

Space, Time, Desire, and The Atlantic In Three Spanish Films of the 1920s

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The Modernist period can be understood as a reorientation of the representation and viewing of space and time, involving cultural developments well beyond High Modernism itself and including aspects of popular culture (Kern 1983: 2, 6). This is true both of the modes of representation themselves (from the earliest Modernism of the mid-nineteenth-century, and in some accounts earlier in a re-imagining of the observer, through to Cubism) (Brettel 1999: 83, 87; Crary 1990: 3, 5, 9), and, through the accompanying problematic crossing of cultural and societal limitations that Mary Lee Bretz has termed ‘encounters across borders’ (Bretz 2001: 22-24). Within this context, the rise of Hollywood as a commercial force and as a dominant mode of representation within Europe and Spain during the 1920s, presents a significant challenge to the understanding of space and time as regards the boundaries of European nationhood, not least insofar as cinematic narrative construction could play a key role in nation building, in particular from the 1920s onwards (Triana-Toribio 2003: 6-7, 17). These frontiers had rarely if ever been understood as impermeable to transnational and international developments (see, for example, Ginger 1999: 213-14), but the rise of dominant US imagery presented a significant reorientation of the question of how to relate national boundaries to phenomena that were not limited or held back by them. Film historians have noted that by the 1920s, Hollywood was rapidly becoming the dominant film industry and successively exporting and distributing its films throughout the world,

leading to efforts to contest and compete with its influence, but with significant problems in so doing, especially once sound was introduced (Thomson & Bordwell 1994: 54-56, 83, 156, 183-84). US dominance of the Spanish (like the wider European) film market in the 1920s should not be over-stated (it still had powerful competitors), but is even so notable: in the period 1922-30, over a third of printed film imports came from the US rising to 67% between 1931 and 1936, whilst US companies played a major role in the distribution of films (Díez Puertas 2003: 164; García Fernández 2002: 163). The projection of such movies had an important impact on people's experience of urban space and of visual entertainment, as cinemas were proliferating across cities: there were 21 purpose-built cinemas in Madrid in 1920 and 60 by 1936 (Parsons 2003: 86). This was part and parcel of a the key shift, which had been gestating for some time, but was to come to dominate the twentieth century, in which the far rather than near side of the North Atlantic extensively re-shaped the world of representation within European nations. At the same time, post-Griffith in particular, the increasing power of the US was linked to a radicalisation of the altered depiction of space and time, through the new conventions of depiction of these, not just in cinematic montage, but through shifting combinations of shots and moving cameras, aptly described by Christie as more space and time for your money (Christie 1994; Parsons 2003: 87). Such developments, and with them classic Hollywood narrative technique, can be interpreted as an attempt to guide viewers in their comprehension of the sudden shifts between time and space that cinematic cutting entailed (Thomson & Bordwell 1994: 39-40). At the same time, the images captured in this new depiction of space and time, the close-ups of It-Girls and intimate kisses, provided a source of erotic fascination for audiences and a desire for

emotive immediacy (Parsons 2003: 92; Woods 2005: 286; see also Morris 1980). The challenge to national boundaries and the delineation of Atlantic space caused by US cinematic dominance, on the one hand, and, on the other, deep changes in the representation of space and time were intimately linked to one another.¹

The arrival in Spain of an increasingly dominant US manufactured depiction of space, time, and desire, was therefore accompanied by a changed understanding of the cultural space of Spain itself, and the delimitations of its cultural frontiers. As such images found more and more of a home for themselves within Spain, so they were less and less evidently alien to the description of Spanish culture. Efforts at fusion between advanced Spanish cultural figures and Hollywood are well documented, not least with Alberti's verbal evocations of silent stars, *Yo era un tonto y lo que he visto me ha hecho dos tontos*, and in Buñuel and Dalí's echoes of Hollywood film in *Un chien andalou* (see Morris 1980; Parsons 2003: 90). In both these cases it may broadly (if crudely) be said that Hollywood's depictions of space, time, and the juxtaposition and movements within them, are adopted insofar as they are seen to be compatible with an avant-garde exploration of space, time, and desire; and adapted insofar as they resist the interrogations of the human psyche and symbolic space attempted by the avant-garde. In the three films I intend to consider here ([--Don Juan Tenorio \(1922\) dir. Ricardo Baños, 1922](#)), [El misterio de la Puerta del Sol \(1929\) dir. Francisco Elías, 1929](#)) and [El sexto sentido \(1929\) dir. Nemesio Sobrevila, 1929](#))[--](#), the central question is the extent to which such a fusion of Hollywood and European cultures can be rendered compatible with the delimitation of Spanish national space and time. This raises once more the key

issue of the emulation of Hollywood depictions of space, time, and desire, in a reorientation of Spanish culture's Atlantic dimensions.

