

Spanish Culture 1

View Online



[1]

Ashton, Dore 1978. Antonio GAUDI. *Craft Horizons* (Archive : 1941-1978). 17, 6 (1978), 1941-1978.

[2]

Barton, S. 2009. *A history of Spain*. Palgrave Macmillan.

[3]

Bauer, R. et al. 2009. *Creole subjects in the colonial Americas: empires, texts, identities*. Published for the Omohundro Institute of Early American History and Culture, Williamsburg, Virginia, by the University of North Carolina Press.

[4]

Bell, L. 2012. The Death of the Storyteller and the Poetics of (Un)Containment: Juan Rulfo's *El llano en llamas*. *The Modern Language Review*. 107, 3 (2012).

[5]

Bennett, A. 2002. *Barcelona*. A & C Black.

[6]

Burton, J. 1973. A Drop of Rain in the Desert: Something and Nothingness in Juan Rulfo's 'Nos Han Dado La Tierra' ('They've Given Us the Land'). *Latin American Literary Review*. 2, 3 (1973), 55-62.

[7]

Bustamante Ramírez, E. 2013. Historia de la radio y televisión en España: una asignatura pendiente de la democracia. Gedisa Editorial.

[8]

Columbus, C. et al. 1990. Journal of the first voyage =: (Diario del primer viaje). Aris & Phillips.

[9]

Copertari, G. 2005. Nine Queens : A Dark Day Of Simulation And Justice. Journal of Latin American Cultural Studies. 14, 3 (Dec. 2005), 279–293.

DOI:<https://doi.org/10.1080/13569320500382534>.

[10]

Delaney, C. 2006. Columbus's Ultimate Goal: Jerusalem. Comparative Studies in Society and History. 48, 02 (Apr. 2006). DOI:<https://doi.org/10.1017/S0010417506000119>.

[11]

Deyermond, A.D. 1993. Lazarillo de Tormes: a critical guide. Grant & Cutler in association with Tamesis.

[12]

EDMOND CROS 1998. Desde la epopeya villista al sinarquismo: análisis sociocrítico de 'El llano en llamas'. Revista Canadiense de Estudios Hispánicos. 22, 2 (1998), 215–224.

[13]

Edward H. Friedman From the inside out: the poetics of Lazarillo de Tormes. Philological Quarterly.

[14]

Feierstein, L.R. 2015. Graphic and political humour in Argentina: from Quino to Página 12. *European Journal of Humour Research*. 3, 2/3 (Aug. 2015), 119–128. DOI:<https://doi.org/10.7592/EJHR2015.3.2.3.feierstein>.

[15]

Foster, D.W. 1989. From Mafalda to Los Supermachos: Latin American graphic humor as popular culture. Lynn Reinner.

[16]

Foster, D.W. 1980. MAFALDA: An Argentina Comic Strip. *The Journal of Popular Culture*. 14, 3 (Dec. 1980), 497–508. DOI:https://doi.org/10.1111/j.0022-3840.1980.1403_497.x.

[17]

Fraser, H.M. 1988. 'Inframundo': Juan Rulfo's Photographic Companion to 'El llano en llamas'. *Chasqui*. 17, 2 (1988). DOI:<https://doi.org/10.2307/29740086>.

[18]

GASTÓN LILLO and JOSÉ LEANDRO URBINA ANTONIO ALATORRE FELIPE
GARRIDO JULIO ESTRADA JAIME CONCHA EDMOND CROS
MARIO J. VALDÉS ANTONIO GÓMEZ-MORIANA AMARYLL CHANADY
NEIL LARSEN JEAN FRANCO FERNANDO DE DIEGO CARMEN
BOULLOSA DANIEL CASTILLO DURANTE JORGE ETCHEVERRY
FRANÇOISE PÉRUS JOSÉ ANTONIO GIMÉNEZ MICÓ KEITH ELLIS
RODNEY WILLIAMSON MONIQUE SARFATI-ARNAUD ROMÁN DE LA CAMPA
1998. Vol. 22, No. 2, Invierno 1998 of *Revista Canadiense de Estudios Hispánicos* on JSTOR. (1998).

[19]

Gitlitz, D. 2000. Inquisition Confessions and Lazarillo de Tormes. *Hispanic Review*. 68, 1 (Winter 2000). DOI:<https://doi.org/10.2307/474356>.

[20]

Harbison, Robert 1992. GAUDI. C (Archive : 1987-1992). (1992), 1987-1992.

[21]

Hedges, J. 2011. Argentina: a modern history. I.B. Tauris.

[22]

Heinowitz, R.C. 2010. Spanish America and British Romanticism, 1777-1826: rewriting conquest. Edinburgh University Press.

[23]

Henige, D. and Zamora, M. 1989. Text, Context, Intertext: Columbus' diario de a bordo as Palimpsest. *The Americas*. 46, 01 (Jul. 1989), 17-40.

[24]

Hughes, R. 1992. Barcelona. Harvill.

[25]

Kamen, H. 2008. *Imagining Spain: historical myth & national identity*. Yale University Press.

