

First Published in the UK in 2011 by Intellect, The Mill, Parnall Road, Fishponds, Bristol, BS16 3JG, UK

First published in the USA in 2011 by Intellect, The University of Chicago Press, 1427 E. 60th Street, Chicago, IL 60637, USA

Copyright © 2011 Intellect Ltd

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without written permission.

A catalogue record for this book is available from the British Library.

Publisher: May Yao  
Publishing Assistant: Melanie Marshall

Cover photo: *La niña de tus ojos*, Penélope Cruz, 1998. Lolafilms/Cartel /The Kobal Collection.

Cover Design: Holly Rose  
Copy Editor: Heather Owen  
Typesetting: Mac Style, Beverley, E. Yorkshire

Directory of World Cinema ISSN 2040-7971  
Directory of World Cinema eISSN 2040-798X

Directory of World Cinema: Spain ISBN 978-1-84150-463-6  
Directory of World Cinema: Spain eISBN 978-1-84150-577-0

Printed and bound by Cambrian Printers, Aberystwyth, Wales.

# DIRECTORY OF WORLD CINEMA

## SPAIN

<b>Acknowledgements</b>	<b>5</b>	<b>Musical (But Not Only Flamenco...)</b>	<b>124</b>
<b>Introduction by the Editor</b>	<b>6</b>	Essay	
<b>Film of the Year: <i>Biutiful</i></b>	<b>9</b>	Reviews	
<b>Interview with Jaime Rosales</b>	<b>13</b>	<b>Period Films/De época</b>	<b>144</b>
<b>Industry Spotlight: Spanish Film Production</b>	<b>19</b>	Essay	
<b>Cultural Crossover</b>	<b>22</b>	Reviews	
Influence of European Avant-garde		<b>Dictatorship Forgotten Cinema</b>	<b>164</b>
Representations of Violence		Essay	
Don Quixote Visual Ridings		Reviews	
<b>Festival Focus</b>	<b>37</b>	<b>The Transition to Democracy Cinema/Cine de La Transición</b>	<b>182</b>
Semana de Cine Experimental de Madrid / Experimental Film Week of Madrid		Essay	
<b>Film Location: Madrid</b>	<b>40</b>	Reviews	
<b>Directors</b>	<b>45</b>	<b>Crime and Thriller</b>	<b>200</b>
Edgar Neville		Essay	
Fernando Fernán-Gómez		Reviews	
Carlos Saura		<b>Fantasy and Horror</b>	<b>220</b>
Víctor Erice		Essay	
Pedro Almodóvar		Reviews	
<b>Auteur Melodrama/ Melodrama de autor/</b>	<b>66</b>	<b>Experimental Documentary</b>	<b>242</b>
Essay		Essay	
Reviews		Reviews	
<b>Grotesque Comedy/ Esperpento</b>	<b>84</b>	<b>Recommended Reading</b>	<b>262</b>
Essay		<b>Spanish Cinema Online</b>	<b>266</b>
Reviews		<b>Test Your Knowledge</b>	<b>271</b>
<b>Iberian Drama</b>	<b>104</b>	<b>Notes on Contributors</b>	<b>274</b>
Essay		<b>Glossary</b>	<b>282</b>
Reviews		<b>Filmography</b>	<b>285</b>



Don Quixote, El Silencio Producciones.

## CULTURAL CROSSOVER DON QUIXOTE VISUAL RIDINGS

It is universally accepted that Quixote heralds the modern novel as a genre, not so much for the realism of its subject matter in relation to the society of its time but because it contains the seeds of many of the problems which affect contemporary narrative, both in literature and in cinematography. It is not surprising, therefore, that many famous directors have been fascinated by the Don Quixote character throughout their careers. The names of Chaplin, Capra, Hawks, Welles or Gilliam are examples of those who attempted at realizing this seemingly impossible dream, given the complexity of the book. Even a diagnosis of the genre to which a Quixote film belongs is far from simple, and the producers know that the category of 'drama', which is most appropriate to the book, can frighten off mass audiences, who know less about the Cervantes novel than they do about its universal protagonists, related mostly with comedy.

