably involved, but I am here using the term “currency” metaphorically to designate the systematic adjustments, symbolizations and lines of credit necessary to enable an exchange to take place. The terms “currency” and “negotiation” are the signs of our manipulation and adjustment of the relative systems. (12)

Hence, *Aqua* can be seen as an adaptation of *The Tempest* that, despite bearing textual proximity to a certain extent, constitutes an exchange that makes it fit to a system. The said system is that of “unsettling circulation of materials and discourses”, which Greenblatt considers as “the heart of modern aesthetic practice”, and involves a “‘recursive character’ of social life and of language” in the moment of representation. “Language”, in the context of this research, is contemplated not only in terms of the verbal text, but also in regards to the musical transposition of signs. Thus, it is key to emphasize that Angra’s music, although mostly written in English (as frequently occurs in the context of heavy metal), also responds to its Brazilian context through the usage of melodic elements from traditional, regional music, as well as by addressing specific theoretical implications from the country’s colonial context. A perspective grounded on linguistic

imperialism<sup>18</sup> might account for the submission of the band's work (and more precisely of the album analyzed in this study) to a hegemonic discourse, but it would be so only by disregarding the musical, cultural, and aesthetic contexts behind the interpretation that constitutes *Aqua* in its account for the previously mentioned circulation of materials and discourses. As pointed out by Greenblatt, "it is in response to this practice that contemporary theory must situate itself: not outside the interpretation, but in hidden places of negotiation and exchange" (13).

Following Greenblatt, Louis A. Montrose, in "Professing the Renaissance: The Poetics and Politics of Culture", calls attention to the value of New Historicism for Cultural Studies, emphasizing the reciprocity between the linguistic and the social and accounting for their "mutual constitution: On the one hand, the social is understood to be discursively constructed; and on the other, language-use is understood to be always and necessarily dialogical, to be socially and materially determined and constrained" (15). In the context of historical appropriations and intertextuality, the author accounts for the replacement of the "diachronic text of an autonomous literary history" for the "autonomous literary history of the synchronic text of a cultural system" (17), highlighting the intrinsic association between formal and historical concerns, or the "shift from History to histories" (20). Similarly, Catherine Gallagher argues (in "Marxism and The New Historicism") that the above mentioned associations required new historicists to develop a special awareness of their own roles, discourses and power negotiations, to be reflected in the historical subjectivity of the approach. Since the New Historicist perspective addresses the text as a constituent of discourses that are simultaneously inside and outside it, Gallagher argues:

No cultural or critical practice is simply a politics in disguise, that such practices are seldom intrinsically either liberatory or oppressive, that they seldom contain their politics as an essence but rather occupy particular historical situations from which they enter into various exchanges, or negotiations, with practices designated as "political". (37)

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<sup>18</sup> For additional insights and criticism on Linguistic Imperialism, see: Widdowson, Henry G. "EIL: squaring the Circles. A Reply." *World Englishes*. London: Longman, 1998. 397-401.

Hence, in the context of *Aqua* as a product and action of appropriation (as previously discussed), the issue of co-optation<sup>19</sup> presents itself. Is the adaptation *Aqua* a product of co-optation or an element of counterculture? Gerald Graff argues, in “Co-optation”, that “the word ‘co-optation’ makes every form of appropriation sound sinister, even the kinds of appropriation normally presupposed as ends of social action” (*The New Historicism* 171). On the other hand, as discussed by Titus Hjelm, Keith Kahn-Harris, and Mark LeVine in their article “Heavy metal as controversy and counterculture”, heavy metal music (the context in which the adaptation analyzed in this study is inserted) employs several countercultural, transgressive elements regarding gender, ethnicity, politics, and other social dimensions. This study aims at perceiving to what extent *Aqua* operates as a countercultural act, and if the usage of the English language and a text of the English dramatic canon enable its co-optation.

Bearing in mind the theoretical background established above, the analysis carried out in this research is organized as follows. Chapter 2 initially dwells on notions established by Linda Hutcheon in *A Theory of Adaptation* (namely the concept of adaptation, the different ways in which it takes form, and the hierarchizing effects it has undergone) as a means to scrutinize how Shakespeare’s play *The Tempest* was interpreted in Angra’s concept album *Aqua*; moreover, the contrastive relations are also analyzed with the support of Robert Scholes’ studies on drama. Thus, I aim at identifying differences and similarities between the two objects by analyzing songs from the musical performance that address specific characters from the play, such as “A Monster in Her Eyes”, which gives voice to Caliban; “Spirit of the Air”, based on Ariel; “Rage of the Waters” and “Hollow”, which address respectively the element water and the characters from the shipwreck; “Lease of Life”, based on the romance between Miranda and Ferdinand; “Arising Thunder” and “Ashes”, which respectively pertain to the beginning and end of Prospero’s masterplan. As those contrastive relations are further explored, I invoke notions from “Elements of Drama” (Scholes, et al), such as drama’s “direct presentation of imaginative reality” (673), his

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<sup>19</sup> Herbert Marcuse created the term “repressive tolerance” or “repressive desublimation”. “Repressive desublimation was ‘repressive’, paradoxically, by being permissive: it embraced threatening ideas and channeled them into politically unthreatening forms” (Graff 170). Similarly, Foucault’s ideas on control and domestication through normalization also refer to co-optation.

discussion on the genre as representational art, and the focus on the stage play's text, in order to reflect on what constitutes the role of the reader in the interaction with a script.

To deepen my discussion surrounding the contrasts between the play and its adaptation, I should like to problematize, in Chapter 3, how the two objects can intertwine beyond the textual surface, that is, in what ways the theoretical and discursive issues emerging from *The Tempest* (e.g. postcolonialism and character representation) are addressed in *Aqua*. The investigation contemplates the postcolonial studies mainly of Lamming and Mannoni, whose discussions deal with different (re)interpretations of *The Tempest* and its characters Prospero and Caliban. Thus, by focusing on the interaction between the two characters, precisely in the song "A Monster in Her Eyes", I shall follow notions from postcolonial conceptual tools, such as the linguistic subjugation of the colonized by the colonizer, and native sovereignty. By finding support in those theoretical resources, I proceed to the questioning of the hierarchization of adaptations when seen in contrast with their originals, once again invoking Hutcheon's discussion on how "multiple versions of a story in fact exist laterally, not vertically" (xiii). Finally, the fourth chapter pertains to the final remarks of this thesis, presenting a summary of the analysis, a consideration of its limitations, and possible implications for future investigations on the topic.



**CHAPTER II**  
**“THE RAGE OF THE WATERS” –**  
**CONCERNING THE ADAPTATION APPARATUSES**

“Empty your mind. Be formless, shapeless—like water. If you put water into a cup, it becomes the cup. You put water into a bottle, it becomes the bottle. You put it in a teapot, it becomes the teapot. Now, water can flow or it can crash. Be water, my friend”.<sup>20</sup>

(Bruce Lee)

## **2.1 Creating New Originals**

In our search for the meaning(s) of what we call *adaptation*, we may find it is close to inscrutable—not due to an impossibility of thorough analysis, but because of the multifaceted nature of the text as an adaptation. Like hunters that are doomed to be forever hunted, adaptations seem to be limited as much as they are limitless. Where is the invisible line between what is supposedly created “out of thin air” (is there such a thing as creation *ex nihilo*?) and what is reproduced? Is there reproduction without the production of things anew? What are the parameters for designating a text as original or not? By asking such questions, we may be simultaneously answering them; that is to say, if a text that is openly based on an external source can be perceived as an adaptation, it is readily presupposed that it can axiomatically be *not* perceived as such. Since not all studies on adaptations are necessarily comparative, we are requested to consider the autonomy of the text as an entity that can stand for itself for reasons that include how it *is* received (i.e. the reader happens to be unaware of the adapted text) and how it *can be* received (i.e. the reader engages with the adaptation in relation to one or more sources that both enrich and are enriched by it). In all cases, we speak of *texts* instead of *works* precisely due to their autonomy. In seeking to (dis)place a text, we are invited to enter the ever-expanding realm of adaptation and to contemplate the dialogical relations between originals and “new originals”, a task that opens the window to the

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<sup>20</sup> Lee, Bruce. *Wisdom for the Way*. Black Belt Books, 2009. 5.

understanding of the contexts and acts of creation and reception. In doing so, there rises a need to investigate how texts acquire certain statuses and are (de)hierarchized in their spatial and temporal contexts, as well as the means by which they inspire new readings and prevail throughout history.

As Linda Hutcheon deliberates, treating adaptations *as adaptations* will lead us to think of them as “haunted at all times by their adapted texts” but they are also “autonomous works that can be interpreted and valued as such” (*A Theory of Adaptation* 6). Both cases are addressed by Hutcheon as she discusses different audiences: “knowing” audiences engage with the adaptation bearing in mind its relation with the adapted text (intertextuality), whereas “unknowing” audiences include those who experience the adaptation without having read (seen, heard, played, etc.) the work on which it was based (121). Hutcheon calls attention to certain degrees of distance between the audience and the adapted text in the sense that even unknowing audiences may experience the adaptation in a different way merely by being aware of the said text’s existence, or for that matter, of basic authorial and contextual information. Let us remember that such information may very well include (or be affected by) other adaptations of the same source.

For the purpose of accurateness, I would like to address those different audiences by using other terms. Audiences that have experienced the adapted work (i.e. by directly reading, seeing, hearing or playing it) by the moment they engage with the adaptation are referred to as *acquainted audiences* in this thesis, and they may or may not have additional, extra knowledge about the adapted text, such as previous adaptations, appropriations, and theoretical relations. Audiences that have only basic knowledge about the adapted work (or its author’s biography, his or her work(s), and their historical and cultural contexts) are hereby called *aware audiences*, for they rely exclusively on “a generally circulated cultural memory”.<sup>21</sup> Finally, *unaware audiences* are the most distant from the adapted text, and they experience the adaptation without specific intertextual references—for such an audience, the adaptation is actually primary rather than secondary, an original instead of a new original, a self-standing text; in other words, it is ultimately *not* an adaptation at all. Although *unaware*

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<sup>21</sup> As discussed by John Ellis (qtd. In Hutcheon 122).

*audiences* are, in fact, active participants of the adaptation phenomena as a whole (and as such they will be occasionally addressed henceforth), they are not the focus of this thesis due to the fact that I aim at scrutinizing diverse conceptual and mediatic negotiations, that is, the essence of the transmutation phenomenon.

Thus, what we call the experience of adaptation, as put forth by Hutcheon, is a process in which we are requested to look “through the lenses of the adapted work, as a kind of palimpsest” (122); the metaphor she uses refers precisely to the “conceptual flipping back and forth between the work we know and the work we are experiencing” (139). Similarly, Gérard Genette calls “hypertextuality” the relationship uniting an earlier text (or “hypotext”) to a “text in the second degree” (*Palimpsestes: La littérature au second degré* 5). In other words, in the reader’s interaction with the adaptation, he or she overwrites, again and again, the text(s) (in the plural, for as the adaptation is experienced, its text is affected by and affects the original one). By emphasizing the process of mentally overwriting texts, Hutcheon also draws attention to the notion that, in dealing with an adaptation, readers (and analogous participants of different interactions or modes of engagement) do much more than the mere filling of the gaps. His or her role is that of a double nature: a (re)writing that goes both ways in the relationship between the two texts, a negotiation of meanings being always paralleled by previous meanings, and a sense of expectation for what will remain and what will change in the interplay between the original and the new original. Thus, this interplay of adaptation does not necessarily respond to loaded issues such as fidelity: we speak of recreation rather than reproduction, or as Hutcheon puts it, “repetition without replication” (7), behind which lie countless goals other than faithfulness, such as medium, public, financial odds, and critical success.

An important issue comes to the fore: in order for an adaptation to carry “repetition” as opposed to “replication”, it must first possess a variety of pathways with the function of linking it to the adapted text. Such pathways take form in drastically different ways, ranging from explicit statements to subtle clues. The former often occurs through the adapter’s declaration of credit to the adapted work or its author, especially if the source has a canonical background (not to mention if the adapter is likely to face legal issues; however, with the sprawling of adaptations and the dissolution of critical orthodoxy, this has been less and less the case), or through the straightforward usage of names and

titles from the adapted work. On the other hand, adaptations are also perceived as such through pathways in the form of clues (namely linguistic and conceptual links), identified by the audience, among which are themes, stylistic material, cultural and historical contexts, and diverse attributes of characters and plot. Linguistic, conceptual and contextual links play important roles in the interplay of adaptation, and, even more interestingly, so does their absence, for the negotiations between originals and new originals also depend on the audience's role of (re)constructing stories. For instance, spectators of a movie adaptation will frequently have their watching experience enriched by contrasting memories from an adapted novel. Moreover, since the great majority of adaptations take form in media that are different from the adapted work, the negotiations previously mentioned deal with many complexities, such as intersemiotic transpositions and diverse media specificities. The issue extends itself as adaptations face even broader challenges, ranging from their hierarchization to transcultural shifts.

Hutcheon, when describing the very nature of the adaptation apparatus in its negotiation with the previously mentioned issues, argues that “[a] doubled definition of adaptation as a product (as extensive, particular transcoding) and as a process (as creative reinterpretation and palimpsestic intertextuality) is one way to address the various dimensions of the broader phenomenon of adaptation” (22); however, I would also like to address how such process starts well before the adaptation is published. In other words, the pathways that constitute intertextuality are paved from the moment the adapter first engages with the creation process—for that matter, the very way in which he or she announces a work may allow for intertextuality to take place or, at least, be expected. Hence, with the purpose of comprehending how the adaptation analyzed in this study functions *as an adaptation*, we must first pertain to the pathways that lead us to identify the intertextuality between the adaptation *Aqua* (concept album) and *The Tempest* (stage play's text).

## 2.2 A Dramatic Soundscape

In early 2010, the band Angra began producing a series of videos entitled “Reports from the New Album”<sup>22</sup> with the purpose of publicly sharing the making of *Aqua*. Those reports initially showed the artists engaging with diverse (pre)production events, ranging from the composition of the songs to their final mixing. As most episodes were released on a weekly basis, fans and the general public were able to have a preview of what was being created and of the overall idea behind the album. On the series’ 10<sup>th</sup> chapter, vocalist Edu Falaschi stated that all the songs that were being composed were interconnected and part of a concept album in which everything, from the title to the cover art, belonged in a single story. Such endeavor was not unfamiliar to the band and their public, as Angra had previously put out other concept albums, such as *Holy Land* (1996) and *Temple of Shadows* (2004). The band soon released two singles,<sup>23</sup> entitled “Arising Thunder” and “Lease of Life”, and the fans were able to experience, for the first time, actual material from the album. Finally, on the 13<sup>th</sup> and last chapter of the series of video reports, and one month before the album’s release,<sup>24</sup> lead guitarist and songwriter Rafael Bittencourt announced that the album was entitled *Aqua* and that it was based on William Shakespeare’s *The Tempest*. The band member also encouraged the public that was not acquainted with the adapted text to search for information on the subject as a means of enriching the experience of (un)aware audiences with the album’s conceptual background. Angra’s publicity endeavors in sharing the making of the album were arguably a statement of intention to allow for their fanbase and the general public to immerse in the album’s production and acknowledge the intertextuality that was taking place.

The adaptation process involves not only the ways in which the product is created and received, but also the various attributes that introduce its relation to the adapted work. For instance, it is not unusual for an adaptation to bear a different title from the work upon which it is based, and the reasons behind such an exchange may vary greatly,

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<sup>22</sup> All videos from the series are available online and can be found at Angra’s official web channel on Youtube:

[www.youtube.com/user/AngraChannel/videos](http://www.youtube.com/user/AngraChannel/videos).

<sup>23</sup> In the music industry, the term “single” usually refers to a song (included in a music album) that is released before the album itself.

<sup>24</sup> *Aqua* was released in Brazil in August 11th, 2010.

ranging from legal issues to creative freedom. Concerning the album's title, *aqua* is the Latin word for *water*, and it refers to important conceptual elements from *The Tempest*. In the very beginning of the play, the narrative pertains to the storm through which the acts of the main character, Prospero, unfold. The waters<sup>25</sup> around the island are precisely that which isolates the protagonist from his former domain, but they are also integral part of a new domain; they are that which brought Prospero to the exotic setting, and that which ultimately renders his vengeful acts possible.

Moreover, the name *Aqua* has further significance for Angra, and they have claimed that diverse aspects from *The Tempest* (namely the duality of revenge and forgiveness, and the theme of transformation) intertwined with their own professional and personal phases during the time the album was created. In a lengthy statement given for the website BraveWords,<sup>26</sup> published shortly before the album's release, guitarist Rafael Bittencourt provided additional information concerning the making and the concept of *Aqua* and the band's overall understandings of *The Tempest*:

There is a very interesting guideline to the play. After reading the text a few times we've discovered that the element water is the main character of the story. It changes in cycles, transforming itself; transforming things around it, representing the wrath in the surges, then the forgiveness in the calm [ . . ].

Maybe by coincidence, this year we had strong storms that caused floods, landslides and other problems to many Brazilian cities. We could see that the same thing was happening in different countries almost at the same time injuring and killing people. It seems that the waters are representing a time of change. The upcoming of the Age of Aquarius, the apocalypse, the prophecies about 2012 and other matters were flying around our conversations [ . . ].

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<sup>25</sup> For more information on the symbolic representations of water in *The Tempest*, please refer to [www.shmoop.com/tempest/water-water-everywhere-symbol.html](http://www.shmoop.com/tempest/water-water-everywhere-symbol.html).

<sup>26</sup> The entire news is available at [www.bravewords.com/news/angra-more-aqua-album-details-revealed](http://www.bravewords.com/news/angra-more-aqua-album-details-revealed).

