

**UNIVERSIDADE FEDERAL DE SANTA CATARINA
PÓS-GRADUAÇÃO EM LETRAS/INGLÊS
E LITERATURA CORRESPONDENTE**

Janaina Mirian Rosa

**"IT IS ENGEND'RED":
AN ANALYSIS OF FOLIAS D'ARTE'S PRODUCTION OF
*OTELLO***

Dissertação submetida ao Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente da Universidade Federal de Santa Catarina para obtenção do Grau de Mestre em Letras.

Orientador: Prof. Dr. José Roberto O'Shea

Florianópolis

2015

Ficha de identificação da obra elaborada pelo autor,
através do Programa de Geração Automática da Biblioteca Universitária da UFSC.

Rosa, Janaina Mirian
"It Is Engend'ered" : An Analysis of Follias d'Arte's
Production of Othello / Janaina Mirian Rosa ; orientador,
José Roberto O'Shea - Florianópolis, SC, 2015.
75 p.

Dissertação (mestrado) - Universidade Federal de Santa
Catarina, Centro de Comunicação e Expressão. Programa de Pós-
Graduação em Letras/Inglês e Literatura Correspondente.

Inclui referências

1. Letras. 2. Shakespeare. 3. Othello. 4. Shakespeare
em Performance. I. O'Shea, José Roberto. II. Universidade
Federal de Santa Catarina. Programa de Pós-Graduação em
Letras/Inglês e Literatura Correspondente. III. Título.

ACKNOWLEDGMENTS

First I would like to thank CNPq for the financial support during these past two years. It was because of the scholarship that I was able to solely focus on my studies and research.

I would also like to thank my supervisor Professor José Roberto O'Shea for his encouraging support since my undergraduate days. His expert guidance has been a constant inspiration in my research and a motivation for the future years of study under his supervision.

My thanks to Professor Anelise Corseuil who contributed by sharing enlightening insights at different stages of the development of my research. Also, I offer my gratitude to Professor Célia Arns de Miranda for her incredible support in relation to material about *Folias d'Arte's Otelo*, and her hearty conversations.

Special thanks to Professors Maria Lúcia Milléo Martins, Eliana Ávila, Malcolm Coulthard, and José Gatti for teaching me to reflect upon interesting and important subjects in their classes. Also, I would like to thank my classmates at PGI for sharing moments of joyful learning and memorable experiences.

I am also thankful to the members of the production team and cast of *Folias d'Arte's Otelo* who warmly welcomed me in their theater with a special tour, and contributed with fascinating material and stories. I express my gratitude to Alexandre Brazil who kindly provided the video recording of the production, along with extra materials related to *Otelo*. Also, I would like to thank Marco Antônio Rodrigues for taking some time from his busy schedule to sit down and talk about his directorial experience of the production, and Francisco Brêtas and Renata Zhaneta for their written interviews that constituted a valuable contribution to this research.

Finally, I thank my family for their amazing presence throughout this journey. To my parents, Limar and Roseli, whose unconditional support has enabled me to pursue my dreams. To my brother and sister-and-law, Crystie and Michele, and my grandmother Ladir, who encouraged me to carry on with my goals. And to my sister Ketlyn for sharing this journey with me, and for her love and understanding in the joyful and challenging moments.

ABSTRACT

"IT IS ENGEND'RED":
AN ANALYSIS OF FOLIAS D'ARTE'S PRODUCTION OF *OTELO*

JANAINA MIRIAN ROSA

UNIVERSIDADE FEDERAL DE SANTA CATARINA
2015

Supervising Professor: José Roberto O'Shea, PhD

The problem discussed in this study regards the analysis of the construction of Folias d'Arte's production of *Otelo* in relation to the cultural and political scenario that involved the Iraq war, more specifically concerning the depiction of the character Iago in selected scenes of the production. Folias' *Otelo*, which premiered in 2003 in São Paulo, was directed by Marco Antonio Rodrigues and had the text translated by Maria Sílvia Betti. The scene analysis concentrated mainly on the study of Folias' portrayal of Iago's intellectual tactics in relation to George W. Bush's administration's political games to invade Iraq in 2003. Such event caused a feeling of unfairness around the world concerning the real motives and strategies that Bush's administration deployed to go to war. I have relied on Edward Rocklin's notions of conception, enactment, and critical reception to structure this study. Also, I have counted on Alan Dessen's concepts regarding the subject of text alteration, and Dennis Kennedy's comments concerning the significance of the visual in theatrical productions. As for the discussion on parameters to investigate the performance of actors, and the translation of dramatic texts, I have brought to this investigation Patrice Pavis' thoughts on such subjects. The present thesis demonstrates that Folias' *Otelo* offers, in different stages of its construction, elements that propose a critical view on the cultural and political scenario related to the Iraq war. Additionally, the connection between Iago's intellectual tactics and Bush's administration's schemes to invade Iraq can be vastly observed in the analysis of scenes.

26,657 words

75 pages

RESUMO

"IT IS ENGEND'RED":
AN ANALYSIS OF FOLIAS D'ARTE'S PRODUCTION OF *OTELO*

JANAINA MIRIAN ROSA

UNIVERSIDADE FEDERAL DE SANTA CATARINA
2015

Orientador: Dr. José Roberto O'Shea

O problema a ser discutido neste estudo diz respeito à análise da construção do *Otelo* da companhia de teatro Folias d'Arte em relação ao cenário político e cultural associados à guerra do Iraque, mais especificamente quanto à representação do personagem Iago em cenas selecionadas da produção teatral. O *Otelo* do Folias, que estreou em 2003 em São Paulo, foi dirigido por Marco Antonio Rodrigues e teve o texto traduzido por Maria Sílvia Betti. A análise de cenas concentrou-se principalmente no estudo da representação das táticas intelectuais de Iago na produção do Folias com relação ao jogos políticos da administração de George W. Bush para invadir o Iraque. Tal evento gerou um sentimento de injustiça que se espalhou mundialmente devido aos reais motivos e estratégias que a administração de Bush utilizou para efetivar a guerra. Para a estruturação deste estudo, utilizei as noções de concepção, produção e recepção crítica de Edward Rocklin. Também adotei os conceitos de Alan Dessen para abordar o assunto de alteração de texto, e comentários de Dennis Kennedy relacionados à importância do visual em produções teatrais. A respeito da discussão sobre parâmetros para a investigação da performance de atores e sobre a tradução de textos dramáticos, inclui neste estudo noções de Patrice Pavis relacionadas a tais assuntos. Esta dissertação mostra que o *Otelo* do Folias oferece, em variados estágios da sua elaboração, elementos que sugerem uma visão crítica do cenário político e cultural relacionado à guerra do Iraque. Além disso, por meio da análise de cenas, é possível observar em diversos momentos a conexão entre as táticas intelectuais de Iago e os esquemas da administração de Bush para invadir o Iraque.

26.657 palavras

75 páginas

TABLE OF CONTENTS

Acknowledgements.....	v
Abstract.....	vi
Resumo.....	vii
Chapter 1 - "Let us be conjunctive in our revenge against him": Introduction.....	1
Chapter 2 - "There are many events in the womb of time which will be deliver'd": The Conception of Folias d'Arte's Production of <i>Otelo</i>	19
2.1 A Brief History of Brazilian Performances of <i>Otelo</i>	19
2.2 Folias d'Arte and <i>Otelo</i>	22
2.3 The Invasion of Iraq.....	33
Chapter 3 - "I am not what I am": Enactment and Critical Reception of <i>Otelo</i>	38
3.1 Enactment.....	38
3.1.1 An Analysis of Act 1, Scene 1.....	41
3.1.2 An Analysis of Act 1, Scene 3.....	45
3.1.3 An Analysis of Act 2, Scene 3.....	50
3.1.4 An Analysis of Act 3, Scene 3, and Act 4, Scene 1.....	52
3.2 Critical Reception.....	57
Chapter 4 - "Look on the tragic loading of this bed": Conclusion.....	61
References.....	68
Appendices.....	76

Chapter 1

"Let us be conjunctive in our revenge against him"¹:

Introduction

"By the side of Othello, who is night, there is Iago, who is evil–evil, the other form of darkness. Night is but the night of the world; evil is the night of the soul." (Victor Hugo)

Othello, whose main source was a Giraldi Cinthio's story published in *Hecatommithi* (1566), had its first performance record found in 1604 "[...] in the Accounts of the Master of the Revels of the time, Edmund Tilney" (Sanders 1). Later, in 1622, the Quarto edition is published, and a more complete version of the text appears in the First Folio in 1623 (1).² *Othello*, as Frank Kermode (1974) thoughtfully remarks, refers to the story of a man who finds himself trapped in the world of cruelty, a story that can also be found in other Shakespeare's works (1198). Nonetheless, what might differ other Shakespeare's tragedies from *Othello* "[...] is the uniqueness of the play, its idiosyncratic power, that impresses us most" (1198).

Throughout time, theatrical plays have served several objectives, one of them being the promotion of political and cultural awareness among peoples and nations. As regards productions of *Othello* in the twenty-first century, Harold Bloom and Neil Heims attentively comment that the play "[...] is often used to reflect contemporary realities and even to comment on social issues" (297). Most importantly, the significance of a play should be directly connected with the critical relevance that it represents to and in a given cultural context.

In connection with the aforementioned issues, the Brazilian theatrical company Folias d'Arte staged in São Paulo in 2003 a

¹ Iago's line in *Othello* (1.3.367-368). The quotations from Shakespeare's works in this research are taken from *The Riverside Shakespeare*, ed. G. Blakemore Evans (1974).

² Norman Sanders, in the "Introduction" to The New Cambridge Shakespeare edition of *Othello* (2012), mentions Cinthio's *Hecatommithi* as the main source for the play, and he also mentions the publication of the Quarto edition, and later on the publication in the First Folio.

production of Shakespeare's *Othello*, in this case, evidently *Otelo*, which was released under turbulent times of war conflict in Iraq. The production was directed by Marco Antonio Rodrigues and had the original text especially translated by Maria Sílvia Betti. Among the critical analyses of *Otelo*, it is possible to notice worldwide political connections related with the themes addressed in the play. Iná Camargo Costa in her article "O Otelo do Folias"³ points out that "*Chipre já foi também o Vietnã e agora pode ser muito bem o Iraque*"⁴ (102). Costa captures the tone of this particular staging, inspired by the critical moment of the invasion of Iraq in 2003. At this point it is worth mentioning that the invasion of Iraq caused a feeling of unfairness around the world concerning the real motives and strategies that George W. Bush's administration applied to go to war.

Still concerning the Folias d'Arte's *Otelo*, Costa thoughtfully proposes a focus on the plot manipulation carried out by the character Iago in trying to persuade the others around him to act and think as he pleases (102). This could be seen as a connection between the intellectual tactics that Iago employs in the story and the political games that Bush's administration played in order to materialize the invasion in Iraq. I shall then discuss in my investigation how Folias d'Arte's production of *Otelo*, more specifically the depiction of the character Iago, can be interpreted as reflecting the cultural and political scenario of the Iraq war.

Although *Othello* heavily highlights issues such as jealousy and racism rather than war, and the subject of war in the play rapidly ends at the beginning of act 2 scene 1, it is possible to perceive military influence in the play through different angles. As an example, Kermode in "Othello" mentions that Iago's foul language could be seen as a feature of a soldier. Belonging to the Venetian army, Iago behaves as some contemporary soldiers do, that is, as the typical "foul-mouthed N.C.O[s]", though Iago remarkably enough presents a more polished vocabulary (298). Also, Jonathan Shaw in "Othello from a Military Perspective" points out that the fact that Othello firmly believes in Iago's lies should not sound as something strange, since among soldiers "betrayal is the most heinous of military sins so it is the last to be

³ Folias' *Otelo*.

⁴ Cyprus, which once was a sort of Vietnam, could perfectly be Iraq now.

suspect" (34). In addition, the contextualization of performances might also approach military issues, such as the case of Folias d'Arte's production of *Otelo*, which, as already stated, was inspired by the war conflict in Iraq.

The general context of this investigation concerns productions of Shakespeare's *Othello* in performance. Keith Parsons and Pamela Mason in *Shakespeare in Performance* highlight some of most prominent productions of *Othello* in the twentieth century. Herein I should like to mention two of these memorable productions pointed out by Parsons and Mason because of their importance in the stage history of *Othello*, as well as the distinguished portrayals of the characters in the tragedy. The first production is *Othello*, staged at the National Theatre in London in 1964, and directed by John Dexter. Parsons and Mason comment that Laurence Olivier in the role of Othello was the first actor who defied the highly acclaimed performances of Edmund Kean (162), the legendary actor, along with the Italian Tommaso Salvini, in the nineteenth century.⁵ Portraying Othello as a Negro, Olivier wore black make-up and offered a confident as well as a physically detailed performance of the character (164). Emilia, played by Joyce Redman, is most devoted to Desdemona (Maggie Smith), as a mother who provides comfort to her children (164). Regarding the character Iago, the critics comment that Frank Finlay on stage seemed "earnest and self-effacing", whereas in the film version of the same production in 1965 "[...] he retained every impression of openness and integrity even in close-up" (163).

Another production of *Othello* is the one staged in 1990 at The Other Place, in Stratford-upon-Avon, and directed by Trevor Nunn. Parsons and Mason praise the performance of Clive Swift as Brabantio by stating that the actor "[...] avoided caricature and presented a convincing portrait of a father who could not accept his daughter's marriage to a foreigner" (164). In relation to the portrayal of Emilia, Parsons and Mason comment that the character, played by Zoe Wanamaker, presented no past connections with Desdemona (Imogen Stubbs), which emphasized the sense of Desdemona's isolation in the production (164). Also, the critics point out that Iago's motivation was strongly guided by the theme of jealousy, which permeated the entire

⁵ Norman Sanders, in the "Introduction" to The New Cambridge Shakespeare edition of *Othello* (2012), comments on the popularity of the actors Edmund Kean and Tommaso Salvini during the nineteenth century (42).

production through the performance of Ian McKellen (165). Othello, played by Willard White, wisely embraced the sense of "dignity and sincerity" in his final speech (169). Also, the fact that Desdemona "[...] frenetically trie[s] to escape from the room" (168), before being killed by Othello, could perhaps represent one of the most impressive moments in Nunn's production, since this is quite an unusual way of portraying such tragic scene.

More recently, in 2013, under Nicholas Hytner's direction, another production of *Othello* was staged at the National Theatre. The production immediately draws attention to the set in contemporary times, displaying characters in British military costumes, which might suggest connections with contemporary issues of territorial occupation. According to Charles Spencer in his review for the online edition of *The Telegraph*, the contemporary visual elements of the set and costumes are strongly emphasized when the "action moves from a recognizable modern London of pubs, blaring pop music and an emergency Cabinet meeting to a British military base in Cyprus". As one of the visual aspects of this production distinctively depicts the military occupation of a territory by a powerful nation in contemporary times, this might be connected with present issues of territorial conflicts, if one considers the conflicts involving the occupation of Middle East countries in the twenty-first century.

Concerning performances on stage, Spencer praises both actors Adrian Lester as Othello and Rory Kinnear as Iago by claiming that they work extremely well together. As Spencer points out, "any production of *Othello* stands or falls with the actors playing Othello and Iago, and the double-act between Lester's Moor and Rory Kinnear's Iago proves exceptional". Regarding Iago, Spencer mentions that Kinnear admirably captures the sarcasm of the character in a contemporary depiction of Iago, who at moments walks around the stage "with his pint and his ciggie". In this production, Iago is not exactly the portrayal of the evil, but he rather presents himself as a cunning character, as Spencer points out, "He isn't an evil genius, just a man who has learnt to exploit the weakness of others".

The specific context of this investigation regards Brazilian performances of *Othello*. In Chapter 2, I shall present a brief history of *Othello* in performance in Brazil, as well as further develop an analysis of the Folias d'Arte's production of *Otelo*, which is the aim of this investigation. *Otelo*, directed by Marco Antonio Rodrigues, was first staged in 2003, and, as has been said, had the original text especially

translated by Maria Sílvia Betti. The staging was acclaimed by critics both in Brazil and Portugal. Regarding its recognition among critics in Brazil, *Otelo* received the 2003 APCA award for Best Play (Neto D12), and the 2003 Prêmio Shell awards for Best Director and Best Scenography (Figueira, *Verás que Tudo é Verdade* 35). In relation to the depiction of the characters in the production, Mariângela Alves de Lima (2003) attentively points out that Francisco Bretas as Iago portrays the perfect villain, controlling words and gestures for his own benefit. Also, Ailton Graça carefully portrays Otelo by emphasizing the gentle nature of the character (D7).

The group Folias d'Arte has been working for almost seventeen years with theatrical performances. Folias was founded in São Paulo in 1997 by Marcos Antonio Rodrigues, Reinaldo Maia, Renata Zhaneta, Dagoberto Feliz, among other artists (Figueira, *Verás que Tudo é Verdade* 16). Since 2000, the group's performances have been staged in a small theater called Galpão do Folias, which resembles a warehouse, and is able to accommodate around one hundred people in the audience. *Cantos Peregrinos* (1997) was the first production of Folias, a musical that depicts a world divided between God and Lucifer (16). Two other significant productions, *A Maldição do Vale Negro* (2001) and *Pavilhão 5* (2001) are later on staged, both combining varied artistic aspects, such as the musical, elements from circus performance, and melodrama features, besides approaching social realism issues (17). In 2003, the group's first Shakespearean performance, *Otelo*, is staged not only in Brazil, but also in Portugal (17). More recently in 2013, Folias d'Arte staged a production entitled *Folias Galileu*, directed by Feliz, which received, according to Valmir Santos (2013), the 2013 APCA award for Best Director.

As regards the invasion of Iraq, such issue critically reverberated in the Brazilian media. In 2003, *Veja* published an article entitled "Potência Isolada",⁶ which strongly criticized the American decision of invading Iraq. According to *Veja*, Bush intended to deal with the Iraq conflict as if the American army, representing the sovereign image of democracy, was about to join the Crusades in order to fight a battle against evil and Saddam Hussein's dictatorship (46). *Veja* also pointed out that Bush was in fact interested in the Iraqi oil fields and in the spreading of a moral and religious victory for The United States, as opposed to the threat of weapons of mass destruction (48-49).

⁶ An isolated and powerful nation.

Additionally, in 2003, Fernando Canzian in his article for *Folha de São Paulo* critically commented on Bush's official announcement of the invasion in Iraq. Canzian mentions that Bush tried to justify his actions by claiming that he was only fulfilling his duty in the fight against terror, and that the American population should always keep in mind the terrorist attacks of September 11, 2001 as a plausible reason to declare war against Iraq (A15).

Although Bush, by providing all sorts of reasons, insistently tried to convince other nations to join him in the invasion of Iraq, he did not succeed in finding support among several countries (*Veja* 48), including Brazil. More recently, in 2013, the online edition of *Folha de São Paulo* published former president Luiz Inácio Lula da Silva's speech from 2003 in which he deeply regrets the concretization of the Iraq war. The former Brazilian president, who was elected in 2002, disapproved of the use of military force against Iraq, since it seemed unnecessary and lacked the approval of The United Nations. In the midst of a political scenario in which Brazil refused to support Bush's administration in the invasion of Iraq, the sense of unfairness and power abuse of the American government towards the war conflict in Iraq inspired Foliás d'Arte's production of *Otelo*. As *Otelo*'s dramaturgist, Maia comments in "O Poder do Discurso, o Discurso do Poder"⁷ that Foliás was interested in approaching the issue of domination, in which it is possible to notice "*as razões do Estado em conflito com as razões pessoais*"⁸ (7).

Concerning the significance of this research, I should like to mention mainly four issues. Firstly, it aims at examining and recognizing the artistic accomplishment of Brazilian adaptations of Shakespeare's plays. Also, it should raise a reflection on political issues that involve peace negotiations among countries, especially under the turbulent times that Middle Eastern countries have been recently going through. Another issue is related to a contribution to Shakespeare studies in performance at PPGI– UFSC, as a way to enrich the output of research in this field. There have been previously twelve MA thesis and five doctoral dissertations at PPGI-UFSC related to the issue of Shakespeare in performance. In 2002, Ricardo Moura Buchweitz

⁷ The power of discourse, and the discourse of power.

⁸ The State issues in conflict with personal issues.

defended his MA thesis, entitled "Manifestations of Otherness in Performance: A Brazilian *Othello*", which concerns the study of the same Shakespeare's play of this research. And finally, the present investigation should contribute to my own understanding of Shakespeare's plays in performance as a student of literature and an admirer of Shakespeare's works.

