

Lola Se Va A Los Puertos

José Gelardo Navarro

Spanish Popular Cinema Antonio Lázaro Reboll, Andrew Willis, 2004-09-04 This is the first collection in English to focus exclusively on the various forms of popular film produced in Spain and to acknowledge the variety, range and depth of Spanish cinema. Contributors from across Hispanic, media and cultural studies explore a range of genres, from the musicals of the 1930s and 1940s to contemporary horror movies, historical epics of the 1940s and 1950s and contemporary representations of the Spanish Civil War. The book includes reappraisals of key popular directors such as Luis Garcia Berlanga and Antonio Mercero as well as critical analyses of celebrated stars like Marisol. It provides innovative consideration of the promotion and reception of horror in the 1960s, recollections of cinema-going in Madrid, and reflections on successful recent works such as *Abre los Ojos* and *Solas*.

The Cinema of Spain and Portugal Alberto Mira, Alberto Mira Nouselles, 2005 Providing an overview of Spanish and Portuguese cinema, this title contains 24 essays, each on a separate seminal film from the region, profiling work from the likes of Pedro Almodivar and João Cesar Monteiro.

La escena madrileña entre 1926 y 1931 María Francisca Vilches de Frutos, Dru Dougherty, 1997

Antonio Machado, el poeta y su doble Antonio Machado, 1989 El libro recoge una serie de estudios presentados al Simposio conmemorativo del cincuenta aniversario de su fallecimiento en Colliure (Francia), en el que intervinieron especialistas en la obra de A. Machado como Joaquín Marco, Juan Marichal, José María Valverde, Antonio Vilanova o Adolfo Sotelo.

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 Epoque*, Aranda's *Amantes*, and Bigas Luna's *Jamón, Jamón*, 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.

A Companion to Spanish Cinema Bernard P. E. Bentley, 2008 This volume offers a detailed chronological account of the history of Spanish cinema.

Heroines without Heroes Ulrike Sieglöhr, 2016-10-06 This anthology explores a little-examined period of European film history (1945-1951) and places gender at the centre of struggles around national identity. Ulrike Sieglöhr compares and contrasts the post-war cinemas of Britain, France, Germany, Italy, and Spain in order to examine how representations of women in this period emerged from specific national contexts. She further analyzes the appeal of particular stars and the political and social conditions that contributed to their popularity.

Contemporary Spanish cinema Barry Jordan, Rikki Morgan-Tamosunas, 2019-01-04 Contemporary focus, right up to date with material from 1980s and 90s. Wide-ranging analyses of major directors, themes, genres and issues, including historical film, genre cinema, women in film and autonomies.

Popular Music in Spanish Cinema Lidia López Gómez, 2023-08-25 Popular Music in Spanish Cinema analyses the aesthetics and stylistic development of soundtracks from national productions, considering how political instability and cultural diversity in Spain determined the ways of making art and managing culture. As a pioneering study in this field, the chronologically structured approach of this book provides readers with a complete overview of Spanish music and connects it to the complex historical events that conditioned Spanish culture throughout the 20th century to the present day, from the Second Republic, the Spanish Civil war, and the dictatorship through to democracy. The book enables an understanding of the relationships between the recording and film production industries, the construction of collective imagination, the formulation of new stereotypes, semiotic meanings within film music and the musical exchanges between national and international cinema. This volume is an essential read for students and academics in the field of musicology, ethnomusicology and history as well as those interested in the study of diverse musical styles such as copla, zarzuela, flamenco, jazz, foxtrot, pop and rock and how they have been used in Spanish films throughout history.

International Film Musical Corey K Creekmur, 2013-01-11 A unique study of the film musical, a global cinema tradition.

Del salvaje siglo XIX al inestable siglo XX en las letras transatlánticas: Una mirada retrospectiva a través de hispanistas Ana I. Simón-Alegre, 2022-02-08 El propósito del libro 'Del salvaje siglo XIX al inestable siglo XX en las letras transatlánticas: una mirada retrospectiva a través de hispanistas' es presentar un trabajo de enfoque multidisciplinar dividido en torno a tres

