

Popular Spanish Film under Franco

Comedy and the Weakening of the State

Steven Marsh



Spanish Film Under Franco

Virginia Higginbotham



Spanish Film Under Franco:

Popular Spanish Film Under Franco S. Marsh, 2005-12-15 Popular Spanish Film Under Franco is the first book of its kind to analyze cinematic comedy during the initial two decades of Francisco Franco's dictatorship. Focusing on the intersection between popular culture and political populism, it breaks new theoretical ground in re-evaluating the policies of the regime and the tactics employed by those who sought to undermine it. Its cultural studies approach, combining Gramsci, de Certeau, and Bakhtin, interrogates the ambiguous nature of subversion and challenges common assumptions concerning post-war Spanish film.

Spanish Film Under Franco Virginia Higginbotham, 2014-01-27 How does a totalitarian government influence the arts and how do the arts respond? Spanish Film Under Franco raises these important questions, giving English speakers a starting point in their study of Spanish cinema. After a brief overview of Spanish film before Franco, the author proceeds to a discussion of censorship as practiced by the Franco regime. The response of directors to censorship, the franquista aesthetic, or aesthetic of repression with its highly metaphorical, oblique style, is explored in the works of Luis Buñuel, Carlos Saura, Juan Antonio Bardem, Luis García Berlanga, and other important directors. Virginia Higginbotham combines historical perspective with detailed critical analysis and interpretation of many famous Franco-era films. She shows how directors managed to evade the censors and raise public awareness of issues relating to the Spanish Civil War and the repressions of the Franco regime. Film has always performed an educational function in Spain, reaching masses of poor and uneducated citizens. And sometimes, as this study also reveals, Spanish film has been ignored when the questions it raised became too painful or demanding. The author concludes with a look at post-Franco cinema and the directions it has taken. For anyone interested in modern Spanish film, this book will be essential reading.

Spanish Film Under Franco Virginia Higginbotham, *The to Z of Spanish Cinema* Alberto Mira, Alberto Mira Nouselles, 2010-04-27 Emerging as one of the most exciting, fascinating, and special kinds of filmmaking in the world, Spanish cinema has been producing excellent directors, actors, and films for decades, including during the dark times of the Franco regime. With directors Pedro Almodóvar, actors and actresses Javier Bardem and Penelope Cruz, and films *Abre los ojos* and *Alatriste* amassing popularity, the outlook for Spanish cinema appears brighter than ever, and it is deservedly winning numerous fans abroad.

Refiguring Spain Marsha Kinder, 1997 In *Refiguring Spain*, Marsha Kinder has gathered a collection of new essays that explore the central role played by film, television, newspapers, and art museums in redefining Spain's national cultural identity and its position in the world economy during the post-Franco era. By emphasizing issues of historical recuperation, gender, and sexuality, and the marketing of Spain's peaceful political transformation, the contributors demonstrate that Spanish cinema and other forms of Spanish media culture created new national stereotypes and strengthened the nation's place in the global market and on the global stage. These essays consider a diverse array of texts, ranging from recent films by Almodóvar, Saura, Erice, Mir, Bigas Luna, Gutiérrez Aragón, and Eloy de la Iglesia to media coverage of the 1993 elections. Francoist cinema and other popular media are

examined in light of strategies used to redefine Spain's cultural identity. The importance of the documentary, the appropriation of Hollywood film and the significance of gender and sexuality in Spanish cinema are also discussed, as is the discourse of the Spanish media star, whether involving film celebrities like Rita Hayworth and Antonio Banderas or historical figures such as Cervantes. The volume concludes with an investigation of larger issues of government policy in relation to film and media, including a discussion of the financing of Spanish cinema and an exploration of the political dynamics of regional television and art museums. Drawing on a wide range of critical discourses, including feminist, postcolonial and queer theory, political economy, cultural history and museum studies, *Refiguring Spain* is the first comprehensive anthology on Spanish cinema in the English language. Contributors: Peter Besas, Marvin D. Lugo, Selma Reuben Holo, Dona M. Kercher, Marsha Kinder, Jaume Mart Olivella, Richard Maxwell Hilary, L. Neroni, Paul Julian Smith, Roland B. Tolentino, Stephen Tropiano, Kathleen M. Vernon, Iaki Zabaleta.

