

La Lola Se Va A Los Puertos

Ulrike Sieglöhr

La Lola se va a los puertos Antonio Machado,2021-11-26 En esta obra de los hermanos Machado se condensa lo mejor del simbolismo andaluz. Se trata de una alegoría de la patria chica, representada a través del cante, la guitarra y la pareja casta unida por el amor puro hacia el flamenco. Lola es una cantaora a la que acompaña siempre Heredia, su guitarrista. La protagonista encarna el ideal de la mujer de la época, pues es su amor a la tradición y a la música lo que la aleja de los placeres efímeros y materialistas de las pasiones humanas. Antonio Machado (1875-1939) es uno de los autores emblemáticos de la literatura española. Fue miembro de la generación del 98, su poesía evolucionó desde el modernismo, en el que se inició junto con su hermano Manuel, hacia una literatura cruda y comprometida con la situación política. Se vio obligado a exiliarse por sus convicciones durante la Guerra Civil, murió en Francia pocos días después de atravesar la frontera. Su obra, sin embargo, ha alcanzado fama universal. Manuel Machado (1874-1947) fue un poeta y dramaturgo español, hermano del también escritor Antonio Machado. Fue corresponsal de «El Liberal» en Francia y Bélgica durante la Primera Guerra Mundial. La Guerra Civil dividió a la familia Machado. Manuel fue nombrado académico de la Lengua Española en 1938 y a partir de entonces escribiría poemas y participaría en proyectos literarios a favor de la dictadura.

La Lola se va a los Puertos ; Desdichas de la fortuna Manuel Machado,Antonio Machado,1978

La Lola se va a los Puertos: DEsdichas de la Fortuna o Julianillo Valcarcel Manuel Machado, Antonio machado,1951

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

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*.

Antonio Machado hoy, 1939-1989 Paul Aubert, Casa de Velázquez, 1994 A los cincuenta años de la muerte de Antonio Machado nos ha parecido útil hacer un balance de los numerosos estudios que suscitó su obra, pero sobre todo considerar ésta en su totalidad, con los problemas que plantea su índole plural y fragmentaria, su estructura y su constante evolución. La obra de Antonio Machado puede aparecernos como una obra poética engastada en una obra filosófica que se incluye a su vez en una labor periodística, aunque sabemos que casi todos los escritores españoles publicaron su obra en la prensa. Al crear personajes apócrifos, no se trataba sólo para Machado de pensar y de verse pensar, ni de refugiarse detrás de unas máscaras cómodas. Los cuadernos que escribió al día sin ningún proyecto orgánico muestran también que concebía su obra - a través de la forma literaria que llegó a escoger, casi abandonando a principios de los años veinte, y hasta la guerra, el verso por la prosa- como una materia en perpetua elaboración. Esta concepción de la literatura es, en aquella época, totalmente nueva. No distingue entre esencias diferentes. Ahí se origina la extraordinaria riqueza del pensamiento de Machado pero también cierta dificultad metodológica para dar cuenta de esta obra, resultado de una escritura difusa que superpone varios lenguajes y los une en un trabajo sin fin, que quizá nos permita ver en la prosa machadiana -y, por ejemplo, en la elaboración de una teoría poética práctica- la coronación de la obra lírica. De aquí, no obstante, el indudable fracaso de todo acercamiento temático ajeno o indiferente a la reestructuración continua de los puntos de vista y de lo dicho, a la irremediable tensión o contradicción entre teoría y práctica, que conducen al escritor no sólo de la poesía a la prosa, sino también del solipsismo al elogio del diálogo y a la reflexión crítica, y de éstos al compromiso político y a la militancia por la cultura. ¿Machado, hoy? poco importan las máscaras del poeta o que no haya conseguido imponer su forma. Los caminos de Antonio Machado son graduados, pero siempre coherentes.

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.

Manuel Machado Gordon Brotherston, 2010-06-03 A biographical and critical study of the Spanish poet Manuel Machado (1874-1947), who was highly thought of in his lifetime but who, since his death, declined in popularity. His brother, Antonio, whom he once overshadowed, became more widely read. The first half of the book is biographical, setting Machado against the general literary background in Spain, and estimating his debt to French influence. Dr Brotherston deals in some detail with the Modernista movement, so that the study is almost an account of Spanish literary life of the time. The second

half of the book is critical; Dr Brotherston wishes to show the fine quality of certain poems, and to affirm Machado's real importance and distinction. The generous bibliography will be useful to readers closely concerned with Machado and his period.