We were also going through a lot of renovation processes and we wanted to express the idea of being renewed. Letting go of bad feelings and thoughts is a common theme between this Shakespeare's text and Aqua. *The Tempest* helped us to describe more clearly our emotions at this moment.

Axiomatically, the very cover art<sup>27</sup> of the album *Aqua* aims at illustrating some of the previously mentioned attributes from *The Tempest*. The image presents the monumental semblance of an old man, dividing the raging thunders of a tempest (shown in warm colors) at one side and the floating waters of the sea (shown in cold colors) at the other. Upon his forehead, the Greek letter *omega* (capital spelling Ω, the 24<sup>th</sup> and last letter of the alphabet) is shown surrounded by the wheel of the zodiac. The letter commonly bears the symbolic values of that which is final and great,<sup>28</sup> arguably referring to the character Prospero's resolutions, and connecting his image to Poseidon, Greek god of the sea, whose conventional depiction shows an old, bearded man. The zodiac symbols, inherited from ancient Greek astronomy, are often used not only in astrological theorizing but also convey mystical symbolism—which is related to Prospero's portrayal as a sorcerer. An additional art work is presented on the reverse of the disk's back card, displaying an extended view of the storm and the waters from the cover art, as well as including the following passages from the Bible: "*Ego sum Alpha et Omega. Principium et finis*", "*Ego sitiienti dabo de fonte aquae vivae gratis*".<sup>29</sup> The usage of such information not only highlights and enriches the possible meanings of the album's title and its art work, but arguably functions as a foreshadowing of the end of *The Tempest* in the sense that the passages introduce the idea of power aligned with mercy.

Thus, it is crucial to also consider the visual and textual information from *Aqua*'s booklet and overall artwork, as well as the published series of video reports, along with the album's lyrical and

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<sup>27</sup> The CD's cover art was designed by Brazilian artist Gustavo Sazes. [www.cargocollective.com/gustavosazes](http://www.cargocollective.com/gustavosazes).

<sup>28</sup> For further information on the letter omega, see [www.yourdictionary.com/omega](http://www.yourdictionary.com/omega)

<sup>29</sup> Biblical passages in Revelation 1:8 and 21:6, from the Latin "I am Alpha and Omega, beginning and end", "To the thirsty, I shall freely give from the fountain of the water of life" (free translation by the researcher).

melodic contents, which despite being the focus of this study, should not be analyzed in isolation. The previously mentioned elements constitute a paratextual material that operates as a supplement—in a reciprocal implication of meanings—to *Aqua*'s music and lyrics. As Gérard Genette elucidates, most paratexts are

[. . .] of a textual, or at least verbal, kind: titles, prefaces, interviews, all of them utterances that, varying greatly in scope, nonetheless share the linguistic status of the text. Most often, then, the paratext is itself a text: if it is still not the text, it is already some text. But we must at least bear in mind the paratextual value that may be vested in other types of manifestation: these may be iconic (illustrations), material [. . .], or purely factual. By factual I mean the paratext that consists not of an explicit message (verbal or other) but of a fact whose existence alone, if known to the public, provides some commentary on the text and influences how the text is received. (*Paratexts: The Thresholds of Interpretation* 7)

Paratextual elements from *Aqua* are displayed in the following images that are, respectively, the album's cover art and the reverse of the CD's back card:



Figure 2.1: *Aqua*'s cover art displaying Prospero.



Figure 2.2: Reverse of the CD's back card, with a biblical passage in Latin.

### 2.3 From Playtext to Music: A Song-by-Song Analysis

Many are the ways in which *Aqua* openly bears its relationship with *The Tempest*, namely textual and aural contents. In the listener's experience with the album, the first and arguably the most evident element that leads him or her to the spotting of intertextuality is the album's prelude,<sup>30</sup> a song entitled "Viderunt Te Aquæ". In the prelude, we hear male voices shouting the first lines of *The Tempest* (1.1.1-4):

MASTER. Boatswain!  
 BOATSWAIN. Here, master. What cheer?  
 MASTER. Good, speak to th' mariners: fall to't,  
 yarely,  
 or we run ourselves aground. Bestir, bestir!

As a means of engaging the listener's attention to a story—one that is, in Linda Hutcheon's words, "taken from elsewhere" (3)—the words that are heard in this introductory song employ an actual passage from the stage play's verbal text, which rarely occurs throughout the rest of the album. It is important to mention that the lyrics for "Viderunt Te Aquæ" are not displayed in *Aqua*'s booklet; instead, the song's title is only followed by the description "INTRO", which reflects the straightforwardness of the one minute long track. This is a common situation in records<sup>31</sup> (especially when it comes to concept works in rock and heavy metal) that include a prelude: it does precisely what its category suggests; in other words, an opening track opens the window for *something* to come into view. In this case, this something is a story taken from elsewhere. As Jacqueline Edmondson discusses in her book *Music in American Life: An Encyclopedia of the Songs, Styles, Stars and Stories that Shaped Our Culture*,

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<sup>30</sup> The definition by the Free Dictionary goes as follows: "A piece or movement that serves as an introduction to another section or composition and establishes the key, such as one that precedes a fugue, opens a suite, or precedes a church service" ([www.thefreedictionary.com/prelude](http://www.thefreedictionary.com/prelude)).

<sup>31</sup> Other albums with a similar attribute that are worth mentioning include Dream Theater's *Scenes From A Memory* (1998) and Symphony X's *V: The New Mythology Suite* (2002).

Opening tracks may draw the listener via [. . .] “slow build”. In this situation, the opening track starts from seeming nothingness; instruments are gradually added (or get louder) in an accumulative process that creates a dramatic entrance to not only the song but also the album overall [. . .] The importance of an opening track is strongly predicated on the album format itself. If songs are not played in the particular sequence found on the original album, then the privileged position of the opening track is lost. (821-22)

Moreover, *Aqua*'s opening song naturally contains aural information other than the words that are heard. Shakespeare's *The Tempest* begins with stage directions<sup>32</sup> for Act 1, Scene 1, containing the line: “A tempestuous noise of thunder and lightning *heard*.” (1.1.0sd; emphasis added). This stage direction has a strange aural focus, in the sense that a person *hears* the thunder, but actually *sees* the lightning. As discussed by Farah Karim-Cooper and Tiffany Stern, although thunder and lightning refer to different theatrical effects, “‘thunder and lightning’ is a compound phrase synonymous with ‘storm’”. In the context of the Elizabethan theater, the expression “was a commonplace phrase for an aural effect in early modern English: a pamphlet of ‘strange newes’ roughly contemporaneous with *The Tempest*, for example, describes ‘a horrible noyse of both thunder and lightning’” (*Shakespeare's Theatres and the Effects of Performance* 41). Moreover, pyrotechnics and fireworks were extremely unpopular in such theater, not only because of the resulting stink, but also due to a lack of realism in comparison with aural effects, such as the “rolling cannonball to represent thunder” (42), which were far more accurate than the limited visual apparatuses. In order for the stage directions to be addressed, “Viderunt Te Aquæ” starts precisely with the sound of thunder, followed by the voices of two of the characters from the first scene—accordingly to the second line of the stage direction, “Enter a Shipmaster and a Boatswain” (1.1.0sd)—and a counterpoint singing by choirs that are continuously juxtaposed by the aural effects of a storm (thunders and falling rain).

In spite of the fact that “Viderunt Te Aquæ” does not directly pertain to other goings-on that are presented in first scene of *The*

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<sup>32</sup> Farah Karim-Cooper and Tiffany Stern argue that such stage direction was likely written by Ralph Crane in the preparation of the 1623 Folio.

*Tempest*, such as the arguments between the crew members, the very title of the song conveys additional meanings in its dialogical relation with the play. Speaking to the website MS Metal Agency, Angra's Rafael Bittencourt provided some information on the song's conceptual background:

*A Bíblia inspirou muito Shakespeare e eu reli alguns trechos. As palavras são do salmo 77 da Bíblia em Latim. É um dos salmos dedicados aos mestres do povo ancião hebreu. 'Viderunt te Aquae' significa algo como 'ás águas te viram' e é sobre um homem que perde sua fé, mas depois a retoma.*

*No salmo 77 as águas representam as transformações nos monólogos deste homem e as mudanças de seu ponto de vista. Justamente como o principal personagem, Próspero.<sup>33</sup>*

Analogous to the male voices that perform the first lines of *The Tempest*, the verses of Psalm 76.17 from the Bible<sup>34</sup> are heard in “Viderunt Te Aquæ”, sung by a choir of five voices in counterpoint. The verses in Latin go as follows: “*Viderunt te aquæ, Deus; viderunt te aquæ, et timuerunt: et turbatæ sunt abyssî*”.<sup>35</sup>

It is important to mention that the prelude not only introduces the story by employing actual speeches and stage directions from *The Tempest* in the aural transposition, but it also bears additional intertextuality with the Bible. Arguably, the understanding of such intertextuality functions as a foreshadowing of what is revealed further on after Act 1, Scene 1. The title “Viderunt Te Aquæ” (or “The waters saw thee”) conveys the idea of agency, or rather, personification related to the waters. Similarly to the biblical verses (according to which the waters trembled before God), the waters from *The Tempest* were, indeed, commanded by Prospero, and the desperate characters in the boat were seen by them and ultimately shipwrecked. These are some of the ways

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<sup>33</sup> For further information, see [www.whiplash.net/materias/news\\_860/112964-angra.html](http://www.whiplash.net/materias/news_860/112964-angra.html).

<sup>34</sup> Tweedale, Michael. Ed. *Biblia Sacra juxta Vulgatam Clementinam*. Electronic Edition. London, 2005. 362.

<sup>35</sup> From the Latin “The waters saw thee, O God, the waters saw thee: and they were afraid, and the depths were troubled”. [www.medievalist.net/psalmstxt/ps76.htm](http://www.medievalist.net/psalmstxt/ps76.htm).

in which the adaptation *Aqua* negotiates meanings in its relationship with the adapted work: certain contents from the play must be conveyed or implied, while others are omitted or altered. Either way, the interplay of adaptation is, in this case, deliberately achieved through both textual and aural complexions.

Similarly to the song's lyrical content, the musical programmatic elements from "Viderunt Te Aquæ" contribute to the role of situating the listener in a moment of the story (Act 1, Scene 1, or the storm) and introducing a theme. According to Hutcheon,

[t]hemes are perhaps the easiest story elements to see as adaptable across media and even genres or framing contexts [. . .]. Composer Alexander Zemlinsky wrote a "symphonic fantasy" adaptation of Andersen's famous "The Little Mermaid" (1836) called *Die Seejungfrau* (1905) that includes musical programmatic descriptions of such elements as the storm and musical leitmotifs that tell the story and its themes of love, pain, and nature, as well as music that evokes emotions and atmosphere befitting the story. (11)

Thus, as a prelude, "Viderunt Te Aquæ" not only operates in portraying the first act of *The Tempest* through the soundscapes of the storm and the voice narration of the characters, but it also evokes the atmosphere of rage and thunderous vengeance that is further developed throughout *Aqua*.

These musical leitmotifs are enriched through the usage of church bells and the prevailing counterpoint choir, which bring emphasis to the religious intertextuality of the song and evoke additional elements to the story. The sound of church bells at the very beginning of the track is intercalated with the noise of a ship's bell—which can be understood as analogous to the "Master's whistle" (1.1.7), as these bells were commonly used aboard ships to indicate warnings and to regulate the sailor's duties. Similarly, the voices of the choirs befit the spirit Ariel, who oftentimes sings throughout the play, and who was summoned by Prospero to torment the sailors and perform "the tempest" (1.2.230) that was "raised" (5.1.7) by the sorcerer. Another possible implication of this aural apparatus is the stage direction "A cry within" (1.1.36sd), referring to the "howling" (1.1.37) that is heard by the sailors, coming from

within the ship and louder than the tempest itself. The precise meaning of such stage direction, quite curiously, has never been established. Some theorists believe it refers to the howling of the desperate sailors in face of a shipwreck. However, as John Knope argues in the second half of his article “Prospero's Business”, a strong textual clue is present in the passage where the Boatswain depicts the ship with “roaring, shrieking, howling, jingling chains, and more diversity of sounds, all horrible” (5.1.283-84), which recollects lines from the very beginning of the play, when the character refers to the “cry within” in the following speeches: “What cares these roarers for the name of the King?” (1.1.16-17), and “A plague upon this howling! They are louder than the weather or our office” (1.1.37-38). Knope articulates the idea that these references to the howling coming from below the deck, in conjunction with the depiction of Prospero, lead to an understanding that what arrives to the island from *The Tempest* is, veritably, a slave ship:

Prospero refers ten times to his ‘business’ on the island, which he never explains further, except to state that he ‘makes more profit than other princes can.’ In the 17<sup>th</sup> century, the most profitable business for Europeans was the African slave trade [. . .]. Prospero's silence about his unprecedentedly profitable enterprise comes from the shame and guilt which has accompanied all slavers throughout history. (“Prospero's Business”)

Although Knope's theory can only be inferred from the playtext, and *Aqua* does not provide any specific textual or aural depiction of a slave ship, both the play and the album convey critical implications for new historicist and postcolonial studies, which are explored in the third chapter of this study.

As the melody of “Viderunt Te Aquæ” ends, it is immediately linked to the second track of the album, which reinforces the understanding that the events described in both tracks are directly correlated. The song “Arising Thunder” introduces the protagonist Prospero and discloses a plot of revenge throughout its lyrics,<sup>36</sup> which are befitting the aggressive, fast-paced rhythm of the music. According to Hutcheon, “Characters, too, can obviously be transported from one

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<sup>36</sup> All lyrics from *Aqua* are found in the Appendix section, p. 89.

text to another [. . .]. The theater and the novel are usually considered the forms in which the human subject is central. Psychological development (and thus receiver empathy) is part of the narrative and dramatic arc when characters are the focus of adaptations” (11). Similarly, *Aqua*’s portrayal of the major characters from *The Tempest* presents a focus on their psychological aspects, relationships, and alignments, as opposed to emphasis on action and storyline. The lyrics for “Arising Thunder” are in the first person and give voice to Prospero, displaying his major attitudinal dispositions towards Antonio, Alonso and other characters that are shipwrecked. More specifically, the song lyrics address Prospero’s desire for vengeance, a theme that is intensified through the usage of linguistic tools such as figures of speech: Prospero summons the “winds of revenge” (line 9) (metaphor) against the treacherous Antonio, who has usurped his brother’s dukedom, as in “You betrayed me, where’s your bravery? / Now you face your doom” (5-6) (rhetorical question followed by metaphor), and who is expected by Prospero to end up “Drowning in tears deep in the storm” (25) (metaphor). Concerning the aural elements of “Arising Thunder”, the song embodies all the major melodic conventions of heavy metal for which Angra is renowned. The theme of vengeance is once again evoked through a musical performance that is throughout marked by the heavy distortion of the electric guitars, the speed of the thunder-like, double bass drumming, as well as the operatic singing that is aggressively performed as a means to embody an implacable Prospero. Additionally, the song’s orchestration and symphonic elements (consisting mostly of synthesizers) give growth to an epic atmosphere that befits the hazard described in the first scene of *The Tempest*.

At this point it is important to draw attention to the fact that, in terms of the textual negotiations with *The Tempest*, the linguistic intricacies of the Shakespearean language (such as meter and rhyme) do not constitute a priority in *Aqua*. Essentially, the language of Shakespearean works is divided into three forms (illustrated here with specific passages from the play). Prose, as in “Thou dost me yet but little hurt. Thou wilt anon; I know it by thy trembling. Now Prospero works upon thee” (2.2.81-83), is commonly spoken in informal contexts by lower-class characters, being easily identified by the absence of the

capital letter in the beginning of each line. The blank verse,<sup>37</sup> defined by Henry Norman Hudson in his edition *The Comedy of the Tempest* (1909) as “the unrhymed, iambic five-stress (decasyllabic) verse, or iambic pentameter” (xxvii), has the major presence in *The Tempest*, being spoken by the main characters, as in “Sea water shalt thou drink. Thy food shall be / The fresh-brook mussels, withered roots, and husks” (1.2.559-560). Rhymed verses appear sporadically, being sung by the character Ariel, and also found in the play’s epilogue. Hudson, when describing the rarity of rhyming patterns throughout *The Tempest*, refers to a specific passage (sung by Ariel) to illustrate the appearance of rhyme. The following passage signals the rhyming scheme that starts in iambic verse and passes into trochaic tetrameter (a troche is the opposite of an iamb, that is, a stressed syllable followed by an unstressed one; the passage diverges from Shakespeare’s common usage of the iambic pentameter):

BeFORE you CAN say ‘COME’ and ‘GO,’  
AND breathe TWICE, and CRY ‘So, SO,’  
EACH one, TRIPping ON his TOE,  
WILL be HERE with MOP and MOW.  
DO you LOVE me, MASTer? NO?<sup>38</sup> (4.1.48-52)

The verses in the musical adaptation *Aqua*, on the other hand, follow metric patterns that rely on specific aural content, that is, the song’s rhythm and meter. In an interview to the music website Cifra Club,<sup>39</sup> lead guitarist Kiko Loureiro stated that Angra’s lyrics are normally written after the music has been composed. Music has a metric structuring of its own, commonly referred to as time signature or meter signature. Henry Cowell, in his book *New Musical Resources*, discusses that the musical meter “assumes a succession of time-units, usually quarter- or eighth-notes, and introduces variety by accenting certain of these notes at fixed intervals. Thus, the distinctions between 3/4 ‘time,’

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<sup>37</sup> The blank verse is structured according to the iamb, which constitutes a pair of syllables, the first being unstressed and the following stressed, and occurs five times in order to create the decasyllabic verse. In theory, such a notion can be applied to the previously mentioned passage (stressed syllables in uppercase): “Sea WATER SHALT thou DRINK. Thy FOOD shall BE / The FRESH-brook MUssels, WITHered ROOTS, and HUSKS”.