[Great Spanish Films Since 1950](#) Ronald Schwartz, 2008-09-05. When it began, modern Spanish cinema was under strict censorship, forced to conform to the ideological demands of the Nationalist regime. In 1950, the New Spanish Cinema was born as a protest over General Francisco Franco's policies; a new series of directors and films began to move away from the conformist line to offer a bold brand of Spanish realism. In the 1950s and early 1960s, filmmakers such as Juan Antonio Bardem, Luis García Berlanga and Luis Buñuel expressed a liberal image of Spain to the world in such films as *Muerte de un ciclista* (Death of a Cyclist), *Bienvenido Se* (or *Marshall*, Welcome Mr Marshall) and *Viridiana*. The emergence of new directors continued into the sixties and seventies with Carlos Saura, Jos Luis Borau, Víctor Erice and others. After Franco's death in 1975, censorship was abolished and films openly explored such formerly taboo subjects as sexuality, drugs, the church, the army and the Civil War. The Spanish cinema was no longer escapist and entertaining but at long last mirrored the society it depicted. While established directors like Saura, Bardem and Berlanga continued to produce distinguished work, the new wave of Spanish cinema included brilliant films by the likes of Montxo Armendáriz, Tasio Fernando, Trueba, First Work, Imanol Uribe, *The Death of Mikel* and Pedro Almodóvar, *Women on the Verge of a Nervous Breakdown*. In the last couple of decades, exciting works by established filmmakers and newcomers alike continue to be produced, including Alejandro Amenábar's *Thesis*, Jos Luis García's *The Grandfather* and Almodóvar's *Talk to Her* and *Volver*. In *Great Spanish Films Since 1950*, Ronald Schwartz presents a compendium of outstanding Spanish films from the pre-Francoist era through the Spanish New Wave of the 80s and 90s and into the present day. Schwartz provides background, plot and commentaries of key films from six decades of Spanish cinema. In addition to identifying

[Historical Dictionary of Spanish Cinema](#) Alberto Mira, 2019-12-04. *Historical Dictionary of Spanish Cinema* covers Spanish cinema, its treasures, its constant attempts to break through internationally, reaching out towards universal themes and conventions and the specific obstacles and opportunities that have shaped the careers of filmmakers and stars. This book contains a chronology, an introduction, an appendix and an extensive bibliography. The dictionary section has over 200 cross-referenced entries on titles, movements, filmmakers and performers.

and genres such as homosexuality nuevo cine espa ol or horror This book is an excellent resource for students researchers and anyone wanting to know more about Spanish cinema **Casting Masculinity in Spanish Film** Mary T.

Hartson,2017-09-13 The rise of consumerism in the twentieth and twenty first centuries radically changed the way we perceive ourselves and the world around us And as it has throughout history the social construct of ideal masculinity both reflects and responds to that lived reality helping individuals adapt Through a close study of Spanish film of the twentieth and twenty first centuries this book investigates hegemonic or dominant masculinity in the wake of dramatic consumer changes that occurred in Spain It explores the ways in which masculine identity as represented in Spanish film positions itself in relation to desire and consumption focusing especially on representations of hegemonic masculinity from the almost 40 year dictatorship of General Francisco Franco through the transition to democracy and into the early 1990s Using psychoanalytic theory as employed primarily by Todd McGowan and Slavoj i ek this book analyzes cinematic representations of hegemonic masculine models along with those portrayed as less favorable to understand how political social and economic changes in Spain in the twentieth and early twenty first centuries affect the process of masculine identity formation In the shift from a society of prohibition to a society of commanded enjoyment hegemonic masculinity as represented in Spanish film changes dramatically initially organizing itself around prohibition and self renunciation in the early Franco dictatorship and later with neoliberal reforms and mass media promotion of consumerist values starting in the 1950s reorienting itself around desire and enjoyment embodied for example in the sexually promiscuous fashionable young man of the 1970s Personal pleasure and the satisfaction of one s desires replace submission obedience and self abnegation leading to a reconstruction of masculine identities in a social context that appears increasingly fragmented plural and individualistic The primary innovation of this text involves the repositioning of consumerism as a fundamental force in the formation of Spanish masculinity and showing how widely disseminated masculine models serve to accommodate political social and economic demands **A History of Spanish Film** Sally Faulkner,2013-04-11 A History of Spanish Film explores Spanish film from the beginnings of the industry to the present day by combining some of the most exciting work taking place in film studies with some of the most urgent questions that have preoccupied twentieth century Spain It addresses new questions in film studies like prestige film and middlebrow cinema and places these in the context of a country defined by social mobility including the 1920s industrial boom the 1940s post Civil War depression and the mass movement into the middle classes from the 1960s onwards Close textual analysis of some 42 films from 1910 2010 provides an especially useful avenue into the study of this cinema for the student Uniquely offers extensive close readings of 42 films which are especially useful to students and teachers of Spanish cinema Analyses Spanish silent cinema and films of the Franco era as well as contemporary examples Interrogates film s relations with other media including literature pictorial art and television Explores both auteur and popular cinemas Establishes prestige and the middlebrow as crucial new terms in Spanish cinema studies Considers the