Sonidos Negros K. Meira Goldberg, 2018-11-29 How is the politics of Blackness figured in the flamenco dancing body? What does flamenco dance tell us about the construction of race in the Atlantic world? *Sonidos Negros* traces how, in the span between 1492 and 1933, the vanquished Moor became Black, and how this figure, enacted in terms of a minstrelized Gitano, paradoxically came to represent Spain itself. The imagined Gypsy about which flamenco imagery turns dances on a knife's edge delineating Christian and non-Christian, White and Black worlds. This figure's subversive teetering undermines Spain's symbolic linkage of religion with race, a prime weapon of conquest. Flamenco's *Sonidos Negros* live in this precarious balance, amid the purposeful confusion and ruckus cloaking embodied resistance, the lament for what has been lost, and the values and aspirations of those rendered imperceptible by enslavement and colonization.

Teoría y práctica de la adaptación fílmica Barbara Zecchi, 2012 *Theory and Practice of Film Adaptation* focuses on practical examples of Spanish cinema. The common denominator of the 15 essays in this volume is the approach to adaptation and multiplication. The essays are arranged chronologically (from adapting classics of the Golden Age to the transposition of the current screen works) and thematically (memory, politics, gender ...). The book is not limited to the analysis of the film adaptation of literary works, but also covers the study of the celluloid version or other digital media texts, such as comics and video games. Beyond fidelity as an essential criterion for assessing the artistic content, each essay analyzes the fundamental differences between the written word and the visual image, and reflects on the ideological implications of such adaptations. The essays were written by faculty from different American and Spanish universities.-- Publisher description.

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. --

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.

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 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

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

Music on Stage Volume III Fiona Jane Schopf, 2019-01-24 The Music on Stage conferences are a unique engine for interdisciplinary interaction, which is reflected in this compendium of the latest research by international scholars. Scholars and practitioners of operas by Handel, Mozart, Thomas, Chabrier, Korngold and Taktakishvili will find new "readings" from hitherto unexplored contexts and contemporary fine art. Also discussed is operatic lighting and the problematics of traditional lighting schemes apropos recent inventive methodologies. Popular sound development of the late 1960s is highlighted through unique oral transcripts. Other chapters discuss the intermediality of music and social media in the work of Brigitta Muntendorf; the visual transcoding of Wagner's leitmotif technique; a new theory of Affektenlehre, and the art and

politics of the Slovenian conceptual music collective Laibach.

Culture and Customs of Spain Edward F. Stanton, 2002-05-30 Modern Spain is a revelation in this up-to-date overview. Stanton vibrantly describes the startling variety of landscape, people, and culture that make up Spain today. Included are a context chapter and others on religion, customs, media, cinema, literature, performing arts, and visual arts. Students of Spanish and a general audience will be rewarded with engrossing insights into what writer Ernest Hemingway called the very best country of all. Spain is a modern European nation, yet Spaniards are fiercely tied to their individual towns and regions—with their distinct social customs, dialects or languages, foods, landscape, and lifestyles—more than to a united country. Culture and Customs of Spain conveys the extremes, such as the hard-working Catalan contrasted to the leisurely paced Castilian, coexisting in first and third world conditions, and the love/hate relationship with the Catholic Church. Spain's institutions are described, and its contributions to the world—from unparalleled literature and cuisine to flamenco and filmmaker Pedro Almodovar—are celebrated. A chronology and glossary complement the text.

Global Genres, Local Films Elena Oliete-Aldea, Beatriz Oria, Juan A. Tarancón, 2015-12-17 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.

World Literature in Spanish Maureen Ihrle, 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.

Embracing the Beat of Appearance: An Mental Symphony within **La Lola Se Va A Los Puertos**

In some sort of taken by monitors and the ceaseless chatter of quick connection, the melodic splendor and emotional symphony developed by the written word usually fade into the background, eclipsed by the constant sound and disruptions that permeate our lives. But, nestled within the pages of **La Lola Se Va A Los Puertos** a marvelous fictional value overflowing with fresh emotions, lies an immersive symphony waiting to be embraced. Constructed by a masterful musician of language, this captivating masterpiece conducts readers on a mental trip, well unraveling the hidden melodies and profound affect resonating within each cautiously constructed phrase. Within the depths of this moving examination, we shall discover the book is central harmonies, analyze its enthralling publishing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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