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Abstracts



Les aventures de Don Quichotte de La Manche

THE REAR WINDOW (WHERE ANY AMOUNTS OF EXAMPLES DEMONSTRATE THAT SURPRISES COME WHEN YOU LEAST EXPECT THEM)

Imanol Zumalde Arregi

Based on the fact that during Hollywood's Golden Era metatextual practices were as typical as they were in 17th and 18th Century Spain, the author takes us in his article on a tour of classic cinema with a view to examining some of these coincidences. He therefore starts by defining the term metacinema, differentiating under his terminological umbrella between low (literary adaptations), medium (remakes and sequels) and high intensity (self-referencing metacinematography), going on to take a closer look at each one. In the first he analyses films like Orson Welles' *Citizen Kane* and *The Magnificent Ambersons*, or refers to the cinema of Lubitsch, while in the second, following the obligatory quote by Godard, he takes us through the saga of movie Frankensteins as an example of medium intensity metacinema. Finally, in a last part, he lists some of the best known Hollywood metafilms, particularly Hitchcock's *The Rear Window*, and Stanley Donen and Gene Kelly's *Singin' in the Rain*, as an example of films about cinema or, even more so, about the very history of cinema.

ROAD TO GRIEF. PRESENCE OF DON QUIXOTE IN SPANISH CINEMA DURING THE FRANCO YEARS

José Enrique Monterde

Films made on the subject of Don Quixote date in Spain from after the Civil War due to a distinct lack of interest in Cervantes' character before that time. Since then, as pointed out by the author, the most typical approach is usually geographical or tourist documentaries taking us round the settings of the action in the book. Alongside these are nevertheless a number, though very few if the truth be said, of feature films that tackle the task of taking Don Quixote to the screen. Among these is the work by Rafael Gil, outstanding for its superficial respect of the text, while Vicente Escrivá's version, focussing on the figure of Dulcinea, is surprising original, a feature shared by a number of other films considered by the author in his article.

MANUEL GUTIÉRREZ ARAGÓN OR THE QUIXOTES OF DEMOCRACY

Javier Hernández

Split into two parts, the article first of all analyses the adaptation of Cervantes' book made by Gutiérrez Aragón for Spanish TV in 1991, underlining some of its main virtues: obeying the spirit rather than the letter of the text, metafictional tricks, the recreation of settings and the holding back from stereotypes in its recreations of Don Quixote and Sancho. All of these are virtues that similarly appear in *El caballero Don Quijote*, the movie dedicated by the filmmaker to the second part of *Don Quixote* in 2002, with respect to which the article underlines the exaggeration of the metafictional aspects of the original novel, the humanisation of its characters, the linguistic style as per the text by Cervantes and, lastly, the excellence of the technical and artistic team on the film.

THREE PERIPHERICAL VIEWPOINTS: PABST, KOZINTSEV, GAVALDÓN

Carlos Losilla

Far from proposing new re-writings of the original text, the versions by Pabst, Kozintsev and Gavaldón simply follow a double itinerary: on the one hand, the preservation of idealism as the principal characteristic of the personality of Don Quixote, a decidedly conservative gesture; on the other, an obsession with reorganising the text by adapting certain situations and eliminating others, with no unifying criteria. However, the most attractive part of these versions is the way in which they reflect their period via the Quixotesque icon: pre-WWII Europe, post-Stalinist Soviet Union, the Hispanic world at the crossroads between the latest fascisms and the siren's song of neo-capitalism.

TWO RIDE TOGETHER. WELLES, GILLIAM AND THE CERVANTIAN FANCY

Sergi Sánchez

United by a sort of common fate making them errant, misunderstood artists in their country, Orson Welles and Terry Gilliam both tried to adapt Cervantes' immortal work from very different budgetary foundations. The author tells us this at the start of his article, going on to analyse the failures of both endeavours. In the first case he underlines the originality of Welles' proposal, stressing the anachronism sought in the character of Don Quixote (now updated), the complicated process of filming the movie and the remodelled version brought to the screens by Jesús Franco. In the second he points out the financial difficulties of a project condemned, by atmospheric circumstances and illness, to failure.

A REFLECTION ON THE ROAD

Bernardo Sánchez Salas

Deliberately impressionist and subjective, the author looks at the marks left by Cervantes' novel –and above all by its starring partners– in different films that don't seem to have, at least at first glance, any connection with Quixote. This is the case, in the field of the "Cervantian landscape", of *El espíritu de la colmena* (with the exit of Ana and her meeting with Frankenstein) and of *El día de la bestia* or *Suspiros de España (y Portugal)*, with their "Quixotesque" starring couples seeking adventure in Madrid and Portugal. And similarly, in the intertextual game proposed by Cervantes with the "found manuscript" of *The Private Life of Sherlock Holmes*, or in the influences possibly passed on by *Don Quixote* to other pairs of clowns and adventurers like Stan Laurel and Oliver Hardy or, going even further, Ethan and Martin in John Ford's *The Searchers*.