transnationality of Spanish cinema throughout its century of existence Contemporary directors covered in this book include Almodóvar Bolaño Díaz Yanes and more

Historical Dictionary of Spanish Cinema Alberto Mira Nouselles, 2010-04-28

Emerging as one of the most exciting fascinating and special kinds of filmmaking in the world Spanish cinema has been producing excellent directors actors and films for decades including during the dark times of the Franco regime With directors Pedro Almodóvar actors and actresses Javier Bardem and Penelope Cruz and films *Abre los ojos* and *Alatriste* amassing popularity the outlook for Spanish cinema appears brighter than ever and it is deservedly winning numerous fans abroad

Blood Cinema Marsha Kinder, 1993-12-06 In this innovative synthesis of film history and cultural analysis Marsha Kinder examines the films of such key directors as Buñuel Saura Erice and Almodóvar as well as works from the popular cinema and television exploring how they manifest political and cultural tensions related to the production of Spanish national identity within a changing global context Concentrated on the decades from the 1950s to the 1990s Kinder's work is broadly historical but essentially conceptual moving backward and forward in time drawing examples from earlier films and from works of art and literature and providing close readings of a wide range of texts Her questioning and internationalizing of the national cinema concept and her application of contemporary critical theory especially insights from feminism Marxism psychoanalysis cultural studies and discourse theory distinguish *Blood Cinema* from previous film histories The author also makes use of a variety of sources within Spain such as the commentaries on Spanish character and culture by Unamuno and others the contemporary debate over the restructuring of Spanish television Kinder's book moves Spanish cinema into the mainstream of film studies by demonstrating that a knowledge of its history alters and enriches our understanding of world cinema The interactive CD ROM is available from CINE DISCS 2021 Holly Hill Terrace Los Angeles CA 90068 213 876 7678

The Theatre of Antonio Buero Vallejo Catherine O'Leary, 2005 This monograph examines the complex relationship between Antonio Buero Vallejo 1916 2000 and the ideologies of Francoist and post Franco Spain This monograph examines the complex relationship between Antonio Buero Vallejo 1916 2000 and the ideologies of Francoist and post Franco Spain The central focus of the study is Buero's political theatre and his employment of myth and history to challenge the notion of an *España eterna* It also considers Buero's creation of his own myths and his revision of history in order to rationalize and justify his own stance In his determination to write and stage committed drama in a repressive society Buero's choice with its inherent contradictions and ambiguities was *posibilismo* This book looks at this pragmatic employment of language and silence both in his art and in his dealings with the censors and with other representatives of the hegemony and analyses how *posibilismo* both aided and limited him The monograph also considers Buero's neglected post Franco theatre examining the reasons for its initial negative reception and its renewed importance in today's Spain In these days of digging up the past Buero's post Franco insistence on rejecting the *pacto de olvido* is perhaps more relevant than ever before CATHERINE O'LEARY lectures in Spanish at the National University of Ireland Maynooth