<sup>38</sup> Capital letters are emphasis added.

<sup>39</sup> The interview is available at: [www.cifraclubnews.com.br/noticias/534-entrevista-com-os-guitarristas-do-angra.html](http://www.cifraclubnews.com.br/noticias/534-entrevista-com-os-guitarristas-do-angra.html).

4/4 ‘time,’ 5/4 ‘time,’ etc., is a matter of musical metre” (66). The first verses of the song “Arising Thunder” are displayed below with a signalized meter (syllabic division in slashes, syllable stress in capital letters, and syllable count in parentheses):

TIME/ for/ your/ re/FLEC/tion/ (6)  
 What’s/ the/ PRO/mise/ you/ have/ MADE/? (7)  
 (DES)TRUC/tion/ of/ your/ PRIDE/ and (6)  
 Re/cons/TRUC/tion/ of/ my/ NAME/ (7)  
 You/ be/TRAYED/ me/, WHERE’S/ your/  
 BRAVE/ry? (8)  
 NOW/ you /FACE/ your/ DOOM/ (5)  
 Your/ FATE/ will/ be/ TRACED/ by/ the/  
 SPEAR/ (8)  
 THAT/ went/ TEAR/ing/ THROUGH/ (5)

It is noticeable that the meter of the two stanzas varies greatly; however, the first stanza has as its governing measure two-stress (dimeter) verses, whereas the second stanza presents trimeter verses. Moreover, the total number syllables in each stanza is the same, 26, which contributes to the understanding that, in spite of the irregular meter (for instance, in terms of the sorting of metric feet, or pairs, fluctuating in iambs and trochees), there is a ruling principle of organization that is beyond the common poetic rhythm and the intricacies of Shakespearean language (i.e. not restricted by either of them). Now, let us look back at the same verses, only this time as seen in the music sheet of “Arising Thunder”, specifically the standard notation for the vocal lines:

26 27 28 29

*f* Time for your re- flec- tion What's the pro- mise you have made? Des-

30 31 32 33

truc- tion of your pride And re- cons- truction of my name

34 35 36 37

You be- trayed me, where's you brave- ry? Now you face your doom Your

38 39 40 41

fate will be traced by the spe- ar That went tear- ing through /.../

Figure 2.3: Music sheet displaying the vocal lines of “Arising Thunder”.

The verses are set in 16 bars of music, in 4/4 time, which is the most common time signature in music genres such as heavy metal, rock, and blues. Even though the lyrics in those genres seldom follow a regular meter, the instrumental melody itself presents a time signature (or the guiding beat of the rhythm) that is, in a way, similar to the systematic Shakespearean verses (which follow the heartbeat-like rhythm of the trochees and iambs). Such understanding is facilitated by observing the music sheet previously shown, especially because the vocal arrangement is, in this case, strictly guided by the music meter, carrying 4 syllables in most of the 16 bars in order to befit the 4/4 time signature; the final bars in each line, containing only one syllable, are supplemented by rests, which operate analogously to the caesuras<sup>40</sup> in poetic meter, following the same pattern of beats. Interestingly, the vocal performance by Edu Falaschi in the verses of “Arising Thunder” underscores each syllable, reinforcing the metric demarcation of the verses. Since this study does not attempt to dwell extendedly on music theory, it should suffice, at this moment, to draw attention to the fact that

<sup>40</sup> A caesura constitutes a pause in poetic meter.

underneath the apparent poetic meter presented in the lyrics from *Aqua* lies a guiding principle of musical meter that establishes, among other things, the number of syllables that constitute each verse, which syllables are (un)stressed, and the rhyming pattern, and such principle is not delimited by common poetic rhythm nor the intricacies of the Shakespearean language. As previously mentioned, in the case of Angra, the songwriting process (the composition of the music) precedes the writing of the lyrics; although the music befits concepts from *The Tempest*, which encapsulate the lyrical content in each song, it is not generally set to specific pre-existing words. Besides, most songs in the album present a prodigious intercalation of complex time signatures, which lead to an even more irregular meter of the verses. Hence, the focus of the adaptation *Aqua* is not on the linguistic complexities of *The Tempest*, but on specific themes, characters, and events from the play.

Similarly to “Arising Thunder”, the lyrical content of *Aqua*’s third song “Awake from Darkness” provides informative depth concerning the characterization of Prospero, allowing for the listener to have an insight into the character’s revengeful and melancholic traits, a dichotomy that is reflected on the versatility of the musical structure. The song lyrics constitute a condensed yet poetic description of Prospero’s exile, the resulting sorrow undergone by the character, and the origin of his avenging self. Even though the first person narrator describes the events in the present and does not appear to address any character specifically, the song relates to the passages from Act 1, Scene 2 from *The Tempest*, in which Prospero tells his daughter Miranda of how they were both banned from Milan to die at sea. The lyrical content of “Awake from Darkness” enriches a dialogical relation with the moment described in the play when Prospero and Miranda are taken “i’ th’ dead of darkness” (1.2.154) and with the period spent by the characters in “A rotten carcass of a boat, not rigg’d” (1.2.174); such aspects are also addressed in the lyrics for “Awake from Darkness”: “A trail that is filled with pain / Feeling the lifeless taste ahead / I wish for no more than air” (5-7). In a statement concerning the lyrical content of “Awake from Darkness”, bass player Felipe Andreoli related the song to a specific passage from *The Tempest*:

*Prospero se dá conta de que está em um pequeno barco com Miranda, no escuro, traído por seu irmão e amigos, e completamente sem saída [. . .]. Então ele percebe que, na escuridão, existe um sopro de luz: seu bom e fiel amigo Gonzalo lhe deixou comida, roupas e seus livros de magia. Próspero então alcança a ilha, e retoma a esperança de superar sua condição.*<sup>41</sup>

In terms of the musical composition, “Awake from Darkness” maintains, to a certain extent, some of the heavy metal traits from the previous song, such as the intense riffing and drumming. However, what stands out is a surprising interplay with Brazilian Northeastern music, such as *baião* percussions, which displays Angra’s endeavor to incorporate elements of folk national music into the foreign genre for which the band became famous. The versatility of the song reaches its apogee during an interlude with only the violin and the piano; the gloomy instrumental section is then broken by stellar guitar solos that reclaim the song’s original power. Such melodic shift is reflected conceptually in the verses that follow the instrumental section—“A broken dignity / An upsurge soon to be / Within these books I find my hope” (24-26)—and befits the melancholic emotions evoked by the story as regards Prospero’s isolation, which eventually give way to the upsurge of the character as he hopes to achieve power and revenge.

A shift of narrative focus occurs in the fourth track, the piano-based “Lease of Life”, whose lyrics address the characters Miranda and Ferdinand. The poetic language of the song conveys loving reverence and allows for the listener to identify the speaker as being Ferdinand (son of the king of Naples), whose worshipping declaration of love to Miranda is reflected in the sentimental similes and metaphors throughout the song lyrics, as in “Like an angel from the skies” (14) and “Virgin as a diamond” (20). Similarly to “Viderunt Te Aquæ”—the album’s prelude—“Lease of Life” contains an external reference in its lyrics with the mention of the Greek god of love, Eros, in the fourth line (“Eros’s chant of love”), which reinforces the themes of love and romance. Moreover, the lyrics also provide an insight into events that occur in Act 1, Scene 2, namely Ferdinand’s wandering as he is

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<sup>41</sup> The entire statement is available at:  
[www.whiplash.net/materias/news\\_860/113007-angra.html](http://www.whiplash.net/materias/news_860/113007-angra.html).

surprised by the exotic qualities of the island, bewitched by the spirit Ariel, and finally encounters Miranda: “Nymphs dance around the isle / A phantom screams ‘n haunts me all the time / Then you come!” (11-13). The song’s musical revisiting of the romance between Ferdinand and Miranda is a ballad marked by the usage of the pianos and structured in the simplicity of the 4/4 tempo, which underline a soft approach of pop music; the instrumental melody is adorned with an interlude of *bossa nova*<sup>42</sup> and the tolling of church bells, befitting the romantic encounter and the final union between the characters. Moreover, the aural tenderness of “Lease of Life” evolves into a crescendo during its guitar solo, and the chorus, quite interestingly, appears only in the end of the song (such attribute is analogous to the union between the two characters, which is only announced formally in the masque ceremony implemented by Prospero in the fourth act of the playtext). Overall, due to the musical attributes described previously, “Lease of Life” constitutes a distinctive track in *Aqua*, and similarly to the romance between Ferdinand and Miranda—a leitmotif of love that is encircled in a plot of tragedy and conflict—the song stands as the sole romantic ballad amidst a predominantly turbulent album.<sup>43</sup>

It is relevant to remember that the conceptual background of *Aqua* does not only pertain to the plot and the major characters from *The Tempest* and to themes conveyed in the play, but also to Angra’s professional and personal stages during the conception of the album, as well as their own understanding of the element *water* in its significance to the *The Tempest*, which is addressed in the song “The Rage of the

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<sup>42</sup> *Bossa nova* is a Brazilian movement and musical style with influences of jazz and *samba*. “As primeiras manifestações do que viria a ser conhecido como *Bossa Nova* ocorreram na década de 50, na Zona Sul do Rio de Janeiro. Ali, compositores, instrumentistas e cantores intelectualizados, amantes do jazz americano e da música erudita, tiveram participação efetiva no surgimento do gênero, que conseguiu unir a alegria do ritmo brasileiro às sofisticadas harmonias do jazz americano” (Oliveira, Maria Cláudia. *Bossa Nova - História, Som e Imagem*. Rio de Janeiro: Spala, 1995. 5).

<sup>43</sup> Reviews on *Aqua* state: “One listen to the galloping ‘Awake From Darkness’, or the progressively tinged ‘The Rage Of The Waters’ confirms that the full tilt ferocious power metal that made the band’s name is still in evidence and a mighty force to be reckoned with.” (Steven Reid); “Angra kicks off with two splendid speedsters with a dual kick frenzy on ‘Arising Thunder’ and then “Awake From Darkness”, next they ease proceeding back for “Lease Of Life”. Getting heavy again for ‘The Rage Of The Waters’ [. . .]” (Scott Jessup).

Waters”. As mentioned previously in guitarist Rafael Bittercourt’s interview, the idea that the element operates as a character in the story (“transforming itself; transforming things around it, representing the wrath in the surges, then the forgiveness in the calm”) is reflected in changes undergone by Angra as regards the band’s line-up and artistic momentum during the making of *Aqua*. Thus, “The Rage of the Waters” constitutes, in terms of the dialogical relations between the storylines of the play and the album, a narrative break with the purpose of highlighting the meanings of the element *water*, the reason behind the album’s title. In doing so, the song lyrics are marked by the frequent usage of personifications and metaphors in a poetic language that addresses water as a character of the story and, simultaneously, as a channel of emotions and leitmotifs:

.....  
 Face the troubled waters  
 Soaking the earth, kissing the sand  
 Your feelings seem to overflow  
 Running in streams, out of control  
 A wave is on its way  
 It will collide against your soul. (5-10)

Moreover, Bittencourt’s suggestion that the element water is also “representing a time of change. The upcoming of the Age of Aquarius” reverberates in the song’s chorus: “Molding our lives / It’s the age of the waters / Stirring up the patterns of our minds” (16-18). Concerning the themes conveyed in “The Rage of the Waters”, the duality of revenge and forgiveness, or the calm after the storm, is addressed towards the end of the lyrics, as in “So long, it took me to learn / Surging waves can take all your hope / But when the torment ends, comes the calm” (19-21). In relation to its musical apparatuses, “The Rage of the Waters” is structurally similar to the song “Awake from Darkness”, in the sense that its instrumental interlude implements an interesting combination of heavy metal and Brazilian Northeastern music such as the *frevo*, garnishing the song with folkloric and tribal elements that befit the qualities of the exotic island from *The Tempest*.

The song “Spirit of the Air” gives voice to the character Ariel and, in terms of musical structure, it arguably constitutes the most hybrid track of the entire album. The song’s title refers to the character’s name, which is similar to the word *aerial*, meaning, among other things, that which belongs in the air. Although most of the textual content from

*The Tempest* appears to be synthesized in the lyrics of *Aqua* and the names of most of the characters have been omitted, Ariel's name is an exception. The song lyrics for "Spirit of the Air" contain the following lines:

Deep in the ocean, mermaids are crying  
 Oh, Lord  
 King of thunder, magic surrounds you  
 Oh, Lord  
 On the island,  
 Land of the elves of hills,  
 Ariel's winds  
 Blow the sails into a war. (1-8)

In the dialogue, the character addresses another individual as "Lord"; by having previous knowledge about the play, the acquainted audience is expected to identify such individual as Prospero. The passage also provides insights into the nature of the relationship between the two characters, as well as some traits of the island. Additionally to the exposition of Ariel's name, "Spirit of the Air" employs more textual content from *The Tempest* in comparison with the majority of the songs in *Aqua*. By connecting lines 6 and 16, a foreshadowing to Prospero's circle and his description of the island, as presented in *The Tempest's* Act 5, Scene 1, reveals itself: "Land of the elves of hills, / [ . . . ] / Groves and standing lakes" ("Spirit of the Air" 6,16), "You elves of hills, brooks, standing lakes, and groves" (*The Tempest* 5.1.42). The lines from the adapted text (speeches delivered by the character Ariel) and from the song are compared below:

Before you can say 'come' and 'go,'  
 And breathe twice, and cry 'so, so,'  
 Each one, tripping on his toe,  
 Will be here with mop and mow. (*The Tempest*  
 4.1.44-47)

Before you can say, "Spirit! Come and go!"  
 My Lord  
 I'll bring the tempest, I won't even question  
 I'll be gone in a trip of a toe. ("Spirit of the Air" 9-  
 12)

The verses from "Spirit of the Air" display not only actual text from the play—and, for that matter, its very title—but also an attention

to rhyme that is, to a certain extent, analogous to Shakespeare's passage. Concerning the conceptual, dialogical relations between the play's storyline and the song's lyrical content, some textual clues operate in updating the listener on further information about the setting from *The Tempest*—"Groves and standing lakes / Island of dreams where you reside" (16-17)—and Ariel's past, in which lies the reason for his (her) struggle for freedom—"Inside your rage / Now I'm trapped again / Cloven pine was my prison for a decade" (13-15) and "claim for your freedom once denied / It's no good to watch the skies / Through someone else's eyes" (20-22). It is interesting to notice that in the lyrics for "Spirit of the Air", Ariel is not referred to as either male or female, but remains treated as genderless, analogously to the adapted text. In terms of musical attributes, the song is also difficult to categorize in specific genres. It starts off with a classic Spanish guitar melody accompanied by the violin, moving towards the heaviness of electric guitars that precede a chorus with pop influences. The melody then retreats to the softness of a ballad with haunting choirs and subtle orchestration, gradually reaching a crescendo; the song ends in an epic emotional atmosphere reclaiming its former sensitivity, with the usage of strings from Arabic guitar music. Vocalist Edu Falaschi performs with keen versatility, at times singing in a soft and effeminate voice, other times aggressively reaching high notes. Such variability both in style and structure—or lack of solidity—highlights Ariel's ethereal characteristics as a spiritual, genderless being. Moreover, the mixing of "Spirit of the Air" utilizes more delay and reverb effects in comparison with the other tracks of the album, which inheres in the song's ethereality.

The most structurally complex song from the album is entitled "Hollow", and its lyrical content pertains to Prospero's victims as they are bewitched to suffer and to roam aimlessly through the island. Angra's bass player and the main songwriter of "Hollow", Felipe Andreoli, gave further information on the conception of the song:

*Essa música inicia com um riff que criei baseado em uma sequência numérica de seis, cinco, quatro e três. A combinação dos diferentes compassos cria uma ilusão sonora, aparentando ser uma fórmula de compasso diferente do que na realidade é. A canção se utiliza dessa espécie de deslocamento temporal para criar a sensação de tensão e caos.*

*A letra explora a angústia e ódio que Caliban sente, sendo destituído enquanto “rei” da ilha e transformado em um escravo por Prospero [. . .]. [Caliban] encontra Trínculo e Stephano, a quem ele convence a matar Prospero em troca do comando da ilha e a mão de Miranda como sua rainha. No entanto, Prospero é alertado por Ariel, a quem ele comanda a voltar e usar seus truques contra o esquema, em forma de sons e ilusões.*<sup>44</sup>

The musical intricacy of “Hollow” bears compositional elements of the genre known as progressive metal, which has been a recurring presence in Angra’s music. Such elements include the irregular structuring of the song’s rhythm and odd time signatures (such as 5/8 and 9/8), which result in a musical meter that is difficult to assimilate for unacquainted ears. Moreover, “Hollow” displays versatility in terms of style: the song’s introduction consists of indistinct and muffled sound effects that are suddenly broken by progressive riff in 9/8; the previous sound effects are occasionally heard in the background and followed by a somber orchestration. The melodic tension gradually converges into a serene instrumental interlude, only to be overthrown by a fast, gloomy guitar solo that conjures back the song’s prevailing turmoil. Overall, such complex compositional apparatuses constitute the musical programmatic descriptions of the “maze of sounds” (9) mentioned in the lyrics of “Hollow”, with the purpose of inducing the listener with a sensation of bewilderment, as Andreoli explains, as a means to befit the experiences undergone by Caliban and other characters (such as Trinculo and Stephano) that are bewitched by the works of Prospero as he commands the spirit Ariel.

Caliban is given voice in the song “A Monster in Her Eyes”, whose arrangements are frequently shifting between melancholic guitar chords and aggressive riffs in order to approach the character’s psychological, behavioral, and physical traits. According to guitarist Rafael Bitterncourt, the song aims at highlighting the humanity of the beast-like character in order to explore and resonate some of his endeavors in *The Tempest*, namely his claim as a legitimate native of the island (he was there before Prospero), and his desires towards Miranda. Similarly to the song “Spirit of the Air”, the lyrics of “A Monster in Her

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<sup>44</sup> For more information, see: [www.whiplash.net/materias/news\\_860/112755-angra.html](http://www.whiplash.net/materias/news_860/112755-angra.html).