In fact, when Dale Wasserman premiered the musical *The Man of La Mancha* (1965), he admitted to not having read the book, since what he sought to do was explore this great myth that Spanish literature had brought to world culture in more depth. Indeed, the pair formed by Don Quixote and Sancho Panza not only constitutes the universal Spanish myth which has had most success in world culture, but it is also the one which is best suited to the cinema: contributing to it both in the visual dimension (the unmistakable silhouette of the knight and his squire) as well as the dialogic nature of two contrasting figures united by ties of friendship, which has often been imitated ever since (Stan Laurel and Oliver Hardy; Abbott and Costello; Terence Hill and Bud Spencer; Frodo and Sam; etc.). It explains why the myth of Don Quixote was brought to the cinema at the very beginning of the medium. As early as 1898, the Gaumont Company filmed a brief scene of 20 metres – barely a minute long – which preceded one of the first adaptations of William Shakespeare's work by a year. However, the works of this contemporary of Cervantes went on to enjoy much greater fortune with master pieces which are not to be found in the cinematographic Quixotes, in spite of the honourable versions that GW Pabst (1933) and G Kozintsev (1957) left to us. They generally fit into a fairly simple narrative proposition, according to an academic simplification of the concept of realism which belongs in the nineteenth century.

This tendency to avoid the meta-narrative and meta-fictional peculiarities of Cervantes' novel is more pronounced in the Spanish case than in other filmographies on Quixote. United to the proverbial tradition of Spanish Realism, which is closely linked to the literature and painting of the Golden Age, it obeys a desire to respect something which is considered to be national heritage (which implies a certain disdain towards the freer, non-Spanish versions). However, this pride and zeal have not particularly benefited the cinematic results, since cinema deals with a very different language than literature, and only the freest adaptations have achieved real cinematographic value. Like other national film industries, Spain hurried to bring Cervantes' work to the screens, and if there was any lagging behind France, the United Kingdom or the United States, it was due to the evolutionary underdevelopment of Spanish Cinema in these early stages. In 1910 the first version of Quixote was brought to the screen – a fragment of *El curioso impertinente/The ill-advised curiosity*, an episode from chapters 32–35. There are no surviving copies of this version, which was by Barcelona producer Iris Film and directed by the renowned photographer Narcís Cuyás. Other adaptations of the *Novelas ejemplares/Exemplary Novels* of Cervantes were to follow, but Quixote as a story, rather than a myth, was regarded with due respect in Spain for the reasons we have already discussed: tackling it cinematographically in its entirety was no easy feat, despite the deeply cinematographic nature of many of the descriptions and dialogues.

With the exception of Ramón Biadiu's documentary *La ruta de don Quijote/The Rout of Don Quixote* (1935), which was screened in the Spanish Pavilion at the 1937 Paris World Fair with great success among the visiting public, Republican Spanish cinema remained largely uninspired by Cervantes. In contrast, Francoism would find much to

work with in Cervantes, in light of the regime's desire to appropriate the great myths of the homeland for its own ideological ends. In 1939 Carlos Fernández Cuenca directed a farce, entitled *Leyenda rota* (*Broken Legend*), in which the three great Spanish myths coincide: Don Quixote challenging Don Juan to protect Carmen. In 1946, Luis Arroyo filmed a first Spanish version of *Dulcinea* based on the homonymous work by Gaston Baty, which had had much success in the theatre. However, it did not have so much luck on the big screen, perhaps because of the Franco Regime's ostracism of the piece. *Dulcinea* still inherits a bitter approach to the myth, which follows in the wake of Galdos's *Nazarín*, and which is a forerunner in many respects of Buñuel's *Viridiana*.

