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Shakespeare, Samba, Solace and Escape: an Analysis of *Otelo da Mangueira*

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Abstract: Following contemporary trends to popularize the English Bard in Brazil, in the musical production *Otelo da Mangueira* (directed by Daniel Herz, 2006), Shakespeare's *Othello* is transplanted into the world of the Rio de Janeiro shantytown Mangueira. A vibrant production that celebrates the culture of samba and carnival, this migration across borders required a radical reconfiguration of the source text, a process known in Brazilian aesthetic practices as "cultural cannibalism". What happens when *Othello* leaves Shakespeare's early modern Venice and lands in Mangueira, in the year 1940? How are the underlying racial and social problems present both in Shakespeare's tragedy and in the universe of a Rio de Janeiro *favela* (shantytown) dealt with? What roles do Shakespeare (as a cultural icon) and samba (as music, dance and culture) play in representing and foregrounding these social issues? These are some of the questions I will address in this paper.

Key words: Shakespeare in Brazil; Shakespeare in the Global World; Shakespeare and Music; Adaptations of Shakespeare's *Othello*; Shakespearean Adaptations; Shakespeare and Dance.

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"Everything ends up in samba" is a popular saying in Brazilian Portuguese which means that when things go amiss at the end there is always samba to lift your spirit. A less cheerful connotation of the saying, however, conveys the idea that no matter how serious the problem is, it all ends in nothing: samba, in this second sense, means escape from the real problem. The celebratory and uplifting nature of samba represents both solace and escape. Indeed, not even Shakespeare could escape the popular aphorism in the musical stage-adaption *Otelo da Mangueira* (directed by Daniel Herz, 2006): *Othello* is transported to the vibrant world of the Rio de Janeiro *favelas* in 1940, significantly the year samba had just gained the status of national rhythm. What happens when *Othello* leaves Shakespeare's early modern Venice and lands in Mangueira, a shantytown in 1940? How are the underlying racial and social problems present both in Shakespeare's tragedy and in the universe of a Rio de Janeiro favela dealt with in this production? What role does samba as music, dance and culture play in representing and foregrounding these social issues? These are some of the questions I will address in this paper.

ADAPTING SHAKESPEARE IN BRAZIL

The absorption of Shakespeare in Brazil (and indeed in Latin America) is by no means a passive relationship but rather a dynamic process of cultural translation. Indeed the Latin term for translation, "translatio", signals both the geographical movement through which sociopolitical translocation is achieved as well as the cultural movement effecting this translocation. Therefore, any adaptation of Shakespeare in Brazil is, in its essence, a political venture which involves a cross-cultural migration across borders.

More specifically, in Brazilian aesthetic practices, the radical revisions of canonical texts that come out of the process of adaptation are conceptualized as "transcreations" by Brazilian poet and translator Haroldo de Campos (1963). The unconventional praxis of translation developed by Haroldo and his brother Augusto does not essentially consist a writing back, if we are to understand it as a subversive act that challenges the ideologies of the original. Instead, this type of rewriting should be considered as a translation that emphasizes the creative process and the potentials of the new text over the old one. It is a means of reconciling the legacy of the colonizer and the need to define Braziliannes. In this respect, the Campos reactivates the modernist metaphor of cannibalism formulated by Oswald de Andrade in 1928, which expresses the idea that the colonized culture, rather than rejecting the dominant culture, should appropriate,

digest, and assimilate it in an anthropophagic fashion in order to be empowered rather than overpowered by it. Andrade's iconic "Tupi or not Tupi" became an iconic slogan of Brazilian *Modernismo* as a paradigm of cultural cannibalism. Tupi or not Tupi alludes simultaneously to the indigenous Tupinambás, who allegedly practiced cannibalism to incorporate the wisdom of the Europeans and to Hamlet's famous soliloquy. In this sense it both embraces and rejects Shakespeare/European culture. It advocates cannibalism as a critical, aesthetic, and political practice in order to assimilate whatever revitalizes and strengthens Brazilian art.