DON QUIXOTE ON TELEVISION

Alberto Sánchez Millán

Adaptations, studies, documentaries, news programmes, films made for the commercial screen, plays, concerts, ballets on the subject of Cervantes' *Don Quixote de La Mancha...* have been produced by television networks the world over. It is impossible to mention all of the television programmes made on the subject of this book forming part of everyone's heritage. We have simply taken a selection of documentaries, direct adaptations or other works related to the text, and series made for television in our closest circles considering the difficulty of adapting a book of such complicated literary and narrative structure. Alongside the references to documentaries such as the one made by Eric Rohmer or animated works like that of Cruz Delgado, we have concentrated on plays adapted around the character of Dulcinea and the most famous series adapted from the book, such as *Don Quijote* (Carlo Rim, 1965), *Don Chisciotte* (Maurizio Scaparro, 1984), *Don Quixote eta santoreen bizitza* (Revaz Chjeidze, 1989) or *El Quijote* (Manuel Gutiérrez Aragón, 1991).

LOST (AND FOUND) IN LA MANCHA

Jesús García de Dueñas

A close look, under the cloak of the critical analysis made by Martín Zurbarán, at the documentary *La ruta de don Quijote* (Ramón Biadiu, 1934) opens this rundown of documentaries made on the work of Cervantes. In it, having underlined the enormous importance of that first film, the author reviews the other documentaries on Don Quixote (which take the former as a model without ever attaining the same standard) before stopping to examine the works (by Ramón Sáiz de la Hoya, Wilhelm Salber or Eric Rohmer) to have tackled the Cervantian text based on plastic arts creations. A last part analyses the Quixotes of Kozintsev, Berzosa and Terry Gilliam to highlight some of their principle characteristics or simply comment on their failure.

DON QUIXOTE'S IDEA (TELLING OF THE ADVENTURES IN WHICH DON QUIXOTE CONFRONTS THE MYSTERIOUS ENIGMA OF ANIMATION)

Emilio de la Rosa

Divided into four parts, the article starts by indicating how animated drawings have reflected the image of Don Quixote on the screen, comparing the minimalist and conceptual viewpoints of Vlado Kristl and Stoyan Dukov with other, more orthodox versions. A second part examines TV adaptations of the Cervantian work, underlining their largely generalised lack of imagination, with the exception of the version made by Ub Iwerks, which he qualifies as exemplary. Lastly, an extremely brief reference to the porn versions of the work gives way to an analysis of what the author calls "Don Quixote's idea" in which he takes a detailed look at the animated figures he considers to have taken to the cinema the most lucid and daring views of the character.

PROVENCE, CRIMEA... LA MANCHA. THE LANDSCAPE OF *DON QUIXOTE*

Jorge Gorostiza

The tale of Don Quixote is the narration of a voyage, of a route and of a series of landscapes as real as La Mancha itself. A landscape, says the author, which has nevertheless been depicted in very different ways by cinema, with Kozintsev's *Quixote* of almost lunar aspect, with the aridness, loneliness and extreme poverty of Vicente Escrivá's *Dulcinea* or with Ramón Biadiu's desire to

avoid the cliché. It is also the tale of windmills, reflected by cinema (as the article spells out) according to widely varying criteria placing them in very different narrative locations, a factor also expressed in the recreations of other episodes from the work or in the apparent incongruities and nonsense with which certain authors, sometimes imitating the novel, have flavoured their adaptations of it.

SYMPHONIES FROM LA MANCHA. MUSIC IN THE FILM VERSIONS OF *DON QUIXOTE*

Roberto Cueto

The choice of composer for the film by Pabst –containing the first important musical work in the cinema on Don Quixote– opens this article in which the author proceeds to topple certain legends regarding this process of selection while indicating the good choice made by Jacques Ibert, with a particularly brilliant creation in the final "La chanson de la mort". The columnist introduces certain opinions on the work of Ernesto Halffter in Rafael Gil's *Don Quixote* and indicates certain characteristic features of other compositions for cinema, from the ideology of Kara Karayev's score for Kozintsev's *Don Quixote* to the more run-of-the-mill version by Waldo de los Ríos or the different proposals of Lalo Schifrin and José Nieto for Gutiérrez Aragón's two *Quixotes*. Finally, a more descriptive than analytical enumeration reviews the other composers to have musically accompanied Don Quixote through his stints on the big screen.