

Contemporary Spanish Film From Fiction

Diana Q. Palardy

Contemporary Spanish Film from Fiction Thomas G. Deveny, 2003 Deveny (Spanish, Western Maryland College) compares the original version of literary narratives written in Spanish after the civil war with their feature length film adaptations filmed between 1954 and 1995. The analyses are arranged alphabetically according to the adapted author, and some black and white photographs are provided. This is a paperback edition of the hardback published in 1999. Annotation 2004 Book News, Inc., Portland, OR (booknews.com).

Contemporary Spanish Film from Fiction Thomas G. Deveny, 1999 Deveny (Spanish, Western Maryland College, Westminster) examines cinematic versions of post-Civil War narratives that debuted during between 1965 and 1995. He begins with an overview of the critical problems of screen adaptations and offers a global analysis of film adaptations of works by 57 authors, including Camilo Jose Cela, Miguel Delibes, and Luis Martin Santos and recent best-selling authors such as Antonio Munoz Molina and Juan Madrid. He emphasizes how the end of dictatorship allowed filmmakers to reinterpret Spanish history and literature.

Spanish Cinema of the New Millennium Thomas G. Deveny, 2019 Spanish Cinema of the New Millennium provides a new approach to the study of contemporary Spanish cinema between 2000 and 2015, by analysing films that represent both 'high' and 'popular' culture side by side. The two film cultures are represented by Goya-winning films and the biggest box-office successes. By analysing the chronological trajectory of the country's most important films over this period, Spanish Cinema of the New Millennium examines contemporary Spain's national identity, culture and film industry.

Migrants in Contemporary Spanish Film Clara Guillén Marín, 2017-07-06 7.6 Conclusion -- 8 General Conclusion -- References -- Index

[The Encyclopedia of Contemporary Spanish Films](#) Salvador Jimenez Murguía, Alex Pinar, 2018-05-18 Under the Franco regime (1939-1976), films produced in Spain were of poor quality, promoted the regime's agenda, or were heavily censored. After the dictator's death, the Spanish film industry transitioned into a new era, one in which artists were able to more freely express themselves and tackle subjects that had been previously stifled. Today, films produced in Spain are among the most highly regarded in world cinema. The Encyclopedia of Contemporary Spanish Films features nearly 300 entries on the written by a host of international scholars and film critics. Beginning with movies released after Franco's death, this volume

documents four decades of films, directors, actresses and actors of Spanish cinema. Offering a comprehensive survey of films, the entries address such topics as art, culture, society and politics. Each includes comprehensive production details and provides brief suggestions for further reading. Through its examination of the films of the post-Franco period, this volume offers readers valuable insights into Spanish history, politics, and culture. An indispensable guide to one of the great world cinemas, *The Encyclopedia of Contemporary Spanish Films* will be of interest to students, academics, and the general public alike.

Affect and Belonging in Contemporary Spanish Fiction and Film Jesse Barker, 2017-08-24 This book brings together recent Spanish fictions and films that point to individualism as the root problem driving diverse circumstances of social, economic, and psychological suffering in the present and recent past. The works privilege sensation, movement, and emotion—rather than identity—as the core elements of existential experience. However, the works also problematize notions of intersubjectivity, confronting ideals of affective immersion and cultural nomadism with the concrete contexts that shape particular lives and social formations. This confrontation underlies a series of ‘crossroads’, or productive engagements, that guide the book’s five main chapters: locally rooted identity and global cultural circuits; historical contexts and universal modes of being; personal authenticity and consumer culture; migration and cultural identity; Spain's historical underdevelopment and impending future crises. All of these issues make affective connection and attachment the greatest existential challenge facing individuals and collectives in the contemporary world, both in Spain and elsewhere.

Migration in Contemporary Hispanic Cinema Thomas G. Deveny, 2012 Immigration is an important and much-discussed topic throughout the world, and its depiction on screen helps shape the way we perceive this issue. In *Migration in Contemporary Hispanic Cinema*, Thomas G. Deveny looks at film and immigration with a global perspective, examining emigration and immigration films from Spain, Mexico, Argentina, Central America, and the Hispanic Caribbean. In this volume, Deveny approaches each movie with a close textual analysis, keeping in mind the sociological theories regarding migration, as well as incorporating criticism on the film. Recurring themes, such as the depiction of the Other, individual identity, and social and cultural contextualization (stereotypes, rejection, acceptance, and change) are identified and discussed. Films such as *Flowers from Another World*, *Return to Hansala*, *El Camino*, *14 Kilometers*, *Mar a Full of Grace*, and others are carefully studied. Additional chapters analyze films about Colombian mules coming to the United States and Uruguayan prostitutes in Spain, and the final chapter examines *Al otro Lado* (To the Other Side), a film with narratives involving three nationalities and three destinations, thus showing the global nature of the phenomenon. Through the analyses of immigration and emigration depictions in film, this book enables readers to comprehend the universal nature of migration. Like the films it analyzes, *Migration in Contemporary Hispanic Cinema* will provide a deeper understanding of people who leave their homeland for a better life.