As regards the objectives of this research, the overall objective is to investigate the construction of Folias d'Arte's production of *Otelo* in relation to the cultural and political scenario that involved the Iraq war. The specific objective is to analyze the depiction of the character Iago in selected five scenes of the play, the selection of which is based on the scene's relations to the political issues involving the Iraq war as can be gleaned from this production. The scenes that will be analyzed are the following: act 1 scenes 1 and 3, act 2 scene 3, act 3 scene 3, act 4 scene 1.

In the review of literature of this introductory chapter, since I will be investigating scenes and the creative process of *Otelo*, I shall firstly discuss some significant aspects that constitute a theatrical production. Moreover, as my specific aim in this study concerns the depiction of the character Iago, the issue of character construction will be subsequently analyzed. I shall then proceed with brief remarks on translating dramatic texts, and conclude this section with a final comment on theater audience.

Drawing on the theory of Edward Rocklin in relation to theatrical analysis, it is possible to investigate a production through three aspects: conception, enactment, and reception. As stated by Rocklin in his article "Performance is More than an 'Approach' to Shakespeare", conception has to do with "how the dramatist transformed his sources and how those transformations [...] illuminate intentions embodied in the design" (56). Briefly considered, in order to achieve this goal, certain aspects of the play can be observed such as the plot, the sequence of scenes, the choice of words, and punctuation (57). Concerning enactment, there are two distinct phases: rehearsal and performance. The former concentrates on "[...] how the actors transform the role, the words on the page, into the character [...]" (58). It is a work in progress, a collaboration between director and actor to achieve a complete design. The latter concentrates on "[...] the interplay between the range of possibilities explored in rehearsal and the actual choices made in performance [...]" (58). At this point, there is no more text, only the language used on stage. Finally, reception refers to the act of

reflecting upon the play after its completion. The critical analysis that emerges from the work can be found in "[...] essays, reviews of performances, theater history [...]" (59). Therefore, this process is done to better understand the impact of the production and its significance in relation to the approached themes.

Moreover, Jay Halio in *Understanding Shakespeare's Plays in Performance* examines important aspects that constitute a production, concentrating initially on the text of the play. Concerning the usual alterations in the text by directors, such as cutting or transposing scenes and passages, as well as adding characters, Halio claims that they "[...] may help simplify the text and clarify the interpretations [...]" (10). The critic continues by stating that text alterations influence "[...] the play's dramatic structure, the actor's performances [...], and the overall interpretation that the director has adopted and the production exhibits" (12).

Alan Dessen also approaches the issue of text alteration in a production. In his work *Rescripting Shakespeare*, Dessen proposes two terms in order to better investigate the matter of changes in the playscript. "Rescripting", being one of the terms, has to do with "the changes made by a director in the received text in response to a perceived problem or to achieve some agenda" (3). Dessen then points out some forms of rescripting a playscript. One of them is to cut off speeches, or even scenes in order to simplify the playscript and therefore save running time. Another form of rescripting is to eliminate "obscurity", which Dessen defines as "mythological allusions, difficult syntax, and archaic words" (3). Also, removing some of the characters and canceling passages that do not seem to be appropriate in relation to the concept of the production are alternative means of rescripting. In addition, the critic defines the concept of "rewriting", which is the second term that he proposes: "[...] I use the term *rewriting* to characterize situations where a director or adapter moves closer to the role of the playwright so as to fashion a script with substantial differences from the original" (3). As an example of rewriting, Dessen explains that some directors adapt the three parts of *Henry VI* into two plays, and sometimes even into one.

Bearing these two concepts in mind, Dessen analyzes productions of Shakespeare's plays, focusing on what he calls "price tags" and "trade-offs" (3). Price tags are related to the cost of some aspect of the playscript that has been altered, as the result of a director's decision. Trade-offs have to do with elements in the playscript that have

been exchanged for others, and their implications on the altered playscript. Therefore, Dessen is intensively concerned with "the pluses and minuses of a director's rescripting and rewrighting" (4).

As an example, the critic analyzes the final passage of *Othello*, more specifically when Lodovico states "The object poisons sight / Let it be hid".⁹ According to Dessen, scholars have defined the words "object" and "hid" (1) as the bodies of the characters Othello and Desdemona. At this point it is important to emphasize that the display of the two dead bodies on the bed could provide a quite impressive image for the characters in the play, as well as the audience. Peter Holland in "Looking at the Bed" comments on the extreme reaction of a Parisian audience in a production of *Othello*, in 1827, by stating that "[...] at the horror of the last scene, women ran out of the auditorium and men looked away, not wanting so to see what happened in that bed" (29). At Jacobean times it was rather simple to hide the bodies on stage due to the fact that beds had curtains, as opposed to contemporary beds that are not usually equipped with them, making the task even harder. Therefore, directors often prefer to provide as final image of a production the two dead bodies on the bed while the lights go down (1). Another option is to refer to Iago as the "poisoned sight" (1) and take him off stage. Dessen sensibly examines the gains and the losses in the aforementioned example. He considers a loss "[...] the possible diminution of a major motif or image, the refusal of those Venetians onstage to face fully the horrors or poisoned sight generated by tragic error" (1). Dessen continues by claiming that an effective trade-off would be to offer another impressive image in exchange for the loss of a fairly impressive one in the playscript, in this case the denial of the abhorrent sight by the onstage Venetians. Perhaps the image of Iago as the "poisoned sight" could be considered an equally powerful image to be exchanged for the loss of the Venetians' refusal to look at the repulsive spectacle.

Another significant aspect of a theatrical production discussed by Halio is set design. Regarding transpositions of time and place, the critic points out two positive aspects that can result from them. One aspect concerns the fact that changes in time and place in a production "[...] appear fresher and more relevant to present audiences" (22). Besides, changes can even bring to light "[...] undiscovered or unsuspected aspects of the plays as the company gets away from tradition-bound ways of viewing and, hence, performing them" (22).

⁹ Lodovico's lines in *Othello* (5.2.364-365).

Still concerning set design and its significance, Dennis Kennedy analyzes such issues more extensively in *Looking at Shakespeare: A Visual History of Twentieth-Century Performance*. Kennedy distinctly claims the relevance of the visual aspect in staged performances when he states "[...] the visual is an essential part of the theatre, even when not particularly delightful or luxurious; what an audience sees is at least as important as what it hears" (6). Continuing with the idea that the visual aspects are imperative in a production, the critic endorses the fact that the visual is an invitation to the study of "[...] the non-literary manifestation of performance" (9). Moreover, Kennedy argues that the visual aspects in Shakespeare studies have been quite ignored, leaving Shakespeare's drama to the realm of linguistic analysis rather than taking into consideration its visual performance (6). Also, Kennedy once more emphasizes the importance of the visual when connecting it with the possibility of various interpretations and meanings generated by a production, as he states that "[...] the visual provides a rich source of material for understanding the way the modern world has chosen to view the plays" (12).

In addition, Kennedy gives special attention to the term scenography. He argues that the term in the visual field of theatrical representation is largely used because it "encompasses stage and costume design, lighting, the arrangement of the acting ground, movement of the actors within it, and anything else proper to a production that an audience sees [...]" (12). Kennedy goes further in his conceptions when claiming that scenography should suggest the idea that, in order to fully understand a performance, words alone are not enough, and one should also rely on scenography (12). Therefore, the critic defends the term scenography as being the "visual counterpart to the text" (12), and thus qualifying the same element as being as important as the text. Such remarks reinforce Kennedy's viewpoint on the significance of the visual in a performance, which opposes the aforementioned emphasis on the linguistic analysis rather than the visual aspects in Shakespeare studies.

Proceeding to the second part of this review of literature, the issue of character construction will be presently analyzed. Halio emphasizes that the close reading of the text should be considered as the first assignment of an actor. The idea is to observe the inconsistencies and contradictions of a character, which "motivate behavior" (33). According to Halio, this is not a simple exercise, though not an impossible one. The critic also highlights the importance of the study of

the subtext when actors are preparing themselves for a given role. He claims that it is crucial for actors to find what he defines as "[...] those unwritten, or unspoken, indications—those feelings, ideas, [and] thoughts [...]" (40) as they build the identity and the behavior of the characters.

Patrice Pavis in *Analyzing Performance* also offers relevant remarks on the preparation of actors. Pavis critically points out that it is difficult for actors to discern between "work on oneself" and "work on the role" (58). The former notion has to do with the actors' own emotions, and the latter is related to the idea of a "dramaturgical reflection", which is quite often disregarded (58). Besides, the critic identifies two tasks that should be accomplished by actors. The first task is defined as "[...] to be *present*, located here and now for an audience, a human being presented 'live' and without intermediaries" (59). In order to accomplish this task, actors should be attentive to some procedures, such as "[...] techniques for relaxation, concentration, and sensory and affective memory, as well as vocal and physical training [...]" (59). The second task has to do with the notion of "stay[ing] in character" (59). In this case, actors on stage should always embody the character they are performing, avoiding "breaking the illusion" (59) by sustaining their performance. Such procedure, as Pavis points out, certainly requires a great amount of concentration from the actors.

Additionally, regarding performance on stage, Pavis indicates parameters to analyze the actor's voice. He firstly calls attention to diction, which includes the notions of "fast or slow" and "'foreign' accents" (139) in the delivery of lines. Another aspect to be observed is how the actors deal with pauses. The analysis of pauses encompasses elements of frequency, duration and "dramaturgical function" (139). Breathing is also important; therefore, actors should focus on the arrangement of an appropriate structure. Also, Pavis points out that the analysis of voice on stage has to do with "[...] the relationship between body and voice, the way in which an actor suddenly seems to embody the character" (140), which highlights the importance of its study. As a final remark, Pavis sensibly mentions that cultural factors should also be taken into account in such analysis, since "the criteria for appreciating the voice vary considerably from one culture to another" (138).

Although the specific aim of the proposed research is to focus on the depiction of the character Iago, it is of the utmost importance to consider the character Othello. E. A. J. Honigmann in the "Introduction" to the Arden Third Series edition of *Othello* claims the significance of the Moor's character when comparing it to Iago, as he states that "[...]

Shakespeare took the trouble to tell us so much more about him [...] [and] I regard Othello as the most original, the character who stimulated Shakespeare most profoundly and stretched him to the limits" (33). Regarding the issue of Othello's skin color, Honigmann discusses the fact that Shakespeare might have considered the possibility of a tawny Othello, and not exactly a black one. The critic points out that, due to the visit of the Moorish ambassador to London in 1600, it was clear that citizens of Barbary were taken to be "mostly 'tawny' rather than black" (14). Furthermore, as for the actors' choices concerning Othello's skin color, Honigmann explains that "the majority of actors has chosen to emphasize Othello's race and colour as either Negro-black or north African tawny" (17).

However, Hugh Quarshie in his essay "Second Thoughts about *Othello*" famously adopts a quite controversial and radical stance in relation to black actors performing Othello when he argues that performances of Othello by black actors endorse racial stereotypes. As a black actor himself, Quarshie raises the following question: "When a black actor plays a role written for a white actor in black make-up and for a predominantly white audience, does he not encourage the white way, or rather, the wrong way, of looking at black men [...]?" (5). And he emphatically continues by stating that "of all the parts in the canon, perhaps Othello is the one which should most definitely not be played by a black actor" (5). Quarshie also claims that it is more complicated for a modern black actor to deal with Othello's lines, as opposed to actors who wear black make-up, when he states that "he must make no comment when his wife effectively says, in response to comments about his physical repugnance, 'I know he's as ugly as sin, but he has a beautiful mind' (1.3.252)" (12).

Undoubtedly, Quarshie's controversial statements generated both supportive and opposite reactions. Virginia Mason Vaughan, in *Performing Blackness on English Stages, 1500-1800*, agrees with Quarshie's opinion on the encouragement of racial stereotypes when Othello is played by a black actor, as she declares "when we remember that Othello is a wife murderer, there is a danger in making the Moor stand for all black males" (104). Barbara Everett, however, in her article "Inside Othello" contests Quarshie's argument that black actors should not play Othello, when she states:

I want to follow Quarshie, and yet strongly differ from him, by suggesting that the whole issue of black actors in the part

may be at best irrelevant and at worst dangerous. The actor may be good or bad, but his quality won't depend on his skin colour. (185)

Indeed, restraining the possibility of black actors playing Othello's part might seem too radical to be followed as a constructive concept.

Furthermore, Honigmann briefly comments on similarities between Othello and Iago. He claims that "Othello and Iago are in some ways opposites or complementaries, yet Elizabethans would also have thought them curiously alike" (33). According to Honigmann, symmetry in the plot was an aspect that Shakespeare enjoyed, and therefore some similarities between both characters were added for this reason. Thus firstly they share a strong feeling of jealousy. As members of the Venetian army, they both travel abroad with their wives. Remarkably enough, Othello and Iago consider the possibility that they were betrayed by their wives and eventually kill them, an action that would have severe repercussions in the lives of both characters. Also, they could be considered "outsiders" (33), since Othello is a Moor and Iago is discontented from his social status. On the other hand, as a final remark on this matter, Honigmann also agrees that the differences are to be considered, when he states that "of course Othello and Iago differ more than they mirror one another" (33).

Concerning the issue of the effectiveness of Iago's motives in the play, it seems that critics often find this matter a quite problematic one to discuss. The main reason probably lies on the fact that critics tend to question the effectiveness of Iago's stated reasons, such as the "resentment about lieutenantancy" (Bradley 186), and the suspicion that Othello and Cassio "have made him a cuckold" (Auden 263), as the fundamental source of motivation for the character's actions in the play. And Coleridge's famous comment on Iago's final soliloquy in Act 1—"[...] the motive-hunting of motiveless Malignity—how awful it is!" (116)—clearly demonstrates Coleridge's disappointment with the character's motives. Additionally, A. C. Bradley in *Shakespearean Tragedy* claims that the "unconscious motives", such as the satisfaction of Iago's "sense of power" and "superiority", best represent his opinion on credible reasons for Iago's deeds (187). The discussion and the identification of Iago's motives in the play is always valid for the analysis of the tragic development of events in *Othello*, though the search for the exact motive that inspires Iago is a difficult task to accomplish. As Honigmann sensibly mentions, Iago's motives are

intertwined "like the different instruments that play together in a symphony" (41).

Besides, Honigmann also comments on Iago's unconscious motives and his humorist side in the critic's analysis of the character. According to Honigmann, Iago's unconscious motives, which he defines as "[...] his resentment of social privilege; his contemptuousness; his artistic delight in power and in manipulating others—linked by his high regard for himself and his grievance at being undervalued" (35) can be clearly perceived in the play. Indeed Iago's unconscious motives most certainly play an important part on the character's manipulative plots throughout the play. Honigmann also claims that Iago is the "play's chief humorist" (39), though his humor is focused on providing anguish to others rather than sheer amusement. The critic continues by mentioning that Iago becomes a more fascinating character to the audience because of the other characters' lack of humor, as he explains that "[...] dramatic perspective compels us to see with his eyes, and to share his 'jokes'" (40).

A distinctive approach to issues in *Othello* is proposed by Barbara Heliodora (2001), who suggests that the play is influenced by the *commedia dell'arte*. Heliodora argues that, throughout the play, elements of this particular form of Italian theater can be noticed, especially through the investigation of some significant aspects, such as characterization (276). Thus in the case of Iago, the character can be compared to Zanni in the *commedia dell'arte* as the servant who ignores his responsibilities towards his master, and therefore is solely focused on his own interests (277), as well as through the character's foul language and mentality (280). Also the cunning ability of creating and improvising stories to different characters in the play (278), and the need of keeping his reputation intact to guarantee the success of future plans are features shared by Zanni and Iago (280).

Heliodora goes further in her comparison between *Othello* and *commedia dell'arte* by claiming that *Othello*, in comparison to other Shakespeare's tragedies, is strongly founded on secret schemes that aim to cause a turmoil among characters. This denotes a proximity to comedies rather than tragedies, since such schemes are a typical feature of comedies (277). The play gradually distances itself from the characteristics of the *commedia dell'arte* and brings the story closer to a tragedy as Othello's cruel and destructive principles emerge in the story (284). As a final remark, one relevant aspect of the analysis of *Othello* considering the influence of the *commedia dell'arte* is that this approach

to the story enhances the importance of the character Iago in the play. According to Heliadora, Iago is generally considered the pivotal component in the development of the tragic events in *Othello* due to the similarities between Iago and Zanni (279).

Additionally, in Edna Ligieri's article "Shakespeare, Otelo, Anjos e Demônios",¹⁰ it seems that among the three main characters of the play—Othello, Iago, and Desdemona—it is Iago who stands out.¹¹ In a world of appearances, Iago shows himself as the "devil" by setting up traps and concocting relationships based on lies, cruelty, and scaremongering. In Ligieri's own words, "*A tragédia é de Otelo, mas a peça é de Iago*"¹² (97). Also, Ligieri emphasizes the importance of the character by claiming that Iago is the one who plots, whereas all the other characters only respond to his schemes and calculations (98).

As this investigation does not endeavor to pursue an in-depth discussion on translation issues, I shall briefly mention some relevant topics on Shakespeare's works performed in a foreign language, as well as on the translation of dramatic texts, since I am analyzing a production of a Shakespeare's play in Portuguese. John Russell Brown in "Foreign Shakespeare and English-Speaking Audiences" calls attention to the benefits of having Shakespeare's plays translated and performed in foreign languages. As regards the translation of the text, Brown argues that, although the translated text is inevitably deprived from the author's metrical patterns, "translation can shake off excrescences and obscurities which are injuries inflicted by the passage of time" (24). Also, the translated text in performance can provide a "freshly live experience" to the audience, as the translation process can emancipate the text from a rather "out-of-date language" (25). Besides, Brown attentively mentions that directors of foreign language productions of Shakespeare's plays tend to incorporate additional political and controversial views, relying in this case much on "visual signals" (26).

At this point, it is relevant to discuss the fact that the contextualization of a production might influence the choices of representation. According to Stuart Hall in "Cultural Identity and

¹⁰ Shakespeare, Othello, angels, and demons.

¹¹ As was brought to my attention by Professor Anelise Corseuil during my Qualifying in 2014, Iago stands out in the play as a strategist, that is, because of his intellectual tactics.

¹² It is Othello's tragedy, but the play belongs to Iago.

Cinematic Representation", the context in which an artist is inserted has a high degree of impact on the overall portrayal of films. Hall explains that "the practices of representation always implicate the positions from which we speak or write—the positions of *enunciation*" (68). This could also be applied to theatrical productions, as directors and producers carry their values and references into their works, for instance, by incorporating contemporary issues in productions. In the case of foreign productions of Shakespeare's plays, perhaps this could be achieved especially through the emphasis on the visual, as Brown aforementioned remarked.

Concerning the importance of the verbal and visual elements in a foreign production, Kennedy in "Shakespeare Without his Language" argues that foreign language productions of Shakespeare's plays are more prone to emphasize "the visual aspects" (6) rather than the verbal, due to the difficulties of reproducing "Shakespeare's verbal resourcefulness" (6). As a result, Kennedy thoughtfully states that "foreign performances have explored scenographic and physical modes more openly than their Anglophone counterparts, often redefining the meaning of the plays in the process" (6).

Patrice Pavis in *Theatre at the Crossroads of Culture* proposes a "series of concretizations" (138) which describe the changes of the dramatic text during the process of translation. According to Pavis, in the "series of concretizations" T0 represents "the original text [...] [as] the result of the author's choices and formulations" (139). T1 is the "textual concretization" stage of Pavis's series, which refers to the work of the translator approaching a dramaturgical mode of writing (139). In this case, the translator has the important task of "[...] reconstitut[ing] the plot according to the logic that appears to suit the action, [...] the system of characters, [...] the individual traits of each character and the suprasegmental traits of the author [...]", among other elements (140).

The next stage of the series is T2, which is the "dramaturgical concretization" of the translated text. At this point, the process of translation assimilates "[...] coherent readings of the plot as well as the spatiotemporal indications contained in the text, [and] the transfer of stage directions [...]" (140). José Roberto O'Shea in "From Printed Text to Performance Text: Brazilian Translations of Shakespearean Drama" complements Pavis's analysis of the series by emphasizing the importance of collaborative work in the preparation process of T2, which often includes the cooperation of the actors and the director involved in a particular production (150). Pavis concludes the analysis

of T2 by reinforcing the relevance of building T2 in a way that is "[...] readable for a reader/spectator [...] in other words, available for concretization on stage and by the audience" (141). Towards the end of the "series of concretization", Pavis presents T3 as the "stage concretization" of the text, which he explains as the "the concretization by stage enunciation" (141). Finally, T4 is the "receptive concretization" that has to do with the text reaching the audience, which represents the conclusive stage of the series (142). Most certainly, the importance of this series lies in the fact that it provides a better understanding of the hard-working and meticulous process of translating dramatic texts.