Eyes” refer to a substantial amount of textual content from *The Tempest*, and both songs, by means of point of view, address the issue of master versus servant, or colonizer versus colonized. For instance, the following passage from the play is put in comparison with its synthesized account in the song lyrics, both referring to speeches delivered by the character Caliban:

This island’s mine by Sycorax, my mother,  
Which thou tak’st from me. When thou cam’st  
first

.....  
For I am all the subjects that you have,  
Which first was mine own king; and here you sty  
me  
In this hard rock, whiles you do keep from me  
The rest o’ th’ island. (*The Tempest* 1.2.396-97,  
408-11)

Long before you came  
You’d have found me here  
And never begged for your help  
This old land will be mine once again (“A  
Monster in Her Eyes” 5-8)

Moreover, the song lyrics also negotiate content from the play through the usage of figures of speech. The passage “You taught me language, and my profit on ’t / Is I know how to curse [. . .]” (1.2.437-38) displays a metaphor comparing knowledge to profit and conveys the idea that Caliban’s knowledge has been generally silenced, leaving him no choice but to curse. In “A Monster in Her Eyes”, such textual content has been adapted to “You taught me your tongue / Denying me the word” (13-14), conveying an analogous idea. These leitmotifs—the conflict between Caliban and Prospero in the context of *The Tempest*—are further explored in the third chapter of this study, with a focus on postcolonial critical theory. It is important to notice that the song is a sequence to “Hollow” not only in terms of the tracklisting order, but also in relation to the events of the storyline introduced in “Hollow” (which, as has been discussed, addresses Caliban, Trinculo, and Stephano). Thus, the passage from *The Tempest* pertaining to Caliban and its condensed rendition in the play are compared as follows:

Be not afeard. The isle is full of noises,  
 Sounds and sweet airs that give delight and hurt  
 not.  
 Sometimes a thousand twangling instruments  
 Will hum about mine ears, and sometimes voices  
 That, if I then had waked after long sleep,  
 Will make me sleep again; and then, in dreaming,  
 The clouds methought would open, and show  
 riches  
 Ready to drop upon me, that when I waked  
 I cried to dream again. (*The Tempest* 3.2.148-56)

Please, be not afraid  
 By this isle's sounds in your ears  
 When I have waked, after a long sleep  
 The clouds I was dreaming  
 I cry to dream of again. ("A Monster in Her Eyes"  
 21-25)

According to the storyline from *The Tempest*, the sounds described in the aforementioned passages are created by the spirits of the island (among which is Ariel). Interestingly, specific verses from "A Monster in Her Eyes" are repeated by a choir of entrancing voices (the same choir work from "Spirit of the Air"). For instance, the choir accompanies lines 26 and 27 with "You've been my Lord for so long / Now comes the time to regain..." and lines 29 and 31 with "My sacrifice / My paradise". Whether this interplay is intentional or not, the usage of the choirs resonate with the lyrical and thematic content from "Spirit of the Air", which, as has been previously discussed, also voices the relation between master (or "Lord", the term used in both songs) and servant, and the latter's desire to regain "freedom" in the "island of dreams". Thus, these choirs can be understood as pertaining to the voices of the spirits themselves, whose desire for freedom is akin to Caliban's. The same parallel is revealed in terms of the musical structure of the two songs: "A Monster in Her Eyes" and "Spirit of the Air" both start with soft acoustic guitar arrangements accompanied by the violin, and shift towards a powerful heavy metal approach. The melodic versatility of "A Monster in Her Eyes" is also remarkable: the opening vocal performance by Edu Falaschi is akin to the musing storytelling of a bard. However, it shifts, with the entrance of the electric guitars, into

an aggressive singing marked by drives,<sup>45</sup> further on, the song simultaneously incorporates an aggressive guitar solo and a delicate piano solo. Such duality in the musical approaches befits Angra's endeavor to portray the bestial Caliban in a more humanized fashion.

As *Aqua's* narrative reaches its climax, the song "Weakness of a Man" builds a transition to the end: its lyrical content addresses Prospero's realization that vengeance against his enemies might not be the best outcome for his design, and such concept is revisited aurally in a composition that brings back several melodic elements from all the previous tracks. Angra's lead guitarist Kiko Loureiro,<sup>46</sup> who had a major role in the songwriting of "Weakness of a Man", provides further information on the conception of the song and states that its lyrics address

[. . .] *Prospero olhando para dentro de si e enfrentando sua fraqueza como homem e ser humano. 'O mal destruiu sua confiança' descreve o momento em que seu irmão o trai, e ele então se torna egoísta, implacável, sempre testando o caráter dos que estão a sua volta [ . . . ]. A letra descreve a dualidade que ele está enfrentando, como raiva e compaixão, bênção e maldição, amor e ódio.*

Loureiro's commentary on the song's conceptual background, more precisely Prospero's recalling of the moment "In the dark backward and abysm of time" (1.2.63) of his betrayal and his desire for revenge, enriches the listener's understanding of specific linguistic choices found in the lyrics. For instance, the metaphor displayed in the first lines "By the shore, on an island / I can hear, our *sea of sorrow*" ("Weakness of a Man" 1-2; emphasis added) refers to the passage "Sit still, and hear the last of our sea-sorrow" (*The Tempest* 1.2.204), precisely the moment when Prospero tells his daughter Miranda of how his enemies were shipwrecked on the island's shore. Due to an additional metaphor that is paralleled with the previous one by means of rhyming, "With no harm with no disgrace / I am planting the *seeds of*

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<sup>45</sup> The *drive* is a vocal technique used to simulate a distortion in the voice, producing a "raspy" sound, as opposed to a clean singing.

<sup>46</sup> Loureiro's statement to the MS Metal Press is available at: [www.whiplash.net/materias/news\\_860/112847-angra.html](http://www.whiplash.net/materias/news_860/112847-angra.html).

*tomorrow*” (3-4; emphasis added), the lyrics foreshadow Prospero’s upcoming, peaceful overcome of his past sorrows.

Interestingly, “Weakness of a Man” recovers the previously discussed foreshadowing found in “Spirit of the Air” (concerning Prospero’s circle, as presented in Act 5, Scene 1) with the following lines “In my circle I will reign / I was left behind betrayed” (5-6). Such connection to the previous song is reinforced in the lines “Now come away to your master / Bring through the *air* all your magic [emphasis added]” (14-15), in which all the instruments are suddenly silenced, leaving room only for a calm acoustic guitar arrangement and the sound effects of the wind as Edu Falaschi declares those lines in a low voice that is close to a whisper, mixed with high delay and reverb (a remarkable trait of “Spirit of the Air”, as previously discussed). The musical passage befits the intimacy between Ariel and his master Prospero, who oftentimes communicate privately by means of magic in *The Tempest*. By implementing textual content from Act 1 (Prospero’s retrospect of the betrayal he underwent) and Act 5 (stage direction for the drawing of the circle,<sup>47</sup> in which Prospero addresses his enemies and determines his design), “Weakness of a Man” invites the listener to rescan the narrative and take into consideration the moment when the character reveals his motives, which highlights the nobility of his closure. Analogously, the song provides a musical retrospect of the entire album through the usage of diverse melodic elements. Its introduction reclaims the ethnic music approach by means of hand drumming and the insertion of a Brazilian single-string percussion instrument, the *berimbau*. “Weakness of a Man” gradually moves towards a dancing rhythm and then shifts towards the agility of heavy metal shortly after the one minute mark. The choirs reappear in the song’s chorus, followed by an instrumental section in odd time signatures and stellar guitar solos. Afterwards, the passage “Turbulent tides / All the waters seem so rough / Keep your faith because the calm will return” (26-28) foreshadows the closing of the story.

Finally, the album’s epilogue “Ashes”, with its slow-paced rhythms, a crescendo atmosphere, and the melancholic piano makes reference to the play’s ending and to Prospero’s resolution. Although the character’s name does not appear in any of the previous songs, “Ashes”

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<sup>47</sup> “Prospero draws a large circle on the stage with his staff” (*The Tempest* 5.1.41sd).

makes a cognizant reference to “prosper” in line 21, which is precisely the name by which the character is addressed in a few lines of *The Tempest*. The following speech is declared by the character Alonso, king of Naples: “That deep and dreadful organ pipe, pronounced / The name of Prosper. It did bass my trespass” (3.3.119-20); moreover, Caliban twice refers to the play’s protagonist as Prosper, as in “All the infections that the sun sucks up / From bogs, fens, flats, on Prosper fall and make him / By inchmeal a disease! His spirits hear me” (2.2.1-3) and “Thou dost me yet but little hurt. Thou wilt anon; I know it by thy trembling. Now Prosper works upon thee” (2.2.81-83). The song lyrics of “Ashes” employ textual content from Prospero’s monologue towards the end of *The Tempest*. The passage “Our revels now are ended. These our actors, / As I foretold you, were all spirits and / Are melted into air, into thin air” (4.1.165-67) has been addressed in the following verses in the song:

Our revels now are ended  
 We were actors?  
 We were spirits?  
 Melted into air  
 Now I lift my spell. (1-5)

The last line refers to the play’s epilogue, in which Prospero declares “Now my charms are all o’erthrown” (Shakespeare 1), and alike the first line of “Ashes”, it is a trimeter verse; however, the former is iambic, whereas the latter is trochaic. The middle lines from the passage are all trochaic dimeter verses. Hence, in spite of the textual closeness to lines from *The Tempest*, this passage from “Ashes” presents a poetic meter that diverges from the play’s common usage of iambic pentameters. On the other hand, the last stanza of the song, which follows the same musical meter of the chorus, employs actual passages from the play while also negotiating its poetic meter. The following verses declared by Prospero “[. . .] We are such stuff / As dreams are made on [. . .]” (4.1.173-74) and “Lies at my mercy all mine enemies” (4.1.292), respectively iambic and trochaic, have been analogously adapted in the song both in meter and form. Such interplay, which rarely occurs in the album, highlights the literary quality of “Ashes” in its purpose to revisit Prospero’s monologues towards the end of *The Tempest*. Another peculiar attribute of the song refers to the implementation of a female vocal performance, by Débora Reis, singing the following lines: “Time, now it's time! / Feels like ashes all my life! / I'll restart” (“Ashes” 24-26). The track’s songwriter, Kiko Loureiro,

affirms that “*A idéia é induzir o ouvinte a uma sensação etérea e de sonho quando uma voz feminina começa um discurso que seria a consciência de Próspero*”.<sup>48</sup> The passage, like the beginning of the song, consists of a classical movement encapsulated in a harmonic structure with the purpose of befitting a romanticist atmosphere (Loureiro asserts that the composition was inspired by Chopin and Mozart). The epilogue from *The Tempest* ends with Prospero’s request to be pardoned and set free by the audience,<sup>49</sup> as a prisoner of his own consciousness, praying for freedom from the play’s imprisonment. *Aqua*’s last song gives closure to the character’s request in its final stanza:

Set me free  
I'll carry on! Carry on!  
This end is my start  
We are such stuff as dreams are made on  
And I'm gone (64-68)

On the whole, “Ashes” adorns the closing of the narrative with a melancholic complexion, which befits the protagonist’s departure as presented in the epilogue of *The Tempest*.

As we have seen in the analyses of the songs, *Aqua* provides a sense of the linguistic texture of *The Tempest*, focusing on conceptual and psychological aspects from the play in order to give life to its characters in a musical production. The story of *The Tempest* and its time-line are distilled in the album’s narrative, and only the primary characters are represented, having the additional role of storytellers in specific songs. Hence, the diversity of musical arrangements in several styles, rhythms, tempos, approaches in vocal performances, as well as varied sound effects all enrich the listener’s discernment of the story, engaging their imagination. By looking at the booklet of *Aqua* one can readily perceive how shorter its narrative is in comparison with the adapted work’s, as it is entirely divided in lyrics of moderate length. Such relative simplicity is often necessary due to the sensory nature of music. The focus on specific characters and themes also provides a powerful effect on the listener’s experience, in the sense that the characters’ double-nature as narrators allows for their point of view to efficiently engage the listener’s attention and empathy. Hence, *Aqua*

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<sup>48</sup> Loureiro’s statement to the MS Metal Press is available at: [www.whiplash.net/materias/news\\_860/113019-angra.html](http://www.whiplash.net/materias/news_860/113019-angra.html).

<sup>49</sup> “Let your indulgence set me free” (Shakespeare 20).

operates as a musical performance that allows for the interiority of first-person narrators to be represented by its characters. Although Prospero is given a central point of view for narrating the beginning and the end of the story and for being addressed in most songs, characters like Ariel and Caliban also receive major attention in the album, as they spell out mindset views and flashes of past events. Such interiority is further synergized by the fact that the recording (which naturally accompanies the booklet displaying the lyrics, artwork, and other additional information that constitute paratextual material) is also meant to be listened to autonomously, that is, independently of live shows. Stage performances of *The Tempest*, on the other hand, often attempt to achieve interiority by different means, such as monologues and soliloquies, which can be emphasized by means of acting, as well as visual and aural apparatuses. Thus, Linda Hutcheon accounts for “the ability of performance media in the showing mode to ‘do’ interiority, despite assertions to the contrary” (61).

Additionally, it is important to draw attention to the fact that the composition processes carried out by Angra are a collective endeavor by the band (as is shown in the video reports mentioned earlier in this chapter), which reflects on the interpretive richness presented in the album *Aqua*. Hutcheon argues that “the creative transposition of an adapted work’s story and its heterocosm is subject not only to genre and medium demands, [. . .] but also to the temperament and talent of the adapter—and his or her individual intertexts through which are filtered the materials being adapted” (84). Even though specific band members have a leading role in the songwriting of different songs,<sup>50</sup> the album is a product of a collective reinterpretation of concepts and intertexts. This also reflects on the versatility of lyrical content and musical styles. For instance, drummer Ricardo Confessori is responsible for the Afro-Latin approach (one of his stylistic trademarks) of the percussion in the ethnic “The Rage of the Waters”; vocalist Edu Falaschi composed and performed the pianos in “Lease of Life”; however, the pianos in “Ashes” are courtesy of Kiko Loureiro. Similarly, each member takes part in at least one lyrical composition of the album. On the whole, such collective interplay in the composition processes enables the coming to the fore of a series of ideas through which contents from *The Tempest* are filtered and adapted, as we have seen throughout the analysis of the songs from *Aqua*. Our understanding of Angra’s endeavor in creating the

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<sup>50</sup> Refer to the Appendix section, p. 89.

adaptation can thus be summed up by Hutcheon's discussion regarding the nature of adapters: "As readers, they interpreted the narrative in their own ways; as creators, they then made it their own" (111).

Even though the adapter negotiates his or her own understanding of the original work as the adaptation is created, the transmission (or the translation) of such understanding cannot be simply retrieved into the hands of the audience as a "material idea". The musician and composer Alberto Heller sheds light on the oftentimes overlooked issue of musical meaning in his book *Fenomenologia da Expressão Musical*:

*O compositor russo Alexander Skriabin pede ao intérprete [ . . . ] que toque o trecho entre os compassos 122 a 127 "com uma voluptuosidade dolorosa" e o trecho 192 a 199 "com uma doce embriaguez". É bastante improvável que, no momento da execução, um dos ouvintes da plateia exclame ao seu vizinho "Puxa, você ouviu essa voluptuosidade dolorosa?" ou "engraçado, esse trecho me transmite uma doce embriaguez". O próprio intérprete, ao estudar a obra, se perguntará: como tocar estas notas com uma 'voluptuosidade dolorosa'? Interessante é que [ . . . ] o simples fato de saber que naquele trecho há uma especificação acarretará uma mudança expressiva: algo se modificará em seu corpo e em sua música, algo diferente se fará ouvir nele e no outro. (19)*

The idea illustrated by Heller constitutes one of the aspects of the phenomenology of music: its language is the principle from which meanings (as opposed to a single, precise meaning) are expressed.<sup>51</sup> Naturally, such phenomenon also involves matters of technique, spontaneity, and expressive flow, transcending a musician's intentionality. Hence, it is important to acknowledge the fact that, even though this analysis pertains to the transmutation of *The Tempest* into the music album *Aqua*, it accounts for an array of meanings that are evoked and negotiated in a shared artistic and interpretive experience, rather than precisely transferred like objects. Analogously to the idea of

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<sup>51</sup> Although each and every medium relies on its language, music language and film language, for instance, involve different conventions of meaning making.

*gestalt*,<sup>52</sup> the expression of a whole is not reduced to the expression of something or someone. Thus, such negotiation of meanings goes beyond notions of intentionality and authorship (collective or individual) and is also built in the realm of readership (or, in the case of *Aqua*, “listenership”), in the act of reception. Nevertheless, these meanings arguably refer to *something* which remains, often in the form of emotions and leitmotifs. In that sense, Hutcheon accounts for the creation of “music that reinforces emotions or provokes reactions in the audience and directs our interpretation of different characters, perhaps solo violins for sweet innocence or a snarling bass clarinet to make us uncomfortable around ambivalent characters” (*Adaptation* 81).