Shifting Subjectivities in Contemporary Fiction and Film from Spain Jennifer Brady, Meredith L. Jeffers, 2018-12-14 This collection of essays analyzes shifting notions of self as represented in films and novels written and produced in Spain in the twenty-first century. In doing so, the anthology establishes an international dialogue of multicultural perspectives on trends in contemporary Spain, and serves as a useful reference for scholars and students of Spanish literature and cinema. The primary avenues of exploration include representations of recovery in post-crisis Spain, marginalized texts and identities, silenced subjectivities, intersecting relationships, and spaces of desire and control. The individual chapters focus on major events, such as the global economic crisis, the tension between majority and minority cultures within Spain, and the ongoing repercussions of past trauma and historical memory. In doing so, they build upon theories of identity, subjectivity, gender, history, memory, and normativity.

Spanish Cinema in the Global Context Samuel Amago, 2013-09-11 Across a broad spectrum of media, markets, and national contexts, self-reflexivity continues to be a favored narrative mode with wide ranging functions. In this book Amago argues that, in addition to making visible industry and production concerns within the film text, reflexive aesthetics have a cartographic function that serves to map the place of a film (geographic and cultural) within the global cinemascape, and thus to bring into sharper relief images of the national. Focusing on films in the contemporary Spanish context that in some way reflect back on themselves and the processes of their own production, that purposefully blur the distinction between reality and fiction, or that draw attention to the various modes of cinematic exhibition and reception, Amago proposes ways in which these movies can be employed to understand Spanish national cinemas today as imbedded within a dynamic global system.

Tracing the Borders of Spanish Horror Cinema and Television Jorge Marí, 2017-04-07 This critical anthology sets out to explore the boom that horror cinema and TV productions have experienced in Spain in the past two decades. It uses a range of critical and theoretical perspectives to examine a broad variety of films and filmmakers, such as works by Alejandro Amenábar, Álex de la Iglesia, Pedro Almodóvar, Guillermo del Toro, Juan Antonio Bayona, and Jaume Balagueró and Paco Plaza. The volume revolves around a set of fundamental questions: What are the causes for this new Spanish horror-mania? What cultural anxieties and desires, ideological motives and practical interests may be behind such boom? Is there anything specifically Spanish about the Spanish horror film and TV productions, any distinctive traits different from Hollywood and other European models that may be associated to the particular political, social, economic or cultural circumstances of contemporary Spain?

Cain on Screen Thomas G. Deveny, 1999 Focuses on one of contemporary Spanish cinema's fundamental recurring themes: the Spanish Civil War and its aftermath.

Sex and Ethics in Spanish Cinema Cristina Sánchez-Conejero, 2015-07-30 Reflecting on a series of ethical and moral

questions significant to contemporary Spanish culture, Cristina Sánchez-Conejero analyzes several issues related to sexuality in gender as they're portrayed Spanish film.

Challenges to Authority Robin W. Fiddian, Peter William Evans, 1988-01-01

Spanish Lessons Paul Julian Smith, 2017-09-01 Though unjustly neglected by English-language audiences, Spanish film and television not only represent a remarkably influential and vibrant cultural industry; they are also a fertile site of innovation in the production of “transmedia” works that bridge narrative forms. In *Spanish Lessons*, Paul Julian Smith provides an engaging exploration of visual culture in an era of collapsing genre boundaries, accelerating technological change, and political-economic tumult. Whether generating new insights into the work of key figures like Pedro Almodóvar, comparing media depictions of Spain’s economic woes, or giving long-overdue critical attention to quality television series, Smith’s book is a consistently lively and accessible cultural investigation.

The Dystopian Imagination in Contemporary Spanish Literature and Film Diana Q. Palardy, 2018-07-27 This study examines contemporary Spanish dystopian literature and films (in)directly related to the 2008 financial crisis from an urban cultural studies perspective. It explores culturally-charged landscapes that effectively convey the zeitgeist and reveal deep-rooted anxieties about issues such as globalization, consumerism, immigration, speculation, precarity, and political resistance (particularly by Indignados [Indignant Ones] from the 15-M Movement). The book loosely traces the trajectory of the crisis, with the first part looking at texts that underscore some of the behaviors that indirectly contributed to the crisis, and the remaining chapters focusing on works that directly examine the crisis and its aftermath. This close reading of texts and films by Ray Loriga, Elia Barceló, Ion de Sosa, José Ardillo, David Llorente, Eduardo Vaquerizo, and Ricardo Menéndez Salmón offers insights into the creative ways that these authors and directors use spatial constructions to capture the dystopian imagination.