It stands in stark contrast with the whitest or most idealized reading of Don Quixote that is characteristic of the Franco regime, exemplified by Jesús Gil's *Don Quijote de la Mancha* (1948). The regime wanted a definitive version (more than an adaptation), according to the criteria of fidelity to the novel previously mentioned. Produced by Cifesa, it was premiered on the occasion of the fourth centenary of Cervantes' birth and received wholehearted support from the regime, in the form of both grants and prizes, in a particular context in which the *Caudillo* Francisco Franco was compared with Don Quixote: 'Nobleman of the homeland which had been pacified by his hand and was at peace as a result of his will', as published in a famous journal of the time. The public was not as enthusiastic, partly because its predictably-boring narrative and partly because the public was already fed up of official didacticism on the great exploits of the homeland and the constant reminders of the literary fruits of the Spanish Empire's Golden-Age writers. Although the films were of a very different character, both inherited a Late-Romantic reading of Quixote which dates back to the Generation of '98 (particularly Miguel de Unamuno and his *Vida de Don Quijote y Sancho*). An interpretation which was, in its turn, influenced by the messianic vision of Dostoevsky and of Turgenev, who, in his famous article 'Hamlet and Don Quixote', presented the two characters, both created in 1605, as opposing symbols in order to define Europe: apathetic doubt versus utopian ideals. Paradoxically, Quixote (who would become a symbol of both Russia and Spain) served as a source of utopias for opposing ideologies and, unforeseeably, built cultural bridges between two countries whose borders were hermetically sealed. In fact, the Soviet version of Quixote by Kozintsev, also in the Late-Romantic and messianic spirit, although of a contrasting ideology to Gil's National-Catholicism, was the first Russian film seen in Franco's Spain, as late as 1966.

Meanwhile, in 1948, another version of 'the ill-advised curiosity' appears, directed by the Italian Flavio Calzavara which went by unnoticed despite the popularity of the leading actress, Aurora Bautista. It would be adapted once again in 1968 by José María Forqué with the title *Un diablo bajo la almohada/A devil beneath the pillow*, and in 1984 by Manuel Gutiérrez Aragón in *La noche más hermosa/The Brightest Night*. But the most interesting version of Quixote from that period is the second *Dulcinea*, that of Vicente Escrivá (1962). The protagonist is Millie Perkins (famous for the *Diary of Anne Frank* by George Stevens, 1959) and the music is by Giovanni Fusco, Antonioni's regular composer. It received very good reviews in Venice. It diverges from Baty's version and is closer to Bergman's *The Seventh Seal* (1957). We are presented with a decaying Castilian landscape and a sinister atmosphere which culminates in the burning of the witch Dulcinea by the Inquisition. Despite the interest of the focus (still heir to the messianic vision of the Quixote) and the quality of the final result, it was poorly received by the wider public.

The next great production of the time is the Hispano-Mexican *Don Quijote cabalga de Nuevo/Don Quixote rides again* (1973), with Cantinflas in the role of Sancho Panza and Fernando Fernán-Gómez as Don Quixote. The scriptwriter in charge of the Spanish team was Carlos Blanco, who takes up an old script that had been commissioned by Samuel Bronston in 1959 to be played by Gary Cooper. At the movie's climax, Sancho

comes to the aid of his master and convinces him to go back to helping the weak and to continue with his usual folly. In general, in spite of the veiled humour, this version follows the parameters of Kozintsev in the open ending and in its defence of the ideal despite the adverse circumstances, which fits perfectly with Dale Wassermann's utopian musical in the spirit of '68, which brought Arthur Hiller to the screens in 1972. Don Quixote is not simply a ridiculous madman who ends up being beaten to a pulp. In fact the dialectic is never aggressive but, instead, functions in the orbit of the 'pure spirit' consecrated by the actor Cherkasov in the previously-mentioned Soviet adaptation.

This heroic Late Romantic image starts to change in the 1980s when a more realist vision of the character prevails, in relation to the tragicomic reading of the novel. The great Spanish Quixote series according to this aesthetic was produced by Emiliano Piedra for TVE in 1991, and directed by Manuel Gutiérrez Aragón with a script (which was not used in the end) by Camilo José Cela and photography by Teo Escamilla. Comprising five episodes, with Fernando Rey and Alfredo Landa as Quixote and Sancho, the scope of the action is restricted to the first part of the novel. The second part of the novel would see the light in 2002 with the title *El caballero Don Quijote/The Knight Don Quixote*, also directed by Gutiérrez Aragón. In addition to the well-known episodes, it also has the peculiarity of including, like Peter Yates' *Quixote* (2000), the adventure in the cave in Montesinos. In fact, the whole film is conceived as a voyage of initiation for Don Quixote, which demands – as in the case of Ulysses, Aeneas and Dante, the travelling heroes that preceded him – his descent into hell, like the very antechamber of death. However, in this second part, the director took great liberties with the script, also in relation to the apocryphal Quixote: instead of going to Barcelona, the adventurers head to Toledo, where Don Quixote comes face to face with his double (another symbol of self-initiation) and is defeated by him.