[26]

Klein, S. 1993. Breaking the Mold with Humor: Images of Women in the Visual Media. *Art Education*. 46, 5 (Sep. 1993). DOI:<https://doi.org/10.2307/3193387>.

[27]

Lahuerta, J.J. and Gaudí, A. 2003. *Antoni Gaudí, 1852-1926: architecture, ideology, and politics*. Electa Architecture.

[28]

Lyon, T.C. 1992. Juan Rulfo, o no hay salvación ni en la vida ni en la muerte. *Revista Chilena de Literatura*. 39 (1992), 97–118.

[29]

Martignone, H. and Prunes, M. 2008. *Historietas a diario: las tiras cómicas argentinas de Mafalda a nuestros días*. Libreria.

[30]

Maximilian C Maier 2012. Maier, Maximilian C: Comic Confluence in *Lazarillo de Tormes*. *Bulletin of Hispanic Studies*. 89, 7 (2012).

[31]

McDonagh, K. 2007. Estrategias discursivas de la Reconquista y la Conquista: La construcción del 'otro' en los romances y en las escrituras de Cristóbal Colón. *Confluencia*. 23, 1 (2007), 10–28.

[32]

Mendíbil, Á. 2013. *España en serie: cada serie cuenta una historia, todas juntas cuentan nuestra historia*. Aguilar.

[33]

Mower, D. 1977. *Gaudí*. Oresko Books.

[34]

Murray, P.S. 2007. Of Love and Politics: Reassessing Manuela Sáenz and Simón Bolívar, 1822-1830. *History Compass*. 5, 1 (Jan. 2007), 227–250.
DOI:<https://doi.org/10.1111/j.1478-0542.2006.00374.x>.

[35]

Navitski, R. 2012. The last heist revisited: reimagining Hollywood genre in contemporary Argentine crime film. *Screen*. 53, 4 (Dec. 2012), 359–380.

DOI:<https://doi.org/10.1093/screen/hjs033>.

[36]

Peterson, Nathan. 2014. Peterson, Nathan: 'A Poor, Hungry Plot': Lazarillo de Tormes in English Translation and the Episodic Structure of the Picaresque. *Philological Quarterly*. 93, 4 (2014), 461–482.

[37]

Pratt, M.L. and Dawson Books 2008. *Imperial eyes: travel writing and transculturation*. Routledge.

[38]

Quino 2009. *10 años con Mafalda*. Tusquets Editor.

[39]

Quino 2005. *10 años con Mafalda*. Tusquetes Editores.

[40]

Rebecca Earle 2001. Creole Patriotism and the Myth of the 'Loyal Indian'. *Past & Present*. 172 (2001), 125–145.

[41]

Rebecca Earle 2002. 'Padres de la Patria' and the Ancestral Past: Commemorations of Independence in Nineteenth-Century Spanish America. *Journal of Latin American Studies*. 34, 4 (2002), 775–805.

[42]

Rêgo, C. and Rocha, C. 2011. *New trends in Argentine and Brazilian cinema*. Intellect.

[43]

Robinson, W.H. et al. 2006. Barcelona and modernity: Picasso, Gaudí, Miró, Dalí. Cleveland Museum of Art in association with Yale University Press, New Haven and London.

[44]

Rosa Franquet 2014. Transmedia Critical| Cross-Media Production in Spain's Public Broadcast RTVE: Innovation, Promotion and Audience Loyalty Strategies. International Journal of Communication. 8, (2014).

[45]

Rowe, W. 1987. Rulfo, El llano en llamas. Grant & Cutler Ltd. in association with Tamesis Books.

[46]

Shaw, D. 2007. Playing Hollywood at Its Own Game? Bielenski's Nueve reinas. Contemporary Latin American cinema: breaking into the global market. D. Shaw, ed. Rowman & Littlefield. 67-85.

[47]

Skidmore, T.E. and Smith, P.H. 2001. Modern Latin America. Oxford University Press.

[48]

Smith, P.J. 2012. Spanish practices: literature, cinema, television. Legenda.

[49]

Smith, P.J. 2009. Spanish screen fiction: between cinema and television. Liverpool University Press.

[50]

SOMARRIVA Q., M. 2017. A Matter of Speculation: British Representations of Argentina,

Chile and Perú during the Wars of Independence. *Bulletin of Latin American Research*. 36, 2 (Apr. 2017), 223–236. DOI:<https://doi.org/10.1111/blar.12528>.

[51]

Ted Lyon 1973. Ontological Motifs in the Short Stories of Juan Rulfo. *Journal of Spanish Studies: Twentieth Century*. 1, 3 (1973), 161–168.

[52]

Todorov, T. 1992. *The conquest of America: the question of the other*. HarperPerennial.

[53]

Van Zandt, E. 1995. *The life and works of Gaudí*. Siena.

[54]

2002. Barcelona: Urban Identity 1992-2002. *Arizona Journal of Hispanic Cultural Studies*. 6, 1 (2002), 245–261. DOI:<https://doi.org/10.1353/hcs.2011.0277>.

[55]

2005. Masters of Building: SAGRADA FAMILIA. *The Architects' Journal (Archive : 1919-2005)*. 195, 13 (2005), 1919–2005.

[56]

Reading Columbus. University of California Press.