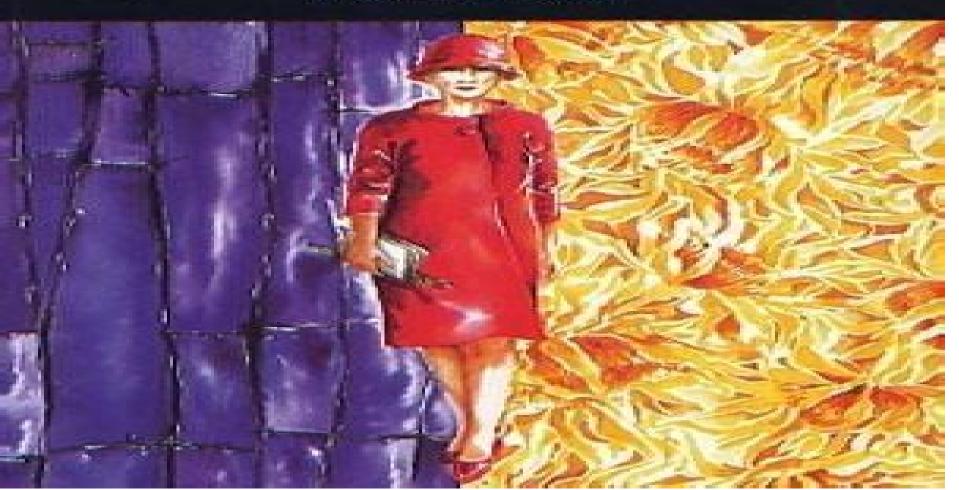


Nuestra Natacha

Alejandro Casona



Nuestra Natacha

Alberto Mira, Alberto Mira Nouselles

Nuestra Natacha:

Nuestra Natacha Alejandro Casona, 1979-10-01 Nuestra Natacha; Otra vez el diablo Alejandro Casona, 1943 Escritores, editoriales y revistas del exilio republicano de 1939 Manuel Aznar Soler, 2006 Literatura española contemporánea (1898-1950) Juan Chabás, Carmen Valcárcel, 2001-01-01 Esta edici n rescata una de las realizaciones m s ambiciosas del exilio republicano y por extensi n de la Espa a de posguerra Publicada en La Habana en 1952 La obra no puede comprenderse en su total significaci n sin atender al compromiso socio pol tico que representa as como al m todo que aplica que no son otros en primer lugar que la concreci n de una cr tica militante y en segundo la coherente conjunci n de la Theatre Censorship in Spain, 19311985 Catherine O'Leary, Michael Estil stica y los principios de la doctrina marxista Thompson, 2023-05-15 This is a comprehensive study of the impact of censorship on theatre in twentieth century Spain It draws on extensive archival evidence vivid personal testimonies and in depth analysis of legislation to document the different kinds of theatre censorship practised during the Second Republic 1931 6 the civil war 1936 9 the Franco dictatorship 1939 75 and the transition to democracy 1975 85 Changes in criteria administrative structures and personnel from these periods are traced in relation to wider political social and cultural developments and the responses of playwrights directors and companies are explored With a focus on censorship new light is cast on particular theatremakers and their work the conditions in which all kinds of theatre were produced the construction of genres and canons as well as on broader cultural history and changing ideological climate all of which are linked to reflections on the nature of censorship and the relationship between culture and the state 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 Almod var Bolla n D az Yanes and more Picturing Argentina: Myths, Movies, and the Peronist Vision Currie K. Thompson, 2014-05-28 Although Juan Domingo Per n s central role in Argentine history and the need for an unbiased assessment of his impact on his nation s cinema are beyond dispute the existing scholarship on the subject is

limited In recent decades Argentina has witnessed a revival of serious film study some of which has focused on the nation s classical movies and in one case on Peronism None of this work has been translated into English however This is the first English language book that offers an extensive assessment of Argentine cinema during first Peronism It is also the first study in any language that concentrates systematically on the evolution of social attitudes reflected in Argentine movies throughout those years and that assesses the period s impact on subsequent filmmaking activity By analyzing popular Argentine movies from this time through the prism of myth second order communication systems that present historically developed customs and attitudes as natural the book traces the filmic construction of gender criminality race the family sports and the military It identifies in movies the development and evolution of mindsets and attitudes that may be construed as Peronist By framing its consideration of films from the Per n years in the context of earlier and later ones it demonstrates that this period accelerates and sometimes registers backward looking responses to earlier progressive mythic shifts and it traces the development in the 1950s of a critical mindset that comes to fruition in the new cinema of the 1960s Picturing Argentina Myths Movies and the Peronist Vision is an important book for Latin American studies film studies and history collections

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