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Director, musician, professor and researcher in the Departamento de Artes Cênicas Department of Performing Arts, at the Universidade de São Paulo, Brazil, in the field Body, voice and actuation. His theatrical training is based on the experience with many directors, actors and musicians in Brazil and Europe, including Augusto Boal, Flávio Império and Myrian Muniz. In 2011, he developed the post-doctoral research Language, experience, memory: the narrators and singers voice poetic as subjects of the actor, at the Universitat de Barcelona, under the supervision of the philosopher Jorge Larrosa. His musical training was constructed in several courses - with Nelson Aires, Paulo Belinati and Hans Joachim Koellreuter, among others - and in acting as a musician, singer and musical director, in Brazil and abroad. In 1975, he graduated in Civil Engineering and Mathematics. In 1999, he developed his doctorate at the Polytechnic School of the University of São Paulo, with the thesis Lightweight Structures. Connections with the Theatrical Space. Design of a Mobile, Multiple and Transformable Theatre TMMT. Nowadays, he is the director of the Ausgang de Teatro, which makes a work on intersections and contaminations between music and theatre.

**FREIHEIT UND DEMOCRACY. ON THE LAST
BERTOLT BRECHT AND HANNS EISLER'S
PARTNERSHIP**

“Brecht repeatedly asked right up until just before he died: ‘Please at long last set ‘Freedom and Democracy’ to music for me!’ I really must get down to it. It was his most cherish wish! It would be so important now. The piece is only half finished, and I really should complete it because he never stopped asking for it.” In an interview to Hans Bunge, Hanns Eisler expresses like this his sorrow for Brecht had never listened the composition on his prophetic 1947 poem. Afterwards, Eisler will complete the work, which is a syntheses of the collaboration between these two great artists, as we can hear on the singer Ernst Busch’s interpretation. The article essays to make reflections on music flux interruptions, associated with Brecht’s concepts, like distancing and Gestus, paying attention to the extreme political actuality of the questions posed by Brecht.

Keywords: Eisler, Brecht, Busch, Gestus, Freiheit und Democracy

**FREIHEIT UND DEMOCRACY. SOBRE A ÚLTIMA
PARCERIA DE BERTOLT BRECHT E HANNS EISLER.**

“Brecht repetidas vezes me pedia até antes de morrer: ‘Por favor, musique ‘Freiheit und Democracy’ para mim!’ Eu realmente deveria me chatear com isso. Era seu mais terno desejo! Seria tão importante agora. A peça está pela metade, e eu preciso mesmo completá-la, pois ele nunca parou de pedir por isso.” Em uma entrevista a Hans Bunge, Hanns Eisler expressa dessa forma sua tristeza por Brecht nunca ter escutado a

composição de seu profético poema de 1947. Mais tarde, Eisler completará o trabalho, uma síntese da colaboração desses dois grandes artistas, como podemos atestar ouvindo a interpretação do cantor Ernst Busch. O artigo busca refletir sobre interrupções do fluxo musical, associadas com conceitos de Brecht, como distanciamento e Gestus, atentando para a extrema atualidade política das questões colocadas por Brecht.

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Kamaluddin Nilu is a theatre director and independent researcher. He is a visiting researcher at the Centre for Ibsen Studies, University of Oslo where he also has been member of the project Ibsen between Cultures funded by Norwegian Research Council. He has been Chair Professor of Theatre Department, S.N. School, Hyderabad Central University, India. Kamaluddin Nilu has further been Associate Professor of Dramatic Arts, Department of Fine Arts, University of Chittagong, Bangladesh. He was the founding Secretary General of Centre for Asian Theatre CAT and CAT’s Artistic Director during the period 1994-2006.

Recently, Kamaluddin Nilu was offered a fellowship for the project No Local is anymore Local: A Transcultural Adaptation of Henrik Ibsen’s Peer Gynt by the International Research Center “Interweaving Performance Culture”, Freie University, Berlin.

**STAGING A TEMPEST: THE PARALLEL MYTH OF
HIERARCHY IN POSTCOLONIAL INDIA**

I am talking about millions of men in whom fear has been cunningly instilled, who have been taught to have an inferiority complex, to tremble, kneel, despair, and behave like flunkies.

This phrase belongs to Aim Fernand David Césaire (1913-2008), a Martinican poet, playwright, and politician and one of the most influential authors from the French-speaking Caribbean region. It struck me, however, that the phrase also reflects typical social relationships in postcolonial India, characterized by hierarchy and separation, and it made me curious to explore his polemic and surrealistic text A Tempest (1969). My presentation will be based on the story about the staging of A Tempest with Theatre Department, University of Hyderabad in 2014.

It was a challenging and multifarious task to adapt A Tempest to Indian conditions in terms of crossing borders, and negotiating and intervening towards encountering cultures. A major task was to explore the relevance and meaning of ‘black subjectivity’ in India, and how it is connected to the socio-cultural fabric within the contemporary political topography of the country. ‘Transculturation’ was the theoretical roadmap of the process. My intention was thus to recodify the hegemonic position of the postcolonial Caribbean text and to reconvene it to the contemporary socio-political-cultural topography of India in a non-canonical way. I interpret this topographical condition as internal colonialism, locked in ‘the difference within’. This internal colonialism has been possible due to the complex political anatomy characterizing Indian