Heller explores the concept of *intentio*,<sup>53</sup> from medieval philosophy, and clarifies that it pertains to consciousness being directed to an object. From a phenomenological perspective, the concept of intentionality is intrinsically related to conscience, in the sense that every aiming for an object is bound to the way the object is recognized and acknowledged: “*toda consciência é ‘consciência de’ (consciência de alguma coisa); [ . . . ] dirigida (sentido de intentio) a um objeto (objeto que, ao ser definido em sua relação com a consciência, torna-se um objeto-para-um-sujeito)*” (70). The moment the individual looks at something, something was already happening, hence the expression of meanings transcends that which is interior and individual—and does not involve only one meaning. Heller draws attention to the individual and subjective attributes of intentionality, which contributes to the problematizing of the issue previously mentioned: the transmission of meanings. In the case of the album *Aqua*, the creative intentionality is indeed subject to several variables, both contextual and individual. The negotiation of meanings is that of a double nature: the adapter reads the original work and a domain of individual thought is established (the domain of interpretative richness, as opposed to the allocation of specific

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<sup>52</sup> The term comes from psychology theory developed mainly by Kurt Koffka, Max Wertheimer, and Wolfgang Köhler, and refers to the idea that “the whole is something else than the sum of its parts, because summing is a meaningless procedure, whereas the whole-part relationship is meaningful” (Koffka, Kurt. *Principles of Gestalt psychology*. Nova York: Harcourt, Brace and Company, 1935. 176).

<sup>53</sup> *Intentio* differs from intention, as it refers to that which guides our perception, coming from both “inside” and “outside”. In that sense, consciousness is directed through perception, imagination, and other mental processes and operates in relation to its own objects (which, in turn, are subjectively defined).

meanings), from which he or she engages on the conception of the adaptation. On the other hand, the acquainted audiences (who acquire their own individual domain of thought after having read the adapted text), establish a new, different domain through the interaction with the adaptation, one that is constantly contrasted with the previous one in a palimpsestic interplay of conscious (re)creation. For instance, an enthusiast of *The Tempest* might only acknowledge the importance of the element water and its symbolisms throughout the narrative after listening to the album *Aqua* (whose lyrical content continuously highlights that element, as if it represented a character from the play), and in such case, the adapted work would undergo a rewriting process in the individual's domain of thought, enriching his or her interpretation of the work; on the other direction, the same individual would be continuously filling the gaps in *Aqua*'s narrative in its relation to *The Tempest*, well aware of passages from the play that are referred to throughout the album. Perhaps, in a future contact with the play, that individual might find himself or herself recalling the powerful melodies from "Arising Thunder" while reading of Prospero's works in Act 1; similarly, in a new interaction with the album, the ending of the song "Ashes" might evoke lines from the play's epilogue in the individual's mindset.

Musical phenomenology constantly underlies a musician's choices in his or her interpretation of a work, including the very means by which such interpretation is transposed to the actual performance (e.g. choice of instrument, tone, rhythm, and tempo, all of which enter in dialogue). As Heller argues, since consciousness is also directed externally (by objects, or anything that guides the individual's perception), and signs are thus (re)created subjectively, musical composition never occurs in a vacuum, but is subject to internal and external variables: "*uma obra não é 'grande' em função dos pensamentos que ela contém, mas principalmente em função dos pensamentos que ela sugere, induz, suscita, circunscreve, evita, subentende ou mesmo desconhece*" (138).

Hence, we are led to the understanding that adaptation, and any art form, has less to do with the explanation or the transference of texts, ideas, and emotions than with unrestrictedly experiencing those and

other things. A remarkable analogy can be traced regarding Marilena Chauí's discussion in *Experiência do Pensamento*:<sup>54</sup>

*nem sempre o museu e a biblioteca são benfazejos. Por um lado, criam a impressão de que as obras estão acabadas, existindo apenas para serem contempladas, e que a unidade histórica das artes e a do pensamento se faz por acumulação e reunião de obras; por outro, substituem a história como advento pela hipocrisia da história pomposa, oficial e celebrativa, que é esquecimento e perda da forma nobre da memória. Seria preciso ir ao museu e à biblioteca como ali vão os artistas, os escritores e os pensadores: na alegria e na dor de uma tarefa interminável em que cada começo é promessa de recomeço.* (qtd. in Heller 147)

The idea that people should visit museums like artists, writers, and thinkers advocates the plasticity of art forms as never-ending creations—in the sense that they are recurrently (re)adapted to when and by whom they are contemplated, as if in a quantum system<sup>55</sup>—and draws attention to the importance of the audience in the artistic interplay of adaptation; interestingly, as Hutcheon explains, a museum exhibit may actually be considered as a form of adaptation in the sense that it constitutes “an extended interpretive and creative engagement with a past history” (*Adaptation* 172).

Similarly, Robert Scholes argues that “in reading a play, we should continually seek to create its spectacle in the imaginative theater of our minds. To do so, we must take a special approach to the text of a play” (“Elements of Drama”). In such a role, the reader’s endeavor is close to that of an actor or a director, that is, deeply involved in staging

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<sup>54</sup> Chauí, Marilena. *Experiência do pensamento: ensaios sobre a obra de Merleau-Ponty*. São Paulo: Martins Fontes, 2002.

<sup>55</sup> If the perspective from which a work of art is observed can readapt and redefine it (e.g. adaptations of *The Tempest* can potentially influence the reading of the original text), this relation is analogous to the quantum physics theory known as “the observer effect”, according to which the act of observation affects the phenomenon being observed. See: Weizmann Institute Of Science. "Quantum Theory Demonstrated: Observation Affects Reality." ScienceDaily. 27 Feb. 1998. Web. 14 Mar. 2016.

the play, for he or she engages on a mental construction of the theatrical performance (like artists, writers, or thinkers visiting a museum exhibit). This imaginative endeavor was especially valuable for the Elizabethan audience, due to the visual limitations of stage performance; hence, auditory elements were even more important. For instance, it is said that people would “hear a play” rather than “see a play”. Like the words heard by the Elizabethan audience, the words from the printed text provide “innumerable cues from which we can construct a spectacle in our mind’s eye [. . .]. Then we will truly be entering into the world of the play, and by doing so we will not only understand, but also experience, its meaning” (674)—or rather, experience the multiple meanings that are evoked.

Shakespeare kept his stage directions succinct—as in “Enter Caliban with a burden of wood. A noise of thunder heard” (2.2.0sd)—or omitted. As Gary Taylor discusses, the Bard’s written text depended on the unwritten paratext that would constitute stage directions “which Shakespeare could either expect his first readers to supply, or which [they] would expect Shakespeare himself to supply orally, [. . .] Modern editions [. . .] attempt to rectify the deficiency by conjecturally writing for him the stage directions which Shakespeare himself assumed or spoke but never wrote” (*Companion* 2). Thus, in requiring special readership by the audience or theater personnel, the Shakespearean text also grants creative freedom for the stage performances: the interpretive richness of the mindset allows for an infinite number of stages and worlds to be the settings for plays, and the whole spectrum of the human abstract gives form to countless characters. The matter, however, also extends itself to modern theaters: even though the Elizabethan stage was comparatively limited, as “an open-air structure without sets or lights of any kind” (678), no modern stage, no matter how resourceful visually or aurally, could be “realistic” in contrast with the multitude of the play’s world, nor could it pertain to all the implications in the narrative of the play—actually, a theatrical pursuit of such endeavors would ironically compromise the imaginative richness of the play. Under those circumstances, when Scholes says that “Drama in its pure form uses words to create action through the dialogue of characters talking to one another rather than to the reader: its essential quality is *interaction*” (679; emphasis added), he does not seem to acknowledge the importance of the fact that the reader also interacts with the characters and is occasionally addressed—e.g. Prospero’s speeches in the epilogue

of *The Tempest*—by them (some would say always, accounting for the double-nature of characters as storytellers).

Thus, whenever characters operate as storytellers, dialoguing with one another or with the audience, the reader takes place in the interaction, and the play is continuously rewritten. The characters' storytelling, as Scholes points out, is usually more evident in the beginning of plays (i.e. *exposition*) due to the fact that the initial moment sets forth the narrative, establishes its mood, and conveys information about the play's world. Naturally, in the case of the adaptation *Aqua*, in its dialogical relation with *The Tempest*, the exposition is done via the album's prelude "Viderunt Te Aquæ" and the following song, "Arising Thunder". Another important moment in a play is referred to as *retrospection*, which pertains to "significant events that took place well before the time of the play; and when this happens, drama is again using an element of narration" (680). The song "A Monster in Her Eyes" gives voice to the character Caliban, who spells out flashes of memories that convey valuable revelations about his attitude and the nature of his relationships with the characters Prospero and Miranda. Similarly, the song "Ashes", which pertains to Prospero's monologue and the play's epilogue, displays a character who is piecing together elements from the past and consequently redefining his point of view; in this sense, Prospero acts essentially as a choric commentator of the story for being at times involved in the action and other times "standing off from the action as a spectator rather than as a participant [. . .]. Characters can be the most discerning judges of their world". "Ashes", in portraying a soliloquizing character expressing his complex state of mind, enables the understanding of the said world, and by resorting to female vocal lines that, as explained by Kiko Loureiro, represent Prospero's conscience, the song replaces his interaction among other characters with "the interaction of a mind with itself" (682). These internal actions are of utmost importance for the reader's understating of the hidden conflicts being dramatized in *Aqua*.

Concerning the tracklist organization of the album, the songs do not follow a strict chronological arrangement. As Scholes argues, whatever form a mediative drama may take, "We should examine both plot and dialogue for what they can tell us about the mental life of the characters. And rather than looking for a clearly defined sequence of events, we should expect to find a kind of movement as irregular and hazy as the workings of the mind itself" (683). *Aqua's* focus on

psychological and attitudinal traits of the characters, their motives and personalities, is reflected on the fact that the album does not chronologically follow all the events from the play. However, the organization of the songs still follows the purpose of establishing specific connections among those characters. For instance, the song addressing Ariel, “Spirit of the Air”, is followed by two songs addressing Caliban, “Hollow” and “A Monster in Her Eyes”; accordingly, similarities in the lyrical content and musical approaches among those songs, as discussed previously in this chapter, also contribute to the listener’s understanding that the two characters have similar backgrounds and characteristics. Even though the album starts and ends according to the play’s story, the organizing principle of the songs in *Aqua* is not entirely grounded on the timeline from *The Tempest*, but rather, on the connections among its major characters.

Although music differs, in terms of narrative, from other media such as drama, film, and literature, it also constitutes a narrative system of its own. In relation to instrumental music, Fred Maus explains that “Musical form often involves extensive literal or near-literal repetition. But the sequence of musical events in a composition nonetheless invites comparison to the unfolding of a narrative plot”<sup>56</sup> (*Narrative* 467). This musical repetition defines the overall tone of a composition but, on the other hand, generates disjunction and contrast in specific moments with the introduction of elements anew (including alternations of pitch, instruments, and meter) which deviate from the pattern. In other words, the musical form possesses means to illustrate design and intention, calm and tension, conflict and peace, which can constitute plots in spite of instrumental music’s lack of linguistic devices such as subject and predicate. As Maus explains:

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<sup>56</sup> The evocation of a narrative progression in music is, as discussed by José Miguel Wisnik, related to the development of the tonal system of music. Wisnik historicizes music in three major stages: the modal system of old, repeating rhythms, the tonal system of Western music’s complex compositions, and the serial system of contemporary music with its experimentations with rhythm and tone. In his book *O som e o sentido: Uma outra história das músicas* (1989), he submits that “*enquanto as músicas modais circulam numa espécie de estaticidade movente, em que a tônica e a escala fixam um território, a música tonal produz a impressão de um movimento progressivo, de um caminhar que vai evoluindo para novas regiões, onde cada tensão (continuamente reposta) se constrói buscando o horizonte de sua resolução*” (114).

If music sometimes seems, nonetheless, to evoke actions and/or characters, questions arise about how this can happen. Why can listeners sometimes hear a series of musical sounds as a sequence of actions or other events in a dramatic story? If a listener hears actions, who are the agents? To what extent can the musical sounds of a particular composition, along with some established normative practice of interpretation, determine specific answers to these questions? To what extent is the determination of specific actions, agents, and so forth a matter for imaginative creativity by individual listeners? [. . .] Listeners can hear actions in music by understanding musical events in relation to imagined intentions; [. . .] Musical actions have general qualities in common with other actions, as well as having specifically musical descriptions; and [. . .] musical agency is typically indeterminate. (468)

In the case of *Aqua*, the musical language is supplemented by the lyrics; however, in numerous moments that are marked by instrumental sections, the musical form speaks for itself. The album, as a musical adaptation, constitutes a form of narrative in which the events experienced by the characters, as well as their internal conflicts, are shown (as opposed to only told) in a different light: the synergy between music and lyrics can enrich the reader's interaction with the story. The story presented in the album (macrocosm) as a whole is, in turn, constituted by a set of stories with each song (microcosm). Such experience, as discussed throughout this chapter, results from a peculiar narratological mode operating through musical intricacies.

On the whole, this analysis has pertained to the internal aspects of the adaptation *Aqua*, as regards its intersemiotic transpositions, narrative and conceptual negotiations, and its overall structure. Chapter 3 explores the contexts of adaptation, addressing matters of public, political implications, and critical perspectives.

**CHAPTER III**  
**“AWAKE FROM DARKNESS” –**  
***THE TEMPEST AND AQUA IN CONTEXT***

“The structure of each part of each species, for whatever purpose it may serve, is the sum of many inherited changes, through which the species has passed during its successive adaptations to changed habits and conditions of life”.<sup>57</sup>

(Charles Darwin)

### **3.1 A Tempestuous Trajectory**

Anyone possessing some degree of familiarity with travel literature (one of the sources for Anglo-Italian cultural exchanges in William Shakespeare’s time) has heard of the Wind Rose, or Compass Rose, whose utilities for navigation studies regarded, respectively, wind and cardinal directions, and whose symbol became representative of the transition between the Old World of acquired knowledge from the Mediterranean and the New World of developing sciences from the West. The book cover of Peter Hulme and William H. Sherman’s *The Tempest’ and its Travels*, a compilation of essays pertaining to the play’s historical trajectories that was first published in the year 2000, displays the design of the Wind Rose situated in various points of the Mediterranean map. The symbol has also been used by the Brazilian heavy metal band Angra, namely in the cover art of their second album, entitled *Holy Land* (1996), and throughout the booklet art of the album *Aqua* (2010), analyzed in this study. Parts of the artwork of the two albums (cover and booklet designs, respectively) are compared below, both displaying the Wind Rose:

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<sup>57</sup> Darwin, Charles. *Origin of Species*. London: John Murray, 1859. 174.



Figure 3.1: *Holy Land*'s cover art (front and back sides of the booklet).



Figure 3.2: Inside content from *Aqua*'s booklet (two pages).

However, the usage of the Wind Rose is but one of the similarities between the two musical records. As the band's first concept album, *Holy Land* implements a lyrical content that draws precisely on Brazilian colonial history and folklore; accordingly, the album's musical qualities range from the usage of European classical arrangements to African rhythms and percussions, occasionally incorporating verses sung in Portuguese that highlight the interplay between foreign and

native references (e.g. "*Salve, salve Iemanjá / Salve Janáína / E tudo o que se fez na água*").<sup>58</sup> Such peculiar musical hybridity, although not entirely absent in the band's following albums, was only consistently reestablished with the coming back of drummer Ricardo Confessori (who had parted ways with the band in the year 2000) and the creation of *Aqua*. In this context, and not oblivious to the postcolonial perspectives on Shakespeare's *The Tempest*, Angra decided to revisit the play in a way that encourages us to rethink its traditional readings,<sup>59</sup> such as Frank Kermode's, providing yet another, yet new perspective. As discussed by José Roberto O'Shea in the article "*Shakespeare além do estético: A tempestade e o pós(-)colonial*", "*enquanto leituras tradicionais de A Tempestade, ainda que concebendo Caliban como o centro da peça, corroboravam a visão de Próspero de que Caliban era um ser inferior que jamais se civilizaria (IV.i.188-9), as apropriações artísticas pós-coloniais e a revisão crítica voltam-se para Caliban com o propósito de articular questões de domínio e rebelião*" (Drama 55). Whereas Chapter 2 has pertained to the ways in which *Aqua* operates as an adaptation of *The Tempest*, this third chapter investigates how radical changes carried out in the album's concept indicate that it constitutes not only an adaptation, but also an appropriation of the play, at least at the postcolonial level. In order to do so, both the play and the album are analyzed in their respective context(s), allowing for diverse cultural and political implications to come to the fore.

In "Caribbean and African Appropriations of *The Tempest*" (1987), Rob Nixon evokes and contrasts several readings of the play in terms of postcolonial perspectives, which are mainly encompassed by the anticolonial sentiment of African and Caribbean national movements

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<sup>58</sup> Verses from the lyrics of "Carolina IV": Angra. *Holy Land*. Rising Sun Records, 1996. CD. "Hail, hail Iemanjá / Hail Janáína / And all that's been done in the water" (my translation). Iemanjá is an African entity, or *orisha*, often related to the element water. The divinity is also referred to in Brazil as "Dona Janáína".