The Brazilianization of *Othello*, which resulted in the musical *Otelo da Mangueira*, involved a radical reconfiguration of the source text and is a paradigmatic example of explicit cultural cannibalism. As Gustavo Gasparani, writer of the performance text and actor who played the Brazilian Iago, himself describes, Shakespeare's text served as a point of departure and inspiration.[i] This rewriting required major maneuvers in order to transform Shakespeare's drama into a musical. While an informed knowledge of Shakespeare's text is essential to appreciate the ingenuity of the new generic form, Gasparani took many textual liberties in order to accommodate the local color of a Rio de Janeiro *favela* (shantytown).[ii] Shakespeare's language is sacrificed in favor of the local scenery, in what Genette would call a "movement of proximation".[iii] However, the plot and themes remain close to the early modern Venetian tragedy. The production thus offers a vividly realized Rio de Janeiro shantytown as well as the vibrant musical world of samba while preserving the narrative structure of the source text.

OTELO DA MANGUEIRA: "SING AND DANCE IT TRIPPINGLY"

Otelo da Mangueira (2006) is an ingenious and innovative recreation of *Othello* which introduces Shakespeare to the genre of the musical theatre in Brazil.[iv] Gasparani's major reconfiguration of Shakespeare's plot was to relocate it to Rio de Janeiro in the year of 1940 so that he could engage in a historical discussion with the culture of samba. His homage to samba incorporates in the narrative historical characters such as classic musician Villa Lobos and other famous *sambistas* (samba musicians) as well as some historical facts. Gasparani redeploys history to tell the story of Mangueira and of the individuals whose voices were marginalized and disenfranchised.

Indeed, the history of Mangueira and the history of samba are intertwined and therefore a brief overview of the history of samba[v] will provide important context for my analysis. Afro-Brazilian descendants contributed significantly to many cultural practices that we nowadays identify as Brazilian. Music was one of their most significant contributions. During slavery, music was important because it provided spaces of sociability and agency distinct from white society. Early influences of samba can be traced to the state of Bahia in the 17th century and the dances of the candomblé[vi] ceremony. Yet, it was in Rio de Janeiro that the dance practiced by former slaves who migrated from Bahia came into contact with and fused into other genres (such as the polka, the maxixe, the lundu, and the xote), acquiring a completely unique character. The first decades of the twentieth century bear witness to the consolidation of samba as an urban and modern expression through the recordings of popular songs as well as the popular samba gatherings in the houses of the *tias Baianas*.[vii] Soon samba began to be played in radio stations spreading across the *favelas* and neighborhoods of Rio de Janeiro. Despite – or in fact because – of its growing popularity, samba was systematically repressed by the police and the government before it ascended to the status of national symbol.

In *Otelo da Mangueira,* the concern is well articulated through Otelo's repudiation of the Mangueira sambistas who get drunk and engage in a fight. He argues: "We spend an entire life trying to improve the image of sambistas to the police and to the folks down there and at the end it's always the same shit" (30). Otelo later remembers the recent past when "we couldn't even walk around with a guitar under our arms before the cops arrested everybody" (33). Even after President Getúlio Vargas's *Estado Novo* (New State 1930-1935) endorsed the rhythm, samba musicians were still censored by the state and encouraged to write regenerated lyrics that promoted Brazilian values such as hard work and a stable family.[viii] This shift to what is acceptable or not in the "regenerated" samba is dramatized in *Otelo da Mangueira* by means of Dirceu's unwillingness to conform to the laws of the new samba, which ended up costing him the *samba enredo* (theme song) musical contest.

Fruit of Gasparani's extensive research, the production soundscape is founded on classic sambas composed by several traditional *sambistas* from Mangueira samba school,[ix] one of the oldest and most traditional samba school in Rio de Janeiro. The songs, sung by the actors and played live by accomplished musicians, are in constant dialogue with Shakespeare's plotline,

developing and expanding the dramatic action. The lyrics talk about love, jealousy and betrayal and narrate the everyday lives and mishaps of the local residents. Many of the songs produce an analogous effect to that of the "Willow Song" in Shakespeare's *Othello* (4.3), which is essential in establishing the atmosphere of pathos and foreboding before Desdemona's death. In fact, the Brazilian production accords a similar treatment to the same scene: in lieu of the willow, the widely known samba by Cartola[x] "Roses don't talk" elects roses as the symbol of lost love, abandon and despair. Lucíola melancholically recalls that her late grandmother used to sing this song when she missed her grandfather and that she died while singing the song. The singer begs her beloved to come and gaze at "her saddened eyes" and "dream her dreams" while foreshadowing her end by means of the image of a "summer which is about to end" (67).

