



'The Funamblesque Muse'. Notes on Othello. The Gaze of Valle-Inclán and Pasolini [

Ediciones Complutense,
2014-12-09

[info:eu-repo/semantics/article](https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzE5MTkyMzM)

[info:eu-repo/semantics/publishedVersion](https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzE5MTkyMzM)

Analítica

A supposed adulteress, a jealous husband and a vengeance. What would happen if we transferred Othello's tragedy to a puppet show? On the stage of a miserable theater, Pasolini displays in *Che cosa sono le nuvole* (1967) the story of some living puppets that are drawn to represent Shakespeare's Othello on demand of an omnipotent puppeteer. The audience's answer will be unexpected. On the other hand, in *Los cuernos de don Friolera* (1930) Valle-Inclán masks his own Othello as a grotesque guardia civil trapped in the middle of rural, moral and despotic Spain; the story of whom is, again, seen by an audience, in this case, two intellectuals that reflect on art, posterity and triumph. Tragedy, disguised by laughter and fiction, exceeds the frontiers of traditional theatre to make us accomplices and, as Shakespeare would say, players. A game of Russian dolls that reminds us of the Foucaultian Meninas experience: us, the voyeurs, are effectively inside the scene, we finish the work of art. The funamblesque muse has played her game, and the theatrical stage has become a mirror

A supposed adulteress, a jealous husband and a vengeance. What would happen if we transferred Othello's tragedy to a puppet show? On the stage of a miserable theater, Pasolini displays in *Che cosa sono le nuvole* (1967) the story of some living puppets that are drawn to represent Shakespeare's Othello on demand of an omnipotent puppeteer. The audience's answer will be unexpected. On the other hand, in *Los cuernos de don Friolera* (1930) Valle-Inclán masks his own Othello as a grotesque guardia civil trapped in the middle of rural, moral and despotic Spain; the story of whom is, again, seen by an audience, in this case, two intellectuals that reflect on art, posterity and triumph. Tragedy, disguised by laughter and fiction, exceeds the frontiers of traditional theatre to make us accomplices and, as Shakespeare would say, players. A game of Russian dolls that reminds us of the Foucaultian Meninas experience: us, the voyeurs, are effectively inside the scene, we finish the work of art. The funamblesque muse has played her game, and the theatrical stage has become a mirror

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzE5MTkyMzM>

Título: 'The Funamblesque Muse'. Notes on Othello. The Gaze of Valle-Inclán and Pasolini [electronic resource]

Editorial: Ediciones Complutense 2014-12-09

Tipo Audiovisual: Valle-Inclán Pasolini literatura comparada teatro cine Valle-Inclán Pasolini comparative literature theater cinema

Variantes del título: 'La Musa Funamblesca'. Apuntes en torno a "Otelo" entre Valle Inclán y Pasolini

Documento fuente: Cuadernos de Filología Italiana; Vol. 21 (2014); 195-212

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Lengua: Spanish

Enlace a fuente de información: Cuadernos de Filología Italiana; Vol. 21 (2014); 195-212 Cuadernos de Filología Italiana; Vol. 21 (2014); 195-212 Cuadernos de Filología Italiana; V. 21 (2014); 195-212 1988-2394 1133-9527

Otras relaciones: <https://revistas.ucm.es/index.php/CFIT/article/view/47464/44473>

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es