The film Othello by director Oliver Parker, is based on the Shakespearean tragedy based on the insecurities of one man, being played upon leading to his undoing at the hands of the one he most trusts, "honest Iago". In this essay, we look at how this age old play is dealt with by the medium of film, reviewing the director's ability to provide an effect caused by insight into the play's mechanization and interpretation of such affected by visual mastery. This analysis focuses mainly on techniques and devices used to achieve this and their effect.

An analysis of two filmic productions

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Resumen

This article aims at observing and analyzing two filmic productions of William Shakespeare’s Othello. The first, entitled Othello, was directed, produced and starred by Orson Welles in 1952 and the second, also entitled Othello, was directed by Oliver Parker in 1995. My main interest in studying these two filmic productions is to observe – based on the notions of theatrical adaptation by Jay Halio (2000), Patrice Pavis (1992), and Allan Dessen (2002) – how each director constructed the seduction moment that happens in Scene III, Act III of Shakespeare’s play text in their filmic productions. The analysis proves that two different conceptions, separated in time and space, are capable of making Shakespeare’s timelessness transcend and make the modern spectators aware of the fact that the human artistic capacity is able to cross unimaginable limits of creativity and transform a great literary work of art in a great (filmic or theatrical) spectacle.