Otelo is the president and founder of the samba school. A celebrated composer, he is highly regarded not only at Mangueira but also throughout Rio de Janeiro due to samba's undeniable popularity. He has just been awarded the title of Samba Citizen of 1940 carnival, the greatest honor a *sambista* can receive. He is married to Lucíola (the Brazilian Desdemona), the beautiful and gracious flag bearer of the samba school and daughter of a renowned Rio de Janeiro tailor who lives in São Cristovão, once known as the "imperial neighborhood".[xi] In order to be with Otelo, Lucíola had to leave her father's house and the comfort of her white middle class life. Set on the eve of the carnival parade, Mangueira residents are all excited with the selection of the new *samba enredo* or theme song. It is worthy of note that the *samba enredo*, is a defining part of the organization of a samba school for the carnival parade. Its selection entails a long and competitive process which will determine the theme of that year's samba school parade. Once the theme is chosen it will define all the elements of the parade such as costumes, floats, wings, choreographies, etc. In *Otelo da Mangueira*, the critical dispute for the theme song triggers Dirceu's feelings of jealousy and hatred which leads to the tragic ending. Dirceu used to win all samba enredo's contests but this year the winner is Candinho, a newcomer in Mangueira, and not Dirceu (the Brazilian Iago), who is Otelo's right hand man and Vice President of the samba school. Outraged, Dirceu can't accept this loss and Othello's preference for a white younger and more refined sambista, an outsider in the *favela*. He hence weaves his vengeance into a new "theme song" about destruction, hatred and death. With clar echoes to Iago's "divinity

of hell" soliloquy (2.3), significantly Dirceu incorporates the "malandro carioca",[xii] a well-known social figure in Brazilian culture. Much as Iago, the malandro is a man of many faces as well as a master at taking advantage of people and situations in the most diverse and adverse situations. A complex and ambiguous character, the malandro is also one of the symbols of the carnival in Rio de Janeiro. It is therefore revealing that in the scene where Dirceu divulges his true intentions, he dons the typical attire of the quintessential malandro[xiii]: a striped shirt, white pants and a straw hat. In this brilliant solo scene, the Brazilian Iago matches words to the sensuous yet aggressive syncopated elbow and hip movements singing these verses from a song[xiv] by Cartola: "God created me for the Devil's despair / I turned samba into a cathedral of hell / Mad, raving, insane" (36).[xv] He further discloses his evil intent by declaring war through singing and dancing to the verses of *Lei do Cão*, by Nelson Sargento:

> It's an eye for an eye, a tooth for a tooth
>
> I no longer make concessions
>
> I've ripped off my fool diploma
>
> I am no longer a lamb, now I'm a wolf (…)
>
> War is war (…)
>
> I've changed the rules of the game
>
> I deal out mischieveous cards
>
> It's the law of the jungle
>
> It's toughness
>
> No softness (…)
>
> First me,
>
> Second me,
>
> Third and fourth, also me (…)

It's the law of the jungle (37)

The song achieves the same effect of a soliloquy as the Brazilian Iago sings and dances trippingly alone on the stage revealing his true self and the law he is going to abide by. The main conflict in *Otelo da Mangueira* is thus triggered as Dirceu's theme samba takes effect: taking advantage of the social differences between Otelo and Lucíola, Dirceu cunningly persuades Otelo that Lucíola is unfaithful to him with Candinho. Overpowered with jealousy, Otelo murders his wife and then kills himself.

As we can see from the summary above, Shakespeare's tragic sequence is preserved; also preserved are some motifs and signifiers such as the handkerchief. Notwithstanding its similarities with the source text, the emphasis of *Otelo da Mangueira* falls on its historical affiliations with the culture of samba in Rio de Janeiro, even though the social issues remain mostly veiled or at best merely hinted at. Mangueira appears as a lively and colorful place where residents cheerfully go about their daily businesses. However, as the song "Favela"[xvi] indicates, it is the housing crisis of the 1940s which forced the urban poor to erect shantytowns on the hillside and, as a consequence, radically transformed the social and geographical landscape of Rio de Janeiro:

In a great extension

Where there is no plantation

Nor any one living there

Each poor fellow who walks that far

Only thinks of building his home

And when the first one begins

The others quickly try to demarcate

Their tiny piece of land to live

This is how that region undergoes a transformation

And becomes known as the New Watercolor

This is how the place becomes known as *Favela*

The *favelas* proliferated rapidly and indeed painted a not so bright "New Watercolor" in the Rio de Janeiro panorama. Just the opposite, in fact: the *favelas* came to be considered a social threat in Rio, drawing a line of demarcation between two diametrically opposed geographies: the *asfalto* (asphalt) in the *Zona Sul* where the wealthy or middle class live and the *morro* (hillside) where the impoverished favelas are. This imposed geographic division became part of the fabric of every day life and culture in Rio de Janeiro and illustrates how Brazil is a country inexorably split by the haves and the have-nots.

It is now wonder then that in *Otelo da Mangueira* most of the *sambistas* are black, destitute and live in tin shacks in the impoverished hillside *favela*. Aware of the social differences between Otelo and Lucíola, Dirceu makes it plain: "Lucíola is a refined girl. She was not born in the *favela*. This love story is on borrowed time. She will soon get tired of Otelo." This example demonstrates how the question of class difference influenced the central conflict of *Otelo da Mangueira*. The Brazilian Desdemona does not belong to Otelo's lower social class—she comes from a middle-class family which means she lived in her father's own house, had servants, and used to go to a private school. Otelo, by contrast, works for a samba school, and despite his fame, his power and authority are confined to the walls of the samba school and his glory is limited to the one day when the carnival parade takes place. Dirceu plots his vengeance upon the diametrically opposed differences between the romantic couple. The logic that Otelo ends up adopting reveals how much he was influenced by social and gender inequalities. He knew it would be impossible to improve his status given the unyielding social class structure in Brazil, which does not allow room for mobility for the less privileged. Thus, Otelo comes to believe that Denise's values and codes are distinctively and radically different from his own. In a later scene,

Dirceu reiterates the same argument: "Didn't I tell you that she was tired of Otelo? (…) Candinho is from the *asfalto* and so is Lucíola. (…) If you were born in the asphalt, you are not fit for the *favela*." (43)

Indeed, while *Otelo da Mangueira* romantically celebrates the marriage of a black man from the slums to a white woman from a white and more affluent neighborhood, it also hints at how very improbable interracial class marriages were in 1940. Lucíola is pejoratively called "*branquelinha*", or "little snowflake", while the residents call each other "*crioulo*" [xvii] or "*crioula*", underscoring the skin color difference.

It is telling that, contrary to Shakespeare's *Othello* which takes place in an Eurocentric white dominated world, this Brazilian *Othello* inverts the logic as it is told from the inside out; in other words, from the universe of the marginalized favela dwellers within a favela culture in which Lucíola is a white woman and an outsider. This ingenious inversion reveals how this adaptation not only dialogues with the source text but also performs in dialogue with another adaptation of *Othello* from the eighties, the Globo TV production *Otelo de Oliveira* (1983)[xviii] that similarly relocates Shakespeare's tragedy to the *favela* during carnival. In point of fact, Brazil has a rich tradition of film narratives that link samba, Afro Brazilians and the *favela* with Brazilianess. The closest examples to the *Othello*'s adaptations aforementioned are variations of the Greek myth of Eurydice and Orpheus, such as *Orfeu da Conceição* (1942), *Black Orpheus*, (1959), and *Orpheus* (1999). The paradoxes of the favela and the festive world of carnival provide a compelling arena where racial and social inequality can be negotiated.

Even though Lucíola is a white outsider in that community, Mangueira residents love her. But her position as an outsider makes her all the more vulnerable for Otelo. One of the most intense scenes is when Otelo hits her in front of the favela residents and classic musician Villa-Lobos,[xix] who had come to Mangueira to lend his support to the samba musicians. Otelo thus incorporates the image of the rough and rowdy sambista from the favelas he himself had criticized to both Mangueira dwellers and to celebrated musician Villa Lobos thus seriously compromising his fame and the reputation of the samba school he represents. Mad with jealousy, Otelo transfers his crown to Candinho and drags Lucíola to dance with him while everybody