<sup>59</sup> "Since the publication in 1954 of Frank Kermode's Arden edition of the play (which casts Prospero as a benign magician who embodied an 'Art' in opposition to Caliban's 'Nature'), readers have gradually given less credence to Prospero's account of the past and more sympathy to Caliban and his claims. Critics and artists alike have been haunted by the 'puppy-headed monster' who has some of the most beautiful and witty lines in the play, and some have actually identified with him (in this sense, he has peopled various islands with Calibans)" (*Travels* xii).

from the late fifties to the early seventies. Concerning the historical usages of the European text as a strategy for political emancipation, Nixon explains that

[dissenting intellectuals] seized upon *The Tempest* as a way of amplifying their calls for decolonization within the bounds of the dominant cultures. But at the same time these Caribbeans and Africans adopted the play as a founding text in an oppositional lineage which issued from a geopolitically and historically specific set of cultural ambitions. They perceived that the play could contribute to their self-definition during a period of great flux. So, through repeated, reinforcing, transgressive appropriations of *The Tempest*, a once silenced group generated its own tradition of “error” [emphasis added] which in turn served as one component of the grander counterhegemonic nationalist and black internationalist endeavors of the period. Because the era of Caribbean and African history was marked by such extensive open contestation of cultural values, the destiny of *The Tempest* at that time throws into uncommonly stark relief the status of value as an unstable social process rather than a static and, in literary terms, merely textual attribute. (558)

The Barbadian novelist George Lamming wrote *The Pleasures of Exile* (1984) in a self-aware effort to both embrace the aforementioned *error* (which pertains to a supposedly philistine, unorthodox, or uncompromised usage of the Shakespearean text) and demonstrate its positive value, as a powerful and broadly based critique of Western standards, to the collective context of African and Caribbean colonies: “I shall reply that my mistake, lived and deeply felt by millions of men like me—proves the value of error” (13). According to Lamming, the process of retrieving traditions and inventing new ones was urgent and inevitable in the period of decolonization, and as far as *The Tempest* goes, the play was “unabashedly refashioned to meet contemporary and cultural needs” (“Appropriations of *The Tempest*” 559). Such notion leads us to the understanding that the play, analogous to a living organism, has throughout time efficiently adapted itself to new geopolitical and cultural contexts, not only due to the unsurfaced

relationships it evokes in terms of characters and concepts, but also paradoxically due to the *errors*, or contrasts, that enable its potential rewriting to new versions. As a matter of fact, Daniel Wilson has argued that Shakespeare had possibly created “a novel anthropoid of high type” (*Caliban: The Missing Link* 79) by preempting Charles Darwin’s notorious insights as seen throughout *Origin of Species*.

The counterhegemonic endeavor Lamming speaks about arose, in terms of the appropriations of *The Tempest* carried out by different names of the decolonization period, from a self-defining relationship between colonized subjects and the archetype of Caliban as the postcolonial hero and symbol of the insurrection against hegemonic power (represented by Prospero). Hence, this integration of a canonical European text constitutes, in the words of Roberto Fernández Retamar, “an alien elaboration” (“Caliban: Notes toward a Discussion of Culture in Our America” 16), which allows for a sense of contrastively non-European, cultural and linguistic “inferiority”, but at the same time empowers the collectivity of the colonized subjects: in being merely Anglicized, emphatically they are all not English;<sup>60</sup> in being continuously denied a cultural identity in the eyes of the colonizer, they, Africans, Caribbeans and other Latin-Americans, are all Calibans.

The idea of Caliban’s archetype as the opposing force to Prospero unavoidably led to psychological questions concerning the interplays of colonialism. With the publication of *Psychologie de la colonization* in 1950, the French psychoanalyst Octave Mannoni brought to the fore the concept of opposition between the Prospero complex and the Caliban complex, which constituted, respectively, the idea that the entity of the colonizer invariably presents the competitive need to have its power reaffirmed and reinforced, while the colonized is “neither inferior nor superior but yet wholly dependent” (157) due to an unacquaintance with competitively edged hierarchies. Mannoni’s notion, as it would be expected, was problematic to other postcolonial theorists at many levels, including its divergence with the idea of the native sovereignty represented by the archetype of Caliban.

The psychologist grounded his argument mainly on two specific events from *The Tempest*, one of them related to Caliban’s discontented

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<sup>60</sup> Bhabha, Homi. “Of Mimicry and Man: The Ambivalence of Colonial Discourse”. Spring, 1984. 128.

dialogue with Prospero, and the other concerning Caliban's subservient alliance with Trinculo and Stephano. Mannoni's argument is worked on with the citation of the following passage, a speech delivered by Caliban:

[. . .] When thou cam'st first,  
 Thou'st strok'd me, and made much of me,  
 wouldst give me  
 Water with berries in't, and teach me how  
 To name the bigger light, and how the less,  
 That burn by day and night, and then I lov'd thee  
 And show'd thee all the qualities o' th' isle,  
 The fresh springs, brine-pits, barren place and  
 fertile:  
 Curs'd be I that did so! All the charms  
 Of Sycorax, toads, beetles, bats, light on you!  
 For I am all the subjects that you have, which first  
 was mine own king; and here you sty me  
 In this hard rock, whiles you do keep from me  
 The rest o' the' island. (*The Tempest* 1.2.397-411)

Mannoni parallels Caliban's speech with the social context of the Madagascan revolt, one that was supposedly "fueled less by a desire to sunder an oppressive master-servant bond than by the people's resentment of the colonizer's failure to uphold that bond more rigorously to provide them with the security they craved",<sup>61</sup> and analogously argues that Caliban's discontent was fueled less by his exploitation than by his betrayal by Prospero—presuming that the native did not crave for freedom or rights over the island, but merely for the protection and affection of the patriarch.

However, accounting to the theorizing of *The Tempest* by African and Caribbean intellectuals from the 60s to the 70s, Nixon wittily points out that "in keeping with his very different motives for engaging with the play, Mannoni had lopped off" (566) the lines that open the aforementioned passage. The lines "This island's mine by Sycorax my mother / Wich thou tak'st from me" (1.2.396-97) are precisely the ones

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<sup>61</sup> Nixon, Rob. "Caribbean and African Appropriations of *The Tempest*". *Critical Inquiry*, 13.3, 1987. 563.

that prompted the first anti-imperialist response<sup>62</sup> to *The Tempest*, in 1904, and on which the critical works of postcolonial intellectuals (such as George Lamming and Aimé Césaire) have recurrently been grounded. Moreover, the omission of such lines enabled Mannoni to account for Caliban's revolt in subservient alliance with Trinculo and Stephano as a means "not to win his freedom, for he could not support freedom, but to have a new master whose 'foot-licker' he can become" (*Psychologie de la colonization* 106). Such notion, as pointed out by other African and Caribbean intellectuals (Nixon 564-65), makes Caliban out to be a partner in his own colonization.

Regarding this issue, it is important to note that Caliban's speeches in the dialogues with Trinculo and Stephano are in prose rather than verse—his standard form of speech when addressing Prospero and Miranda—only until the point in which he is given the "celestial liquor", as in Stephano's speech "Here is that which will give language to you, cat" (2.2.121). Thus, in his drunkenness, Caliban is portrayed as a parody of himself in the analogous moment (not described in the play, but referred to by Caliban in the previously mentioned passage from *The Tempest*) of his first encounter with Prospero. As Natali Boğosyan argues, the sub-plot between the characters "mirrors, in a carnivalesque manner, the relationship between Prospero and others, [. . .] Stephano parodies the way Caliban is taught the language: he pours into his mouth some liquor which, he claims, will endow him with 'language' since it would even make a cat speak. [. . .] [T]he analogy between the 'book' and 'bottle' is made abundantly clear"<sup>63</sup> (*Postfeminist* 134). Caliban's drunkenness ultimately alters his own speech and leads him to marvel towards Trinculo and Stephano as "gods", treating them in generous ways. The unequivocal similarities between such encounter and the one worked on by Mannoni in his argument only highlight the importance of the passage conveniently left out by him. In taking special account of the text, we are led to the understanding that the lines "This island's mine by Sycorax my mother / Wich thou tak'st from me" remain a

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<sup>62</sup> As Nixon discusses, a member of the audience of Beerbohm Tree's production of *The Tempest* "assimilated the action to the events surrounding the Matabele uprising in Rhodesia [. . .] a distant, premonitory sign of the anticolonial struggles to come" (562).

<sup>63</sup> Boğosyan, Natali. *Postfeminist Discourse in Shakespeare's The Tempest and Warner's Indigo: Ambivalence, Liminality and Plurality*. Cambridge Scholars Publishing, 2012.

potential representative of Caliban's late yet stark and prosodic sobriety—expressed in his defiant dialogues with Prospero—which highly contrasts with the naiveté and drunkenness of his encounters, respectively, with the sorcerer and the conspirators.

Nevertheless, those distinguished lines convey further significance if analyzed under the light of a New Historicist practice such as the one carried out by Patricia Seed in her article entitled “‘This island's mine': Caliban and Native Sovereignty” (from *The Tempest and its Travels*). In her investigation, Seed scrutinizes both Prospero's and Caliban's claims over the island while tracing striking parallels with British colonizers' means of legitimizing political possession, as the obtuseness of international law enabled Europeans to rationalize their occupations in different ways. However, as Seed points out, there appears to be a repeating pattern in English colonial narratives regarding the encounters between colonizers and the natives: “Nearly identical tales of initial hospitality followed by 'inexplicable' violence on the part of the natives” (*The Tempest and its Travels* 204). The encounter between Caliban and Prospero represents an analogous situation according to the former's retrospective from Act 1, Scene 2. Caliban's speech “[. . .] When thou cam'st first, / Thouse strok'st me, and made much of me / [. . .] and then I lov'd thee” (1.2.397-401) describes the initial treatment he was given by Prospero; while the passage “And show'd thee all the qualities o' th' isle, / The fresh springs, brine-pits, barren place and fertile” (1.2.402-3) reveals how the native welcomed Prospero to the island. The harmonious relationship between the two characters is eventually broken by an ‘inexplicable’ violence, as is referred to in the speech delivered by Prospero “till thou didst seek to violate / The honor of my child” (1.2.417-18).

According to Seed, conventions found in the narrative of English colonizers in the Americas include “the preoccupation with seizing productive farmland, the aim of resettling the land with Europeans, and the denial of responsibility for native violence against the colonizers” (202); in this sense, the interactions between Caliban (the native) and Prospero (the colonizer) can be understood as Shakespeare's representation of the colonial syntax: Prospero finds in Caliban's ‘inexplicable’ violence (the attempted rape of Miranda) a motive to desert and enslave the native and take possession of the island: “thou didst *seek* to violate’. There was no actual rape: [. . .] Shakespeare fails to specify whether Caliban used force against Miranda [. . .]. All we

know from the text is that no rape occurred. But Prospero takes the father's right to defend his daughter against unwanted sexual advances into another realm altogether" (210). Seed explains that Caliban is thus punished for aiming to populate the island (which historically constituted one of the major endeavors of English colonist settlers), and that Prospero, instead of condemning Caliban's act of violence and simply preventing its reoccurrence, conveniently establishes a punishment that empowers himself by turning Caliban into a servant, banishing the native from the island's fertile areas, and essentially crowning himself king—consolidating an inexplicable punishment for an inexplicable violence. Seventeenth-century English audiences would not only find Caliban's attempt to populate the island especially horrifying due to the fact that it ironically mirrored the intent of English colonizers overseas, but they would furthermore consider Caliban's claim over the island illegitimate for operating through a female part (Sycorax being his maternal line) even though Prospero's claim was grounded on the cynical use of his own daughter to legitimize colonial entitlement over the entire island—he designates himself “the lord on 't” (1.2.550)—and all its inhabitants.

The aforementioned ‘inexplicable’ violence is problematic not only in terms of its associations with the claims over the island, but also regarding the play's representation of sexuality. Ania Loomba, in her article “From Gender, race, Renaissance Drama”, puts forward that “Caliban contests Prospero's account of his arrival on the island but not the accusation of attempted rape of Miranda [. . .]. [T]his acceptance is important for assessing both colonial and anti-colonial readings of the play” (325). In taking account of perspectives that parallel the interactions between Caliban and Prospero with the African and Caribbean colonial encounters, such as Mannoni's and Lamming's, she highlights the fact that the normalization of Caliban's act, that is, the view of the attempted rape as a consequence of the character's supposed lower nature, “implies that sexual violence is part of the black man's inferior nature [. . .] [and] amalgamates racist common-sense notions about black sexuality and animalism, and sexist assumptions about rape as an inevitable expression of frustrated male desire” (325), representing the myth of the black rapist. Moreover, the speech “Thou didst prevent me. I had peopled else / This isle with Calibans” (1.2.420-21) conveys the phallogocentric notion that Caliban's children by Miranda would necessarily be like him. Loomba argues that the omission of the aforementioned issues—that are important to the understanding of the

political effects of Prospero's accusation and its acceptance by Caliban—indicates the gender-blindness of many anti-colonial perspectives on the play.

### 3.2 A Creative Interplay

In *The Tempest and its Travels*, Hulme and Sherman engage on a goal to neutralize the barriers dividing the European and American approaches of Shakespeare's play in a section entitled "Transatlantic Routes". The authors explain that it is widely accepted that the playwright "read, and drew on, at least one of the contemporary accounts of the Virginia Company's voyages; [. . .] 'Had I plantation of this isle' (II.i.141) is closely based on a passage in Montaigne's essay concerning Brazilian Indians, 'Of the caniballes'; [. . .] and that the play's transatlantic travels have been responsible for some of its most interesting critical and creative appropriations" (171).

The album *Aqua* (and more precisely, the song "A Monster in Her Eyes") can be perceived as one of such "creative appropriations", or "ends of art". As we have seen, it is also important to remember that before *Aqua*, the band Angra had already approached the postcolonial matters of native culture and the effects of imperial imposition—in the Brazilian historical context—with another concept album, entitled *Holy Land* (1996). In order to scrutinize how "A Monster in Her Eyes" qualifies as a creative appropriation of *The Tempest*, I intend to focus on the song's lyrics, which are transcribed as follows:

“A Monster in Her Eyes”

1 I always was a lower being  
 2 Not much, I'm just a beast  
 3 You might think I'm the lowest of  
 the low  
 4 But there is something you should  
 know  
 5 Long before you came  
 6 You'd have found me here  
 7 And never begged for your help  
 8 This old land will be mine once  
 again  
 9 And all my sacrifice will be worth  
 the price  
 10 And never again I'll be a monster  
 in your eyes  
 11 You took my freedom  
 12 And shaped it into your servant  
 13 You taught me your tongue  
 14 Denying me the word  
 15 Lord O' mine for so long  
 16 Now comes the time to regain  
 17 My land and Miranda will see  
 18 All my sacrifice, will be worth  
 the price  
 19 And never again I'll be a monster  
 in her eyes  
 20 I'll be a monster in your eyes  
 21 Please, be not afeard  
 22 By this isle's sounds in your ears  
 23 When I have waked, after a long  
 sleep  
 24 The clouds I was dreaming  
 25 I cry to dream of again  
 26 Lord O' mine for so long  
 27 Now comes the time to regain  
 28 My land and Miranda will see  
 29 All my sacrifice, will be worth  
 the price  
 30 Forever I'll say  
 31 My stolen paradise  
 32 Will be worth the price  
 33 And no longer I'll be a monster  
 in her eyes  
 34 I'll be a monster in her eyes  
 35 I'm just a monster in her eyes

Through the reading of the song's verbal text and taking into account the historical investigations of *The Tempest* put forward by Patricia Seed in her aforementioned article, it is possible to observe how the song's lyrics are in accordance with the concept of the "native sovereign" ("This island's mine': Caliban and Native Sovereignty" 202). By giving voice to the character and expanding his enunciations, "A Monster in Her Eyes" embodies an artistic and decolonial critique of the Colonist's claims and motives (in this case, Prospero).

The song's first stanza displays Caliban's ironic discourse, as even though he supposedly admits a lower nature and a dispossessed condition, he proceeds to a well aware claim that such condition only stands in the eyes of the colonizers Prospero and Miranda. It is important to highlight that such irony is reinforced with usage of melodic apparatuses: the introduction of "A Monster in Her Eyes"—a harmonious composition of acoustic guitar arrangements along with the tenderness of the violin—is escorted by the opening lines of the character Caliban (performed by Edu Falaschi) that are sung in the poetic manner of a medieval bard.<sup>64</sup> Such characterization highly contrasts with the conventional descriptions of Caliban as a non-human, or simply a beast, and introduce an opposite personage whose humanity constitutes the argumentative focus of the song.

The title "A Monster in Her Eyes" implies an idea of alterity in the Levinasian sense—the construction of an identity in contrast with an entity,<sup>65</sup> in the context of *The Tempest*, the contrast man/monster is

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<sup>64</sup> Shakespeare himself is known as "The Bard of Avon". Bards were story tellers, poets, and music composers who "sang songs of praise or blame, accompanying themselves on instruments resembling lyres; in particular they celebrated the brave deeds of warriors in 'heroic verses'" (West, Martin L. *Indo-European Poetry and Myth*. Oxford and New York: Oxford University Press, 2007. 27.)

<sup>65</sup> Emmanuel Levinas discusses that "In the naturalness of being-with-respect-to-that-being-itself, in relation to which all things - and even the other man - seem to take on meaning, essential nature is called into question" (In *Alterity and Transcendence* 26).

recurrently called into question.<sup>66</sup> As John Drakakis argues,

[t]here are of course a number of reasons why a confusion about the relation of monsters to men should be an aspect of English ideology at the time when *The Tempest* was initially performed. First amongst these must be the impingement on the popular consciousness of the adventures of various groups of settlers on the American continent, particularly their encounter with Indian cultures. (*Alternative Shakespeares* 27)

Accordingly, the song title suggests that the perception of Caliban as a monster is a matter of subjectivity and intention. In order for such notion to be developed, “A Monster in Her Eyes” brings to the fore disparities between Caliban’s figure as seen from the perspective of the colonizer (Prospero) and Caliban’s perception of himself as he addresses Prospero (directly or internally) in the first person. As mentioned previously, this disparity is also dealt with musically through the shifting between harmonious melodies, mostly performed with acoustic arrangements and vocal choirs, and heavy, distorted guitars led by the fierceness of the drums, allowing Angra to suitably characterize Caliban as a profound, perceptive individual who threateningly seeks to reclaim his freedom.

In the second stanza, Caliban’s discourse makes reference to one of his most remarkable speeches from *The Tempest* (“This island’s mine” [1.2.396]) and introduces his claim as a native sovereign. The character aims to legitimize his dominion of the island by sustaining that he was there before Prospero, as in “Long before you came / You’d have found me here” (“A Monster in Her Eyes” 5-6). The passage seems to reinstate Caliban’s speech “For I am all the subjects that you have / Which first was mine own king” (*The Tempest* 1.2.408-9). Moreover, the character asserts that Prospero’s intervention on the island, although

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<sup>66</sup> Such questioning is often exposed in the speeches of the character Trinculo: “A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver: there would this monster make a man; any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian [. . .]” (2.2.28-34). Moreover, even though Miranda includes Caliban among the other men that she knows—she says Ferdinand “Is the third man that e’er I saw [. . .]” (1.2.535)—she and Prospero treat “the beast Caliban” (4.1.156) as a slave-monster nonetheless.

initially helpful, was unsolicited. Finally, Caliban vows to Prospero (or to himself) that the island would be his again, in reference to the famous quote from the play.