As a final remark in this review of literature, I wish to stress that Susan Bennett in *Theatre Audiences: A Theory of Production and Reception* comments on the relationship between theater and audience. Bennett states that her analysis "[...] concentrate[s] on the cultural conditions that make theatre and an audience member's experience of [the play] possible" (vii). Bennett continues by explaining that there is no doubt that one's enthusiasm in finding personal connections with performances on stage is what defines the term theater audience. However, the critic also points out that in order for this relationship between theater and audience to be a successful one, the cultural context has to be taken into consideration. She concludes by stating that "[...] the act of theatre-going can be a significant measure of what culture affords to its participants and what theatre itself contributes to cultural experience and expression" (vii).

All things considered, the discussions concerning theatrical parameters, character construction, translation of dramatic texts, and theater audience comprise the theoretical scope of this investigation. In Chapter 2, I shall initially present a brief history of *Othello* in performance in Brazil. Also, in connection with Rocklin's theory, Chapter 2 offers an analysis on the conception of the Folias d'Arte production of *Otelo*, which includes notes on the Iraq war, and information from the interviews that I carried out with members of the production team and cast of *Otelo*. In Chapter 3, Rocklin's notions on theatrical analysis, enactment and reception are investigated in relation to the production of *Otelo*. In this chapter, mainly as regards Rocklin's understanding of the notion of enactment, an analysis will be conducted by selecting the aforementioned five specific scenes from the performance that possibly demonstrate the scenario of political schemes and manipulation involving the Iraq war. Also, remarks on the translation of the playtext will be included in Chapter 3. Subsequently,

by researching online newspapers and magazine articles, I will investigate the critical response of the production in the Brazilian and Portuguese media. Finally, Chapter 4 provides the conclusive remarks of the study carried out, along with comments concerning the implications for further research on theatrical performance.

Chapter 2

"There are many events in the womb of time which will be deliver'd"¹³:

The Conception of Foliás d'Arte's Production of *Otelo*

"As if there were some monster in thy thought"¹⁴

2.1 A Brief History of Brazilian Performances of *Otelo*

The Brazilian actor João Caetano dos Santos became well known for portraying *Otelo* in the nineteenth century, a role he had the opportunity to perform several times (Buchweitz 47). João Caetano, however, eventually yielded to Jean-François Ducis' (1733/1816) polemic French adaptation of *Othello*, translated into Portuguese by Gonçalves de Magalhães, "possibly due to public pressure" (47). In fact, the first translations of *Othello* in Brazil were based on Ducis' work. His adaptation was often considered a "farce", and one of its main characteristics was that, in order to avoid havoc among the audience members, *Othello* was depicted as a white character rather than a "dark-skinned" one (46). Nonetheless, João Caetano's *Otelo* was dark-skinned and wore African clothing, resembling Ira Aldridge's¹⁵ version of the character in terms of physical appearance (47). Regarding performance on stage, João Caetano, following the romantic acting trend at that time, adopted the "operatic style" of some famous Italian actors, such as Tommaso Salvini (1829/1916) and Ernesto Rossi (1827/1896), who portrayed their roles essentially as they were part of "spoken operas" (47). Both the operatic acting style and Ducis' adaptation of *Othello* were only disregarded by the Italian theatrical companies that performed in Brazil at the end of the nineteenth century (48).

The theatrical companies Teatro do Estudante do Brasil and Teatro Experimental do Negro (TEN) had a significant impact on early Brazilian performances of Shakespeare's plays in the twentieth century. In 1938, Teatro do Estudante do Brasil was founded, and its first production was *Romeu e Julieta*, which boldly marked the end of the hegemonic period characterized by foreign companies being the only

¹³ Iago's line in *Othello* (1.3.369-370).

¹⁴ *Othello*'s line in *Othello* (3.3.107).

¹⁵ Ira Aldridge was the first black actor to perform *Othello* (Sanders 44).

ones to stage Shakespeare's works in Brazil¹⁶ (Buchweitz 48). The group TEN, founded in 1944, was composed mainly of black actors, and its artistic work was largely intertwined with political views (48-51). TEN helped launch the career of Ruth de Souza (1921), who portrayed a black Desdêmona in a production of the group in 1949 (51). Abdias do Nascimento (1914/2011),¹⁷ also participated in the same production, playing the role of Otelo (51). As Buchweitz points out, "The efforts of both Teatro do Estudante and TEN were crucial to the reestablishment of Shakespeare in Brazil" (51).

Buchweitz especially highlights three relevant Brazilian productions of *Otelo* in the twentieth century. The first one was directed by Adolfo Celi (1922/1986), and had the original text translated by Onestaldo de Pennafort (1902/1987). The production premiered at Teatro Dulcina in Rio de Janeiro, in 1956, and presented a renowned cast, which included Paulo Autran (1922/2007) (*Otelo*), and Tonia Carrero (1922) (*Desdêmona*) (52-53). Celi's *Otelo* called attention to the portrayal of Desdêmona, as the director attempted to modernize the character by lessening her sense of vulnerability (52). However, the production did not succeed in approaching "a more modern view of the text with regard to racial stereotypes" (52). Still, Celi's *Otelo* showed a "high artistic level" and was acclaimed by the critics (52-53). That was probably the reason why another professional production would only be staged in 1982, this time directed by Juca de Oliveira (1935), and entitled *Othello*¹⁸ (53-54). Oliveira, who also translated the original text and played the title role, counted on Christiane Rando (1960) to play Desdêmona. Buchweitz comments that:

The production was centred on Othello's jealousy, showing Desdêmona as a victim of her husband's possessive feelings,

¹⁶ The aforementioned hegemonic period initiated in the nineteenth century, but João Caetano's performances of *Otelo* in Brazil can be considered as an exception (Buchweitz 48).

¹⁷ Abdias do Nascimento was a black activist and "the first black actor to play *Otelo* professionally in Brazil" (Buchweitz 49). During the 1980s and 1990s, he dedicated himself to politics (49). There is a debate among critics over whether Nascimento is the real founder of TEN, since Paschoal Carlos Magno (1906/1980) can also be considered as the one who firstly established the theatrical company (62).

¹⁸ Juca de Oliveira did not alter the English spelling of the play's title in his production (Buchweitz 62).

ignorance, and barbarism. In sharp contrast with Desdêmona's tenderness, Othello's savagery was reinforced, and he was rendered simple-minded. (54)

Buchweitz also mentions that Oliveira's *Othello* emphasized more "marital" issues rather than racial ones (55).

The last production pointed out by Buchweitz, being in fact the subject of study of his MA thesis, is the one directed by Janssen Hugo Lage (1968) in 1999. The cast included Norton Nascimento (1962/2007) (Otelô), Heloísa Maria (1972) (Desdêmona), and Bartholomeu de Haro (1962) (Iago) (75-77). Reviewers mentioned several aspects that lacked improvement, and Buchweitz offered a critical analysis of this production. As a way of proposing a "more accessible" *Othello* to the present-day audience, Lage attempted to show a modernized version of Shakespeare's play, especially through the aspects of "language and set design" (65). Regarding language in Lage's *Otelô*, Buchweitz attentively comments on the alterations made on the playtext, as he states that "The text was noticeably reduced in length, supposedly to fulfill the intention of 'modernising' the play. This practice, however, resulted in the concomitant reduction of meaning, which gave the production a fragmented conception" (82). Nevertheless, the "futuristic" set design successfully conveyed a modernized tone to Lage's *Otelô* (65). Despite the fact that the director was interested in emphasizing the discussion on racial issues, Buchweitz regrettably mentions that "the play reinforced the intellectual difference between Otelô and Iago through text and acting, as the first was read and acted as a fool [...]" (95).

In 2006, three years after Folias' production premiered (see 2.2), Daniel Herz (1964) directed a distinguished musical adaptation of the Shakespeare's play, entitled *Otelô da Mangueira*. According to the *MIT Global Shakespeares* website, more specifically on the webpage entitled "*Otelô da Magueira: Full Video*",¹⁹ Otelô is played by Marcelo Capobianco (1961), and Desdêmona, who this time becomes Lucíola, is played by Cláudia Ventura (1968). Gustavo Gasparani (1967) was responsible for adapting the text, besides playing the role of Iago. Célia Arns de Miranda in the aforementioned webpage, praises Herz's and Gasparani's efforts in contextualizing the production during carnival in Brazil. She states that:

¹⁹ In this webpage, *MIT Global Shakespeares* displays Célia Arns de Miranda's comments and other information about the production, besides giving access to the recorded video of the entire performance.

Gustavo Gasparani, who is the writer of the performance text, has succeeded in metamorphosing the main characters of the Shakespearian plot into a dispute for consecrating the samba-song at *Morro da Mangueira*, Rio de Janeiro, during carnival of 1940, which is the year samba was raised to the category of national rhythm. The dispute, just as in the Shakespearian plot, puts into evidence the extreme conflicts human relationships bear, oscillating between love, hatred, and becoming destructive when aggravated by intrigue and excessive passions.

Otelo da Mangueira, as Miranda explains, presents only two acts, which resembles the structure of a typical musical production, and nineteen songs from several talented Brazilian composers, such as Cartola (1908/1980), and Nelson Sargento (1924), were included. Regarding the significance of the songs in the adaptation, Miranda submits:

Lyrics that speak of passions, jealousies and treason, telling the daily life and events of the local scoundrels, perfectly adapt to the countless situations in the [sic] Shakespeare's play. When songs are inserted into the dramatic text to serve specific purposes, those songs reach a dramatic function in the musical and help tell the story.

The production was also praised by Beth Néspoli (2006), who compliments the actors in their remarkable ability to deliver lines poetically (D6).

2.2 Folias d'Arte and *Otelo*

According to Marco Antonio Rodrigues, one of his first challenges was to find the right actor to play the role of Otelo (Appendix 1).²⁰ In fact, Rodrigues was already considering the possibility of directing a production of *Otelo* back in 1998, as he was counting on the actor Guilherme Santana for the title role (Appendix 1). At that time Santana, who was a member of the theatrical group in São Paulo called

²⁰ The information in Appendices 1, 2 and 3 regards the interviews that I carried out with members of the production team and cast of Folias d'Arte's *Otelo* in 2014.

Tapa, was available to work with Folias (Appendix 1). Even though Santana was part of Tapa, he could join Rodrigues in a Folias' production, since both theatrical groups had a good working relationship and were already used to collaborative work. It was Tapa that helped Folias by offering their own stage—the theater Aliança Francesa—during the time Folias was searching for a permanent place for performances (Figueira, *Verás que Tudo é Verdade* 94). Later on, in 2000, as already mentioned in Chapter 1, Folias would acquire their own theater called Galpão do Folias. By the time Rodrigues was finally ready to start the production, Santana could no longer be part of *Otelo*, as he was engaged in other activities (Appendix 1). Fortunately, Rodrigues met Ailton Graça in one of Folias' workshops for the production of *Babilônia* (2001), in which Graça played the role of Silvério (Figueira, *Verás que Tudo é Verdade* 137), and the actor was then invited to play *Otelo* (Appendix 1).

The actors who were appointed to play the roles of Desdêmona and Iago also had previously worked with Rodrigues. Renata Zhaneta, who plays Desdêmona, had the opportunity to work with Rodrigues in a number of productions during the 1980s and 1990s (Figueira, *Verás que Tudo é Verdade* 40-42). According to Zhaneta, the productions of *Um Uísque para o Rei Saul* (1991) and *O Rei do Brasil* (1992), in which she participated as an actress, best represent the first steps towards the creation of Folias (41-42). That is because some of the other group's co-founders, such as Rodrigues, and Nani de Oliveira—who plays Emília in *Otelo*—were part of both productions, and were developing a valuable work relationship (41-42). In the case of Francisco Brêtas, the actor had previously worked with both Rodrigues and Zhaneta in the production of *Verás que Tudo é Mentira* (1995) (57). However, as Brêtas points out, when he was cast to perform Iago, the other actors from Folias received him with a certain feeling of resentment, since he was not a permanent member of the group. Brêtas comically mentions that "*Ralei muito pra provar que eu não era um canalha como o Iago*"²¹ (Appendix 2). As work on the production progressed, Brêtas and the other members of the cast fortunately had the opportunity to build a solid friendship (Appendix 2).

As regards Folias' involvement with community and political issues, it seems that the group has been constantly concerned with the aforementioned matters. Rodrigues mentions that the homeless

²¹ I worked very hard to prove that I was not a scoundrel like Iago.

population living in the surroundings of Galpão was hired to do some repair work at the theater when the group first acquired the place (Appendix 1). The director comments that it was in fact part of the homeless population in the neighborhood that helped Folias build some sections of the theater. The production of *Babilônia* especially addresses the story of these homeless people who worked at Galpão and assisted Folias (Appendix 1). In Rodrigues own words, "*O viés do Folias foi sempre tentar entender o que está acontecendo e como é que isso se reflète na vida da comunidade e na nossa vida*"²² (Appendix 1), which endorses the group's interest in community issues. Reinaldo Maia reinforces the political aspect of the group by claiming that Folias is always ready to discuss its political opinions. He explains that "*Antes de você entrar no teatro, você é um cidadão. [...] Não há separação entre o ator e o cidadão*"²³ (Figueira, *Verás que Tudo é Verdade* 20). Zhaneta also comments that, in her viewpoint, politics and the theater should not be treated separately (38). In the case of *Otelo*, Folias expands its political approach by addressing worldwide related issues, which, as already mentioned in Chapter 1, involves the Iraq war.

After the opening of Galpão, the theater became not only the headquarters of the group, but also a place where people could discuss art and culture. In 1998, the first meetings of the project entitled *Arte Contra a Barbárie* were held in the theater (Figueira, *Verás que Tudo é Verdade* 104). Along with Folias, as Rodrigues points out, several theatrical groups participated in the project, such as Tapa, Cia. do Latão, Pia Fraus, among others (100). One of the project's goal was to propose a debate on the intricate relationship between art, entertainment, culture, and marketing. In addition, the project aimed at discussing the situation of theatrical productions in Brazil, which included the issue of the support of artistic projects by the Brazilian government (104). Also, in 2000, the group released the first edition of *Caderno do Folias*, containing several articles regarding the discussion of theatrical issues (127). In fact, a special edition of *Caderno do Folias* was released in 2003 concerning the production of *Otelo*. This edition includes the translation of the text by Betti, and articles by Maia, Rodrigues, Feliz, Costa, and Ligieri (129).

²² The main goal of Folias has always been to try to understand situations and how they reflect in the community and in our lives.

²³ Before considering yourself part of the theater, you are in fact a citizen. There is no distinction between being an actor and being a citizen.

Folias also developed several projects to promote an artistic interaction with the community of Santa Cecília, the neighborhood where Galpão is located. In 2001, Folias organized a choir at the theater called *Coro do Folias* for members of the community (Figueira, *Verás que Tudo é Verdade* 103). Besides, until the year 2003, children and teenagers could participate in the project *PACA*, which offered workshops about circus techniques. There were also paper recycling and mosaic technique workshops, as well as reading sessions concerning theatrical issues and the productions of the group (103). In 2005, Folias proposed a project entitled *Iniciação Musical Flauta Doce*, in which children from seven to fourteen years old could enroll. The aims of the project were to introduce the subject of Brazilian popular music to children, and the learning of the flute, besides sharpening their perceptions of art and culture (103). Feliz, who is the Music Director of *Otelo*, claims that the group takes very seriously their commitment with Santa Cecília community and hopes the surrounding population can always join any of the projects that the group offers at Galpão (102-103).

In relation to *Otelo*, as we have seen, it is possible to contextualize the production during the time of the Iraq conflict as, according to the group's viewpoint, Folias' production highlights the issue of the "*tragédia da propriedade*"²⁴ (Appendix 1). Rodrigues comments on the group's opinion regarding the connection between the "*tragédia da propriedade*" and the Iraq war by stating that, "*Na verdade o Otelo, que é geralmente conhecido como a tragédia do ciúme, pra nós era a tragédia da propriedade, quer dizer, porque o Iraque estava sendo invadido*"²⁵ (Appendix 1). The notion of "*tragédia da propriedade*" has to do with Maia's aforementioned comment in Chapter 1 regarding the issue of domination, and therefore involves the idea of a powerful government subduing in many ways a less resourceful one and its individuals (Maia 7, 12, 14). The occupation of Cyprus, a city compared to Iraq by Costa—as previously mentioned in the introductory Chapter—channels the issue of domination in *Otelo* (Rodrigues 17). Also, the cunning use of Iago's intellectual tactics strongly contributes to the development of such notion in the production. Thus, the subject of

²⁴ Tragedy of property.

²⁵ The truth is that *Othello*, which is usually known as the tragedy of jealousy, was considered by us as the tragedy of property, that is, because Iraq was being invaded at that time.

domination emphasized by Foliás is properly applied in the contextualization of *Otelo* due to the fact that the invasion of Iraq, as already stated in Chapter 1, can be regarded as an abusive act of power led by the United States, which made use of manipulative maneuvers to pursue a military attack. Additionally, Rodrigues thoughtfully mentions the importance to the group of addressing present-day issues. He comments that the group would not have pursued the idea of staging *Otelo*, as one of Foliás' goals was to embark in a theatrical production in which it would be possible to make connections with current issues (Appendix 1).

Maia continues the discussion on domination by arguing that, although it is common to consider Shakespeare's *Othello* as a play that mainly addresses the issue of infidelity between a couple, political and social matters are also highly emphasized (Maia 7). As an example, Maia points out that the reference in the title to the character Othello as the Moor of Venice already implies the clash of different cultures, between Venetians and Moors, in which the latter would represent a culture dominated by wealthy and powerful people (7). Also, according to Maia, the antagonism between "*o interesse do Estado e do cidadão*"²⁶ (7) and the conflict, as previously mentioned in the introductory Chapter, between "*razões do Estado*"²⁷ and "*razões pessoais*"²⁸ (7) represent the main structure of *Othello*, which would be consequently emphasized in Foliás' production.

Regarding the connection between postcolonial issues and *Othello*, Miranda (2009) discusses the possibility of understanding *Othello* through the lenses of a postcolonial approach. Miranda argues that postcolonial literature, although it is possible to present different and complex definitions of the same term, can be understood as a literature that discusses issues and the experience of cultures affected by colonization (130-131). Shakespeare, as Miranda points out, was vividly aware of the antagonism between colonizer and colonized, as belonging to the period of time of territorial colonization. Therefore, in *Othello*, bearing the aforementioned antagonism in mind, the author concentrates on intercultural and interracial issues as he explores the conflicts between "*a hegemonia do Estado [e] o indivíduo, da civilização [e] a*

²⁶ The interests of the State and the interests of the citizens.

²⁷ State issues.

²⁸ Personal issues.

barbárie, [...]da classe dominante [e] o marginalizado [...]"²⁹ which then propose a possible postcolonial understanding of the play (131).

In the case of Foliás, the fact that the group considers the issue of domination as a valuable concept in *Otelo* arguably indicates that Foliás leans towards a postcolonial approach to the production. The issue of domination highlighted in *Otelo* has to do with the conflicts previously pointed out by Miranda that are explored by Shakespeare in the play. Also, by contextualizing the production during the time of the invasion of Iraq, Foliás offers a critical view on the military occupation of the country by the United States and its allies, signaling a possible postcolonial approach to the production. Additionally, Maia argues that George W. Bush's discourse in relation to the Iraq war is similar to the colonizers' discourse when they first came to the New World. The colonizers disguised their appropriation discourse as religious preaching, which, as Maia states "*Não é diferente do discurso de Bush [...] sobre os eixos do mal, para acobertar a sua real intenção de eliminar alguns muçulmanos e garantir o petróleo necessário ao seu país*"³⁰ (Maia 14).

Concerning *Otelo*, the issue of otherness is highly taken into account in the conception of the character. Honigmann argues that Othello's otherness in the play may not even depend on how one considers him "a black or a North African Moor", as he is already a stranger who "comes from a mysteriously 'other' world" (27). In Foliás' production, the notion of the stranger who belongs to a different place is highlighted in the conception of the character, as Maia points out that "*Ele é um 'estranho' aos olhos dos europeus*"³¹ (Maia 9). Also, Rodrigues (2003) comments that Venice is neither proud of nor concerned with *Otelo*, as he does not belong to its civilized world. Yet, the government of Venice decides to take advantage of him, as Rodrigues states that "*Veneza lhe festeja por absoluta falta de alternativa, precisava de alguém que falasse a linguagem das ruas [...]*"³² (17).