watches. She refuses but this perverse wish to expose his wife's body as a sexual object suggests the degree to which the carnival and samba culture are gendered and sexualized in Brazil. The other female characters confirm this objectification: Marlene (the Brazilian Emilia) is treated as possession of her husband Dirceu and Nininha (the Brazilian Bianca), Candinho's lover, is described as easy and lewd. Indeed, in the universe of a samba school, women for the most part perform menial jobs such as sewing, cooking, washing and making props. It is noteworthy that the only female character who has earned everybody's respect in the community is Tia Fé[xx] who performs the roles of community healer, midwife, *pastora* (a member of a women-only chorus who lead the singers of a samba school), and Candomblé priestess. Symbolizing Brazil's syncretistic practices, tia Fé blends the Roman Catholic tradition with Candomblé, an Afro Brazilian religion. In terms of the way women are represented in the Brazilian musical, however, Tia Fé represents another stereotype: a larger than life mother figure in the community as well as a mystical one. It is therefore ironical that the only moment women really stand out in the Brazilian carnival economy is through their sexualized bodies during the parade.

The final scene follows Shakespeare's tragic sequence. Convinced of Lucíola's betrayal, Otelo wants justice and, similarly to Shakespeare's tragic hero, exclaims: "I will not spill her blood nor mar her smooth white skin. But she needs to do die or she will betray me with other men" (80). Neither Lucíola nor Marlene could escape the tragic ends of their Shakespearean predecessors: they die by their husbands' hands. Before stabbing himself, as one "who loved not wisely but too well", Otelo asks to be remembered "as he really is". While Otelo, Lucíola and Marlene lie dead on center stage, Tia Fé sings a love ballad that sadly talks about a lost love. But before the curtain closes, the musicians start playing a song about how Mangueira samba school had sadly lost its rhythm and cadence during the carnival parade. The song ends with the wish that Mangueira's flag "will shine again" while the actors come back to the stage and join the musicians singing now in a happier tone: "Rise Mangueira, take the hillside to the asphalt. Rio will awaken dazzled singing the samba of our *Estação Primeira*[xxi] (literally "First Station", as Mangueira is fondly called)". The closing scene celebrates a cheerful atmosphere and reaffirms the movement towards an exaltation of Mangueira samba school: "Mangueira's flames will never never die, the first in samba, the first in poetry, the first in harmony, the first in emotion." (86) The actors now applaud the musicians as the curtain falls.

CONCLUSION

Shakespeare's *Othello* is often used as the anchor to debates regarding the negotiation of race and otherness. The character of Othello as a black subject who has fallen prey to the predicaments of early modern Venice is read as analogous of the dilemma of the racialized subject. Indeed, the parallels between the story of a black Moor and a black samba musician trying to fight their ways in a repressive society is rooted in colonial Brazilian history or colonialism in general. Yet, by choosing to celebrate the universe of samba, *Otelo da Mangueira* does not openly address the role that racial ideology has played in Brazilian society and therefore misses an important opportunity to challenge Brazil's so called myth of racial democracy. Further, the primary problem of racial and class discrimination that endorses the conditions for the existence of Brazilian shantytowns remains essentially masked by the romanticization of life on the hillside *favela*. The contagious samba melodies and choreographies are performed against a backdrop of a beautiful starry night while the inhabitants sleep or recreate a golden sun rise lighting up the tin shacks while the inhabitants rise to a new day illustrate how the world of samba, carnival can operate as both solace and escape. And this is where the Brazilian text distances itself the most from Shakespeare's *Othello*. For *Othello* is a text that overtly deals with racism within its dialogue and action. If the engagement with social issues leaves much to be desired, one cannot deny that *Otelo da Mangueira* is a remarkable aesthetic achievement in its own right. The musicality, choreographies and scenography pay tribute to the culture of samba and become an eloquent testimony of Shakespeare's amazing translatability in Brazil.

Notes

[i] Gasparani describes the creative process of adapting Shakespeare's Othello in an interview available on the MIT Global Shakespeares digital archive at http://globalshakespeares.mit.edu/otelo-da-mangueira-herz-daniel-2006/#clip=1 (last accessed 25 April 2016).

[ii] *Favela*, in Brazil, is a shantytown located within or on the outskirts of the country's large cities, especially Rio de Janeiro and São Paulo. The term is now employed worldwide.

[iii] Genette, Gérard, *Palimpsests: Literature in the Second Degree*, transl. Channa Newman and Claude Doubinsky. Lincoln: University of Nebraska Press, 1997.