Caliban's claim as a sovereign is discursively elaborated in the third stanza, in which he exposes the argumentation that even though Prospero taught him a new language, allegedly in the initial affection towards the native, the latter remained ultimately neglected and ignored. As previously discussed, Prospero finds in Caliban's offense towards Miranda a reason to banish the native from all the island's fertile areas, to impose forced labor upon him, and to legitimize colonization—inflicting a rancorous process of enslavement. The ultimate consequence suffered by Caliban is the loss of his voice. Namely, the following speech is delivered by Caliban as he confronts Prospero:

This island's mine by Sycorax, my mother,  
Which thou tak'st from me.  
.....  
For I am all the subjects that you have,  
Which first was mine own king; and here you sty  
me  
In this hard rock, whiles you do keep from me  
The rest o' th' island. (*The Tempest* 1.2.396-97,  
408-10)

The lines are part of Caliban's articulated narrative of his encounter with Prospero. The latter responds merely by saying "Thou most lying slave" (1.2.412) and making accusations based on the previously discussed attempted rape of Miranda. In doing so, Prospero neglects the native's narrative of the colonial encounter instead of counter-arguing with a different one, and relies solely on a rather fragile claim of legitimacy. As has been argued by Peter Hulme and Francis Barker in their article "Nymphs and reapers heavily vanish", Prospero's heedless response constitutes his "self-installation" as the ruler of the island and is performative of colonial discourse, especially due to the fact that "reticulation of denial of dispossession with retrospective justification for it, is the characteristic trope by which European colonial regimes articulated their authority over land to which they could have no conceivable legitimate claim" (200).

Caliban's discourse is thus silenced; however, his self-awareness regarding the colonial syntax is indicated in the passage "You taught me language, and my profit on 't / Is I know how to curse. The red plague rid you / For learning me your language!" (1.2.437-39). The song "A Monster in Her Eyes" makes reference to such passage in the final lines of the third stanza: "You taught me your tongue / Denying me the word" (13-14). In being ostracized and overpowered, Caliban's use of language, in terms of his relationship with Prospero and Miranda, does not grant him much more than the possibility to curse and conspire.

Nevertheless, there is a striking discrepancy regarding the depictions of Caliban as presented in the play and in the song. "A Monster in Her Eyes" gives voice to a Caliban who aims not only to dethrone Prospero, but to reshape his own figure as seen from the perspective of the colonizers. Such difference is manifested in the character's articulated interactions with Prospero (presented in the first three stanzas) and in the way he refers to Miranda, as can be observed in following lines of the song lyrics:

Lord O' mine for so long  
 Now comes the time to regain  
 My land and Miranda will see  
 All my sacrifice, will be worth the price  
 And never again I'll be a monster in her eyes (15-19)

This characterization of Caliban implies a relationship between him and Miranda that, if not conceivably romantic, at the very least greatly differs from the play's depiction of him as a mere rapist slave. Caliban's discourse displays the character's anxiety regarding how Miranda sees him, something which is absent in their relationship (colonized versus colonizer) as depicted in *The Tempest*, constituting a dramatic change in relation to the play's discourse of sexuality. The restoration of the image Miranda has of him appears here to be analogous, in terms of importance, with the reclaiming of the island; such aspects reinforce Caliban's portrayal in the song as a humanized character aiming to restore his own identity. As Boğosyan puts forward, "Prospero's view of Caliban as a potential rapist illustrates how the discourse of sexuality underpins colonial authority. Due to this 'legitimising narrative,' in Prospero's, therefore in *Miranda's eyes* [emphasis added], Caliban is now a mere slave [. . .]" (122). By giving insight into the feelings of a heroic and romantic Caliban, the album

*Aqua* subverts the play's depiction of the character while simultaneously opposing the perception of him as the rapist slave. However, it is important to notice that even though the songs "A Monster in Her Eyes" and "Lease of Life" pertain respectively to Caliban's and Ferdinand's relationships with Miranda, she is not directly given voice (i.e. as a first person narrator) in any of the songs from *Aqua*, which is problematic due to the fact that her role in the story is abbreviated. In that sense, Miranda's depiction in the album, even if through means of absence in the adaptation interplay, is analogous to her depiction in *The Tempest*: an arguably passive and limited one; the portrayal of a woman as merely seen from (and restricted by) the perspective of men.

Still, the subversion carried out in "A Monster in her Eyes" stands out as *Aqua*'s most eye-catching deviation from the narrative of *The Tempest*. Caliban's confronting dialogue with Prospero is of critical narrative importance in the play and it is perspicaciously adapted in the album in a way that exposes just how fragile the colonial discourse is. The violation of the monstrous depiction of Caliban as given in *The Tempest*, in terms of fidelity, neutralizes the archetypal narrative of attempted sexual violence against Miranda and altogether challenges the legitimacy of Prospero's claim as ruler of the island. Such an adapting apparatus also exposes a political motive: by altering the colonial syntax from *The Tempest*, Angra becomes an adapter that not only interprets, but takes a position. Keith Cohen states that truly artistic adaptations carry hidden criticism or convey contradictions regarding the original, and that "[t]he adaptation must subvert its original, perform a double and paradoxical job of masking and unveiling its source, or else the pleasure it provides will be nothing more than that of seeing words changed into images (255)".<sup>67</sup>

Therefore, *Aqua* constitutes an artistic adaptation not only for providing the pleasure of listening to words changed into music, but due to its creative and political interplay with the source. Through an ongoing negotiation of meanings and a postcolonial revision, the album becomes one of the many "Calibans" that have been born across different times and settings: a Caliban who calls for decolonization and condones an alternative culture from within the very language of the

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<sup>67</sup> Cohen, Keith. "Eisenstein's subversive adaptation". *The Classic American Novel and the Movies*. Ed. Gerald Peary and Roger Shatzkin. New York: Ungar, 1977. 245.

colonizer. Such double affinity is analogously revealed in *Aqua* both in terms of its lyrics (written in English by a Brazilian group, which also evokes the Prospero-Caliban tension) and its music (belonging in the heavy metal genre while simultaneously introducing elements of regional, folk rhythms) and constitutes the endeavor of using the colonizer's language while transcending the colonizer's culture, which leads to the understanding that the album is an action of counterculture as opposed to a co-opted product.

The discursive and melodic hybridities presented in Angra's music (namely in albums such as *Aqua* and *Holy Land*) reflect the counterculture embodied by both underground and mainstream stances of the heavy metal scene. In their article entitled "Heavy metal as controversy and counterculture" (2013) Titus Hjelm, Keith Kahn-Harris, and Mark LeVine shed light on diverse transgressive aspects related to heavy metal and provide a recollection of controversial moments and names in the history of the genre. They explain that

[w]hat binds metal together though is a relatively stable canon of artists—Iron Maiden, Judas Priest, Black Sabbath and Slayer being particularly revered—and a core of themes and preoccupations that are pursued across metal sub-genres. As mentioned above, metal tends to be dominated by a distinctive commitment to 'transgressive' themes. By transgression we mean the practice of boundary crossing, symbolically and/or practically, the practice of questioning and breaking taboos, the practice of questioning established values. (14)

However, transgression takes place in the metal music not only regarding the themes it tackles, but also in terms of innovations such as "the development of folk metal, in which bands create new hybrid metal styles through an encounter with 'local' musics" (14). Analogously, Angra's usage of Brazilian northeastern music such as *baião* and African percussions in the album *Aqua* operates not only in terms of its conceptual interplay with *The Tempest* (i.e. enriching dialogical relations in the depictions of the island and the characters, as well as befitting a postcolonial perspective of the play), but also reflects a recurring musical transgression in the metal scene, which is

accomplished in the act of reception. In that sense, Linda Hutcheon puts forward that

[t]he cultural power that has accrued to the works of Shakespeare can be adapted and adopted by the British in the name of patriotism and national culture. But for Americans, Australians, New Zealanders, Indians, South Africans, or Canadians, that power must be adapted into differently historically colonized contexts before being transformed into something new. (*A Theory of Adaptation* 151)

The transgressive elements present in *Aqua* as an adaptation are precisely what enables the album to be assimilated (i.e. interpreted literally, ideologically, and aesthetically) in its context of publication, which transcends a national setting.

## CHAPTER IV

### CONCLUSION - “VIDERUNT TE AQUÆ”

“We are in that open space that requires a kind of vernacular cosmopolitanism, that is to say a cosmopolitanism that is aware of the limitations of any one culture or any one identity and that is radically aware of its insufficiency in governing a wider society, but which nevertheless is not prepared to rescind its claims to the traces of difference, which makes its life important”.<sup>68</sup>

(Stuart Hall)

The present study has concluded that the music album *Aqua*, by the Brazilian band Angra, constitutes a two-fold adaptation of William Shakespeare’s *The Tempest* in the sense that the album represents, simultaneously, both a transmutation (to a different media) and an appropriation (to a different context) of the play. In closely analyzing the two objects, it was observed that *Aqua* attempts to illustrate—through the usage of its specific adaptation apparatuses such as melodic elements, lyrics, and paratextual material—different themes, characters, and situations from *The Tempest* while bringing a postcolonial perspective to the fore. Moreover, Angra’s music embodies elements of European-based genres such as classical music and heavy metal while combining them with Brazilian traditional and regional music, which highlights the interplay of adaptation between the play and the album in their different spatial and temporal contexts. As this interplay focuses on specific characters from *The Tempest*, *Aqua* provides, with the song “A Monster in Her Eyes”, a reinterpretation of the relationship between Prospero and Caliban which resonates with postcolonial critical theory, subverting the depiction of Caliban as a monster and giving voice to his claim as a native sovereign.

The introductory chapter approached the overall characteristics of *Aqua*, in the context of a myriad of other adaptations of Shakespeare’s canon (including theater, film, television, radio, opera, and popular music), as a musical narrative. In that sense, the term “concept album”

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<sup>68</sup> Hall, Stuart. “Political Belonging in a World of Multiple Identities”. *Conceiving Cosmopolitanism: Theory, Context, and Practice*. Ed. Steven Vertovec and Robin Cohen. Oxford: Oxford University Press, 2002. 30.

was scrutinized as a means to highlight how the narrative constitutes itself in a music record whose songs are all interconnected by compositional and narrative leitmotifs. It was observed that melodic and textual apparatuses present in *Aqua* provide a reinterpretation of Shakespeare's *The Tempest*, as the album approaches different characters and situations from the play, despite the album's lack of visual apparatuses inherent to stage plays. In tracing a parallel between *Aqua* and a previous album, entitled *Holy Land*, this research brought to the fore issues of postcolonial studies that were further analyzed in the context of *The Tempest* with the support of new historicist analyses. Moreover, Angra's music was approached in relation to contemporary and previous genres in and out of the Brazilian scenario.

In order to contextualize the intricacies of *Aqua* as a musical, non-theatrical adaptation, the initial discussions carried out in this thesis were also grounded on Linda Hutcheon's *A Theory of Adaptation* in order to explore how different modes of adaptation (namely telling, showing, and interacting) provide the means of expression behind this phenomenon, channeling the adapted works to alternative publics, settings, and temporal contexts. As an instance of the showing mode, it was observed that *Aqua*, by means of musical narrative, entails characterization and storytelling in a process of meaning making that highlights important ambiguities from the told mode of the playtext. Regarding the diverse transpositions carried out in the showing mode, Hutcheon argues that economic issues, including the distribution of different media, "must be considered in any general theorizing of adaptation. To appeal to a global market or even a very particular one, a television series or a stage musical may have to alter the cultural, regional, or historical specifics of the text being adapted" (30).

In Chapter 2, by means of a song-by-song analysis of the album, this study aimed to explore how the textual content from *The Tempest* was interpreted throughout the songs in an endeavor to relate characters, leitmotifs, and climax to analogous aural elements such as the usage of programmatic sound and different instruments, the meter and overall structure of the songs, their employing of textual material from the play, their position in the whole story that constitutes the concept album, and the vocal performances. As Anelise Courseuil discusses,

[a]lém da transposição das conotações psicológicas e míticas de uma narrativa para a outra, existem elementos estruturais presentes em qualquer narrativa como, por exemplo, a estruturação temporal, que diferencia o tempo em que a história propriamente aconteceu (*histoire* ou *story-time*) daquele em que ela é narrada (*discourse-time*). Linearidade, flashbacks, flashforward são algumas das técnicas empregadas que podem alterar a estruturação temporal de uma narrativa. (*Teoria Literária* 298)

In that sense, it was observed that specific songs employ different elements such as interiority, point of view, ambiguity, foreshadowing, flashback, and figures of speech that enable *Aqua* to exploit and multiply the musical means of expression in “its own grammar and syntax that all operate to structure meaning for the perceiving audience” (35). The analysis pertained to the ways in which *Aqua* approaches the aforementioned elements in relation to specific leitmotifs from *The Tempest* in the execution of its songs, which are arranged in a specific order, constituting an attribute of concept albums: the position of each song in its relation with another supplements the means by which the listener situates the events of the story.

Through the album’s lyrics and its musical elements, certain characters are portrayed and situations are related. “Viderunt Te Aquæ”, the opening track, employs the soundscape of a storm; voice narrations for the speeches of the Boatswain and the Master; the tolling of church-bells and ship-bells highlighting, respectively, the themes of higher power and danger; and a singing choir representing the spirit Ariel in action. Its lyrics thoroughly employ an actual passage from the play. “Arising Thunder” is a heavy metal-based song that portrays the raging of the tempest and the destruction of the ship. Its lyrics are in the first person and give voice to the character Prospero as he articulates his vengeful plot. “Awake from Darkness” employs a combination of heavy metal and regional music from Brazil, along with a classical music influence that is manifested during the song’s interlude, with the usage of the violin and the piano. Its instrumental versatility and its lyrics allow the reader to identify the moment, from *The Tempest*, to which the song is related: Prospero’s arrival to the island. The ethnical music percussion arguably stands for the island’s native and tribal qualities, whereas the melancholic instrumental section represents Prospero’s

imposed isolation with his books. The soft, piano-based ballad “Lease of Life” befits the romance between Miranda and Ferdinand. Its melody is as romantic as its lyrics, which give voice to Ferdinand as he addresses his beloved Miranda, and display numerous sentimental metaphors. They seem to fit the song’s usage of pianos, the interlude containing a *bossa nova* approach and the tolling of church bells. “The Rage of the Waters” represents Angra’s interpretation of the element water in *The Tempest*, and its lyrics employ figures of speech, such as personification, that operate in the characterization of the element. The interlude in the middle of the song incorporates elements of Brazilian Northeastern music such as the *frevo*, highlighting the native qualities of the island. The musical hybridity of “Spirit of the Air” befits the character Ariel regarding its undefined genre and ethereal nature, and is manifested through the usage of classic Spanish guitar and the violin, followed by heavily distorted guitars and fading to a calm ballad with the Arabic guitar. The complex “Hollow” introduces synthetic effects and odd time signatures to portray the dizziness and pain inflicted by Prospero on his enemies; calmer, acoustic moments relate to Ariel’s mesmerizing whispers that control the victims, which is emphasized in the lines “Lost in a maze of sounds / Clarity escapes / The whispers chase you away / Numb and unaware” (9-12). “A Monster in Her Eyes” provides a subversive characterization of Caliban in the sense that its lyrics, both romantic and incisive, respectively convey the idea of the character’s admiration towards Miranda and revolt towards Prospero, challenging his portrayal as a monster and employing his claim as a native sovereign. Ambiguity is highlighted in the song’s melody with the bard-like vocal performance by Edu Falaschi, which shifts into more aggressive vocal lines, while the instrumental music performs analogous shifts. “Weakness of a Man” pertains to end of *The Tempest*, providing a recollection of the story in its lyrical content and through melodic attributes that were presented throughout the album; Prospero recalls his own journey and reflects upon his vengeful intentions, aiming towards a different outcome, foreshadowed by the lines “Turbulent tides / All the waters seem so rough / Keep your faith because the calm will return” (26-28). The epilogue of *The Tempest* is reinterpreted in the song “Ashes”, whose lyrics display textual passages from the play and a special attention to meter and rhyme. Prospero’s conscience is represented through a female vocal performance, while the song’s introduction constitutes a classical movement, highlighting the sensibility of the character as he asks the audience for forgiveness.

Hence, in exploring the intricacies of the musical arrangements and the lyrical contents, this research approached the means by which the listener's discernment of the story presented in *Aqua* in relation to *The Tempest* is rendered possible, namely the interiority and the double-nature of the characters (such as Prospero, Caliban and Ariel) as first-person narrators of such story. As Hutcheon puts forward, the words from a playtext "are moved around, recontextualized, and read by different voices. These changes allow the aural version to give a sense of the [playtext's] linguistic texture, its associative range, and its narrative rhythm" (*A Theory of Adaptation* 41). The life and the psychological traits of such characters are spilled over the songs from *Aqua*, into their melodic apparatuses, such as instrumental arrangements, rhythm, movement, and singing, as well as its linguistic elements that are in continuous interplay with the playtext. Moreover, as previously discussed, this interplay is supplemented with paratextual material that deploys new complexions to the musical adaptation.