²⁹State hegemony and the individual, civilization and barbarism, the dominant class and the marginalized one.

³⁰ It is not different from Bush's discourse on the axes of evil, which disguises his real intention of eliminating some Muslim individuals, and reassuring the necessary oil supply to his country.

³¹ He is a "stranger" in the eyes of Europeans.

³² Venice celebrated him because they had no better alternative, they needed someone who could speak the language of the streets.

Furthermore, regarding Otelo's religion, Rodrigues mentions that it was part of the conception of the character the struggle to become a Christian convert (Appendix 1). Honigmann points out that critics diverge on the matter of religion, as some consider that Othello was born a Christian, and others claim he is a Christian convert (72). According to the critic, a suitable argument to those who defend the idea that Othello is a Christian convert is that, although the exact previous religion of the character is not mentioned in the playtext, there is evidence of "Othello's tendency to invoke non-Christian powers" (72). In the case of Foliás' *Otelo*, Rodrigues explains that in the groups' viewpoint "*Ele é originalmente maometano. Ele tem inclusive aquele objeto que ele carrega na mão, um terço islâmico [...]. Mas pra ele é muito difícil, pela sua origem, romper com todas essas tradições maometanas*"³³ (Appendix 1). The director goes further by pointing out that Otelo's struggle to forcibly adopt a new identity by becoming a Christian can be related to the aforementioned notion of "*tragédia da propriedade*", and with the Iraq conflict, in the sense that a more influential culture overpowers another one (Appendix 1).

As regards Iago, his notoriously cunning rhetoric probably represents one of the most significant features in the conception of the character in *Otelo*. Maia emphasizes such feature and argues that Iago improves his rhetoric by constantly observing the behavior of other characters, so that he can adapt his discourse according to specific situations and individuals (Maia 9). Also, the character masterly exercises his rhetoric by simply inverting pre-established values and concepts for his own benefit, as Maia exemplifies by mentioning the modifications of "*virtude em vício, honestidade em desonestidade, fidelidade em infidelidade, público em privado*"³⁴ (14), not to mention good and bad reputation. Iago's rhetoric through the inversion of values might imply that he does not exactly suggest new ideas to other characters, but instead, Iago works with concepts and values that are part of their own nature. The manipulative discourse strongly applied by the character is, according to Maia, still present today and can be vastly observed in politics (14). At this point it is possible to relate once more,

³³ He is originally a Mohammedan. In fact, he carries around an Islamic chaplet. But it is very difficult to him, especially because of his origins, to break with his Mohammedan traditions.

³⁴ Virtue into vice, honesty into dishonesty, fidelity into infidelity, public into private.

as previously mentioned in Chapter 1, Iago's intellectual tactics and Bush's administration schemes, since the latter made use of manipulative maneuvers, especially through rhetoric, to invade Iraq.

Still concerning Iago, Foliás was interested in building a connection between audience and character, which did not exactly include the portrayal of the absolutely misunderstood villain (Appendix 1). Rodrigues argues that:

*O que a gente trabalhou muito foi uma identificação do Iago com a platéia [...]. A gente não trabalha ele como um vilão. Acho que ele é um vilão, mas você entende os motivos dele. O demônio que tá nele tá em você também.*³⁵ (Appendix 1)

Although it might seem difficult to propose any kind of identification with Iago due to his atrocious deeds in the play, Rodrigues emphatically continues by explaining that "*o público é o Iago*",³⁶ that is, the connection between the audience and the character is possible because he represents the middle class segment that is willing to do anything to guarantee their own prosperity (Appendix 1). Also, the director reinforces his goal in promoting such connection by stating that "*A gente quer que o público empatize, não que acredite, mas que empatize com o Iago, e que o público sofra mais ao ver o Iago se ferrar do que com o Otelo*"³⁷ (Appendix 1).

Besides, still as part of the conception of the character, Foliás emphasizes Iago's cunning rhetorical abilities through the portrayal of the "*bom mocinho*".³⁸ Rodrigues states that "*O Iago pega o arquétipo do bom mocinho, que é uma coisa muito presente hoje*"³⁹ (Appendix 1). The idea of Iago acting as "*bom mocinho*" in the production can be related to Maia's previously mentioned notion that the character artfully adapts his discourse according to situations and individuals, which then

³⁵ What we did was to work on the connection between Iago and the audience. We do not work with Iago as a villain. I believe that he is a villain, but you can understand his motives. The devil that is inside him is also in you.

³⁶ The audience is Iago.

³⁷ We want the audience to empathize, not believe, but empathize with Iago. Also, we want the audience to suffer more watching Iago get into trouble than with Otelo.

³⁸ The good guy.

³⁹ Iago embodies the archetype of the good guy, which is a concept that is still present today.

gives the impression that his behavior is admirably correct. Rodrigues mentions as an example act 2, scene 3, in which Iago persuades Cassio to drink. In this case, Iago, pretending to be cheerful and friendly, insists that Cassio should drink some wine. However, he alters his discourse to Montano by denouncing Cassio's drinking habits (Appendix 1). As Rodrigues states, "*Iago faz o discurso que o outro quer ouvir*"⁴⁰ (Appendix 1). Also, by claiming that the concept of "*bom mocinho*", which involves the cunning rhetoric, can still be considered as a present-day matter, Rodrigues agrees with Maia's already stated comment regarding manipulative rhetoric as a contemporary issue.

Among the songs that were included in *Otelo*, it seems that "New York, New York" and "The End" play a significant role in the production by offering a connection with current issues. Miranda (2008) argues that:

the director Marco A. Rodrigues succeeds in finding a contemporary referent for his production by inserting the songs *New York, New York* and *The End* which accumulate the functions of epic framing and critical comment on the action, thus establishing a dialogue between source and target cultures. (285)

In relation to "New York, New York",⁴¹ the idea is to propose a comparison between Venice and contemporary New York as highly influential, but yet problematic cities (Costa 101, Rodrigues Appendix 1). Moreover, Costa's already stated comment in Chapter 1, which connects Cyprus with Vietnam and Iraq as occupied territories, has as a reference the song "The End" by the American group The Doors. The song became widely known as it was part of the soundtrack of Francis Ford Coppola's film *Apocalypse Now* (1979), which strongly criticizes the occupation of Vietnam by the United States. Rodrigues explains the choice of the song by stating that "*por isso é que tem a música "The End" do The Doors no Otelo, porque a música é sobre o Vietnã, que representa pra nós a guerra do Iraque*"⁴² (Appendix 1). In addition, the director comments on the effort of the group in approaching

⁴⁰ Iago says what others want to listen.

⁴¹ Foliás utilizes the recorded version of "New York, New York" by Frank Sinatra, though the song is also performed on staged.

⁴² The reason why we use the song "The End" by The Doors in *Otelo* is because the song is about the Vietnam war, and for us it represents the Iraq war.

contemporary issues through the musical component in the production, as he states that:

*Algumas coisas mais românticas na peça têm uma concepção musical voltada para o medieval, mas existe uma tentativa sempre de articular aquilo que é medieval, aquilo que é atávico, tradicional, com aquilo que é contemporâneo no palco.*⁴³ (Appendix 1)

In order to better understand the significance of the song "The End" as a critical element connecting the Vietnam war with the Iraq war in *Otelo*, it is relevant to briefly comment on the critical approach of *Apocalypse Now* regarding the Vietnam conflict. Masha Kinder in "The Power of Adaptation in *Apocalypse Now*" praises Coppola's effort in portraying the horrors of the Vietnam war by stating that "he does succeed brilliantly [...] in creating a dual perspective on the war as both an internal and external nightmare" (12). In 2001, a new version of the movie entitled *Apocalypse Now Redux* was released including extra minutes to the original film. Jacqui Sadashige in *The American Historical Review* comments that:

the new version contains added dialogue and whole sequences that explicitly articulate the thematic of the absurd waste and amorality of war, the schizophrenia of human nature, and the ways in which the former illuminate the latter. (1919)

Among the included scenes, Sadashige highlights the moment when the character Captain Benjamin L. Willard, played by Martin Sheen, reaches a mystical French plantation. While Willard and the French character Phillip de Marais (Michel Pitton) are having dinner, the latter offers the American soldier a lecture on the futility of the Vietnam war by stating that "You Americans fight for the biggest nothing in history" (1920).

Moreover, the song "The End" appears in varied moments in *Apocalypse Now*, but surely the most significant one is the opening sequence of the film, in which both song and images combine critically

⁴³ Some romantic elements in *Otelo* present a musical conception that is related to a medieval style, but we always try to connect what is medieval, atavistic, and traditional with something contemporary on stage.

refer to the Vietnam war. The film starts with the image of an idyllic view of palm trees. As a helicopter flies over them, there is a massive explosion, and the palm trees are soon mercilessly devoured by flames. Meanwhile, it is possible to listen to the beginning of the song:

This is the end, beautiful friend
 This is the end, my only friend
 The end of our elaborate plans
 The end of everything that stands
 The end (1-5)⁴⁴

The combination of both images of cruel devastation and the sorrowful feeling of the song not only foreshadows in the movie the theme of futile destruction by war, but also addresses the nonsensicality and wastefulness of the Vietnam conflict. Howard Zinn in *A People's History of the United States* ironically criticizes the American abusive and pointless attack against Vietnam, as he states that:

From 1964 to 1972, the wealthiest and most powerful nation in the history of the world made a maximum effort, with everything short of atomic bombs, to defeat a nationalist revolutionary movement in a tiny, peasant country—and failed. (347)

Thus in *Otelo*, due to the fact that *Apocalypse Now* critically approaches the Vietnam war, and "The End" contributes to such critical viewpoint, the song successfully connects the issues of pointlessness and unfairness of the Vietnam war with the Iraq conflict. Such issues are commented by Zinn in the online article for *The Progressive* entitled "With War in Iraq, Echoes of Vietnam Can Still Be Heard", as he compares both conflicts:

But is the "Vietnam syndrome" really gone from the national consciousness? Is there not a fundamental similarity—that in both instances, we see the most powerful country in the world sending its armies, ships and planes halfway around the world to invade and bomb a country for reasons which become harder and harder to justify? The justifications were created, in both situations, by lying to the American public.

⁴⁴ The excerpt from the song "The End" was taken from the official website of the group The Doors, more specifically on the webpage entitled "The End".

Congress gave President Lyndon Johnson the power to make war in Vietnam after his administration announced that U.S. ships on "routine patrol" had been attacked in the Gulf of Tonkin. Every element of this claim was later shown to be false. Similarly, the main reason initially given for going to war in Iraq—that Saddam Hussein had weapons of mass destruction—appears to be a fabrication. None have been found, either by a small army of U.N. inspectors, or a large American army searching the entire country.

2.3 The Invasion of Iraq

After the terrorist attacks of September 11, 2001, Bush's administration started to refer to a possible military retaliation which would eventually involve Iraq. According to Nick Ritchie and Paul Rogers in *The Political Road to the War with Iraq*, Bush in February 2002 mentioned that, if necessary, the United States would take action against "countries which develop weapons of mass destruction, nations with a history of brutality" in order to avoid another terrorist attack (87). In March 2002, Bush intentionally indicated Iraq as a potential threat, as he stated that:

We cannot allow nations that have got a history of totalitarianism, dictatorship—a nation, for example, like Iraq that poisoned her own people—to develop a weapon of mass destruction and mate-up with terrorist organizations who hate freedom-loving countries. (qtd. in Ritchie and Rogers 87-88)

Former British Prime Minister Tony Blair and members of Bush's administration, such as Condoleezza Rice, former Secretary of State, and Robert Bruce Cheney, former Vice-President, fully supported Bush's ideas of preventing, by any means necessary, terrorists from having access to weapons of mass destruction (88-89). It then became evident, during the month of July 2002, that Iraq had been selected by the United States as "the next target in the war on terrorism" (89).

As part of the strategy to materialize the invasion of Iraq, Bush's administration had to convince both the American Congress and the United Nations Security Council to legitimate war in Iraq. In August 2002, Bush took the issue of a possible military invasion of Iraq to the United Nations, accusing Hussein of possessing weapons of mass destruction (Ritchie and Rogers 94). And in September 2002, Bush addressed the United Nations once again, persistently reconfirming his

initial claim that Hussein possessed the aforementioned weapons, even though, as Ritchie and Rogers point out, "they were still assumptions rather than irrefutable facts" (96). The Congress approved the war resolution in October 2002, fully authorizing Bush to use military action against Iraq. Bush pressured the Congress to vote on the resolution by claiming the existence of weapons of mass destruction in Iraq, and the need of total support from the American government in order to properly address further discussions with the United Nations (118).

Remarkably enough, the reasons that Bush's administration presented to legitimize its claim that Iraq was a threat to the world, and consequently get support from the United Nations, the American Congress, and the public in general to go to war, were proven to be false. Regarding the existence of weapons of mass destruction, for instance, Bernardo de Azevedo Brito (2014) mentions that "*a partir de 1992 [...] o Iraque não dispunha mais de armas de destruição em massa, nem estava em condições de vir a tê-las em curto ou a médio prazo*"⁴⁵ (157). Brito based his remarks on the inspection results of the International Atomic Energy Agency (IAEA) and the United Nations Special Commission (UNSCOM) from 1991 to 1998 (157). Besides, Hans Blix, former director of the United Nations Monitoring, Verification and Inspection (UNMOVIC), confirmed in February 2003 that no evidence of weapons of mass destruction was found in Iraq (162). In March 2003, practically on the verge of the invasion, Mohamed ElBaradei, former Director General of IAEA, also claimed the nonexistence of a nuclear program to build weapons (165). A year after the occupation, in 2004, CNN published the online article entitled "Ex-Iraq Inspector: Prewar Intelligence Failure 'Disturbing'", pointing out that David Kay, former U.S. Weapons Inspector in Iraq, admitted the United States failure in proving the existence of weapons of mass destruction, as he stated that "It turns out we were all wrong".

Another reason that Bush's administration drew on as a strong motive to go to war was the claim of a connection between Hussein and al-Qaida. Bush's administration insistently argued that Hussein had a solid relationship with the terrorist group and was training al-Qaida members to use chemical weapons (Ritchie and Rogers 101). On this matter, Bush confirmed that "Iraq has trained al-Qaida members in bomb-making and poisons and deadly gases" (qtd. in Ritchie and Rogers

⁴⁵ In 1992, Iraq no longer possessed any weapons of mass destruction, and had no conditions of acquiring them neither in a short or long term.

101). Cheney supported Bush by mentioning that "there's a danger of terror groups joining together with the regimes that have or are seeking to build [...] weapons. In Iraq, we know that Saddam is pressing forward with these capabilities" (qtd. in Ritchie and Rogers 101). Rice and former Defense Secretary Donald Rumsfeld also fully supported Bush's claims on the aforementioned connection, and on the training of al-Qaida members by Hussein (102). However, Bush's administration's accusations were never validated, as Peter Bergen in the online article for CNN comments that:

After the fall of Hussein's regime, no documents were unearthed in Iraq proving the Hussein-al Qaeda⁴⁶ axis. [...] The U.S. Defense Intelligence Agency had by 2006 translated 34 million pages of documents from Hussein's Iraq and found there was nothing to substantiate a 'partnership' between Hussein and al Qaeda.

Berger continues by stating that "The Senate Select Committee on Intelligence concluded in 2008, as every other investigation had before, that there was no 'cooperative relationship' between Hussein and al Qaeda".

Perhaps one of the most polemic strategies from Bush's administration in 2003 to legitimize war was former Secretary of State Collin Powell's speech at the United Nations on February 5, in which his claims were considered false. CNN published an online article in 2005 entitled "Former Aide: Powell WMD Speech 'Lowest Point in my Life'" mentioning that Powell assuredly confirmed that Iraq had weapons of mass destruction. Still according to the same article, the former Secretary of State "showed slides alleging that Saddam had bioweapons labs mounted on trucks". Powell also accused Hussein of importing aluminum tubes "to build a centrifuge to produce fuel for nuclear weapons" (Weeks 67). However, the production of hydrogen to be used in weather balloons was the real purpose of the trucks, and no evidence was found to prove that Iraq was importing aluminum tubes (Brito 161).

⁴⁶ According to the *Oxford Dictionaries* website, al-Qaida is also spelled al-Qaeda, although several critics refer to the term differently. Just as Berger, Gary Rosen in *The Right War? The Conservative Debate on Iraq*, and Terry H. Anderson in *Bush's Wars*, utilize al Qaeda. Albert Loren Weeks in *The Choice of War*, and Carl Kaysen, et al. in *War with Iraq: Cost, Consequences, and Alternatives* prefer Al Qaeda.

Additionally, nine days after Powell's speech, ElBaradei addressed the United Nations and firmly stated that no proof of the production of nuclear weapons could be found by IAEA (162). Other claims presented by Powell also lacked adequate evidence (161). Brito critically comments on Powell's speech by considering it part of the American strategy that aims at "*inviabilizar a paz e assegurar a guerra*"⁴⁷ (160). He explains that regretfully "*A falta de provas de dispor o Iraque de armas de destruição não impediu que [...] Powell afirmasse que o aludido país constituía uma ameaça iminente à segurança dos Estados Unidos [...]*"⁴⁸ (160). Besides, Zinn in the online article "America's Blinders", ironically criticizes Powell's speech as it "may have set a record for the number of falsehoods told in one talk".

Even without the United Nations Security Council's consent, as already stated in the introductory Chapter, the United States and its allies invaded Iraq on March 19, 2003 (Ritchie and Rogers 112). Bush firstly requested, on March 17, the withdrawal of the UNMOVIC and IAEA inspectors from Iraq, which clearly signaled an imminent military action in the country (Brito 169). Still on the same day, in Bush's official announcement to the United States, which was previously mentioned in Canzian's remarks in Chapter 1, the former American President confirmed the invasion and claimed that "Intelligence gathered by this and other governments leaves no doubt that the Iraq regime continues to possess and conceal some of the most lethal weapons ever devised" (qtd. in Weeks 42). According to Mohamed El-Shibiny in *Iraq: a Lost War*, Kofi Annan, former United Nations Secretary-General, declared that the war was illegal due to the fact that it was not in accordance with the proceedings of the United Nations charter (6). As stated in the charter, the Security Council must authorize a resolution that approves military action (6), which was the opposite case of the Iraq war.

It is a hard task to define the real motives for the United States to obstinately pursue the goal of promoting such an unjustified war, in which thousands perished due to Bush's administration's false allegations and lack of ethics. Many critics speculate about economic reasons, that is, the American administration wanted to secure the oil

⁴⁷ To derail peace, and guarantee war.

⁴⁸ The lack of evidence regarding the existence of weapons of mass destruction in Iraq did not prevent Powell from claiming that the country was a potential threat to the United States.

supply from Iraq to the United States, as already stated by Maia—and by *Veja* (see Chapter 1). Shibiny concurs that the oil situation could represent a possible reason for the United States to declare war, and he explains that "Iraqi oil in hands of anti-Western fundamentalist rebels could pose a clear and immediate threat to the Western economy" (28). Another motive has to do with the fall of Hussein as the sole target of the invasion, regardless of whether Iraq possessed weapons of mass destruction, and thus neglecting any kind of humanitarian concern (Brito 173). In Blix's overview of the war, he comments that, although he does not regret Hussein's fall, the Iraq war generated far too many disastrous consequences (Shibiny 37). Bearing this in mind, Shibiny mentioned before the withdrawal of the American troops from Iraq that "Many political leaders, politicians, army men, and people all over the world agree with Hans Blix that the Iraqi war has been a military tragedy and human catastrophe" (38). Indeed, thousands of people died, "*diretamente ou indiretamente*",⁴⁹ due to the occupation of Iraq (Brito 188). The American troops would only leave Iraq on December 18, 2011⁵⁰ (186). Such discussion on the events that involved the invasion of Iraq reinforces the previously commented issue of abusive power regarding the conflict, besides aiding in and contextualizing the analysis of the five scenes already mentioned in Chapter 1 from *Folias' Oteló* in the subsequent chapter.

⁴⁹ Directly or indirectly.

⁵⁰ Brito comments that, after 2011, a reduced number of soldiers still remained at the American Embassy in Iraq.