Guide to the Cinema

of Spain Marvin D'Lugo, 1997-11-25 This guide to Spanish film documents the film industry's interpretation of the isolating effects of the cultural traditionalism of the early twentieth century to the expanding international popularity of such films as Trueba's *Belle Époque* Aranda's *Amantes* and Bigas Luna's *Jam n Jam n* and such actors as Victoria Abril Carmen Maura and Antonio Banderas This is the first volume in a new Greenwood series that discusses historically and critically films directors and actors in film industries throughout the world Each volume will include a detailed historical introduction and will provide an in depth treatment of the most important films and individuals involved in the industry End of entry bibliographies provide sources for further reading and appendixes provide additional useful information The Guides will be valuable to scholars students and film buffs Spanish cinema is in many ways a microcosm of the tensions and conflicts that have shaped the evolution of the nation over the course of this century Spanish film as a cultural institution is rarely divorced from the political and social currents that have shaped the larger Spanish culture torn as it was between tendencies of localism and internationalism It languished in industrial and artistic underdevelopment for many years under Franco it is now however experiencing international recognition while remaining rooted in the specificity of its own popular cultural styles

Confessional Cinema Jorge Pérez, 2017-01-01 Cover Copyright Contents List of Figures Acknowledgments Introduction Film Religion and the Desarrollismo Period 1 Lighting Sainthood in the Time of Technocracy 2 Praying for Development in Post Vatican II Comedies 3 Gender and Modernization in Nun Films 4 Narratives of Suspicion Religion in the Nuevo Cine Espa ol Conclusion Spanish Cinema at the Intersection of Religion and Politics Notes Filmography Works Cited Index

Spanishness in the Spanish Novel and Cinema of the 20th - 21st Century Cristina Sánchez-Conejero, 2009-10-02 Spanishness in the Spanish Novel and Cinema of the 20th 21st Century is an exploration of the general concept of Spanishness as all things related to Spain specifically as the multiple meanings of Spanishness and the different ways of being Spanish are depicted in 20th 21st century literary and cinematic fiction of Spain This book also represents a call for a re evaluation of what being Spanish means not just in post Franco Spain but also in the Spain of the new millennium The reader will find treatments of some of the crucial themes in Spanish culture such as immigration nationalisms and affiliation with the European Union as well as many others of contemporary relevance such as time memory and women studies that defy exclusivist and clear cut single notions of Spanishness These explorations will help contextualize what it means to be Spanish in present day Spain and in the light of globalization while also dissipating stereotypical notions of Spain and Spanishness

Spain, the Second World War, and the Holocaust Sara J. Brenneis, Gina Herrmann, 2020-04-02 Spain has for too long been considered peripheral to the human catastrophes of World War II and the Holocaust This volume is the first broadly interdisciplinary scholarly collection to situate Spain in a position of influence in the history and culture of the Second World War Featuring essays by international experts in the fields of history literary studies cultural studies political science sociology and film studies this book clarifies historical issues within Spain while also demonstrating the impact of

Spain's involvement in the Second World War on historical memory of the Holocaust. Many of the contributors have done extensive archival research bringing new information and perspectives to the table and in many cases the essays published here analyze primary and secondary material previously unavailable in English. Spain the Second World War and the Holocaust reaches beyond discipline, genre, nation and time period to offer previously unknown evidence of Spain's continued relevance to the Holocaust and the Second World War.

The Cinema of Víctor Erice Linda C. Ehrlich, 2007-02-01 To coincide with the recent DVD release of *The Spirit of the Beehive*, this paperback collection of essays focuses on the work of acclaimed Spanish director Víctor Erice. Originally published in hardcover under the title *An Open Window*, this expanded edition draws on original essays, reprints and new translations from an international group of writers. New to this edition are four essays from noted film scholars including editor Linda C. Ehrlich as well as three added essays from the filmmaker himself. Both the original and new material provide a deeper appreciation of Erice's three feature length films: *The Spirit of the Beehive* (*El espíritu de la colmena*, 1973), *El Sur* (1982) and *Dream of Light* aka *The Quince Tree Sun* (*El sol del membrillo*, 1992) as well as his shorter works including his most recent accomplishment *La morte rouge* (2006). This anthology examines the aesthetic, historical and sociological forces at work in Erice's films and includes an extensive interview with the director. This broad array of writings provides insight into not only three unforgettable films but also into twentieth century Spanish society as well as world cinema. *The Cinema of Víctor Erice: An Open Window* will serve as an important resource to measure the career of this director who along with Buñuel, Saura and Almodóvar has helped show the world the creative range of Spanish cinema. With additional essays, translations and illustrations, this paperback edition explores new avenues of expression pursued by one of the most poetic of modern filmmakers.