ejes temáticos. El nexo de unión de los dieciséis capítulos que componen este libro es que todos ellos cuentan con un aparato crítico y metodológico vinculado a los estudios transatlánticos o al hispanismo. La primera sección presenta las rutas fluidas existentes entre ambas orillas del Atlántico, que facilitaron el movimiento de personas y el intercambio de conocimientos desde el siglo XIX y que todavía, a principios del siglo XXI, continúan activas. Todos ellos miraban lo que estaba más allá del horizonte como una respuesta a algún tipo de inquietud. En definitiva, lo que une a estos viajes es que conectaron los diferentes mundos de las humanidades y de las ciencias de ambas orillas de la larga costa atlántica. Además, enriquecieron la disciplina del hispanismo a través de las metas específicas por las que cada desplazamiento se puso en marcha. Los dos apartados siguientes incluyen investigaciones centradas en su siglo correspondiente, que recogen aproximaciones novedosas gracias al diálogo entablado con trabajos de referencia dentro del hispanismo y los estudios transatlánticos. De este modo, la sección centrada en el “salvaje siglo XIX”, recoge ensayos que ligán la crítica literaria con el ecofeminismo, otros que presentan una cartografía de las emociones y de las ideas sexuales a través de una lectura crítica de la ficción y el análisis de la imagen ligada al desarrollo de empresas literarias femeninas. Por su parte, la sección dedicada al “inestable siglo XX” llega con sus investigaciones incluso hasta la actualidad, bien porque recoge películas y figuras presentes en el discurso fílmico reciente, bien porque presenta a personas que, nacidas ya en el siglo XX, a día de hoy están activas en el mundo literario-cultural a ambos lados del Atlántico. La combinación de estos tres ejes ofrece en este libro una aproximación novedosa dentro de la disciplina del hispanismo y de los estudios transatlánticos. Este libro, pues, se ofrece como una herramienta útil para continuar reflexionando acerca de cómo las rutas transatlánticas del conocimiento continúan alimentando el desarrollo de las humanidades en aras de una comunidad que supera cualquier tipo de frontera. Por último, esta obra pretende constituirse como material pedagógico a través de su apoyo a ideas como la justicia social, el activismo o el intercambio de conocimiento como parte fundamental en las conexiones entre la amplia comunidad de personas hispanohablantes y los centros de producción intelectual y cultural a lo largo de las amplias costas atlánticas.

Historia de España Laura Risco García, 2013 Esta obra presenta al estudiante los temas necesarios para superar el ejercicio sobre Historia de España que establezcan las universidades para la Prueba de Acceso a la Universidad para personas mayores de 25 años. Se ha estructurado el libro en 3 partes, siendo la primera un tema introductorio en el que se establece un resumen de la Historia de España hasta comienzos del siglo XIX. La segunda parte del libro se compone de 12 temas en los que se desarrollan, con rigor técnico y científico, los contenidos necesarios para poder superar la prueba de acceso. En cada tema hemos incluido un conjunto de actividades que te ayudarán en el estudio, con definiciones, preguntas a desarrollar y comentarios de texto, propuestos en pruebas de acceso anteriores. Considerando que en algunos exámenes de Historia de España se han incluido comentarios de texto, en la última parte te damos las pautas necesarias para su correcta elaboración. Le agradecemos la adquisición de ésta obra y confiamos que le será de gran utilidad.

¡Viva la Ópera Flamenca! José Gelardo Navarro, 2014 El flamenco tendrá que buscar otros cauces o vías de penetración, se verá obligado a ir pensando en espacios más acordes con su público natural, es decir con las clases sociales más bajas y también con las clases medias, reacias estas últimas a seguir imitando la cultura dominante, aunque su actitud mimética haya sido, hasta ahora, moneda corriente y síntoma de la poca personalidad y de la sumisión de éstas a la clase dirigente. [Texto de la editorial].

The A to Z of Spanish Cinema Alberto Mira, Alberto Mira Nouselles, 2010 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 Almodovar), 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. --

Global Genres, Local Films Elena Oliete-Aldea, 2017-06-29 The acute processes of globalisation at the turn of the century have generated an increased interest in exploring the interactions between the so-called global cultural products or trends and their specific local manifestations. Even though cross-cultural connections are becoming more patent in filmic productions in the last decades, cinema per se has always been characterized by its hybrid, transnational, border-crossing nature. From its own inception, Spanish film production was soon tied to the Hollywood film industry for its subsistence, but other film traditions such as those in the Soviet Union, France, Germany and, in particular, Italy also determined either directly or indirectly the development of Spanish cinema. *Global Genres, Local Films: The Transnational Dimension of Spanish Cinema* reaches beyond the limits of the film text and analyses and contextualizes the impact of global film trends and genres on Spanish cinema in order to study how they helped articulate specific national challenges from the conflict between liberalism and tradition in the first decades of the 20th century to the management of the contemporary financial crisis. This collection provides the first comprehensive picture of the complex national and supranational forces that have shaped Spanish films, revealing the tensions and the intricate dialogue between cross-cultural aesthetic and narrative models on the one hand, and indigenous traditions on the other, as well as the political and historical contingencies these different expressions responded to.

The Pirandellian Mode in Spanish Literature from Cervantes to Sastre Wilma Newberry, 1973-06-30 This volume is a vision of Spanish literature seen through Pirandellian eyes. Those themes and techniques which Pirandello stamped with his name have actually characterized a segment of Spanish writing from the time of Cervantes. Professor Newberry first examines those writers who preceded Pirandello or could not have felt his influence and then those who acknowledged the Italian's mastery or who wrote in the ambience he created. She emphasizes how old are the Spanish themes that illusion and reality intermingle, that life is fiction and fiction life, that madness is often saner or preferable to sanity. Meticulously she