Chapter 3

"I am not what I am"⁵¹:

Enactment and Critical Reception of *Otelo*

"O damn'd Iago! O inhuman dog!"⁵²

As already pointed out in the introductory Chapter, in connection with Rocklin's theory, this Chapter offers an investigation on the enactment of Foliás' *Otelo*, and discusses the critical reception of the production. Therefore, concerning the notion of enactment, comments on the translation of Shakespeare's text, body preparation of actors, costumes, and set design will be included. Also, scene analysis will be conducted, focusing mainly on the study of Foliás' portrayal of Iago's intellectual tactics in relation to Bush's administration's maneuvers to invade Iraq. The final section of this Chapter has to do with the critical reception of the production in Brazil and Portugal.

3.1 Enactment

Prior to the translation of the text by Maria Sílvia Betti, Foliás' members underwent an intense period of reading and study of *Othello*. According to Betti, the group meetings, which started in July 2002, counted with her participation and with members of the production team and cast, and were held twice a week (Figueira, *Verás que Tudo é Verdade* 275). Different translations of *Othello* into Portuguese were read during the study sessions, which focused on the analysis of scenes, as well as on the discussion of historical and cultural issues (275). Francisco Brêtas comments on the personal significance of such period of study:

O meu preparo maior concentrou-se nas extensas leituras e estudos sobre a peça, e sobretudo Iago. Eu particularmente passava muitas horas escrutinando cada vírgula, cada

⁵¹ Iago's line in *Othello* (1.1.65).

⁵² Roderigo's line in *Othello* (5.1.62).

*palavra para tentar entender a alma deste personagem.*⁵³
(Appendix 2)

The translation of the text would only initiate with the conclusion of the study sessions in December 2002 (Figueira, *Verás que Tudo é Verdade* 275). In fact, Betti argues that such study period was crucial to her personal preparation for the translation of the text, guiding her through choices related to Marco Antonio Rodrigues' ideas concerning Foliás' *Otelo* (275). At this point it is possible to infer that Foliás' study period of *Othello* greatly aided Betti's translation during the development of Pavis' proposed stages of a translated text in the "series of concretization", more specifically T1 and T2 (see Chapter 1). Betti's translated text, which is in prose, followed essential parameters requested by Rodrigues, which had to do with the preservation of the dynamic and efficient communication among characters, and the rhetorical aspects of the original text (277). According to Betti, the translation of the following passages from Shakespeare's text exemplify her work concerning the aforementioned parameters requested by Rodrigues, emphasizing Iago's manipulative discourse (280-282):

IAGO. ['Zounds,] sir, you are one of those that will
not serve God, if the devil bid you. Because we come
to do you service, and you think we are ruffians,
you'll have your daughter cover'd with a Barbary
horse, you'll have your nephews neigh to you; you'll
have coursers for cousins, and gennets for germans.
BRABANTIO. What profane wretch art thou?
IAGO. I am one, sir, that comes to tell you your
daughter and the Moor are [now] making the beast
with two backs. (1.1.108-117)

OTHELLO. Nay, yet there's more in this.
I prithe speak to me as to thy thinkings,
As thou dost ruminare, and give thy worst of thoughts
The worst of words.

IAGO. Good my lord, pardon me:
Though I am bound to every act of duty,

⁵³ The most intense part of my preparation for the production concentrated on the extensive reading and study of the play text, and most importantly Iago. I particularly spent many hours examining each comma and each word in order to better understand the soul of this character.

I am not bound to that all slaves are free [to].
 Utter my thoughts? Why, say they are vild and false,
 As where's that palace whereinto foul things
 Sometimes intrude not? Who has that breast so pure
 [But some] uncleanly apprehensions
 Keep leets and law-days and in sessions sit
 With meditations lawful?

OTHELLO. Thou dost conspire against thy friend, Iago,
 If thou but think'st him wrong'd, and mak'st his ear
 A stranger to thy thoughts. (3.3.130-143)

Betti translated the passages cited above as follows:

IAGO. *Por Cristo, o senhor é daqueles que se negariam a servir a Deus se o diabo assim mandasse. Como o senhor nos toma por bandidos, só porque viemos lhe prestar um serviço, o senhor acabará tendo sua filha coberta por um cavalo da Berbéria. O senhor deseja que seus netos relinchem para o senhor? O senhor terá cavalos de corrida como primos? Ginetes como parentes consanguíneos?*

BRABÂNCIO. *Que espécie de vilão sem respeito é você?*

IAGO. *Sou alguém, senhor, que veio lhe contar que sua filha e o Mouro estão neste momento fazendo um animal de duas costas.* (1.1.69-75)

OTELO. *Você está escondendo alguma coisa. Eu lhe peço, traduza seu pensamento em palavras, diga o que está ruminado, e para os piores pensamentos, empregue as piores palavras.*

IAGO. *Meu bom senhor, perdoe-me. Embora eu esteja preso ao dever da obediência em tudo o que eu faço, sou livre naquilo em que os próprios escravos também são. Traduzir meus pensamentos em palavras? Ora, digamos que eles sejam sórdidos e falsos. Que palácio nunca foi invadido por coisas imundas? Quem é que, mesmo tendo uma mente pura, nunca se sentiu tomado pelas mais baixas apreensões, misturadas aos pensamentos mais dignos e legítimos?*

OTELO. *Quem sabe que um amigo está sendo lesado e não revela a ele aquilo que sabe, está conspirando contra esse amigo.* (3.3.102-110)

Renata Zhaneta, besides playing the role of Desdêmona in Foliass' production, as previously mentioned in 2.2, was also responsible

for the body preparation of the actors, while Atílio Beline Vaz designed the costumes, and Ulisses Cohn was in charge of set design. Zhaneta comments on her work by stating that "*Foi um trabalho de muita pesquisa e de parceria com a direção do Marco, que sempre me deu muita liberdade de criação, ao mesmo tempo em que sabia exatamente o que queria de cada ator*"⁵⁴ (Appendix 3). Brêtas praises Zhaneta's efforts with the group by claiming that her dedication and hard work were essential in his preparation to perform an active Iago on stage (Appendix 2). In relation to the construction of the proper costume and set designs for the production, Rodrigues argues that the main idea was not to exaggerate on the display of contemporary elements, but to "*articular um passado longínquo com o presente*"⁵⁵ (Appendix 1).

3.1.1 An Analysis of Act 1, Scene 1

The staging of *Otelo* opens with an interpolated prologue that is worth commenting before the investigation of act 1, scene 1, since it cleverly introduces Iago through stage imagery⁵⁶ as the master manipulator in the production. In the beginning of the prologue, an actor carrying a guitar positions himself at the center of the stage and puts a hat on the floor in order to collect money.⁵⁷ He starts singing "New York, New York", and a few moments later, Frank Sinatra's recorded version of the song is played, as already stated in 2.2, and a "*desfile de mutilados, loucos, viciados e assim por diante*"⁵⁸ (Costa 102) moves across the stage. In such "*desfile*", while some of the characters walk slowly, others run as they enter the stage from varied directions, each one concerned with their own lives. Otelo and Iago also participate in this distinctive parade of characters. However, as Miranda (2008) points out, while Otelo can be considered an ordinary person in the middle of the crowd, Iago's presence stands out by paralyzing all actions on stage,

⁵⁴ It was a task that required a lot of research and an efficient partnership with Marco, who always gave me freedom to perform my job, and at the same time knew exactly what he wanted from each actor.

⁵⁵ To articulate a distant past with contemporary times.

⁵⁶ Honigmann defines stage imagery as "objects and actions shown on the stage" (86).

⁵⁷ All pictures and descriptions of Folias' *Otelo*'s scenes included in this investigation are taken from the recorded video of the production, kindly provided by one of the producers, Alexandre Brazil.

⁵⁸ A parade of mutilated and insane people, drug addicts, and so on.

which strongly suggests the idea that he is going to be the controller of the plot (292).⁵⁹

Moreover, the prologue presents the song "New York, New York" as an element that, along with the parade of characters on stage, implies a connection with the invasion of Iraq. Miranda argues that the lyrics of the song, which in a way glorify the concept of the American dream in terms of one being able to accomplish great deeds, contrast with both the characters' appearance and stage imagery in the parade. Such contrast indicates the existence of a present-day unbalanced society that generates conflicts between "[a]queles que exercem o poder e [a]queles que estão submetidos a esse poder, ou seja, entre o estado e o individualismo, [...], entre Veneza e Chipre, entre os Estados Unidos e [...] o Iraque [...]"⁶⁰ (293-294). Due to the fact that Foliás' conception intended to emphasize the issue of domination, as previously mentioned in Chapters 1 and 2, Miranda's remarks indicate that the group successfully approaches such subject in the prologue.

In addition, the combination of the song "New York, New York" and the parade—considering once again the characters' appearance and stage imagery—can be related to the Iraq conflict through a different perspective. Such combination, by attentively being placed in the prologue, suggests a focus on a contemporary and rather damaged New York, which possibly implies a connection with the terrorist attacks of September 11, 2001, an event that can be considered the starting point of Bush's administration's plans to invade Iraq (see 2.3). Foliás then achieves the goal of making use of the song as an element that refers to contemporary issues, which, along with the parade on stage, would also include the group's initial idea of comparing Venice to New York in terms of both problematic and influential cities (see 2.2). At this point it is essential to mention the relevance of the visual aspects, more specifically costume design and stage imagery, in the construction of the previously commented meanings in the prologue. The careful use of such elements in *Otelo* reinforces the significance of the visual in a production, the latter being a subject already addressed in Chapter 1.

⁵⁹ Miranda also comments on the fact that Brêtas' Iago cleverly carries an open umbrella while walking on stage, which implies the idea that the character is trying to protect himself against any reaction caused by his own deeds (292).

⁶⁰ Those who are exercising power and those who are under its influence, that is, between State and individualism, Venice and Cyprus, the United States and Iraq.

Regarding act 1, scene 1, I shall analyze Foliás' depiction of a specific passage from the aforementioned scene. Therefore, before the analysis, I will provide excerpts from both Shakespeare's text and Betti's translated text, which have to do with the passage that will be investigated, as follows:

[Enter Brabantio] above [at a window].

BRABANTIO. What is the reason of this terrible summons?

What is the matter there?

RODERIGO. Signior, is all your family within?

IAGO. Are your doors lock'd?

BRABANTIO. Why? Wherefore ask you this?

IAGO. ['Zounds,] sir, y' are robb'd! For shame, put
on your gown;

Your heart is burst, you have lost half your soul;

Even now, now, very now, an old black ram

Is tupping your white ewe. Arise, arise!

Awake the snorting citizens with the bell,

Or else the devil will make a grandsire of you.

Arise, I say! (1.1.82-91)

[Brabâncio em uma janela.]

BRABÂNCIO. *Por que estes gritos terríveis? Qual o problema?*

RODRIGO. *Senhor, toda a sua família está em casa?*

IAGO. *Todas as portas estão fechadas?*

BRABÂNCIO. *Ora, por que é que você pergunta isto?*

IAGO. *Por Deus do céu, senhor, o senhor foi roubado! Vista algo, por uma questão de compostura, o seu coração foi arrombado e o senhor perdeu metade de sua alma. Agora mesmo, neste exato instante, um velho carneiro negro está se deleitando em cobrir a sua ovelhinha branca. Levante, levante! Acorde com os sinos o sono dos cidadãos que roncam ou o diabo vai fazer do senhor um avô. Levante, eu disse! (1.1.47-54)*

Concerning Foliás' depiction of the passage cited above, Brêtas' work with pauses and intensity of voice, besides rescripting (see Chapter 1) of the final lines in Betti's translated text, can be considered crucial elements in the portrayal of Iago's intellectual tactics to delude Brabâncio (Paulo Bordhin), and consequently affect Otelo. In the aforementioned passage, it seems that Iago is aware that Brabâncio, a Venetian senator, will be absolutely terrified if he finds out about his

daughter's involvement with Otelo, and, as a man of influence among politicians in Venice, he will probably cause the Moor some harm. Thus, as part of Iago's plans to deceive Brabâncio, the former needs to properly alert the senator about the possibility of Otelo and Desdêmona's attachment, even before indicating the proof that Brabâncio's daughter is absent from home. On stage, Brêtas' calculated use of voice in his depiction of Iago effectively appalls Brabâncio. Pavis (2003) comments on the significance of investigating the actor's voice in a performance, which includes the study of the "dramaturgical function" of pauses (see Chapter 1), such as emphasis, hesitation, among others, besides intensity of the voice (134). The critic explains the latter by stating that "Intensity characterizes the power or weakness of the voice [...]" (133). In Brêtas' delivery of "*Agora mesmo, neste exato instante, um velho carneiro negro está se deleitando em cobrir a sua ovelhinha branca*", the actor includes short pauses to emphasize the meaning of words, and makes use of a powerful and alarming voice in order to reveal the accusations against Otelo to Desdêmona's father. The short pauses are included more specifically after Brêtas' delivery of "*Agora mesmo*", "*neste exato instante*", "*um velho carneiro negro*", and "*está se deleitando*". In addition, Brêtas applies the same work with his voice when delivering a rescripted version of the final lines from the aforementioned passage, in which the words "*Levante, levante!*" are replaced by "*Desce daí, eu já disse!*",⁶¹ and the words "*Levante, eu disse!*" are omitted. Both Brêtas' work with his voice and rescripting of text efficiently startle and urge Brabâncio to leave his house and take immediate action before it is too late. Folias' decision of rescripting Betti's translation by cutting and replacing words probably lies on the fact that Brabâncio was already walking across the balcony placed on stage (Appendix 4, fig. 1) and, therefore, it would visually make more sense, besides being more effective, as already mentioned, if Iago told him to come down.

Iago's aforementioned strategic turmoil with Brabâncio in Folias' production shows a similarity between the machinations of Brêtas' Iago to deceive Desdêmona's father and Bush's administration's maneuvers to obtain support from Congress to go to war. Indeed, as previously mentioned, after a prologue that can be related to the invasion of Iraq, particularly the terrorist attacks of September 11, 2001, it seems ironic the fact that Iago tries to convince a senator to act against

⁶¹ I already told you to come down.

the former's greatest foe, Otelo. As already stated in 2.3, it was part of Bush's administration's strategy to seek total support from Congress in order to advance its plans of war in Iraq, a country considered to be "at the heart of the war on terrorism" by the United States (Ritchie and Rogers 84). It seems that just as Brêtas' Iago cunningly alerts the Venetian senator, Bush's administration cleverly alarmed Congress. In other words, whereas Brêtas' Iago's schemes include an important element, which is the use of a calculated voice to effectively deceive Brabâncio, Bush's administration successfully convinced Congress by means of the pivotal strategy of providing evidence of the existence of weapons of mass destruction, even though they were later proved to be false (see 2.3), reactivating the fear of another possible terrorist attack in the country. As Ritchie and Rogers point out, Bush's administration's approach to Congress "was based on an alarming analysis of the threat from Iraq" (124). Additionally, similar to Brêtas' Iago's efforts—along with the rescripting of the text—to intensively inflict the feeling of urgency in Brabâncio, Bush's administration pressured Congress "to act soon" (124), that is, to approve the war resolution, so that further negotiations with the United Nations could continue (see 2.3).

3.1.2 An Analysis of Act 1, Scene 3

As regards the analysis of act 1, scene 3, I shall initially investigate the passage that is related to the following excerpts from Shakespeare's text and Betti's translated text:

Enter Duke [and] Senators [set at a table, with lights] and Officers.

DUKE. There's no composition in [these] news
That gives them credit.

1. SENATOR. Indeed, they are disproportioned;
My letters say a hundred and seven galleys.

DUKE. And mine, a hundred forty.

2. SENATOR. And mine, two hundred!
But though they jump not on a just accompt
(As in these cases where the aim reports,
'Tis oft with difference), yet do they all confirm
A Turkish fleet, and bearing up to Cyprus.

DUKE. Nay, it is possible enough to judgment.
I do not so secure me in the error
But the main article I do approve
In fearful sense.

SAILOR. (*Within.*) What ho, what ho, what ho!
Enter Sailor. (1.3.1-12)

[Uma Sala do Conselho.]

[Entram o DUQUE e senadores, sentam-se a uma mesa à luz de velas, entre serviçais.]

DUQUE. *Não há lógica nestas notícias, logo não merecem crédito.*

PRIMEIRO SENADOR. *De fato, são inconsistentes; as cartas que recebi falam em cento e sete galeras.*

DUQUE. *Recebi uma que fala em cento e quarenta.*

SEGUNDO SENADOR. *E a minha diz duzentas. Embora não cheguem a um número exato (e em casos assim, em que se quer relatar algo, as diferenças são comuns) todas confirmam que há uma frota turca dirigindo-se a Chipre.*

DUQUE. *É bem possível; não confio na hipótese de estarem erradas, e sim no ponto em que todas concordam, que é de dar medo.*

MARINHEIRO. *[de dentro] Olá! Olá! Olá! Olá!*
[Entra o marinheiro] (1.3.1-9)

Folias' portrayal of the passage cited above may be seen as addressing the subject of torture involving the Abu Ghraib prison scandal in Iraq, as the theater company cleverly makes use of both song "The End" and a valuable example of Dessen's proposed notion of trade-off, an aspect that is related to the critic's analysis of "rescripting" in a theatrical production (see Chapter 1). The trade-off in Folias' *Otelo* consists in the replacement of the image of a sailor who comes to deliver an urgent message to the Duke and Senators for the image of a sailor who is being tortured in order to reveal confidential information about the war. Such portrayal of torture involves rescripting of stage directions and words that properly intensify the depiction of cruelty. The sailor (Val Pires) in Folias' production, differently from the stage directions in Betti's translation, is already on stage with the Senators before the Duke's entrance, being seated on a chair with his hands tied and showing signs of suffering, which implies that the sailor had been previously maltreated by the Senators. Moreover, instead of saying "*Olá! Olá! Olá! Olá!*", as stated in Betti's translation, Pires' sailor desperately screams, after being tortured by having his head submerged in a bucket full of water (Appendix 4, fig. 2).

All action happens while the song "The End" is playing, which immediately suggests a connection of such performance with the issue

of the United States' power abuse towards Iraq (see 2.2). In this case, more specifically, the song and the aforementioned trade-off can connect the previously mentioned moment in the production with the torture scandals involving the Abu Ghraib prison, which in 2003, right after the invasion of Iraq by the United States and allies, was holding prisoners for the American government who were suspected of participating in terrorist activities (Greenberg and Dratel xv). The BBC online article entitled "Q&A: Iraq Prison Abuse Scandal" explains that:

Allegations of severe maltreatment and abuse of Iraqi prisoners by US military [...] began emerging in 2003 [...]. An intrinsic factor of the abuse seems to have been photographing the prisoners in their terror and suffering. Dozens of digital photographs and grainy video clips have provided graphic and horrific evidence of what went on.