Perhaps the most straightforward response to the problem is to be found in Ricardo Baños's superproduction *Don Juan Tenorio* which I will consider here as a precursor to the problematics of the other two. Baños's work presents an exhilarating imitation of post-Griffith technique to the point of almost manic switches between camera position, angles, and shots. The point, as I have argued elsewhere, is to take us into the time of Don Juan's life, his notorious race against the clock ('tan largo me lo fiáis'), and his corresponding pursuit of a selection of salaciously portrayed women, from the it-girl starlet nun Inés caught in an iris, through a dishevelled fisherwoman, and an aristocratic lady in a state of semi-undress. What we are viewing here is an attempt at a seamless synthesis between American film-making innovations and a legend around which national cultural identity was constructed. It is particularly noteworthy in this respect that the film was first to be shown on Todos los Santos, the very day on which Zorrilla's famous drama was traditionally enacted. The obsession of Zorrilla's work and its predecessors with the consequences of lustfully pursuing time and space are to be seen in images of clocks and even stuffed owls that haunt the narrative line until Don Juan meets his come-uppance. There is a very pointed conflation here between the capacity of Hollywood-inspired cinema to portray time, space, and desire with the exploits of the traditional Spanish legend. Both lead to his redemption, but also to a pointed reminder of the finitude of human experience. The very last shots show not Don Juan, but his servant, tired and alone, denied the infinite world into which his master has entered, just as the closure of the film also seals away the audience's temporary ability to escape into the

rampant depiction of space and time in post-Griffith cinema. Hollywood structures, then, become an enabling force that permits a reassertion and reinvention of a national iconography of heterosexual male sexual quest and ultimate redemption in monogamy and religious belief, transcending lust and love, eros and agape (Ginger 2000).

In the later two films, both made in 1929, the potential for such a fusion between Hollywood and national mores and modes of representation is revisited in a more explicit and more overtly problematic fashion. From the outset, *El misterio de la Puerta del Sol* (at times using the new American Phonofilm sound system) moves in a world of mediatic representations. Its two protagonists, the parodically named Pompeyo Pimpollo and Rodolfo Bambolino, work in the presses of a newspaper whilst dreaming of becoming Hollywood stars. The concrete setting in space and time is clearly the Madrid of the late 1920s: we are treated repeatedly to documentary style footage, not just of the presses' machines but of the Puerta del Sol and its traffic jams; [the city's](#) population had, after all, surged to a million by 1930, doubling in 3 decades, the Spanish economy was on an upward curve with a 40 per cent increase in industrial productivity, and the government was pouring money into modern infrastructure (Parsons 2003: 5; Barton 2004: 207). But within this apparently clearly demarcated space and time, the media of representation play a key role in a problematic dual tension and continuity between Hollywood and Spanish space. One thinks here of Parsons' account of the attempted fusion between Hollywood cinema and the film theatre wonderland of the Gran Vía, and with it of Gómez de la Serna's *Cinelandia* (1923) (Parsons 2003: 90). It is the Spanish newspaper press that announces the arrival of the American director Edward Carawa and his search for Spanish actors; on the walls of Pompeyo and Rodolfo's shared room are images of

film stars, including a flamenco star and a cowboy to which the two characters are frequently juxtaposed; and later, in Rodolfo's lengthy dream, an attempt to garner attention in the Spanish press is described by an investigating Judge rather aptly as 'una ridícula farsa cinematográfica'. The apparent continuity between Madrid and American cinematic space and aspirations is underlined, not just by the apparent economic modernity of Madrid (its cars and machines), but by the key story-line of the film itself. As so often in Hollywood silent comedy, the tale is that of the ordinary young man who hopes for the affections of the It-Girl. Having arrived at Carawa's studio, both Pompeyo and Rodolfo seek the attention of the two female stars. As they do so, the film underlines their attempts to cross over from the audience of a movie to erotic participation within it. We repeatedly see Pompeyo and Rodolfo leer and lust, and then cut to shots of the two women that could easily have been taken from any Hollywood film, as if they were the male public. It is no coincidence that one of the first remarks we hear upon the pair's arrival at the studio gates is 'Vaya socia la que está a la puerta'. Hollywood cinema opens up a space for masculine heterosexual lust and male adventure (they also admire a passing Red Indian on horseback) into whose literal space they wish to step from the vicarious position of spectators of a virtual location on the screen.