chronicles the Spaniards' use of techniques associated with these themes—the play-within-a-play, the theater that mingles fiction and life, the breakdown of barriers between audience and stage, the autonomous character. Beginning with Cervantes's *Don Quijote*, where madness and sanity change the very nature of reality and illusion, she moves forward to Calderón's *El gran teatro del mundo* and other relevant works between Lope de Vega and Galdós. The author devotes a special chapter to the género chico and particularly the sainetes of Ramón de la Cruz, for these works kept Pirandellian concepts alive during the somewhat infertile eighteenth century. After examining Echegaray, whose romantic works she shows to be only part of his contribution, Professor Newberry turns to Ramón, whom she skillfully links to the cubist school of painting. There follows an extended discussion of Unamuno, particularly his novel *Niebla* with its famous autonomous character, Augusto Pérez. The second part of this book deals with those authors aware of Pirandello and his work. Professor Newberry begins with Azorín, whose enthusiasm for and understanding of Pirandello and the tendencies associated with him are greater than those of any other Spanish writer. Her brief examination of the Machado brothers shows how they have taken Pirandello's investigation into being and seeming and translated it into their own terms. Because his most popular work is not Pirandellian, few people have ever observed Pirandellian aspects in García Lorca's writing, but *El Público* and other works certainly contribute to this book. Casona, on the other hand, is enveloped by what Azorín described as the Pirandellian mist, although Casona's treatment of how reality and illusion intermingle is uniquely his own. Not limiting herself to discussing Grau's *El señor de Pigmalion*, a play often considered in relation to Pirandello, Professor Newberry brings up three other works that clearly indicate Grau's involvement in these themes and techniques. Indeed, one of his plays even incorporates a character Pirandello rejected, and rarely have Spanish playwrights broken down the barriers between stage and audience so completely as Grau does in *Tabarín*. Luca de Tena is shown to raise most Pirandellian problems in his plays, but unlike the Italian he systemically rules in favor of life, his conflicts are lighter, and their resolution is happier. Pedro Salinas, the last author Professor Newberry considers at length, is rarely studied as a playwright, but his plays show the characteristic imprint of Pirandello—fiction and reality are confused, there are problems of identity, he uses the autonomous character. Nonetheless, Salinas's basic view of life is diametrically opposed to Pirandello's, for he is filled with love, joy, optimism, and faith in the possibility of clarifying reality. Finally, the author looks at the Arte Nuevo group, particularly Sastre and Palacio, and she also considers Sotelo, who, like the other two, was influenced not only by Pirandello, but also by Thornton Wilder. Professor Newberry provides a consistently interesting picture of how Spanish literature has always shown great interest in those themes and techniques we have come to call Pirandellian and how it has given them a stamp uniquely its own. In an appendix the author includes a brief discussion of the Spanish works found in Pirandello's study.

A New Gaze Concepción Cascajosa Virino, 2015-10-05 This book deepens the understanding of the work carried out by

professional women in Spanish film and television since the arrival of democracy, a period of radical changes that saw an emergence of female talent. Although most of the literature on women and media deals with female film directors, this book also addresses television, a medium where the presence of women was significant throughout this period. This book makes an important contribution to the study of the history of women in Spanish media, focusing on the work of some well-known names, while also rescuing from oblivion others now forgotten. It brings together scholars from Spain, the United States and Ireland to analyze films and television programs written or directed by female professionals such as Pilar Miró, Josefina Molina, Cecilia Bartolomé, Rosa Montero, Carmen Martín Gaité, Cristina Andreu, Isabel Coixet and Paloma Chamorro. The book also includes four interviews with screenwriter Esmeralda Adam, television executive Carmen Caffarel, filmmaker Ana Díez and television director Matilde Fernández. Their reflections on personal and professional experiences shed light on the changes that took place in Spanish society during this period and the challenges they have faced in their careers.

World Literature in Spanish Maureen Ihrie, Salvador Oropesa, 2011-10-20 Containing roughly 850 entries about Spanish-language literature throughout the world, this expansive work provides coverage of the varied countries, ethnicities, time periods, literary movements, and genres of these writings. Providing a thorough introduction to Spanish-language literature worldwide and across time is a tall order. However, *World Literature in Spanish: An Encyclopedia* contains roughly 850 entries on both major and minor authors, themes, genres, and topics of Spanish literature from the Middle Ages to the present day, affording an amazingly comprehensive reference collection in a single work. This encyclopedia describes the growing diversity within national borders, the increasing interdependence among nations, and the myriad impacts of Spanish literature across the globe. All countries that produce literature in Spanish in Europe, Africa, the Americas, and Asia are represented, covering both canonical authors and emerging contemporary writers and trends. Underrepresented writings—such as texts by women writers, queer and Afro-Hispanic texts, children's literature, and works on relevant but less studied topics such as sports and nationalism—also appear. While writings throughout the centuries are covered, those of the 20th and 21st centuries receive special consideration.

The Theatre in Madrid During the Second Republic Michael D. McGaha, 1979

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

Lola Se Va A Los Puertos Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Lola Se Va A Los Puertos**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect our existence. Throughout this critique, we shall delve in to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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