Anne McClintock comments not only on the issue of torture at Abu Gharib, but also on the appalling fact that many of the prisoners were later declared innocent, as she states that:

By now it has also been established that most of the men and, yes, the women and children imprisoned, and many of them tortured, at Abu Ghraib [...] are likewise neither terrorists nor enemy combatants but innocent people, most often picked up in random sweeps or handed over for considerable bounty [...]. (51)

Continuing the analysis of Folias' performance of *Otelo*, I shall investigate the group's portrayal of Iago's final soliloquy from act 1, scene 3. Firstly, I will provide excerpts from both Shakespeare's text and Betti's translated text:

IAGO. Thus I ever make my fool my purse;
 For I mine own gain'd knowledge should profane
 If I wound time expend with such [a] snipe
 But for my sport and profit. I hate the Moor,
 And it is thought abroad that 'twixt my sheets
 [H'as] done my office. I know not if't be true,
 But I, for mere suspicion in that kind,
 Will do as if for surety. He holds me well,
 The better shall my purpose work on him.
 Cassio's a proper man. Let me see now:

To get his place and to plume up my will
 In double knavery—How? how?—Let's see—
 After some time, to abuse Othello's [ear]
 That he is too familiar with his wife.
 He hath a person and a smooth dispose
 To be suspected—fram'd to make women false.
 The Moor is of a free and open nature,
 That thinks men honest that but seem to be so,
 And will as tenderly be led by th' nose
 As asses are.
 I have't. It is engend'ed. Hell and night
 Must bring this monstrous birth to the world's light.
 (1.3.384-404)

IAGO. *É assim que eu faço para transformar um burro numa burra: perder meu tempo com um idiota desses seria jogar fora tudo o que aprendi, a menos que seja por diversão ou interesse. Odeio o Mouro, e já houve quem dissesse que, em minha ausência, ele esteve em minha cama fazendo o meu próprio papel ... Se é verdade ou não, é coisa que eu não sei, mas a simples suspeita, num caso desses, me leva a agir como que tem plena certeza. Ele me estima, o que torna tudo mais fácil. Cássio é o homem certo. Vejamos agora ... Conquistar o lugar dele e atingir o meu propósito é uma dupla manobra ... Como fazer? Deixe ver ... Ao fim de algum tempo, insinuar a Otelo que há uma intimidade excessiva de sua mulher com Cássio. Rapaz de bela aparência e de maneiras gentis, Cássio foi feito para impressionar as mulheres. O Mouro, que tem uma natureza franca e livre, e que acredita piamente nas aparências, vai se deixar levar pelo focinho como um asno. Aí está! É isso! O plano está concebido. Agora o fogo do inferno e a escuridão da noite que se encarreguem de trazer ao mundo esse pequeno monstro em gestação.* (1.3.216-226)

Folias's depiction of Iago's aforementioned soliloquy highlights the creation of the character's pivotal maneuver towards destroying Otelo. In Iago's soliloquy, the character finally establishes an efficient direction to his schemes, which involves his master plan of making Otelo jealous of Desdêmona and Cássio. On stage, the significance of the creation of such plan is reinforced by music and sounds, besides stage imagery, more specifically regarding Brêtas' acting. The song "The End" starts playing in Brêtas' delivery of "Ao fim de algum lugar

[...]" and only stops when the next act begins. After Brêtas' delivery of "*O plano está concebido*", drums are played loudly, the volume of the song increases, and by the end of the soliloquy, screams are heard on stage, which, along with the sound of drums and "The End", emphasize the magnitude of Iago's plan in the plot and the destruction it will cause. In the midst of such combination of music and sounds at the end of the soliloquy, Brêtas positions himself alone at center stage, slowly lifts his left fist in the air and remains immobile for a few seconds (Appendix 4, fig. 3), as if actually contemplating the birth of a striking and cruel plan, besides the chaos that his machinations will provoke.

The previously mentioned portrayal of the creation of Iago's central scheme in Foliás' productions can be connected with Bush's administration's development of an important measure towards the materialization of war in Iraq, which was the main strategic decision of seeking support from both Congress and United Nations (see 2.3). As already pointed out in 2.3, after the terrorist attacks of September 11, 2001, Bush's administration initially converged all efforts in placing Iraq as the principal target in the fight against terror, later on concentrating on more drastic measures. Ritchie and Rogers argue that:

During the second half of 2002, the White House made two important decisions. The first was to go to Congress and seek formal endorsement for the use of military force against Iraq if that proved necessary, and the second was to go to the UN to seek a new resolution sanctioning the use of force [in] Iraq [...]. (93)

These were the main guidelines followed by Bush's administration until the invasion of Iraq. The Congress signed the war resolution in October 2002, and the United Nations' approval was eagerly sought until the beginning of 2003 (see 2.3). Therefore, due to the fact that in Foliás' production various elements, such as the sound of drums, screams, and stage imagery enhance the significance of Iago's plan, and the song "The End" strongly invokes the invasion of Iraq (see 2.2) at the precise instance when Iago is defining his master plan, it is possible to infer that there is a connection of such moment in the production with Bush's administration's paramount decision of officially seeking approval from the Congress and the United Nations.

3.1.3 An Analysis of Act 2, Scene 3

The following excerpts from Shakespeare's text and Betti's translation are related to the passage that will be subsequently analyzed:

- IAGO. Well—happiness to their sheets! Come, lieutenant, I have a stope of wine, and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.
- CASSIO. Not to-night, good Iago, I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment.
- IAGO. O, they are our friends—but one cup, I'll drink for you.
- CASSIO. I have drunk but one cup to-night—and that was craftily qualified too—and behold what innovation it makes here. I am infortunate in the infirmity, and dare not task my weakness with any more.
- IAGO. What, man? "Tis a night of revels, the gallants desire it.
- CASSIO. Where are they?
- IAGO. Here, at the door; I pray you call them in.
- CASSIO. I'll do't, but it dislikes me. *Exit.* (2.3.29-47)
- IAGO. *Bem, que seja muito feliz na cama!*⁶² *Vamos, tenente, eu tenho um jarrão de vinho e aqui fora estão alguns cavalheiros de Chipre que de bom grado tomariam um trago à saúde do negro Otelo.*
- CÁSSIO. *Não esta noite, meu bom Iago. Tenho uma cabeça desastrosamente fraca para a bebida. Eu bem que gostaria que se inventasse outra forma de se festejarem as pessoas.*
- IAGO. *Ora, são nossos amigos ... uma caneca só, e depois eu beberei em seu lugar.*
- CÁSSIO. *Já bebi uma esta noite, e habilmente disfarçada com água, e olhe só que alterações já me causou. É um azar ser fraco assim para beber, e eu não quero sobrecarregar ainda mais minha fraqueza.*
- IAGO. *Ora, homem, que diabos! Esta é uma noite de festa e os cavaleiros estão desejosos de um bom vinho.*
- CÁSSIO. *E onde estão?*

⁶² In Betti's translation, Iago seems to refer only to Otello, as opposed to Shakespeare's text in which Iago makes a reference to both Othello and Desdemona.

IAGO. *Aí fora. Por favor, peça que entrem.*
 CÁSSIO. *Vou pedir, mas contra a minha própria vontade.*
 [Sai.] (2.3.24-35)

As regards Foliás' depiction of the passage cited above, Brêtas' Iago carefully makes use of his work with voice and stage imagery in the portrayal of the character's schemes to convince Cássio (Bruno Perillo) to drink. Brêtas' Iago's strategy relies mostly on the graceful display of sincere friendship, probably due to the fact that Iago in Foliás' production perceives the need of a more subtle approach that could captivate Cássio, as opposed to Iago's strategy towards Brabância, in which the former had to vigorously alarm Desdêmona's father, as already commented. Therefore, Brêtas' Iago is constantly smiling, besides being extremely amiable, as if he has no intention of setting a trap for Cássio. In "*Vamos, tenente, eu tenho um jarrão de vinho*" Brêtas' Iago rapidly kneels next to Cássio, smiles, and addresses him with a soft intensity in his voice, as an old friend who wholeheartedly cares about him and is simply providing a gift (Appendix 4, fig. 4). Even when Cássio refuses Iago's offer due to the former's drinking weakness, the latter in "*Ora, são nossos amigos ... uma caneca só, e depois eu beberei em seu lugar*" insists through the same work with voice and stage imagery, giving the impression that he just wants to see Cássio happy and intends to cause no harm. Iago remains focused in his acute friendly behavior when Cássio, Montano (Carlos Francisco), and the Cavalheiros later enter the stage to celebrate, and Iago fulfills his initial plans of getting Cássio drunk.

Brêtas' Iago's aforementioned scheme to persuade Cássio to drink by way of the emphasis on the display of sincere friendship can be related to Bush's administration's maneuver regarding Robert Bruce Cheney's tour to the Middle East, which aimed at convincing world leaders to support the idea that Iraq was a threat to the world (see 2.3). The former Vice-President's visit to Middle East countries in February and March 2002 represented a crucial move that was part of "the administration's strategy [which] involved a period of consultation with other governments, a determined and consistent elaboration of Iraq's position at the heart of the war on terrorism [...]" (Ritchie and Rogers 84). In fact Cheney was in charge of a difficult task, since many of the Middle East political leaders who would be consulted did not seem to be willing to consider Iraq as the main target in the war on terror (84). Bush, however, was confident on Cheney's persuasion abilities, as he

states that "the Vice President I think is going to be very effective at convincing—at convincing our friends we mean business" (qtd. in Ritchie and Rogers 86), that is, more support towards the invasion of Iraq. Therefore, similar to Brétas' Iago's calculated efforts to look friendly and sincere in order to persuade Cássio, Cheney in his tour elaborately sought cordial and, as he states in a BBC online article entitled "Cheney Warned Over Iraq Attack", "frank discussions" with "important friends and allies"—which also included listening attentively to leaders' concerns about their own matters—in order to convince them that Iraq posed a threat to the world (Ritchie and Rogers 86-87).

3.1.4 An Analysis of Act 3, Scene 3, and Act 4, Scene 1

The passages from act 3, scene 3 that I shall analyze are related to the following excerpts, both from Shakespeare's text and Betti's translated text:

OTHELLO. Give me a living reason she's disloyal.

IAGO. I do not like the office;

But sith I am ent'red in this cause so far
(Prick'd to't by foolish honesty and love),
I will go on. I lay with Cassio lately,
And being troubled with a raging tooth,
I could not sleep.

There are a kind of men, so loose of soul,
That in their sleeps will mutter their affairs;
One of this kind is Cassio.

In sleep I heard him say, "Sweet Desdemona,
Let us be wary, let us hide our loves";

And then, sir, would he gripe and wring my hand;
Cry, "O sweet creature!" then kiss me hard,

As if he pluck'd up kisses by the roots
That grew upon my lips; [then] laid his leg
[Over] my thigh, and [sigh'd], and [kiss'd], and then
[Cried], "Cursed fate that gave thee to the Moor!"

OTHELLO. O monstrous! monstrous!

IAGO. Nay, this was but his dream.

OTHELLO. But this denoted a foregone conclusion.

[IAGO]. 'Tis a shrewd doubt, though it be but a
dream,

And this may help to thicken other proofs
That do demonstrate thinly.

OTHELLO. I'll tear her all to pieces.

IAGO. Nay, yet be wise; yet we see nothing done;
 She may be honest yet. Tell me but this,
 Have you not sometimes seen a handkerchief
 Spotted with strawberries in your wife's hand?
 OTHELLO. I gave her such a one; 'twas my first gift.
 IAGO. I know not that; but such a handkerchief
 (I am sure it was your wife's) did I to-day
 See Cassio wipe his beard with.
 OTHELLO. If it be that—
 IAGO. If it be that, of any [that] was hers,
 It speaks against her with the other proofs. (3.3.409-441)

OTELO. *Dê-me então uma evidência real de que ela é infiel.*
 IAGO. *Não me agrada a incumbência, mas já que estou enterrado nisto até o pescoço por honestidade estúpida e lealdade, vou continuar. Tenho pernoitado com Cássio no alojamento ultimamente. Uma noite dessas, incomodado por uma terrível dor de dentes, não pude pregar o olho. Tem gente que fala quando dorme, e não consegue esconder seus pensamentos mais íntimos. Cássio é um desses. Nessa noite, eu o ouvia dizer "Doce Desdêmona, sejamos cautelosos, vamos esconder nosso amor". E então, senhor, num outro momento deixou escapar: "Doce criatura", e beijava tanto o travesseiro⁶³ e com tal fúria que quase o destruía, e suspirava gritando "Maldito o destino que te deu ao mouro"!*
 OTELO. *Filho da puta!*
 IAGO. *Era só um sonho...*
 OTELO. *Mas indica uma ação já consumada anteriormente. É uma suspeita terrível ainda que seja apenas um sonho.*
 IAGO. *Isto pode ajudar a reforçar outras provas que talvez não tenham tanta consistência.*
 OTELO. *Vou rasgá-la inteira em pedaços!*
 IAGO. *Não, seja prudente. Ainda não vimos nada. Apesar de tudo pode ser que ela seja honesta. Diga-me uma coisa,*

⁶³ In Betti's translation, as opposed to Shakespeare's text, Iago tells Otelo that Cássio kissed a "*travesseiro*", which means pillow in English, in his sleep, instead of kissing Iago. Betti's choice of translation seems to preserve the notion that the Ensign intends to torment the Moor with "fabricated images of Desdemona's sexual activity" (Honigmann 38). It does, however, eliminate the image of the character having physical contact with Cassio, which could be arguably connected with Iago's alleged homoeroticism (52).

você ainda não viu na mão de sua mulher um lenço bordado com morangos?

OTELO. *Eu dei a ela um assim. Foi meu primeiro presente.*

IAGO. *Eu não sabia disso. Mas hoje vi Cássio enxugando a barba com um lenço assim. Ou eu muito me engano ou era o lenço de sua mulher.*

OTELO. *Se for aquele lenço...*

IAGO. *Se for aquele, ou qualquer um outro que lhe pertença, depõe contra ela, o que somado às outras provas... (3.3.274-295)*

OTHELLO. I greet thy love,
Not with vain thanks, but with acceptance bounteous,
And will upon the instant put thee to't:
Within these three days let me hear thee say
That Cassio's not alive.

IAGO. My friend is dead; 'tis done at your request.
But let her live.

OTHELLO. Damn her, lewd minx! O, damn her, damn her!

Come go with me apart, I will withdraw
To furnish me with some swift means of death
For the fair devil. Now art thou my lieutenant.

IAGO. I am your own for ever. (3.3.470-480)

OTELO. *Eu saúdo sua estima não com agradecimentos tolos, mas com generosa aceitação. E desde já quero colocá-lo à prova. Em três dias quero ouvi-lo dizer que Cássio já não vive.*

IAGO. *Meu amigo está morto. Desde já, está feito o que o senhor me pediu, mas deixe que ela viva.*

OTELO. *Maldita seja ela, vagabunda, descarada, vadia, cadela! Venha comigo, vou me preparar para enfrentar uma forma de dar um fim fulminante àquele belo demônio. De agora em diante, você é o meu tenente.*

IAGO. *Sou seu para sempre. (3.3. 307-316)*

Folias' use of music, sound, and stage imagery in the depiction of the end of act 3, scene 3, can be connected with Collin Powell's speech at the United Nations, as well as to the United States final decision of invading Iraq (see 2.3). At this point, it is relevant to mention that act 3, scene 3, in *Othello* can be considered as Heliodora

comments "*a cena central da peça*"⁶⁴ (122), in which Iago gathers all his strength as a strategist to influence Othello's mind with the idea that Desdemona is betraying him with Cassio—and Iago successfully achieves such obstinate goal. Regarding Foliás' portrayal of the first passage cited above, in Otelo's delivery of "*Dê-me então uma evidência real de que ela é infiel*", an army is already positioned on stage, as if waiting for orders, and the sound of swords hitting against each other can be heard. Throughout the delivery of the subsequent lines, the army starts to march slowly and the sound of swords intensifies. The strong sound of drums can also be heard on stage in Iago's delivery of "*Eu não sabia disso. Mas hoje vi Cássio enxugando a barba com lenço assim*". The use of sounds and the presence of the army powerfully create a tense atmosphere on stage, as if a catastrophe is about to happen, precisely at the moment when Iago is referring to the handkerchief as a vital proof against Desdemona and Cássio.

Such moment in the production suggests that a war is about to break out, and can imply a connection with Powell's speech at the United Nations a month before the invasion, since it was perhaps Bush's administration's most polemic attempt of presenting real evidence against Iraq. (see 2.3). By the end of the second passage mentioned above, after Iago finally achieved the goal of influencing Otelo's thoughts, fulfilling his already mentioned master plan of making Otelo jealous of Desdemona and Cássio, Foliás offers the impressive image of the aforementioned army running across the stage as if going to a battle, and Iago remains alone, lifting his sword (Appendix 4, figs. 5 and 6). All action happens while the song "The End" is playing loudly, along with the sounds of drums, swords, and screams. Due to the fact that "The End" strongly signalizes a reference to the Iraq war (see 2.2), and the use of sounds and stage imagery imply that a war has been initiated, such portrayal of Iago's successful accomplishment of goals after a long campaign of calculated schemes can be connected with the moment when the United States finally materializes the invasion of Iraq, an event that had been strategically planned since the terrorist attacks of September 11, 2001 (see 2.3).

Another moment in the production in which it is possible to notice a connection with the invasion of Iraq is Foliás' depiction of the passage from Act 4, scene 1, based on the following excerpts from both Shakespeare's text and Betti's translated text:

⁶⁴ The play's central scene.

OTHELLO. Lie with her? lie on her? We say lie on her, when they belie her. Lie with her! ['Zounds,] that's fulsome! Handkerchief—confessions—handkerchief! To confess, and be hang'd for his labor—first to be hang'd, and then to confess. I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shakes me thus. Pish! Noses, ears, and lips. Is't possible? Confess? Handkerchief? O devil! *Falls in a trance.*

IAGO. Work on,
My medicine, [work]! Thus credulous fools are caught,
And many worthy and chaste dames even thus
(All guiltless) meet reproach—What ho! my lord!
My lord, I say! Othello! (4.1.37-48)

OTELO. *Na cama com ela, na cama em cima dela? Nós dizemos deitar em cima dela, deitar com ela, porra, isso é nojento! Lenço—confissões—lenço! Confessar e depois ser enforcado, depois confessar. Isso me deixa tremendo. A natureza humana não iria se entregar a uma paixão cega dessas sem um motivo forte. Não são as palavras que me fazem tremer assim. Narizes, ouvidos e lábios. Será possível? Confessar?—Lenço—Oh, demônio!*

[Entra em transe.]

IAGO. *Isso, veneno, vai agindo! Assim é que se apanham os trouxas e que muitas damas virtuosas são difamadas sem ter culpa nenhuma. Olá, meu senhor! Meu senhor!* (4.1. 29-35)

Concerning Foliás' portrayal of the aforementioned passage, Brêtas' Iago successfully presents a deplorable celebration of the accomplishment of the character's goals—still regarding the previously mentioned influence on Otelos' thoughts—that is highlighted through the actor's intensity of voice and stage imagery. While Otelos is having convulsions due to the fact that he is not able to cope with the idea that Desdêmona is possibly betraying him, Brêtas' Iago's reaction to Otelos' state is lamentable, as the former makes use of a powerful and mischievous laugh, and moves around as if dancing (Appendix 4, fig. 7). His debauched attitude continues in the delivery of "*Isso, veneno, vai agindo!*", offering a distressing image of Iago's concretization of his schemes. Such image can also be related to the unfortunate materialization of Bush's administration's plans regarding the military occupation of Iraq, an event

that was considered a regrettable act which brought catastrophic consequences, besides being declared illegal by the United Nations and (see 2.2 and 2.3).

3.2 Critical Reception

Folias' *Otelo* received positive reviews both in Brazil and Portugal. As an example of the critical reception of the production in the Brazilian media, Lima (2003), who praises the production, states that "*Otelo tem uma energia comunicativa que é quase uma marca do grupo Folias d'Arte*"⁶⁵ (D7). In relation to the interaction of Ailton Graça's Otelo and Brêtas' Iago, Lima approves Otelo's quietness and pauses when he is being instigated by Iago, which proposes an equilibrium between the extensive verbal efforts of Iago and the general silence of Otelo (D7). In addition, the critic argues that the production successfully suggests an "*analogia entre a república veneziana e os tempos modernos*"⁶⁶ (D7). Lima also compliments Cohn's set design regarding its well applied sense of space, along with the impressive use and transformation of objects on stage (D7).

Néspoli in "Um Novo Olhar Sobre a Tragédia da Traição"⁶⁷ for *O Estado de São Paulo* also congratulates the production. Néspoli enthusiastically comments that "*A julgar pelo ensaio presenciado pelo Estado, vem aí uma excepcional montagem de Otelo*"⁶⁸ (D1). Folias' production, as the critic argues, prioritizes the political context of the play, and the visual aspects of *Otelo* offer a striking impact on the audience (D1). Concerning the performances of Graça and Brêtas, Néspoli highly praises both actors by stating that their acting on stage can be considered as notable depictions of Otelo and Iago (D1). Graça finds the perfect balance between moments of tranquility and desperation of his character, and Brêtas masterly reveals Iago's several personality traits (D1).

In "Palcos Mutantes Atiçam Criatividade"⁶⁹ for *O Estado de São Paulo*, Néspoli continues to offer remarks on Folias' production.

⁶⁵ *Otelo* displays a communicative energy, which is practically a trademark of Folias d'Arte.

⁶⁶ An analogy between the Venetian republic and contemporary times.

⁶⁷ A new perspective on the tragedy of betrayal.

⁶⁸ Based on the rehearsal session in which *Estado* was present, this is going to be an exceptional production of *Othello*.

⁶⁹ An innovative stage that stirs creativity.

The critic highlights the benefits of performing *Otelo* for the group by stating that "*Desde junho, quando estreou Otelo, o público vem lotando a arquibancada de 98 lugares do Foliás—entre eles gente que antes jamais havia pisado no galpão*"⁷⁰ (D3). The different arrangement of the seats during the performance is also mentioned by Néspoli. While *Otelo* and Iago are exchanging their first lines in act 3, scene 3, Foliás' crew starts moving the seats closer to the stage, with the audience still sitting on them, which creates the opportunity for people to follow closely the manipulative moves of Iago and *Otelo*'s reactions to them. The critic, by commenting on such arrangement of the seats, points out that artists are creatively inspired by this challenge of performing on a different type of stage, and that the audience is consequently captivated by these changes (D3).

