



El honrado hermano by Lope de Vega: the greatness in defeat [

Ediciones Complutense,
2024-07-24

[info:eu-repo/semantics/article](https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzYxNDQ4NjY)

[info:eu-repo/semantics/publishedVersion](https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzYxNDQ4NjY)

Analítica

This paper examines *El honrado hermano*, a historical comedy by Lope de Vega set in Ancient Rome, from the construction of its four main characters. Our analysis shows that the protagonist couple, who are part of the victors -the Romans Horatio and Flavia - do not fulfill the typical features of the gallant and the lady in Lope, but rather it is the rival couple - Curiacio and Flavia - who assume these characteristics as their own. It is concluded that this situation - which is already potentially present in the main source of the play, Titus Livy's History of Rome - has to do with a political reading of the play: the past of Rome is dramatized from a heroic perspective, but the positive vision is assumed by the losers of the conflict: the people of Alba Longa. The recognition and assumption of the defeated is proposed as a condition for the development of the empire, a reading that can be projected to the creation of a collective Hispanic identity

This paper examines *El honrado hermano*, a historical comedy by Lope de Vega set in Ancient Rome, from the construction of its four main characters. Our analysis shows that the protagonist couple, who are part of the victors -the Romans Horatio and Flavia - do not fulfill the typical features of the gallant and the lady in Lope, but rather it is the rival couple - Curiacio and Flavia - who assume these characteristics as their own. It is concluded that this situation - which is already potentially present in the main source of the play, Titus Livy's History of Rome - has to do with a political reading of the play: the past of Rome is dramatized from a heroic perspective, but the positive vision is assumed by the losers of the conflict: the people of Alba Longa. The recognition and assumption of the defeated is proposed as a condition for the development of the empire, a reading that can be projected to the creation of a collective Hispanic identity

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzYxNDQ4NjY>

Título: El honrado hermano by Lope de Vega: the greatness in defeat electronic resource].]

Editorial: Ediciones Complutense 2024-07-24

Tipo Audiovisual: El honrado hermano drama histórico Antigua Roma antagonista mujer varonil El honrado hermano historical drama Ancient Rome antagonist mujer varonil

Variantes del título: El honrado hermano de Lope de Vega: la grandeza en la derrota

Documento fuente: Talía. Revista de estudios teatrales; Vol. 6 (2024): Identidad y patrimonio en los escenarios del ámbito hispánico; 85-93

Nota general: application/pdf

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

Condiciones de uso y reproducción: Derechos de autor 2024 Talía. Revista de estudios teatrales

Lengua: Spanish

Enlace a fuente de información: Talía. Revista de estudios teatrales; Vol. 6 (2024): Identidad y patrimonio en los escenarios del ámbito hispánico; 85-93 Talía. Revista de estudios teatrales; Vol. 6 (2024): Identidad y patrimonio en los escenarios del ámbito hispánico; 85-93 2659-806X

Otras relaciones: <https://revistas.ucm.es/index.php/TRET/article/view/91469/4564456570230> /*ref*/Amelang, David (2019): "Playing Gender: Toward a Quantitative Comparison of Female Roles in Lope de Vega and Shakespeare", *Bulletin of the Comediantes*, 71.1: 119-134. Antonucci, Fausta (2013): "Un recorrido por el teatro de Lope de Vega ambientado en tiempos de la antigua Roma: dramatización y solución de los conflictos entre comedia y tragedia", en Ignacio Arellano, Antonio Feros y Jesús M. Usunáriz (eds.), *Del poder y sus críticos en el mundo ibérico del Siglo de Oro*, Madrid, Iberoamericana Editorial Vervuert: 42-57. <https://doi.org/10.31819/9783954871001-003> Bergel, Lienhard (1970): "The Horatians and the Curiatians in the Dramatic and Political-Moralist Literature before Corneille", *Renaissance Drama, New Series*, 3: 215-238. <https://doi.org/10.1086/rd.3.41917063> Carmona, Alba y Boadas, Sònia (2016): "O morir en la porfía o ser conde de Belflor": la ambición de Teodoro en Lope de Vega y Pilar Miró", *Ogigia. Revista electrónica de estudios hispánicos*, 20: 5-23. Couderc, Christophe (2014): "Fronteras genéricas: Lope de Vega ante la tragicomedia", *Criticón*, 122: 67-82. <https://doi.org/10.4000/criticon.1161> Gonano, Eleonora C. (2003): "El honrado hermano, de Lope de Vega: espacio, poder e historia", *Assaig de teatre: Revista de l'associació d'investigació i experimentació teatral*, 36: 53-58. Livio, Tito (1990): *Historia de Roma desde su fundación, Libro I*, trad. José Antonio Villar Vidal, Madrid, Gredos. Lombardero Suárez, Nuria (2010): "Del 'epos' latino al drama de honor: Tito Livio, Cicerón y El honrado hermano de Lope de Vega", *Studi Ispanici*, 35: 158-177. McKendrick, Melveena (1974): *Woman and Society in the Spanish Drama of the Golden Age: A Study of the 'mujer varonil'*, Cambridge: Cambridge University Press Menéndez Pelayo, Marcelino (1896): "Observaciones preliminares de El honrado hermano", en Marcelino Menéndez Pelayo (ed.), *Obras de Lope de Vega publicadas por la Real Academia Española*, Madrid, RAE: 96-109. Morley, Sylvanus G. y Bruerton, Courtney

Baratz Innovación Documental

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