[iv] For an analysis of *Otelo da Mangueira* from the point of view of the genre of musical theatre, see Celia Arns de Miranda, "*Otelo da Mangueira*: a Brazilian Shakespeare Adaptation in Musical Version".

[v] For fuller discussions on the history of samba, see Mark A. Hertzman, *Making Samba: A New History of Race and Music in Brazil*. Durham: Duke University Press, 2013; and Chris McGowan and Ricardo Pessanha, *The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil*. Philadelphia: Temple University Press, 2008; and Idelber Avelar and Christopher Dunn, eds., *Brazilian Popular Music and Citizenship*. Durham: Duke University Press, 2011.

[vi] Candomblé is a religion based on African beliefs that is particularly popular in Brazil. Followers believe in one all-powerful god who is served by lesser deities, called *orixás*. Individual initiates have their personal guiding deity, who acts as an inspiration and protector. There is no concept of good or evil, only individual destiny.

[vii] *Tias baianas* (or Brazilian "aunties") were actively involved in samba gatherings. Their famous house parties celebrated samba and gathered guests coming from different cultural and ethnic backgrounds.

[viii] However, true to the subversive roots of samba, some musicians created alternative lyrics that questioned the ideology of the Estado Novo.

[ix] "The Grêmio Recreativo Escola de Samba Mangueira" originated in the Mangueira *favela* on the hillside. Mangueira's traditional colors are pink and green. Mangueira stands out amongst other samba schools in that it has remained true to its traditions as well as its drug free policy.

[x] For the history of Mangueira see: http://www.mangueira.com.br/a-mangueira/historia/historia-da-mangueira/ (last accessed 25 December 2015).

[xi] São Conrado is where the Imperial Palace is located and where noble families lived during the time Brazil was a monarchy (1822-1889).

[xii] Brazilian anthropologist Roberto DaMatta, in his classic interpretation of Brazilian Society, describes the *malandro* thus: "the symbol of carnival is the *malandro*, the rogue who is almost always out of place. In fact the *malandro* does not fit either inside or outside the order. He lives in the interstices between order and disorder, using both and finding sustenance from those who

are inside the normal, structured world and those who are not…. Since his world is a world of interstitiality and ambiguity, it is one where reality can always be interpreted and ordered by many different codes…. These relativizations always tend to link up with song, dance and joyous merriment, a realm left open for the [*malandro*] and carefully codified by Carnival (131-32)". In: DaMatta, Roberto. *Carnivals, Rogues, and Heroes: An Interpretation of the Brazilian Dilemma*. Notre Dame: University of Notre Dame Press, 1991. Dirceu is the perfect embodiment of the *malandro*. His words, acts, songs, dance style as well as outfit - he wears the typical straw hat and a striped shirt – unequivocally highlight the *malandro* type.

[xiii] In numbers such as "Pisei num despacho".
[xiv] All the lyrics and lines from *Otelo da Mangueira* are my translation.
[xv] GASPARANI, G. *Otelo da Mangueira*. Roteiro de Encenação. (3º tratamento – Março de 2005). Subsequent references will contain only the page number.
[xvi] "Favela" (1966) by composers Jorginho and Padeirinho

[xvii] The term "crioulo" is used in Brazil to refer to a person of Afro Brazilian ancestry.
[xviii] For an analysis of the Globo TV production of Otelo da Mangueira, see SMITH, Cristiane Busato. "The Brazilian Accent of *Othello*." In: *Renaissance Shakespeare: Shakespeare Renaissances*: Proceedings of the Ninth World Shakespeare Congress, Prague, 2011. Eds. Martin Procházka, Michael Dobson, Andreas Höfele, and Hanna Scolnicov. Newark: University of Delaware Press, 2014. 296-305. Print.

[xix] Heitor Villa-Lobos (1887-1959) was a Brazilian composer, the most celebrated Latin American classic musician to date. He wrote numerous orchestral, chamber, instrumental and vocal works, totaling over 2000 works. His music was influenced by both Brazilian folk music and stylistic elements from the European classical tradition, as exemplified by his *Bachianas Brasileiras*.
[xx] Tia Fé also pays tribute to the popularly known "*Tias Baianas*" in whose houses musicians would gather to compose and play samba.
[xxi] This song was composed for *Otelo da Mangueira* by Gustavo Gasparani.

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