Mauro Fernando (2003) in the online edition of *Diário do Grande ABC* comments on the themes highlighted by Foliás in the production of *Otelo*. The critic argues that social, political, and economical issues are in fact the main subjects emphasized by the group, rather than the themes of envy and jealousy. According to Fernando, Rodrigues intended to offer the audience a moment of reflection through the behaviors and struggles of the characters, which are in a way connected with the aforementioned themes aimed by Foliás' production.

As regards the critical reception in the Portuguese media, Jorge Loureiro Figueira (2006) in the online edition of *Estado do Crítico* positively comments on the production. Figueira argues that "*O espetáculo não só proporciona ao espectador uma viagem cultural e pelos sentidos como uma viagem de introspecção mental e emocional*".⁷¹ The critic also calls attention to the fact that the group had to remodel the theater TeCA, in the city of Porto, in order to perform *Otelo*. At the entrance of the theater, actors positioned themselves as if inside store windows ready to be sold, suggesting the idea that "*Veneza tem de tudo, e tudo tem seu preço*".⁷² During the performance, several mirrors are reallocated on stage, which proposes a different perspective of the staging to the audience. In addition, the contemporary tone in

⁷⁰ Since July, when the production premiered, the theater with ninety-eight seats has been completely crowded, and among the audience members there are people who have never been to Galpão before.

⁷¹ The production not only offers the audience a journey through the senses and cultural aspects, but also a mental and emotional introspective journey.

⁷² Venice has a little bit of everything, and everything has a price.

Otelo, according to Figueira, relies on the possible readings provided by both text and action on stage. The critic encourages the Portuguese audience to watch Foliás' production by stating that:

*Para o espectador português, é uma oportunidade de descentrar o olhar, e viajar não só à Londres renascentista como à cidade onde estreiam mais de setecentos espectáculos de teatro por ano, em língua portuguesa, que é São Paulo [...].*⁷³

The Portuguese newspaper *Diário de Notícias* mentions Foliás' production in two different articles. In the online article entitled "*Otelo* pelos Brasileiros Foliás no TeCa",⁷⁴ *Diário de Notícias* highlights the contemporary tone of the production, and the group's efforts to share moments of the performance with the audience. Additionally, Marcos Cruz (2006) highly praises the production. The critic argues that "*este Otelo recuperou a força interpelativa do texto original numa enérgica e inteligente celebração, acessível a todos os públicos*".⁷⁵ According to Cruz, the prologue stands out in the production, as the "*desfile de figuras bizarras*"⁷⁶ brings the idea of absurdity that echoes perfectly throughout the performance.

Such positive reviews from both Brazilian and Portuguese critics reinforce the significance of *Otelo* for the Foliás. Figueira (2008) comments on the discussion he had with Dagoberto Feliz regarding the relevance of the production to Foliás by stating that "*De facto, Dago conta que antes de Otelo o Foliás tinha muito mais problemas de público. Otelo veio firmar o grupo como incontornável na cena contemporânea paulistana*"⁷⁷ (165). Also, as previously mentioned in

⁷³ To the Portuguese audience, this represents an opportunity to change accustomed habits and travel not only to a Renaissance London, but also to a city where more than seven hundred theatrical productions in Portuguese premiere every year, and this city is São Paulo.

⁷⁴ *Otelo* by the Brazilian group Foliás at TeCa.

⁷⁵ Foliás' *Otelo* brought back the original text's strong sense of challenge in an energetic and intelligent performance, accessible to all different kinds of audiences.

⁷⁶ Parade of bizarre characters.

⁷⁷ Indeed, Dago comments that before *Otelo* Foliás seemed to have more problems in attracting audience members to the theater. *Otelo* has established Foliás as an inescapable destination in the cultural scenario of a contemporary São Paulo.

Chapter 1, Foliás received awards for the production of *Otelo*, more specifically the 2003 APCA award for Best Play, and the 2003 Prêmio Shell awards for Best Director and Best Scenography. In addition, in the aforementioned reviews, it is possible to notice Foliás' concern with addressing political and social issues, which might be considered an inherent feature of the theater company (see 2.2). Such feature can be connected with the objectives of this investigation, which involve Foliás' approach to the subject of the Iraq war in *Otelo*, as already discussed in the analysis of scenes in this Chapter, as well as in the previous ones. In the following Chapter, I shall conclude this investigation by offering my final remarks on the analysis of Foliás' production of *Otelo*.

Chapter 4

"Look on the tragic loading of this bed"⁷⁸:

Conclusion

"I will not charm my tongue; I am bound to speak"⁷⁹

As I approach the final pages of this study, I shall initially readdress some of the theoretical background discussed in the introductory Chapter. Subsequently, due to the fact that this investigation has endeavored to analyze elements which suggest a critical view on the cultural and political scenario that involved the Iraq war in the construction of Folias' *Otelo*, I will offer my conclusive remarks on the conception, enactment, and critical reception of the production.

Rocklin's theory regarding aspects for theatrical analysis, more specifically the notions of conception, enactment, and reception, as discussed in Chapter 1, was crucial to the structure of this investigation. According to the critic, the first proposed term has to do with the elaboration of ideas in a production, a subject commented in Chapter 2 in relation to Folias' *Otelo*. Enactment, the second term proposed by Rocklin, concerns the phases of rehearsal and performance. In Chapter 3, I analyzed Folias' enactment of *Otelo*, concentrating mainly on the analysis of the depiction of Iago in selected scenes from *Otelo* that suggest a relation with the political issues involving the Iraq war. Finally, Rocklin's notion of reception is related to the understanding of the impact of the theatrical production, a subject addressed in Chapter 4.

Regarding the discussion on aspects related to the issue of text alteration, I have relied on Dessen's notions. Dessen proposes the term "rescripting" in order to better investigate the rationale and the implications of changes in the playtext by directors, as stated in Chapter 1. The elimination of speeches and scenes in order to streamline the text and save running time, and the removal of characters and passages that are not in accordance with the conception of the production are examples of "rescripting". Still concerning the aforementioned notion, the critic comments on the "trade-offs", which refer to elements in the playtext that are exchanged for others in a production (see Chapter 1).

⁷⁸ Lodovico's line in *Othello* (5.2.63).

⁷⁹ Emilia's line in *Othello* (5.2.184).

Dessen also proposes the term "rewriting" to refer to more substantial alterations by the director in the play text (see Chapter 1).

Kennedy approaches the subject of the significance of visual aspects in a theatrical production. The critic claims that visual aspects should be considered as relevant as the verbal element (see Chapter 1). Also, he emphasizes the importance of the visual when connecting it with the possibility of various interpretations and meanings that can be generated by a production. Additionally, Kennedy critically comments that in Shakespeare's studies the discussion on the relevance of the visual aspects is often disregarded, as such studies seem to rely a great deal on the linguistic analysis of Shakespeare's works (see Chapter 1).

As for to the discussion on parameters to investigate the performance of actors, and the translation of dramatic texts, I have counted on Pavis' notions. Concerning the analysis of the actor's voice, for instance, the critic calls attention to the use of pauses and their implications on stage, that is, their "dramaturgical functions", such as emphasis, and hesitation. The intensity of the actor's voice is also commented by Pavis (see Chapter 1, and 3.1). In relation to the subject of translation of the dramatic text, the critic proposes a "series of concretization" that provides a better understanding of the changes in the dramatic text during the process of translation (see Chapter 1).

Regarding the conception of Foliás' *Otelo*, the issue of domination worked as a significant concept, connecting the production with the subject of the war conflict in Iraq. As previously stated in 2.2, Reinaldo Maia considers that *Othello* addresses not only the issues of infidelity and jealousy, but also political and social matters that are in fact extremely emphasized in the play. Therefore, the issue of domination, which has to do with the idea that a dominant nation in many ways overpowers another, as Maia explains, was highlighted by Foliás in *Otelo*, and channeled in the production through the occupation of Cyprus and Iago's intellectual tactics (see 2.2). Such concept is referred by Marco Antonio Rodrigues as "*tragédia da propriedade*", which is immediately connected by the director with the abusive power of the United States regarding the invasion of Iraq, as already pointed out in 2.2. The controversy involving the conflict in Iraq can be related to the fact that George W. Bush's administration, accusing the country of being a threat to the world by presenting reasons that were proven to be false, tirelessly sought support from Congress, the United Nations, and other countries to initiate a military campaign against Iraq. Despite all the opposition to the materialization of the war, including the United Nations' official declaration that the war in Iraq was illegal, the United

States and allies invaded Iraq in March 2003 (see Chapter 1, and 2.3). Another factor that added to the polemic of the invasion concerns the possible motives that led the United States to pursue war against Iraq. Many critics point out that the American government was aiming at Iraqi oil, or solely at Saddam Hussein's fall, regardless of the fact that Iraq was not in possession of weapons of mass destruction (see 2.3).

The song "The End" successfully presented the function of a critical component in Foliás' production, since it refers to the invasion of Iraq. The song became well known for being included in the soundtrack of Francis Ford Coppola's *Apocalypse Now*, a film that critically addresses the Vietnam war (see 2.2). Due to the film's critical perspective on the conflict in Vietnam, Rodrigues, as previously mentioned in 2.2, explains that "The End" in his *Otelo* intentionally refers to the war in Iraq, since the song evokes a criticism concerning the United States' abuse of power towards Vietnam, an issue that can also be observed in the invasion of Iraq. Furthermore, bearing in mind the analysis of the opening sequence of the film, more specifically the combination of images of ruthless devastation and the distressing feeling of "The End", it was possible to notice that the song connects in *Otelo* the issues of pointless and unfairness in the Vietnam war with the conflict in Iraq (see 2.2). Such issues can be related to the Iraq war, as both conflicts involved polemic measures applied by the American government in order to achieve the goal of suppressing its adversaries (see 2.2, and 2.3).

Foliás emphasized Iago's cunning rhetoric as perhaps one of the most significant features in the conception of the character. As already argued in 2.2, Maia highlights such feature, and discusses Iago's strategy of observing other characters in order to adapt his discourse accordingly. Rodrigues, when referring to the character's cunning rhetoric, claims that the idea of Iago acting as the "*bom mocinho*" was also included in the conception of the character. Such notion has to do with Iago's ability to adapt his discourse by giving the impression that he is always telling the truth and behaving admirably (see 2.2). Both Maia and Rodrigues agree on the fact that cunning rhetoric can still be considered a present-day issue, especially regarding politics. This implied a connection between Iago's intellectual tactics in Foliás' production, which include a cunning rhetoric, and Bush's administration's schemes to invade Iraq, since the latter also relied on rhetoric to achieve its purposes (see 2.2). Additionally, Iná Camargo Costa's comments regarding the similarities between Cyprus and Iraq as occupied territories, and the proposed focus on Iago's manipulative schemes in Foliás' *Otelo*, also suggested a

relation between Iago's intellectual tactics in Foliás' production and Bush's administration's maneuvers to invade Iraq, as discussed in Chapter 1.

Concerning the analysis of the enactment of *Otelo*, it can be surmised that the intense study period which Foliás went through, prior to the translation of the text, contributed to Maria Sílvia Betti's work. Members of the production team and cast, along with Betti, encountered twice a week for the study sessions, which included the reading of different translations of *Othello* into Portuguese, and discussions about the scenes (see 3.1). According to Betti, the aforementioned study period was crucial to the translation process of the text, assisting her in the emphasis of significant parameters requested by Rodrigues (see 3.1). As already commented in 3.1, it seems that Foliás' period of study aided Betti in the preparation of T1 and T2, according to Pavis' "series of concretization", which refers to the changes in the dramatic text during the process of translation.

The scene analysis concentrated mainly on the study of Foliás' portrayal of Iago's intellectual tactics in relation to Bush's administration's political games to invade Iraq. The previously mentioned theoretical background, such as Pavis' parameters to analyze the actor's voice, Dessen's notion of "rescripting", and Kennedy's discussion on the visual aspects and their relevance in theatrical productions, not to mention Honigmann's definition of stage imagery (see 3.1), were essential in the study of the scenes. The investigation of act 1 initiated with the analysis of an interpolated prologue, which involved the combination of the song "New York, New York" and a parade of characters on stage. The prologue seemed to introduce the theme of the invasion of Iraq, as it implied a possible connection with the terrorist attacks of September 11, 2001, an event that can be considered the starting point of Bush's administration's plans to invade Iraq (see 3.1). The visual aspects in the prologue greatly contributed to the construction of meanings, reinforcing Kennedy's comments on the significance of the visual elements in a production (see 3.1). In act 1, scene 1, I argued that Brêtas' Iago's effort to effectively alarm the Venetian senator Brabâncio, by means of the actor's work with his voice, besides the rescripting of Betti's translated text, can be related to Bush's administration's schemes to efficiently convince Congress to approve the war resolution (see 3.1).

As regards the analysis of act 1, scene 3, I have investigated Foliás' depiction of two passages separately. Initially, as discussed in 3.1, I have concentrated on a valuable trade-off, which involved the

replacement of the image of a sailor who enters to deliver a message concerning war plans with the image of a sailor who is already present on stage, being tortured in order to reveal information about the war. Such trade-off, along with the song "The End", seemed to evoke a connection with the Abu Ghraib prison scandal, which refers to the US military's cruel treatment and torture of prisoners accused of participating in terrorist activities. Many of these prisoners were later declared innocent (see 3.1). Even if not directly related to the invasion of Iraq by the United States and allies, the Abu Ghraib prison scandal can be considered a lamentable consequence of such event, since the prison was activated right after the occupation of the country in 2003 (see 3.1). The analysis of Foliás' portrayal of another passage from scene 3, as already mentioned in 3.1, had to do with Foliás' emphasis on Iago's master plan of making Otelo jealous of Desdêmona and Cássio by means of the impressive use of "The End" and other sounds, besides stage imagery. I have argued that such moment in the production can be connected with Bush's administration's development of a crucial plan towards the materialization of war in Iraq, which involved the main strategic decision of seeking support from both Congress and the United Nations (see 3.1).

Concerning the analysis of act 2, scene 3, as previously mentioned in 3.1, I have referred to a possible similarity between Brêtas' Iago's strategy to convince Cássio to drink wine and Bush's administration's plan to persuade world leaders, during Robert Bruce Cheney's tour to the Middle East, that Iraq was a threat to the world. By means of careful work with voice and stage imagery, Brêtas' Iago purposely emphasized an acute display of friendship towards Cássio. The former's calculated efforts to look friendly and sincere in order to persuade Cássio can be related to Cheney's elaborated and cordial conversations with world leaders during his tour, in which he persistently pursued the goal of convincing them that Iraq should be considered a threat to the world.

The analyses of act 3, scene 3, and act 4, scene 1 concentrated on the moment of the invasion of Iraq by the United States and allies. Regarding act 3, scene 3, as discussed in 3.1, I initially investigated Foliás' depiction of a passage in which the use of specific sounds and the presence of an army on stage created an ominous atmosphere, precisely when Iago was referring to the handkerchief as a valuable proof against Desdêmona and Cássio. Such instance in the production can be connected with Colin Powell's polemic speech at the United Nations, practically on the verge of the invasion, in which he presented what

Bush's administration considered as crucial evidence against Iraq (see 3.1). The analysis of Foliás' portrayal of another passage from scene 3 referred to the moment in which Iago finally accomplished his goal of influencing Otelo against Desdêmona and Cássio. Foliás then offered an impressive image which included an army running across the stage, the song "The End" playing loudly, along with other sounds (see 3.1). I have argued that such intense moment in *Otelo* implies a connection with the actual invasion of Iraq, an event that had been strategically planned since the terrorist attacks of September 11, 2001, and incessantly pursued by the United States (see 3.1). In act 4, scene 1, Brêtas' portrayal of Iago's lamentable celebration of Otelo's convulsions can also be related to the concretization of Bush's administration's plans of invading Iraq, as the occupation of the country, declared illegal by the United Nations, was considered an unfortunate event of disastrous consequences (see 3.1).

In relation to the critical reception of *Otelo*, Foliás' production received positive reviews from both Brazilian and Portuguese critics. As previously stated in 3.2, the performances of Ailton Graça and Francisco Brêtas were highly praised, as both actors successfully embodied the distinctive traits of their characters, displaying a fine balance in the communication between Otelo and Iago during their interactive moments in the production. Foliás' different arrangement of seats, which were moved closer to stage during the performance, and the actors who were positioned inside store windows before the staging were also mentioned by the critics (see 3.2). Besides, the emphasis on political and social issues in the production was highlighted by some of the critics. Foliás' interest in addressing the aforementioned issues might be considered an intrinsic feature of the theater company. Such feature can be related to the objectives of this investigation, which involve Foliás' approach to the subject of the Iraq war in *Otelo* (see 3.2).

Finally, it is possible to conclude that *Otelo* offers, in different stages of its construction, elements that propose a critical view on the cultural and political scenario that involved the Iraq war. Also, the connection between Iago's intellectual tactics and Bush's administration's schemes to invade Iraq can be vastly observed in the analysis of scenes. Additionally, the theoretical background, which has certainly broadened my views concerning the subject of performance analysis, and the procedures applied in this study were effective instruments for the investigation of Foliás' *Otelo*. For further research in productions of *Othello*, a study that involves the analysis of productions in relation to the approach to contexts and their implications in stagings

of the play is suggested. Such study offers the possibility of addressing a variety of issues in connection with the subject of contextualization, and may involve productions from different countries.

Folias' portrayal of Iago's intellectual tactics has undoubtedly been a significant feature of this investigation, and remains a comparative facet to the worldwide impacting issue of Bush's administration's schemes that would eventually lead to the invasion of Iraq, as already mentioned. The title of this study contains a quote from Iago in his utmost moment of plotting, the instance in which the tempestuous idea of menacingly affecting his greatest foe, Othello, is conceived. Throughout Folias' production, such idea is materialized into Iago's deceiving schemes, emphasized by Brêtas' depiction of the character's devious attitude. A connection can be drawn to the scenario of Bush's administration's plans to enter Iraq after the terrorist attacks of September 11, 2001, especially in relation to its machinations and false accusations, as previously argued in this investigation.

REFERENCES

Primary Sources:

- Rodrigues, Marco Antonio, dir. *Otelo*. Folias d'Arte Produções Artísticas, 2003. DVD.
- Shakespeare, William. "Otelo.". *Caderno do Folias Especial: Otelo*. Eds. Reinaldo Maia and Marco Antonio Rodrigues. Trans. Maria Sílvia Betti São Paulo: Folias d'Arte Produções Artísticas, 2003: 19-88. Print.
- . *Othello (Arden Shakespeare: Third Series)*. Ed. E. A. J. Honigmann. London: Arden Shakespeare, 1996. Print.
- . *Othello (New Cambridge Shakespeare)*. Ed. Norman Sanders. New York: Cambridge UP, 2012. Print.
- . "The Tragedy of Othello, the Moor of Venice". *Riverside Shakespeare*. Ed. G. Blakemore Evans. Boston: Houghton Mifflin, 1974. pp. 1203-1240. Print.

Secondary Sources:

- Anderson, Terry H. *Bush's Wars*. New York: Oxford University Press, 2011. Print.
- Auden, W. H. "The Joker in the Pack". *Bloom's Shakespeare Through the Ages: Othello*. Eds. Harold Bloom and Neil Heims. New York: Infobase Publishing, 2008: 261-280. Print.
- Bennett, Susan. *Theatre Audiences: A Theory of Production and Reception*. New York: Routledge, 1997. Print.
- Berger, Peter. "Bush's Toxic Legacy in Iraq." *CNN*. n. p., 16 Jun. 2014. Web. 18 Aug. 2014.
<<http://edition.cnn.com/2014/06/13/opinion/bergen-iraq-isis->>
- Bloom, Harold, and Neil Heims, eds. *Bloom's Shakespeare Through the Ages: Othello*. New York: Infobase Publishing, 2008. Print.

