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eBook Las Bicicletas Son Para El Verano Bicycles Are For The Summer Spanish Edition # Uploaded By Arthur Hailey, bicycles are for the summer spanish las bicicletas son para el verano is a spanish play written by fernando fernan gomez in 1984 that deals with the effects of spanish civil war on citizens of madrid it was released

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Bicycles Are for the Summer (Spanish: Las bicicletas son para el verano) is a Spanish play written by Fernando Fernán Gómez in 1984 that deals with the effects of Spanish Civil War on citizens of Madrid. It was released as a popular film in the same year, directed by Jaime Chávarri. Plot

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Despite centuries of Catholic conservatism, Spain stands among the Western countries that have recently embraced non-traditional families. A decline in the dominance of extended families, the upswing in single-parent households, and an increase in the number of working mothers have all transformed what it means to be a "Spanish family." Many factors have prompted this change, including the end of Franco's dictatorship, the liberalization of society, economic reforms, Spanish feminism, and recent Socialist constitutional reforms recognizing the rights of same-sex partners. This collection of essays examines how authors, filmmakers and playwrights are engaging with changes to Spanish culture, exploring the very redefining of Spanish society.

A counting book that describes summer related activities and events--in both English and Spanish

A counting book that describes summer related activities and events--in both English and Spanish

Translation and film adaptation of theatre have received little study. This text draws on experiences of theatrical translators and on movie versions of plays from various countries. It looks into such concerns as the translation of bilingual plays and the choice between subtitling and dubbing of film.

This study examines the discourses of nationalism as they intersected or clashed with Spanish film production from its inception to the present. While the book addresses the discourses around filmmakers such as Almodóvar and Medem, whose work has achieved international recognition, Spanish National Cinema is particularly novel in its treatment of a whole range of popular cinema rarely touched on in studies of Spanish cinema. Using accounts of films, popular film magazines and documents not readily available to an English-speaking audience, as well as case studies focusing on the key issues of each epoch, this volume illuminates the complex and changing relationship between cinema and Spanish national identity.

The first volume in a new series that historically and critically discusses films, directors, and actors in film industries throughout the world.

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.

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 Señor Marshall (Welcome Mr. Marshall), and Viridiana. The emergence of new directors continued into the sixties and seventies with Carlos Saura, José 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, José Luis Garcí'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 80's and 90's and into the present day. Schwartz provides background, plot, and commentaries of key films from six decades of Spanish cinema. In addition to identifying

The war that won't die charts the changing nature of cinematic depictions of the Spanish Civil War. In 1936, a significant number of artists, filmmakers and writers – from George Orwell and Pablo Picasso to Joris Ivens and Joan Miró – rallied to support the country’s democratically-elected Republican government. The arts have played an important role in shaping popular understandings of the Spanish Civil War and this book examines the specific role cinema has played in this process. The book’s focus is on fictional feature films produced within Spain and beyond its borders between the 1940s and the early years of the twenty-first century – including Hollywood blockbusters, East European films, the work of the avant garde in Paris and films produced under Franco’s censorial dictatorship. The book will appeal to scholars and students of Film, Media and Hispanic Studies, but also to historians and, indeed, anyone interested in why the Spanish Civil War remains such a contested political topic.

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. Describes the growing diversity within national borders, the increasing interdependence among nations, and the myriad impacts of Spanish literature across the globe.

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