

## *Irmão, onde estás? [O Brother, Where Art Thou?] dos irmãos Coen (2000)*

<p>PORTAIS EM TORNO DO FILME:</p> <ul style="list-style-type: none"> <li>• <a href="http://www.imdb.com/title/tt0190590/">http://www.imdb.com/title/tt0190590/</a></li> <li>• <a href="http://en.wikipedia.org/wiki/O_Brother,_Where_Art_Thou_%3F">http://en.wikipedia.org/wiki/O_Brother,_Where_Art_Thou_%3F</a></li> <li>• <a href="http://xroads.virginia.edu/~MA05/cline/obrother/free6/obrother1.htm">http://xroads.virginia.edu/~MA05/cline/obrother/free6/obrother1.htm</a></li> <li>• <a href="http://sensesofcinema.com/2000/11/obrother/">http://sensesofcinema.com/2000/11/obrother/</a></li> <li>• <a href="http://odysseys.pbworks.com/f/obrotherfilmandhistory.pdf">http://odysseys.pbworks.com/f/obrotherfilmandhistory.pdf</a></li> <li>• <a href="http://odysseys.pbworks.com/f/obrotherfilmandhistory.pdf">http://odysseys.pbworks.com/f/obrotherfilmandhistory.pdf</a></li> </ul>	<p>PORTAIS EM TORNO DOS REALIZADORES JOEL E ETHAN COEN:</p> <ul style="list-style-type: none"> <li>• <a href="http://www.coenbrothers.net/">http://www.coenbrothers.net/</a></li> <li>• <a href="http://sensesofcinema.com/2003/great-directors/coens/">http://sensesofcinema.com/2003/great-directors/coens/</a></li> </ul>
--	--

Bibliografia impressa (patente no portal *Senses of Cinema*): <http://sensesofcinema.com/2003/great-directors/coens/>

- Geoff Andrew, *Stranger Than Paradise: Maverick filmmakers in recent American cinema*, Prion, London, 1998
- Steven Carter, "'Flare to White': *Fargo* and the Postmodern Turn", *Literature/Film Quarterly*, 24(4), 1999, pp. 238–244
- Jeff Evans, "Comic Rhetoric In *Raising Arizona*", *Studies in American Humor*, Ser.4, no.3, 1996, pp. 39–53
- Graham Fuller, "Dead Man Walking", *Sight and Sound*, October 2001, pp. 12–15
- Peter Galvin, "I'd Rather Light a Candle Than Curse Your Darkness: A Bluffer's Guide to the Coen Brothers", *Independent Filmmaker*, Summer 2001, pp. 44–49
- Larry E. Grimes, "Shall these Bones Live? The Problem of Bodies in Alfred Hitchcock's *Psycho* and Joel Coen's *Blood Simple*" in Joel W Martin and E. Conrad Jr. (eds), *Screening the Sacred: Religion, Myth, and Ideology in Popular American Film*, Westview, Boulder, 1995, pp. 19–29
- David Gritten, "Brothers in Film: An Interview with Ethan and Joel Coen", *Creative Screenwriting*, 6 (1), Jan-Feb 1999, pp. 55–59
- Rodney Hill, "Small Things Considered: *Raising Arizona* and *Of Mice and Men*", *Post Script: Essays in Film and the Humanities*, 8 (3), Summer 1989, pp. 18–27
- Mark Horowitz, "Coen Brothers A–Z: The Big Two Headed Picture", *Film Comment*, September–October 1991, pp. 27–32
- Richard T. Jameson, "What's in the Box", *Film Comment*, September–October 1991 pp. 26, 32
- Barry Laga, "Decapitated Spectators: *Barton Fink*, (Post)History, and Cinematic Pleasure" in Cristina Degli-Esposti (ed.), *Postmodernism in the Cinema*, Berghahn Books, New York and Oxford, 1998, pp. 187–207
- Emanuel Levy, *Cinema of Outsiders: The Rise of American Independent Film*, New York University Press, London, New York, 1999
- Devin McKinney, "*Fargo*", *Film Quarterly*, 50, Fall 1996, pp. 31–34
- R. Barton. Palmer, "*Blood Simple*: Defining the Commercial/Independent Text", *Persistence of Vision*, No. 6, Summer 1988, pp. 3–19
- Katherine M. Restaino, "The Poetics of Dashiell Hammett" in Jerome H. Delamater and Ruth Prigozy (eds), *The Detective in American Fiction, Film, and Television*, Greenwood Press, Westport, Connecticut, 1998, pp. 103–110
- William Preston Robertson, "What's the Goopus?", *American Film*, 16, August 1991, pp. 18–32
- Katherine Sutherland, "*Beauty and the Beast*, *Basic Instinct* and *Barton Fink*: the Pursuit of Textual Satisfaction", *Textual Studies in Canada*, Vol. 4, 1994, pp. 81–91
- Lynne M. Thompson, "Giving Birth to the Artist Within, *Barton Fink*'s Nod to Stephen Dedalus", *Spectator*, 12(2), Spring 1992, pp. 52–57
- George Toles, "Obvious Mysteries in *Fargo*", *Michigan Quarterly Review*, 38 (4), Fall 1999, pp. 627–664

Dois excertos de uma interpretação do filme em questão: <http://odysseys.pbworks.com/f/obrotherfilmmandhistory.pdf>

Homer Meets the Coen Brothers: Memory as Artistic Pastiche in *O Brother, Where Art Thou?*

Autora: Margaret M. Toscano, University of Utah

"The Coen brothers' 2000 film *O Brother, Where Art Thou?* presents an intriguing and unusual case for the question of whether historical accuracy is important in films that use classical antiquity as a direct setting or indirect reference point. With key elements of the film based on Homer's *Odyssey*, *O Brother* is set in the American south during the Great Depression. Those familiar with the often whimsical style of the Coen brothers probably did not know what, if any, connection this effort would have to either historical period. However, lovers of Homer have noted many clever allusions to the adventures of Odysseus in the *O Brother*, while those interested in the myth of a charming Old South appeared pleased at how the film nostalgically presented 1930s southern culture."

