

FILOSOFÍA Y CINE IV

ORSON WELLES Y EL PROBLEMA DEL MAL

4. Macbeth (1948)

Conferencia de Antonio Lastra

Jueves 19 de mayo, 19 h.

Presencial en la Sede de Santa Úrsula (Guillem de Castro, 94)

On-line en: <https://uso6web.zoom.us/j/82841164578>

Proyecciones en la Filmoteca Valenciana: miércoles 18 de mayo, 18 h. y
viernes 20 de mayo, 20 h.

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4 *Macbeth*

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Macbeth de Orson Welles

Temas con variaciones: la filosofía, el cine, Orson Welles, el problema del mal, Shakespeare. La idoneidad de las tragedias de Shakespeare para su representación escénica (Charles Lamb). Una conversación de Orson Welles con Peter O'Toole sobre Shakespeare. "His mind [*i. e.* de Shakespeare] is the horizon beyond which, at present, we do not see" (Emerson). Aprender a ver a Shakespeare: el cine. Primeros planos de Shakespeare: Macbeth, Otelio (p. 5), Shylock, Falstaff (p. 6) y Lear (p. 7). Welles y el cine: el nacimiento de un individuo. "A false creation" (*Macbeth* 2.1.38). La representación del mal y la idea del bien.

WELLES COMO EDUCADOR

"I want to be a teacher."

"I shall know how to dramatize the art of imparting knowledge."

Welles sobre *Hell* de Joseph McBride: "... a quick fade to black".

LA "SCHOOLE" DE MACBETH

But here upon this bank and Schoole [shoal] of time,
We'd jump the life to come. But in these cases
We still have judgement here, that we but teach
Bloody instructions which, being taught, return
To plague th'inventor (1.7.6-10)

EL MAL

Macbeth I conjure you, by that which you profess,
Howe'er you come to know it, answer me.
Though you untie the winds and let them fight
Against the churches – though the yesty waves
Confound and swallow navigation up –
Though bladed corn be lodged and trees blown down –
Though castles topple on their warders' heads –
Though palaces and pyramids do slope
Their heads to their foundations – though the treasure
Of nature's germens tumble all together,
Even till destruction sicken – answer me
To what I ask you (4.1.66-77)

APRENDER A VER

Ross I'll **see** it done (1.2.66)

Macbeth So foul and fair a day I have not **seen** (1.3.39)

Macbeth Let not light **see** my lack and deep desires,
The eye wink at the hand. Yet let that be
Which the eye fears, when it is done, to **see** (1.4.51-3)

Lady Macbeth That my keen knife **see** not the wound it makes (1.5.50)

Lady Macbeth O, never
Shall sun that morrow **see** (1.5.59-60)

Duncan **See, see**, our honored hostess! (1.6.10)

Macbeth Is this a dagger which I **see** before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I **see** thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? Or art thou but
A dagger of the mind, **a false creation**,
Proceeding from the heat oppressèd brain?
I **see** thee yet, in form as palpable
As this which now I draw
[...] I **see** thee still (2.1.33-40, 44)

Macbeth As they had **seen** me with these hangman's hands (2.2.26)

Macduff Approach the chamber, and destroy your sight
With a new Gorgon. Do not bid me speak.
See, and then speak yourselves
[...] Awake!
[...] And look on death itself! Up, up, and **see**
The great doom's image! (2.3.70-2, 74, 76)

Old Man Threescore and ten I can remember well,
Within the volume of which time I have **seen**
Hours dreadful and things strange. But this sore night
Hath trifled former knowings.

Ross Ah, good father,
Thou **seest** the heavens, as troubled with man's act,
Threaten his bloody stage (2.4.1-6)

Ross How goes the world, sir, now?

Macduff Why, **see** you not? (2.4.21-2)

Macduff Well, may you **see** things well done there (2.4.37)

Macbeth Come, **seeing** night (3.2.46)

Macbeth (to Lady Macbeth) **See**, they encounter thee with their hearts' thanks (3.4.10)

Macbeth Prithee, **see** there!
Behold – look – lo, how say you?

[...] (*seeing Ghost*) Avaunt and quit my sight! Let the
earth hide thee!

Thy bones are marrowless, thy blood is cold.
Thou hast no speculation in those eyes
Which thou dost glare with! (3.4.70-1, 96 ss.)

Macbeth Call'em. Let me **see**'em

[...] I'll **see** no more.

And yet the eighth appears, who bears a glass
Which shows me many more, and some I **see**
That two-fold balls and treble scepters carry:
Horrible sight. Now, I **see**, 'tis true,
For the blood-boltered Banquo smiles upon me,
And points at them for his(4.1.63, 118 ss.)

Macduff O nation miserable,

With an untitled tyrant bloody sceptered,
When shalt thou **see** thy wholesome days again (4.3.103-5)

Malcolm A most miraculous work in this good king,

Which often, since my here remain in England,
I have **seen** him do (4.3.147-9)

Macduff **See** who comes here (4.3.159)

Ross Alas, poor country,

Almost afraid to know itself. It cannot
Be called our mother, but our grave, where nothing
But who knows nothing is once **seen** to smile (4.3.164-7)

Gentlewoman Since his Majesty went into the field, I have **seen**

her rise from her bed, throw her nightgown upon her, unlock
her closet, take forth paper, fold it, write upon't, read it,
afterwards seal it, and again return to bed, yet all this while in
a most fast sleep (5.1.3-7)

Doctor You **see**, her eyes are open (5.1.21)

Messenger As I did stand my watch upon the hill,

I looked toward Birnam, and anon, methought,
The wood began to move.

Macbeth Liar and slave!

Messenger Let me endure your wrath, if 't be not so.

Within this three mile may you **see** it coming.

I say, a moving grove (5.5.32-37)

Macbeth Why should I play the Roman fool, and die

On mine own sword? Whiles I **see** lives, the gashes
Do better upon them (5.8.1-3)

Macduff Then yield thee, coward,

And live to be the show and gaze o' the time.

We'll have thee, as our rarer monsters are,

Painted on a pole, and underwrit,

“Here may you **see** the tyrant.” (5.8.23-7)

Siward Some must go off. And yet, by these I **see**,
So great a day as this is cheaply bought (5.8.36-7)

Macduff Hail, King! for so thou art. Behold, where stands
The usurper's cursèd head. The time is free.
I **see** thee compassed with thy kingdom's pearl (5.8.54-6)

Malcolm So thanks to all at once and to each one,
Whom we invite to **see** us crowned at Scone (5.8.74-5, *in fin.*)









Orson Welles caracterizado como Lear (fotografía de Gary Graver, 1985)

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