Subversive Spanish Cinema Fiona Noble, 2020-07-23 A camp lipsynched routine by three air stewards distracts unsuspecting passengers from the fact that their plane is to make a crash landing. Performance functions as a diversion from unsavoury realities. In this way, Pedro Almodóvar's 2013 film *I'm So Excited* adopts a strategy of subversive anti-establishment censor-evading filmmaking practices under Franco. Contemporary cinematic performance in Spain intersects with politics to provide a platform for views and voices that do not conform to the dominant political narrative. An essential text for scholars, students and aficionados of Spanish cinema, *Subversive Spanish Cinema: The Politics of Performance* is the first single-authored monograph to focus on performance in this context. The book analyses interactions between performance and politics in technical and conceptual terms considering, for example, performance styles, the narrative role of performance and political interventions by actors such as Javier Bardem and Juan Diego Botto. Ultimately, *Subversive Spanish Cinema: The Politics of Performance* posits performance, within the specific context of contemporary Spanish

cinema, as a politically-potent device and proposes that it is precisely for this reason that the arts have borne the brunt of aggressive austerity measures enforced by Spain's conservative government in recent years.

Spanish Cinema Rob Stone, 2014-10-13 From the surrealist films of Luis Buñuel to the colourful melodramas of Pedro Almodóvar, Spain has produced a wealth of exciting and distinctive film-makers who have consistently provided a condoning or dissenting eye on Spanish history and culture. For modern cinema-goers, it has often been the sexually-charged and colourful nature of many contemporary Spanish films, which has made them popular world-wide and led directors and stars such as Almodóvar, Banderas and Penélope Cruz to be welcomed by Hollywood. Using original interview material with Spanish Cinema luminaries such as Carlos Saura, Julio Medem, Imanol Uribe and Elías Querejeta, Rob Stone charts a history of Spanish Cinema throughout the turbulent Francoist years and beyond. The book aims to provide a broad introduction to Spanish Cinema, the nine chapters divided into four types: chapters on Spanish Cinema during the Dictatorship and following the transition to democracy survey current debate and opinion while tracing the development of themes and film movements throughout those periods. chapters on early Spanish cinema and Basque cinema present vital and fascinating aspects of Spanish cinema that have previously been ignored chapters on childhood in Spanish cinema, and sex and the new star system offer new pathways into the study of Spanish cinema chapters on Carlos Saura, Elías Querejeta and Julio Medem offer specific case studies of film-makers who are emblematic of different periods in Spanish cinema and, indeed, Spanish history As with other titles in the Inside Film series, the book is comprehensively illustrated with representative stills and has a thorough bibliography, index and list of resources.

The Contemporary Spanish Novel Samuel Amell, 1996-01-19 Although there are several annotated bibliographies of contemporary Spanish novelists, this book covers critical works published on the post civil war Spanish novel as a literary form. The volume cites books and articles, and each citation is accompanied by a descriptive and evaluative annotation. The work contains a section of entries on books and another on articles. Entries within each section are arranged alphabetically. Included are entries primarily for studies published in English or Spanish, though some in Catalan, French, Galician, and Italian are also cited. In the last decades, there has been an explosion of critical works on the post civil war Spanish novel. This proliferation of material causes serious problems for scholars conducting research on the subject. While there are bibliographies of particular novelists, this book deals with general studies of trends, topics, and comparative approaches. The volume primarily cites works published in English or Spanish, but it also includes some in Catalan, French, Galician, and Italian. The volume is divided into two sections—books and articles. Within each section, entries are arranged alphabetically. Each citation is accompanied by a descriptive and evaluative annotation. The annotations provide information about the topic, content, and methodology of the works cited and express an opinion of the works' value. The length of the annotations varies according to the importance of the topic. Author and title indexes add to the utility of the work.

Literary Adaptations in Spanish Cinema Sally Faulkner,2004 In this survey of the history of Spanish cinema in the Spanish dictatorship and democratic periods, the author argues that studies of adaptations must simultaneously address questions of 'text' - formal issues central to the study of film and literature - and 'context' - crucial ideological concerns.

Spanishness in the Spanish Novel and Cinema of the 20th - 21st Century Cristina Sánchez Conejero,2007 Explores 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.

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Contemporary Spanish Film From Fiction Introduction

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