"On one level, *O Brother* presents itself as a light-hearted frolic made simply for fun, but there is a melancholic and serious thread running throughout. The "Man of Constant Sorrow" is in constant counterpoint with "You Are My Sunshine." This playful movement between entertainment and social awareness returns us to the two strands of critical interest in cultural memory referenced earlier. Whether we are examining *O Brother* as an example of the way minorities need to reclaim cultural memories to define their own identities, or whether we are enjoying the film as a masterfully funny pastiche, the film allows us to participate in the on-going remaking of folk histories."

Em torno do filme *Irmão, onde estás?* dos irmãos Coen: história, ficção e identidade (em dois momentos)

Biblioteca, FCT/UNL, 19 Novembro 2014

Christopher Damien Aretta

**Primeiro momento:** Este filme reúne elementos do arcaboço narrativo da epopeia homérica, *A Odisseia*, e, em simultâneo, um olhar etnográfico e musicologicamente rigoroso relativamente ao *Deep South*, or *Cotton States* (Georgia, Mississippi, Alabama, Louisiana, entre outros) dos anos da Depressão dos anos 30 do século passado. Na estruturação destes elementos, surgem personagens e situações que evocam a simbólica viagem de cada ser humano a braços com o mundo que é tanto morada terrestre como exílio sagrado, tanto aventura heróica como desventura continua, tanto viagem de elevação moral e emancipação social como ciclo infernal de incompreensão e ódio. Os múltiplos géneros musicais patentes no filme não só acompanham a narrativa do filme, mas, sim, constituem um elemento narrativo da maior importância. Devido a esta rica confluência de géneros musicais em conjunto com as suas narrativas mítica e moderna, o filme organiza-se à semelhança dos múltiplos tributários, canais e afluentes que convergem na vasta foz do Delta do Mississippi. *Blues, bluegrass, Baptist traditional, old-time religion, chain gang chants*, etc., contribuem para a nossa compreensão de uma realidade regional que atinge – na sua representação fílmica, ora metódica e imprevisível, ora trágico-satírica e pos-modernamente lúdica no jogo das suas referências literárias e cinematográficas (ver, por exemplo, o filme de Preston Sturges, *Sullivan's Travels* [1941] que serve de referência cinematográfica próxima, cujo guião proporciona ao filme dos irmãos Coen o seu título) – uma inesperada dimensão simbólica. Esta inesperada dimensão é a de uma humanidade cuja identidade se alicerça: 1) na memória cultural que a funda; 2) nas lutas, conflitos e tensões que, ora a esmagam, ora a incitam a superar os particularismos das verdades pequenas; e 3) no *pathos* que a universaliza. Um filme pode ser isto também, como o prova *Irmão, onde estás?*, i.e., uma obra visual e narrativa que assinala as metamorfoses do tempo, do espaço e das sensibilidades no jogo eterno do mesmo e do outro, do novo e do arcaico, da identidade e da transformação (dessas mesmas identidades.) O cinema é um vasto mar onde a memória se metamorfoseia e se renova continuamente.

**Segundo momento, a seguir ao nosso primeiro visionamento do filme:** We are long-standing scripts in need of constant revision. We human creatures seem to be capable of such revision to a high degree: we are works-in-progress. Of course, the freedom that is in us inherent is also the freedom **not** to progress but rather to regress, both individually and as a people. When I watch the Coen brothers' 2000 film, *Brother, Where Art Thou?*, for instance, I experience the film as equal parts documentary and cinematographic masterpiece. I suspect that the brothers research, write and film what they perceive to be an America that is on the path of extinction, due to the political cynicism and savagery of recent times and the destruction of those values generated in American history that sought to enlarge the social imagination rather than divide and diminish it. The awakening and struggle of minorities, their eloquence and, yes, their exposure to violence, all this social ferment and questioning comprise to a great extent what I consider to be America's contribution to the human situation: the urgently felt and urgently lived quest for a collectively-invented identity of equality that nonetheless accepts that such equality must be discovered by the individual in accord with his or her personal, inalienable and unfolding life-story. Each people has its own unfolding historical awareness of such yearnings that must be respected. Unfortunately, in our present world, under the impetus of globalization, too often if not always, such globalization means: our way, not yours. My personal conviction lies much closer to the view that, instead of dissolving borders, an awareness of the constellated complexity of borders should be heightened. I mean here the cultural and historically specific borders of every people. I can't envision a truly inhabitable human world when everything is being reduced to an ongoing "chat." History cannot be expressed by the immediacy of the chat room. Historical consciousness is arduously won. (And globalization doesn't take the necessary time to understand anything owing to its economic feeding frenzy.) We risk ending up with a very homogenized world indeed. The border, i.e., the boundary-experience is of immeasurable significance: it is where an I and a Thou meet, recognize sameness within difference, difference within sameness, and also accept the ultimate otherness of the other. My humanity is ultimately measured by how it is given to, not imposed upon, an other. I find such boundary experiences more exhilarating than daunting, more humanizing than threatening. So, returning to the Coen brothers: they are rescuing for us, I believe, the images of an America that, if present tendencies prevail, risks being finally placed in a national archive for extinct ways of life: a memory museum of the American experience before hatred and bigotry turned American society into one of degraded freedom and crushed hope.