- Bradley, A. C. *Shakespearean Tragedy* (1904). London: Macmillan Education Limited, 1985. Print.
- Brito, Bernardo de Azevedo. *Iraque: dos Primórdios à Procura de um Destino*. Brasil: Editora da UFSC, 2014. Print.
- Brown, John Russell. "Foreign Shakespeare and English-Speaking Audiences." *Foreign Shakespeare*. Ed. Dennis Kennedy. Cambridge: Cambridge University Press, 1993: 21-36. Print.
- Buchweitz, Ricardo Moura. "Manifestations of Otherness in Performance: A Brazilian *Othello*." MA thesis. Universidade Federal de Santa Catarina, 2002. Print.
- Canzian, Fernando. "Bush Anuncia Início de Ataque." *Folha de São Paulo*. n. p., 20 Mar. 2003. Web. 01 June 2014.
<<http://f.i.uol.com.br/folha/especial/images/13040458.jpeg>>
- "Cheney Warned Over Iraq Attack." *BBC*. n. p., 12 Mar. 2002. Web. 29 Sept. 2014.
<http://news.bbc.co.uk/2/hi/middle_east/1868914.stm>
- Coleridge, Samuel Taylor. "Notes on *Othello*." *Bloom's Shakespeare Through the Ages: Othello*. Eds. Harold Bloom and Neil Heims. New York: Infobase Publishing, 2008: 113-117. Print.
- Coppola, Francis Ford, dir. *Apocalypse Now*. Lionsgate, 1979. DVD.
- Costa, Iná Camargo. "O Otelo do Folias." *Caderno do Folias Especial: Otelo*. Eds. Reinaldo Maia and Marco Antonio Rodrigues. São Paulo: Folias d'Arte Produções Artísticas, 2003: 100-102. Print.
- Cruz, Marcos. "Longa-metragem e DVD nos 30 Anos." *Diário de Notícias*. n. p., 26 Jun. 2006. Web. 20 Oct. 2014.
<http://www.dn.pt/inicio/interior.aspx?content_id=642559&page=2>
- Dessen, Alan. *Rescripting Shakespeare: the Text, the Director, and Modern Productions*. Cambridge: Cambridge University Press, 2009. Print.

- El-Shibiny, Mohamed. *Iraq: a Lost War*. New York: Palgrave Macmillan, 2010. Print.
- Everett, Barbara. "Inside Othello." *Shakespeare Survey 53: An Annual Survey of Shakespeare Studies and Production*. Ed. Peter Holland. Cambridge: Cambridge University Press, 2000: 184-195. Print.
- "Ex-Iraq Inspector: Prewar Intelligence Failure 'Disturbing'." *CNN*. n. p., 29 Jan. 2004. Web. 30 Mar. 2014.
<<http://www.cnn.com/2004/US/01/28/sprj.nirq.wmd.kay/index.html?iref=allsearch>>
- Fernando, Mauro. "Folias Evita Academicismo em Montagem de *Otelo*." *Diário do Grande ABC*. n. p., 19 Jun. 2003. Web 15 Oct. 2014.
<<http://www.dgabc.com.br/News/90000366487/foalias-evita-academicismo-em-montagem-de-otelo.aspx?ref=history>>
- Figueira, Jorge Loureiro. "*Otelo* Não é Ele Nem o Outro." *Estado do Crítico*. n. p., 16 Jun. 2006. Web. 20 Oct. 2014.
<<http://estadocritico.wordpress.com/2006/06/16/otelo-nao-e-ele-nem-o-outro/>>
- . *Verás que Tudo é Verdade - Uma década de Folias (1997-2007)*. São Paulo: Galpão do Folias, 2008. Print.
- "Former Aide: Powell WMD Speech 'Lowest Point in my Life'." *CNN*. n. p., 23 Aug. 2005. Web. 30 Mar. 2014.
<<http://edition.cnn.com/2005/WORLD/meast/08/19/powell.un>>
- Greenberg, Karen J., and Joshua L. Dratel. *The Torture Papers: The Road to Abu Ghraib*. New York: Cambridge University Press, 2005. Print.
- Halio, Jay L. *Understanding Shakespeare's Plays in Performance*. Houston: Scrivenery Press, 2000. Print.
- Hall, Stuart. "Cultural Identity and Cinematic Representation." *Framework*, 36 (1989): 68-82. Print.

- Heliadora, Barbara. *Falando de Shakespeare*. São Paulo: Perspectiva, 2001. Print.
- Holland, Peter. "Looking at the Bed." *The National Theatre Programme of Othello*. London: Cantate, 2013: 29-30. Print.
- Hugo, Victor. "William Shakespeare." *Bloom's Shakespeare Through the Ages: Othello*. Ed. Harold Bloom. New York: Infobase Publishing, 2008: 126-127. Print.
- Kaysen, Carl, et al. *War with Iraq: Costs, Consequences, and Alternatives*. Cambridge: American Academy of Arts and Sciences, 2002. Print.
- Kennedy, Dennis. *Looking at Shakespeare: A Visual History of Twentieth-Century Performance*. Cambridge: Cambridge University Press, 1996.
- . "Shakespeare Without his Language." *Foreign Shakespeare*. Ed. Dennis Kennedy. Cambridge: Cambridge University Press, 1993: 1-19. Print.
- Kermode, Frank. "Othello." *Bloom's Shakespeare Through the Ages: Othello*. Ed. Harold Bloom. New York: Infobase Publishing, 2008: 297-212. Print.
- . "Othello, the Moor of Venice". *Riverside Shakespeare*. Ed. G. Blakemore Evans. Boston: Houghton Mifflin, 1974. pp. 1198-1202. Print.
- Kinder, Marsha. "The Power of Adaptation in *Apocalypse Now*." *Film Quarterly* 33.1 (1979-1980): 12-20. Print.
- Ligieri, Edna. "Shakespeare, Otelo, Anjos e Demônios." *Caderno do Folias Especial: Otelo*. Eds. Reinaldo Maia and Marco Antonio Rodrigues. São Paulo: Folias d'Arte Produções Artísticas, 2003: 96-99. Print.
- Lima, Mariângela Alves de. "Folias d'Arte Oferece as Outras faces de Otelo." *O Estado de São Paulo* 4 July 2003: D7. Print.

- "Lula Lamentou o Início da Guerra do Iraque". *Folha de São Paulo*. n. p., 17 Mar. 2013. Web. 01 Jun 2014.
<<http://www1.folha.uol.com.br/mundo/2013/03/1242671-lula-lamentou-inicio-da-guerra-do-iraque-leia-integra.shtml>>
- Maia, Reinaldo. "Otelo: O Poder do Discurso, o Discurso do Poder." *Caderno do Folias Especial: Otelo*. Eds. Reinaldo Maia and Marco Antonio Rodrigues. São Paulo: Folias d'Arte Produções Artísticas, 2003: 6-15. Print.
- McClintock, Anne. "Paranoid Empire: Specters from Guantánamo and Abu Ghraib." *Small Axe* 13.1 (2009): 50-74. Print.
- Miranda, Célia Arns de. "Otelo e o Engajamento Político-Cultural do Folias D'arte." *Scripta Uniandrade* 6 (2008): 285-300. Print.
- . "Questionamentos sobre Esteriótipos Raciais em *Otelo*." *Shakespeare sob Múltiplos Olhares*. Eds. Anna Stegh Camati and Célia Arns de Miranda. Curitiba: Solar do Rosário, 2009: 125-144. Print.
- Néspoli, Beth. "Um Novo Olhar Sobre a Tragédia da Traição." *O Estado de São Paulo* 18 Jun. 2003: D1. Print.
- . "Palcos Mutantes Atiçam Criatividade." *O Estado de São Paulo* 26 Nov. 2003: D3. Print.
- . "Quando Otelo Subiu o Morro." *O Estado de São Paulo* 26 Mar. 2006: D6. Print.
- Neto, Dib Carneiro. "Críticos da APCA Escolhem Melhores de 2003." *O Estado de São Paulo* 17 Dec. 2003: D12. Print.
- O'Shea, José Roberto. "From Printed Text to Performance Text: Brazilian Translations of Shakespearean Drama." *Translating Shakespeare for the Twenty-First Century*. Eds. Rui Carvalho Homem and Ton Hoenselaars. Amsterdam and New York: Rodopi, 2004: 145-159. Print.
- "*Otelo da Mangueira*: Full Video." *MIT Global Shakespeares*. Massachusetts Institute of Technology, n.d. Web. 29 Aug. 2014.

- "*Otelo* pelos Brasileiros Folias no TeCa." *Diário de Notícias*. n. p., 07 Jun. 2006. Web. 20 Oct. 2014.
<http://www.dn.pt/inicio/interior.aspx?content_id=641618&page=-1>
- Oxford Dictionaries*. Oxford University Press. n. d. Web. 17 Aug. 2014.
<<http://www.oxforddictionaries.com>>
- Parsons, Keith, and Pamela Mason. *Shakespeare in Performance*. London: Salamander Books Limited, 2000. Print.
- Pavis, Patrice. *Analysing Performance: Theater, Dance, and Film*. Trans. David Williams. Ann Arbor: University of Michigan Press, 2003. Print.
- . *Theatre at the Crossroads of Culture*. Trans. Loren Kruger. New York: Routledge, 1992. Print.
- "Potência Isolada." *Veja* 19 Mar. 2003: 46-50. Print.
- "Q&A: Iraq Prison Abuse Scandal." *BBC*. n. p., 11 Jan. 2008. Web. 27 Sept. 2014.
<<http://news.bbc.co.uk/2/hi/americas/3701941.stm>>
- Quarshie, Hugo. *Second Thoughts about Othello*. Chipping Campden: Cloud Hill Printers, 1999. Print.
- Ritchie, Nick, and Paul Rogers. *The Political Road to War with Iraq*. New York: Routledge, 2007. Print.
- Rocklin, Edward L. "Performance Is More Than an 'Approach' to Shakespeare." *Teaching Shakespeare through Performance*. Ed. Milla Cozart Riggio. New York: Modern Language Association, 1999: 48-62. Print.
- Rodrigues, Marco Antonio. "Otelo, os seus e os nossos Porquês." *Caderno do Folias Especial: Otelo*. Eds. Reinaldo Maia and Marco Antonio Rodrigues. São Paulo: Folias d'Arte Produções Artísticas, 2003: 16-17. Print.

- Rosen, Gary, ed. *The Right War? The Conservative Debate on Iraq*. Cambridge: Cambridge University Press, 2005. Print.
- Sadashige, Jacqui. "Apocalypse Now Redux by Kim Aubry; Francis Ford Coppola; John Milus." Rev. of *Apocalypse Now Redux*, dir. Francis Ford Coppola. *The American Historical Review* Dec 2001: 1919-1920. Print.
- Santos, Valmir. "Os Premiados da APCA e os Indicados do Shell SP." *Teatro Jornal*. n.p., 10 Dec. 2013. Web. 20 May 2014.
<<http://teatrojornal.com.br/2013/12/os-premiados-da-apca-e-os-indicados-do-shell-sp/#more-7160>>
- Spencer, Charles. "Othello, National Theatre, Review." *The Telegraph*. n. p., 24 Apr. 2013. Web. 01 Jun. 2013.
<<http://www.telegraph.co.uk/culture/theatre/william-shakespeare/10013155/Othello-National-Theatre-review.html>>
- Shaw, Jonathan. "Othello from a Military Perspective." *The National Theatre Programme of Othello*. London: Cantate, 2013: 34-37. Print.
- "The End". *The Doors*. Idea Den, n. d. Web. 11. Aug. 2014.
<<https://www.thedoors.com/discography/songs/end-602>>
- Vaughan, Virginia Mason. *Performing Blackness on English Stages, 1500-1800*. Cambridge: Cambridge University Press, 2005. Print.
- Weeks, Albert L. *The Choice of War: the Iraq War and the Just War Tradition*. Santa Barbara: ABC-CLIO, LLC, 2010. Print.
- Zinn, Howard. *A People's History of the United States*. New York: Harper Perennial Modern Classics, 2003. Print.
- . "America's Blinders." *The Progressive*. n. p., 10 Apr. 2006. Web. 20 Jul. 2014.
<<http://www.progressive.org/news/2006/04/3162/america%E2%80%99s-blinders>>

---. "With War in Iraq, Echoes of Vietnam Can Still Be Heard." *The Progressive*. n.p., 30 Jun. 2003. Web. 20 Jul. 2014.
<http://www.progressive.org/media_zinn_1159>

APPENDIX 1

EXCERPTS FROM THE INTERVIEW WITH MARCO ANTONIO
RODRIGUES (TRANSCRIBED)

Eu estou te contando um pouco da história do Foliás porque o *Otelo* nasce também aí, porque tinha um cara chamado Guilherme Santana, que é do grupo Tapa até hoje, um ator muito bom. E na época eu falei pro Guilherme que eu queria muito fazer o *Otelo*. Mas só se faz o *Otelo*, uma peça como essa, se você tem um bom ator pra fazer, do ponto de vista da desconstrução. E aí eu falei que eu queria que ele fizesse. Isso foi em 98. E a gente ficou cozinhando isso e só foi fazer em 2003. E quando eu resolvi fazer, o Guilherme não podia mais.

Um dos atores que fez o teste pro *Babilônia* era o Ailton Graça. Por conta do Ailton estar ali dentro do grupo, ele entrou com muita vontade e tal, voltou a idéia de fazer o *Otelo*, porque aí a gente tinha um ator para fazer o papel.

O Foliás fica do lado do Minhocão, que é um lugar que embaixo dele de ponta a ponta tem uma população sem-teto. Então nós éramos vizinhos dos sem-teto, inclusive os sem-teto, parte deles ajudou a gente a construir o galpão. A gente contratava os caras para levar entulho, enfim, e ainda é assim, a população sem-teto é assim. A gente resolveu fazer uma peça sobre essa população, que era o *Babilônia*.

O viés do Foliás foi sempre tentar entender o que está acontecendo e como é que isso se reflete na vida da comunidade e na nossa vida.

Na verdade o *Otelo*, que é geralmente conhecido como a tragédia do ciúme, pra nós era a tragédia da propriedade, quer dizer, porque o Iraque estava sendo invadido. Por trás de tudo isso tem a questão do que é a propriedade, quer dizer, o ciúme na verdade, qualquer sentimento, tá presidido ali pela relação de propriedade.

Em relação ao *Otelo*, o que nos interessava era fazer uma ponte com a atualidade, senão pra gente não interessava fazer a peça.

Ele [*Otelo*] é originalmente maometano. Ele tem inclusive aquele objeto que ele carrega na mão, um terço islâmico. Na verdade, a

questão da religião do Otelo tem a ver com aquele assunto da propriedade, que não aparece em cena, mas aparece no trabalho dos atores internamente. Quer dizer, ela [Desdêmona] e os outros [personagens] forçam ele a fazer a conversão para o cristianismo, até pelas próprias funções que ele exerce na sociedade. Mas pra ele é muito difícil, pela sua origem, romper com todas essas tradições maometanas. Então também tem a ver com a situação do Iraque.

O que a gente trabalhou muito foi uma identificação do Iago com a platéia, para que a platéia se identificasse com o Iago. A platéia tá fazendo junto com ele. A gente não trabalha ele como um vilão. Acho que ele é um vilão, mas você entende os motivos dele. O demônio que tá nele tá em você também. O Iago pega o arquétipo do bom mocinho, que é uma coisa muito presente hoje. Vamos supor, o Iago fala: "Olha o Cássio bebendo, que absurdo o Cássio beber!", enquanto isso ele tá fazendo o Cássio beber. Mas ao mesmo tempo ele fala assim: "Olha aí o Cássio bêbado. Como é que o cara pode comandar alguma coisa bêbado, olha aí o que vocês fizeram!".

O Iago quer que o Otelo acredite que ele é um cara profundamente equilibrado, de um bom senso incrível, um cara muito maduro, e portanto que o Otelo comece a acreditar nele. Na verdade, Iago faz o discurso que o outro quer ouvir.

O público tem que se divertir na peça. E o público tem que se divertir com o Iago. A gente quer que o público empatize, não que acredite, mas que empatize com o Iago, e que o público sofra mais ao ver o Iago se ferrar do que com o Otelo. Porque o público é o Iago, porque ele representa essa classe média que faz qualquer coisa pra galgar um lugarzinho ao sol, que afunda a cabeça do outro na lama porque na verdade tem que cuidar da sua sobrevivência, que se acha sempre preterido.

O que a gente pensava com "New York, New York" era onde está a matriz disso tudo, onde está o centro disso tudo. É isso que também tem na peça, é uma sociedade em que você fala que cultura é uso, a violência urbana é uso, a fome é uso. Então tudo isso faz parte da nossa cultura, isso tá tudo lá. Isso tá em Nova Iorque, isso tá na peça.

Na verdade, o que o Iago percebe é que esse jogo da mentira é que é a barbárie, é o horror, por isso é que tem a música "The End" do

The Doors no *Otelo*, porque a música é sobre o Vietnã, que representa pra nós a guerra do Iraque.

O Dagoberto Feliz é o diretor musical do Folias e continua lá, e é o diretor musical do *Otelo*. Muitas coisas são minhas, muitas coisas são dele, é meio uma saladona porque de fato também tem essa questão de essa sociedade ser uma sociedade onde culturalmente tudo se articula. Então você tem desde a música latino americana, passando por aquilo que é mais ligado às origens. Algumas coisas mais românticas na peça tem uma concepção musical voltada para o medieval, mas existe uma tentativa sempre de articular aquilo que é medieval, aquilo que é atávico, tradicional, com aquilo que é contemporâneo no palco.

A idéia era manter alguma imagem arquetípica e ao mesmo tempo contemporizar isso. Ou seja, não totalmente trazer para cá, mas de algum jeito articular essas duas coisas, articular um passado longínquo com o presente.

APPENDIX 2

EXCERPTS FROM THE INTERVIEW WITH FRANCISCO BRÊTAS
(BY E-MAIL)

No começo fui recebido com uma certa animosidade por parte do elenco, por ser o tal ator "de fora", que além de entrar no elenco muito depois, ainda arrebatava o melhor papel. Ralei muito pra provar que eu não era um canalha como o Iago, mas aos poucos fui sendo aceito e respeitado por pessoas que acabaram por se tornar meus melhores amigos.

Tivemos um preparo físico bem puxado, ministrado por Renata Zhaneta, de outra forma não teria conseguido a agilidade necessária para interpretar Iago. Dagoberto Feliz nos deu preparação vocal e nos dirigiu musicalmente. O meu preparo maior concentrou-se nas extensas leituras e estudos sobre a peça, e sobretudo Iago. Eu particularmente passava muitas horas escrutinando cada vírgula, cada palavra para tentar entender a alma deste personagem. Shakespeare é maravilhoso: as pistas estão todas lá.

APPENDIX 3

EXCERPT FROM THE INTERVIEW WITH RENATA ZHANETA
(BY E-MAIL)

A preparação de atores dos espetáculos do Folias sempre foi feita de forma coletiva. No *Otelo*, como em outros trabalhos do Folias, eu acumulava a função de preparadora corporal e gestual. Foi um trabalho de muita pesquisa e de parceria com a direção do Marco, que sempre me deu muita liberdade de criação, ao mesmo tempo em que sabia exatamente o que queria de cada ator.

APPENDIX 4

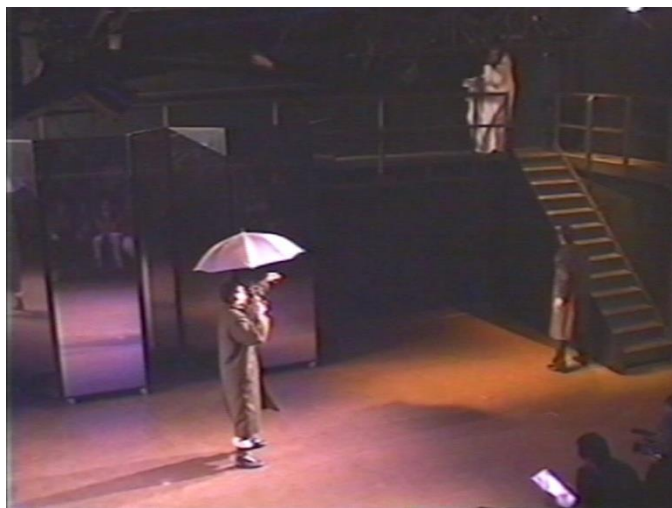


Fig. 1. Iago (Francisco Brêtas) and Rodrigo (Flávio Tolezani) address Brabâncio (Paulo Bordhin) in the balcony.



Fig. 2. The sailor (Val Pires) is being tortured.



Fig. 3. Iago contemplates the birth of his plan.



Fig. 4. Iago's friendly behavior towards Cássio (Bruno Perillo)



Fig. 5. An army runs across the stage.



Fig. 6. Iago remains alone, lifting his sword.



Fig. 7. Iago's debauched attitude towards Otelo (Ailton Graça).