Cinema At the Edges Abigail Loxham, 2014-05-01 The works of popular Spanish film directors Julio Medem, Juan José Bigas Luna and José Luis Guerín are newly appraised in relation to their engagement with alternative national and cinematic subjectivities. Their films examine the limitations of the cinematic gaze as the author shows, highlighting the ways in which these directors make recourse to hybridity, contact and interface to overcome the binary power dynamic previously thought to be a feature of cinema. This book explores their status as solely Spanish filmmakers while focusing on their diverse and immensely creative output, offering new readings that engage with current debates in visual culture surrounding psychoanalytic theory, phenomenology and theories of documentary practice.

A Companion to Spanish Cinema Jo Labanyi, Tatjana Pavlović, 2015-12-21 *A Companion to Spanish Cinema* is a bold collection of newly commissioned essays written by top international scholars that thoroughly interrogates Spanish cinema from a variety of thematic, theoretical and historic perspectives. Presents an insightful and provocative collection of newly commissioned essays and original research by top international scholars from a variety of theoretical, disciplinary and geographical perspectives. Offers a systematic historical, thematic and theoretical approach to Spanish cinema, unique in the field. Combines a thorough and insightful study of a wide spectrum of topics and issues with in-depth

textual analysis of specific films Explores Spanish cinema s cultural artistic industrial theoretical and commercial contexts pre and post 1975 and the notion of a national cinema Canonical directors and stars are examined alongside understudied directors screenwriters editors and secondary actors Presents original research on image and sound genre non fiction film institutions audiences and industry and relations to other media as well as a theoretically driven section designed to stimulate innovative research

Novel Into Film Patricia J. Santoro, 1996 The second chapter provides general background information on agrarian Spain the historical economic and ideological context of both *La familia de Pascual Duarte* and *Los santos inocentes* While in most cases the texts refer only obliquely to the reigning ideology that is responsible for the plight of the rural worker the history of the province of Extremadura where rural poverty is and was a social and economic phenomenon is crucial to the understanding of all four texts whose stories are set in this province

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Table of Contents Spanish Film Under Franco

1. Understanding the eBook Spanish Film Under Franco
 - The Rise of Digital Reading Spanish Film Under Franco
 - Advantages of eBooks Over Traditional Books
2. Identifying Spanish Film Under Franco
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Spanish Film Under Franco
 - User-Friendly Interface
4. Exploring eBook Recommendations from Spanish Film Under Franco

- Personalized Recommendations
- Spanish Film Under Franco User Reviews and Ratings
- Spanish Film Under Franco and Bestseller Lists
- 5. Accessing Spanish Film Under Franco Free and Paid eBooks
 - Spanish Film Under Franco Public Domain eBooks
 - Spanish Film Under Franco eBook Subscription Services
 - Spanish Film Under Franco Budget-Friendly Options
- 6. Navigating Spanish Film Under Franco eBook Formats
 - ePub, PDF, MOBI, and More
 - Spanish Film Under Franco Compatibility with Devices
 - Spanish Film Under Franco Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Spanish Film Under Franco
 - Highlighting and Note-Taking Spanish Film Under Franco
 - Interactive Elements Spanish Film Under Franco
- 8. Staying Engaged with Spanish Film Under Franco
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Spanish Film Under Franco
- 9. Balancing eBooks and Physical Books Spanish Film Under Franco
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Spanish Film Under Franco
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Spanish Film Under Franco
 - Setting Reading Goals Spanish Film Under Franco
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Spanish Film Under Franco

- Fact-Checking eBook Content of Spanish Film Under Franco
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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