Spain bought the rights of Orson Welles' *Don Quixote*, a collage by Jesús Franco premiered in 1992, which only allows us to imagine something that could have been a masterpiece. The most recent Spanish – filmed in Catalan – cinematic attempt is *Honor de cavallería/Honour of the Knights (Quixotic)* (2006): a very free adaptation, presented as a simple journey into nature in which the characters hardly speak, Sancho in particular. It represents very well the current trend for environmentalism, in favour of which almost everything else in the novel is sacrificed.

TVE has produced three versions of Don Quixote (1962, 1972 and 1991). But, among the amount of versions for television, the most interesting one is the Spanish-Soviet co-production (or Basque-Georgian, since it was financed by Euskal TB with Georgian actors and script-writers), *Tskhovreba Don Kikhotisa da Sancho Panchosi* (1988), by Rezo Chkheidze. Special mention should be given to documentaries and animated films. In animation, it is worth mentioning a *Quijote-Garbancito* (the name of a Spanish popular character for children) which dates from 1945, and is conceived in the romantic-utopian line previously commented upon, but in this case justified as a fairy tale. It is of interest as it was Europe's first animated feature. There are other examples but the most noteworthy of all is the series of cartoons by Cruz Delgado, made for TVE between 1979 and 1981, released later on DVD in 2005, on the occasion of the fourth centenary of the novel. The feature-length animation *Donkey Xote*, was directed by José Pozo in the same year, 2005, and tells the story of the knight and his squire from the novel point of view of his mount. Also for children, in 1961 Eduardo García Maroto was able to make the short film *Aventuras de Don Quijote*, with Ángel Falquina in the role of the nobleman, and Ángel Álvarez as his squire. It was envisioned as the first episode (33 minutes) of a series of six, aimed at the children's audience, but this was the only chapter that came to be filmed.

In terms of documentaries, as early as 1905 a short had been filmed to commemorate the 300th anniversary of the first part of the work, directed by Morlán, which can only

have shown images of Alcalá and other areas along the famous route of Don Quixote. This was followed by the already mentioned Ramón Biadiu's *La ruta de don Quijote* (1935) and *Los lugares del Quijote* (1948) by the journalist Arturo Pérez Camarero. In 1961, Luciano G Egido filmed *Los caminos de Don Quijote/The ways of Don Quixote*, a documentary which included music by Regino Sáinz de la Maza and etchings by Picasso. The documentary by Julián de la Flor, *Rutas de Don Quijote*, made in 1962, imitates Biadiu's 1935 work, even in its title, and the same can be said of Claudio Guerín Hill's film (1967), although it was of better quality. The photographer and publicist Ramón Masats made *La Mancha de Cervantes* (1968), for the TV series *La vispera de nuestro tiempo/The Eve of Our Time*. Of great interest also are the documentaries *Andaduras de Don Quijote/Rides of Don Quixote*, by César Ardavin (1977) and *La Mancha alucinante/Hal-lucinating La Mancha* (1978), by Alberto Lapeña. *El secreto de don Quijote/The Secret of Don Quixote*, 2005, by Raúl Fernández Rincón, plays with the mysteries of the Kabalah, and finally, *El Quijote: Un viaje cinematográfico/Don Quixote: A cinematographic Trip* (2005) by Javier Rioyo, could be an excellent point upon which to draw these lines to a close.

Despite, maybe, the lack of masterpieces, Spanish Quixotesque filmography is abundant, and each example gives testimony of the time in which it was made, thus enabling us to extract a particular image of Spain's recent history from the perspective of reception. The reading that each director makes of Quixote depicts in some way the society to which he is presenting his interpretation, or in the face of which the interpretation is being asserted.

#### **Jorge Latorre Izquierdo and Antonio Martínez Illán**

[This article is part of the project *The Myth of Don Quixote and the Shaping of the New Europe* (HUM2007-64546), financed by the Spanish Ministry of Sciences and Innovation ([www.quijoteste.casadelest.org](http://www.quijoteste.casadelest.org))]