The meaning-making process of the adaptation interplay results from the interaction of the reader (in this case, the listener) with the interpretation—an artistic experience—performed by the adapter (the musician). This study approached the discussions put forward by Alberto Heller in *Fenomenologia da Expressão Musical* in order to explore and problematize the array of implications that are evoked and negotiated in *Aqua*, in the sense that these implications should not be limited by notions of intentionality and authorship, for they also emerge from the phenomenology of music, in which the spontaneity, technique, and creative flow of the musician get in touch with the experience of the listener (hence the usage of the term listenership). As Heller puts forward: "*sentido não pode ser conectado a uma idéia de preenchimento (como um espaço vazio a ser preenchido), mas como dimensão existencial aberta [. . .], fundando o tempo e sendo por ele fundado (relação de mútua fundação)*" (149).

Listenership, thus, involves the (re)creation of an idiosyncratic spectacle in the imaginative theater of the mindset. Robert Scholes approaches an analogous notion in "Elements of Drama", arguing that the reader, in interacting with a playtext, plays a similar role in relation to directors and actors in the recreation of the text. In the context of *The Tempest*, as previously discussed, limitations regarding the Elizabethan theater and Shakespeare's stage directions contribute to the evoking of multiple meanings. Thus, *Aqua's* dialogical relation with *The Tempest* also consists of a negotiation between drama and musical elements of

narration, for instance: “Viderunt Te Aquæ” functions as what Scholes designates “exposition”, while “Awake From Darkness” and “Ashes” contribute to the “retrospection” of significant events that precede the time of the play (680). Similarly, the characters depicted in the musical adaptation also play roles such as choric commentator due to *Aqua*’s apparatuses of interiority and exteriority.

In exploring the said open field of possibilities mentioned by Heller, and accordingly to Scholes’s discussions on the recreation of the playtext, this investigation approached, in Chapter 3, further implications that emerge from the musical adaptation *Aqua*, engaging with a theorizing based on New Historicist and Postcolonial studies. *The Tempest* embodied a weapon of voices against imperialist discourses, noticeably across the Mediterranean and the Caribbean. Critical theories regarding specific colonial encounters, as put forward by Octave Mannoni, George Lamming, Roberto Fernández Retamar, and Rob Nixon are carved in the theoretical monument of the play and have been approached in this research as a means to understand how *Aqua* functions as an appropriation of the play. In an attempt to drag the discussions on colonial encounters to Shakespeare’s time, New Historicist critics such as Stephen Greenblatt, Peter Hulme, and Patricia Seed were also addressed in this study as a means to explore how the historical trajectories of the play contributed for the emergence of Caliban as a postcolonial hero.

In that sense, Hutcheon argues that, in constituting a process of creation, “the act of adaptation always involves both (re)interpretation and then (re-)creation; this has been called both appropriation and salvaging, depending on your perspective. For every aggressive appropriator outed by a political opponent, there is a patient salvager” (8). Through the analysis of the album *Aqua* and under the light of such theorists, it was observed that the album employs a depiction of Caliban as a native sovereign, mainly via the creative appropriation embodied in the song “A Monster in Her Eyes”, as a contrasting power differential between colonized and colonizer is illustrated, undermining the character’s portrayal as an obtuse savage and advocating his rightful claim to the island. Even though a time span of approximately 50 years separates the adaptation from the postcolonial theoretical momentousness of *The Tempest*, dominant discourse still comes into play nowadays by means that are often similar to the colonial and ethnic issues addressed in Chapter 3.

Moreover, I have drawn attention to yet another transgressive attribute employed by Angra's album *Aqua*, which concerns its musical language and lyrical content in the context of a specific music genre and public. The scenario of heavy metal has recurrently been linked to countercultural aspects, including gender, ethnicity, class, religion, politics, and the music industry as a whole, as discussed by Titus Hjelm, Keith Kahn-Harris, and Mark LeVine in their article "Heavy metal as controversy and counterculture". They explain that heavy metal music

has retained a controversial edge precisely because controversy has been so deeply ingrained in the genre itself. As globalization deepens, metal enters new arenas of contestation, as has happened in the Middle East. But cultural pluralization also raises new questions about identities and the politics of identity in the traditional heartlands of metal. (17)

Such contestations, in the case of *Aqua*, take form through the anti-colonial statement that is employed in its lyrics that, controversially, borrow the very language of the colonizer to contest its discourse of power (the same endeavor of Caliban). If the lyrics were written in Portuguese, the album would still be, in the Brazilian context, appropriating the colonizer's language. Thus, *Aqua* uses diverse genres and instruments from Brazilian and Afro-Latin music to emphasize its transgressive implications.

On the whole, this research has constituted an effort to sail on stranger tides that touch a well explored island; much has been said about Shakespeare's *The Tempest*, but it continues to give birth to endless "new originals", or textual descendants of Caliban. Far beyond the mere attempt to reproduce the marvel that is the play, adaptations such as *Aqua* are a product of (re)creation that grants us a unique experience. Through the investigation of the album, I have been increasingly motivated both by the worthiness it bears and the challenges it faces, some of which I have managed to address in this thesis. The investigation has found out that apparatuses from the musical language, such as instrumental complexions and vocal performances, and the lyrical content from the music album *Aqua* contribute to the unfolding of diverse leitmotifs in its adapting interplay with *The Tempest*, (re)interpreting and subverting characters and their relations, and that critical perspectives, namely the postcolonial, are applicable in

such interplay. Above all, this thesis brings to the fore numerous possibilities of investigations. For instance, I have but scratched the surface of music theory and music history, which constitute important frameworks for the scrutinizing of musical adaptations; moreover, problematic implications found in *Aqua*, such as the absence of a song giving voice to the story's only female character, Miranda, could be discussed further—in this case, for instance, regarding her depiction in *The Tempest* under the light of Feminist theory. Musical adaptations drastically crave further investigations, and the importance of concept albums in this sense should be acknowledged scholarly, for they incorporate intricate relations with Literature, drama, and other art media. Hopefully, further research in those fields shall be fomented by the analytical and theoretical endeavor undertaken in this thesis.

## APPENDIX

### Track listing and composition:

#	Song title	Lyrics	Song writing	Length
01.	"Viderunt Te Aquæ"	Bittencourt	Bittencourt	1:00
02.	"Arising Thunder"	Falaschi	Falaschi, Loureiro	4:52
03.	"Awake From Darkness"	Andreoli	Falaschi, Andreoli, Bittencourt	5:54
04.	"Lease of Life"	Falaschi	Falaschi	4:34
05.	"The Rage of the Waters"	Bittencourt	Bittencourt, Confessori, Andreoli	5:34
06.	"Spirit of the Air"	Falaschi	Falaschi, Loureiro	5:23
07.	"Hollow"	Andreoli	Andreoli, Bittencourt	5:30
08.	"A Monster in Her Eyes"	Bittencourt	Bittencourt	5:15
09.	"Weakness of a Man"	Loureiro, Bittencourt	Loureiro, Bittencourt	6:12
10.	"Ashes"	Loureiro	Loureiro	5:11
<b>Total length:</b>				<b>49:27</b>

### Song lyrics:

#### 1. "Viderunt Te Aquæ"

<p>1 "Boatswain!"</p> <p>2 "Here, master. What cheer?"</p> <p>3 "Good, speak to th' mariners: fall to't,</p> <p>4     or we run ourselves aground. Bestir,</p> <p>bestir!"</p>	<p>12 Right now it's all finished</p> <p>13 I'm just building your new world</p> <p>14 While you navigate in peace</p> <p>15 And glance at lands you will control</p> <p>16 Bewitched you cannot see the route</p> <p>17 And hell where you will go</p> <p>18 When you hear the winds of revenge</p> <p>19 You will see the goddess crying</p>
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#### 2. "Arising Thunder"

<p>1 Time for your reflection</p> <p>2 What's the promise you have made?</p> <p>3 Destruction of your pride</p> <p>4 And reconstruction of my name</p> <p>5 You betrayed me, where's your</p> <p>bravery?</p> <p>6 Now you face your doom</p> <p>7 Your fate will be traced by the spear</p> <p>8 That went tearing through</p> <p>9 When you hear the winds of revenge</p> <p>10 All of the distance and the chains</p> <p>11 You put around my damned soul</p>	<p>20 and the boats will sink and now</p> <p>21 You play my secret game</p> <p>22 Arising Thunder!</p> <p>23 Welcome to me, you fall alone</p> <p>24 Stand up and face me in a fight</p> <p>25 Drowning in tears deep in the storm</p> <p>26 Once again, once again!</p> <p>27 Go! Look out!</p> <p>28 [BIDGE and CHORUS]</p> <p>29 Once again!</p> <p>30 Push!</p> <p>31 Once again!</p>
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### 3. "Awake From Darkness"

1 Out in the dark I roam  
 2 Onward to meet my fate  
 3 Time's an illusion today  
 4 Away from all I know  
 5 A frail that is filled with pain  
 6 Feeling the lifeless taste ahead  
 7 I wish for no more than air

8 Flashes of clearness cross my eyes  
 9 Disclosing power  
 10 The tides will hurry my return  
 11 Now in the blackness I see light  
 12 I will not cower  
 13 I contemplate life with helpless faith  
 14 Master of my design I am  
 15 Awake from darkness

16 Pages of wisdom turn  
 17 Mind over matter reigns  
 18 My fear won't lead me astray

19 I seek the quiet night  
 20 Over the crushing waves  
 21 I imagine thoughts on golden rays  
 22 And days when I'll rise again  
 23 [CHORUS]  
 24 A broken dignity  
 25 An upsurge soon to be  
 26 Within these books I find my hope  
 27 And liberty

28 Flashes of clearness cross my eyes  
 29 Revealing power  
 30 The tides will hurry my return  
 31 When in the blackness I see light  
 32 My soul won't cower  
 33 I contemplate life with helpless faith  
 34 Staring into a brighter day  
 35 I see the fields which once were black  
 36 Master of my design I am  
 37 Awake from darkness

### 4. "Lease of Life"

1 Where you come from?  
 2 I hear an angel song  
 3 It seems to be a call  
 4 Ero's chant of love  
 5 Take me through the storm

6 When you came from  
 7 Far it took so long  
 8 Spirit brought me life  
 9 A passion at first sight  
 10 Lend thy hand, my heart

11 Nymphs dance around the isle  
 12 A phantom screams 'n haunts me all  
 the time  
 13 Then you come!  
 14 Like an angel from the skies  
 15 Princess of my dreams,  
 16 I wonder why you are gone  
 17 Someday you'll return  
 18 Where do you come from?  
 19 Faraway? Beyond?

20 Virgin as a diamond  
 21 Precious like a child  
 22 Lend thy hand, my heart

23 We've got to believe we'll join our  
 lives  
 24 Over the vengeance, treason and lies  
 25 We can be one. We can restart

26 Forgive my mistakes  
 27 -Time will tell-  
 28 Forgive my mistakes  
 29 Someday!

30 Since I arrived on this shore  
 31 I've seen all my past (someday)  
 32 A new force come from the source  
 33 A new lease of life

## 5. "The Rage of the Waters"

1 Rise of the Tides  
 2 Breaking the Hush  
 3 Far in the distance it's heard  
 4 Watery eyes, feelings disturbed  
 5 Face the troubled waters  
 6 Soaking the earth, kissing the sand  
 7 Your feelings seem to overflow  
 8 Running in streams, out of control  
 9 A wave is on its way  
 10 It will collide against your soul  
 11 When your fears are all tumbling in disorder  
 12 In the ocean of new emotions  
  
 13 In the rage of the waters  
 14 Wild surging  
 15 Transformations  
 16 Molding our lives  
 17 It's the age of the waters  
 18 Stirring up the patterns of our minds

19 So long, it took me to learn  
 20 Surging waves can take all your hope  
 21 But when the torment ends, comes the calm  
 22 There's no reason to despair, no!  
  
 23 In the rage of the waters  
 24 Wild surging  
 25 Transformations  
 26 Molding our lives  
 27 It's the age of the waters  
 28 Stirring up the patterns of our minds  
 29 In the rage of the waters  
 30 Where the tides are turning  
 31 Feelings are running  
 32 Molding our lives  
 33 It's the age of the waters  
 34 Boiling the fears we've kept inside  
 35 Changing the direction of mankind

## 6. "Spirit of the Air"

1 Deep in the ocean, mermaids are crying  
 2 Oh, Lord  
 3 King of thunder, magic surrounds you  
 4 Oh, Lord  
 5 On the island,  
 6 Land of the elves of hills,  
 7 Ariel's winds  
 8 Blow the sails into a war.  
  
 9 Before you can say "Spirit! Come and go!"  
 10 My Lord  
 11 I'll bring the tempest, I won't even question  
 12 I'll be gone in a trip of a toe  
 13 Inside your rage  
 14 Now I'm trapped again  
 15 Cloven pine was my prison for a decade  
 16 Groves and standing lakes

17 Island of dreams where you reside  
 18 Spirit of the Air  
 19 You throw your tricks and spells  
 20 And claim for your freedom once denied  
 21 It's no good to watch the skies  
 22 Through someone else's eyes  
  
 23 I'm a soul of freedom  
 24 Lord of wisdom  
 25 A creature of nature  
 26 I drag'em to the ocean  
  
 27 Groves and standing lakes  
 28 Island of dreams where you reside  
 29 Spirit of The Air  
 30 You throw your tricks and spells  
 31 And claim for your freedom once denied  
 32 It's no good to watch the skies  
 33 Through someone else's eyes

**7. "Hollow"**

1 Enchanted by fierce desire  
 2 Souls consumed with haunting fire  
 3 An empty guarantee  
 4 A stolen freedom  
 5 Deceptive illusions rise  
 6 Take the chance to mend your pride  
 7 Been tortured and humbled  
 8 Never again

9 Lost in a maze of sounds  
 10 Clarity escapes  
 11 The whispers chase you away  
 12 Numb and unaware

13 Hollow, the world where you belong  
 14 Lies you have believed for far too long

15 Laid low, life has come undone  
 16 Nothing stays the same, for time's all  
 you own  
 17 All you own

18 Under a cold dead sky  
 19 In the sea you'll learn what you must  
 be  
 20 Stretch for hell as you seek revenge  
 21 Bear the scars of your inhuman rage

22 Lost in a maze of sounds  
 23 Clarity escapes  
 24 The whispers chase you away  
 25 Numb and unaware  
 26 [CHORUS]  
 27 Empty spirit, hollow soul

**8. "A Monster in Her Eyes"**

1 I always was a lower being  
 2 Not much, I'm just a beast  
 3 You might think I'm the lowest of the  
 low  
 4 But there is something you should  
 know  
 5 Long before you came  
 6 You'd have found me here  
 7 And never begged for your help  
 8 This old land will be mine once again  
 9 And all my sacrifice will be worth the  
 price  
 10 Never again I'll be a monster in your  
 eyes

11 You took my freedom  
 12 And shaped it into your servant  
 13 You taught me your tongue  
 14 Denying me the word  
 15 Lord O' mine for so long  
 16 Now comes the time to regain  
 17 My land and Miranda will see  
 18 All my sacrifice, will be worth the  
 price

19 And never again I'll be a monster in  
 her eyes  
 20 I'll be a monster in your eyes

21 Please, be not afraid  
 22 By this isle's sounds in your ears  
 23 When I have waked, after a long  
 sleep  
 24 The clouds I was dreaming  
 25 I cry to dream of again  
 26 Lord O' mine for so long  
 27 Now comes the time to regain  
 28 My land and Miranda will see

29 All my sacrifice, will be worth the  
 price  
 30 Forever I'll say  
 31 My stolen paradise  
 32 Will be worth the price  
 33 And no longer I'll be a monster in her  
 eyes  
 34 I'll be a monster in her eyes

35 I'm just a monster in her eyes

## 9. "Weakness of a Man"

1 By the shore, on an island  
 2 I can hear, our sea of sorrow  
 3 With no harm with no disgrace  
 4 I am planting the seeds of tomorrow

5 In my circle I will reign  
 6 I was left behind betrayed,  
 7 Oh yeah!

8 Dark backward, abyss of time  
 9 Right in front of my eyes  
 10 Evil nature destroyed my trust  
 11 All their scheming will end up as dust

12 In my circle I will reign  
 13 I will rise against my enemies  
 14 Now come away to your master  
 15 Bring through the air all your magic  
 16 I'll bless and curse you till the end  
 17 Set your whole self aflame

18 Foolish visions in my angry dreams  
 19 Bringing vengeance to my shore  
 20 Now my wisdom shows a different scene  
 21 There is not love for us all.

22 All this time my mind was in the past  
 23 Furious footprints in this sand  
 24 Now living has revealed at last  
 25 All the weakness of a man

26 Turbulent tides  
 27 All the waters seem so rough  
 28 Keep your faith because the calm will return

29 I've been longing for this tide to turn  
 30 Bringing vengeance to my shore  
 31 Time has passed and this is what I've learned  
 32 There is not love for us all

## 10. "Ashes"

1 Our revels now are ended  
 2 We were actors?  
 3 We were spirits?  
 4 Melted into air  
 5 Now I lift my spell.  
 6 Forgiveness I embrace  
 7 Heaven sent hell away  
 8 All my life  
 9 As a dream  
 10 With open eyes  
 11 I'll restart.

12 I was blind and deaf  
 13 Until the day of wakening came.  
 14 I have faith in evil  
 15 In his palace of no blame  
 16 All this world around me  
 17 I created on my own  
 18 And now it's time  
 19 To free this island and be gone.

20 All my life, like ashes in my hand  
 21 I'll forgive and prosper 'till the end  
 22 The magic of stars now filling my heart  
 23 Like a blaze.

24 Time, now it's time!  
 25 Feels like ashes all my life!  
 26 I'll restart.

27 Lie at mercy all my enemies  
 28 I'll forgive and leave across the sea  
 29 We are such a stuff as dreams are made on  
 30 Set me free  
 31 I'll carry on! Carry on!  
 32 This end is my start  
 33 We are such stuff as dreams are made on  
 34 And I'm gone



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