But from the outset a series of practical and cultural tensions arise in trying to realise this continuity. Rodolfo has problems even putting on the formal collar he is required to wear for the screen test, which later leads him to dream of being garrotted, and which, ultimately, he symbolically renounces. It is not clear that ordinary Madrid folk really belong in this cinematic world (compare Parsons 2003: 5). Equally it is far from clear that their cinematic expectations will be realised: the studio is not in

Hollywood, but in an unimpressive locality, yet we are treated to the delusional remark, ‘Tú chico, estoy emocionado. Me parece que esto es Los Ángeles’. The harsh realities of studio life also fall far short of the screen imaginings: a sign warns the novices that ‘Un estornudo cuesta a la compañía 1000 pesetas’. At the same time, Hollywood’s attempts to connect with and offer up an image of Spanish realities to its consumers are exposed as no more than falsifying representations based upon stereotypical images of Andalusia and not of the rest of Spain; its wider pretensions to exoticism are similarly fake. The star Lía de Golfi claims to be a Muscovite but is from Torrejón de Ardoz; the Niño del Mausoleo is from Pontevedra but has done a correspondence course on Flamenco, and La Terele is no southern gypsy but from Madrid itself. Moreover, as an intertitle points out, Carawa is offering us ‘Un flamenco ‘Made in USA’’. In this respect, the film touches on a sensitive nerve in the intellectual and cultural life of 1920s Spain. As Nuria Triana-Toribio points out, some critics felt colonised because Hollywood was generating its own Spanish silent and then sound films, for example at the Paramount studio at Joinville-le-Point. The term *españolada* was at times used to describe a fake vision of Spain dreamt up by foreigners (Triana-Toribio 2003: 22, 28-29). It is significant, in this respect, that Francisco Elías himself presented a report to the Spanish government, arguing that Spanish filmmakers were suffering from economic dumping of foreign films in their domestic market. The authorities were themselves concerned, not least by what they deemed inappropriate foreign representations of national realities (Díez Puertas 2003: 62-63, 235-37). A year after *El misterio de la Puerta del Sol* was made, the first Hispanoamerican film conference denounced ‘las peculiares maneras que tienen los yanquis de concebir y desarrollar los asuntos de ambiente hispano’ (cited in García Fernández 2002: 282).

It might appear then that film has a fairly simple lesson. The invasion of Spanish space by Hollywood and the depiction of Spanish space within Hollywood are rooted in delusions that are at odds, for example, with the documentary style footage of the real space and time of Madrid in the 1920s. The purpose of the *Misterio de la Puerta del Sol* would be to dispel such mediatic delusions and return us to a more rooted and accurate sense of *madrileño* realities. Rodolfo's dream seems to confirm this interpretation, whilst rendering its significance somewhat more complex.

Rodolfo falls asleep whilst waiting for his screen test. He imagines that both he and Pompeyo fail their screen test, and, in a desperate bid to achieve their moment of mediatic fame, fake Rodolfo's murder of Pompeyo. They immediately hit the front page, as they had desired, thanks to the printing presses in which they work, 'el coloso de hierro que escupe los crímenes'. We are told that Rodolfo thus fulfils the ambition of every young man from 15 to 87: to see his picture in the papers. As we have seen, the investigating Judge's description of events underlines the fact that the pair have thereby also achieved a kind of cinematic status through the sensational drama they have produced. However, therein lies the problem. A drama of truly cinematic proportions unfolds in which Pompeyo returns to Madrid only to be murdered by Carawa as he seeks to win Lía's affections; and Rodolfo, now without an alibi, is led to his execution. The dream sequence is a veritable collage of cinematic styles, at times pointedly and gratuitously so. For example, during the party at which Pompeyo woos Lía, we are given extended footage of flamenco performances, and then of an Americanised performance by the Martín Girls. These serve no narrative purpose other than to echo popular musical sequences from the screen, and include an equally gratuitously avant-garde image of

multiple disembodied hands applauding, which has no stylistic parallel in the rest of the film. The entry into the dream world is an entry into the peculiarities of the cinematic treatment of space and time.

Within the dream, the characters truly have crossed from the vicarious and virtual to the real, as mediatic representations in the press now show a genuine murder of Pompeyo. At the same time, Rodolfo becomes unable to escape the fiction that he has woven: he is trapped within a cinematic and media world, the 'farsa', and is led out to his death. Once again, the cinematic nature of this sequence of events, and corresponding treatment of space and time, is underlined by the almost parodically tension-building cross-cutting as Carawa and Lía rush to rescue him, whilst he prepares for death, only to find they are held up at a level-crossing and then that their car has broken down. On this interpretation, entry into the cinematic and media world, where Madrid's newspapers merge seamlessly with Hollywood, and Hollywood with European cinema, leads directly to death. It does so through the pursuit of heterosexual desire, in the quest for an It-Girl (who is herself turned into a fake image of Spanish women by Hollywood), and through the search for fame through sensational male adventure in the initial crime itself. The real truth can no longer be rescued from the web of cinema that ensnares the protagonists and so Rodolfo must die.

The dream, then, offers a vast synthesis of Spain, Europe, and Hollywood in a seamless mediatic continuum, but it also makes clear that it is far better that such a vision should remain vicarious, and that we should stay in our (male) spectator's seats within 1920s Madrid. But matters are not simple. So much is hinted out early on when Carawa rather improbably imitates a famous Flamenco star's singing. One expects him to fall far

short of the standards required, but it turns out, as he says, that ‘Yo cantar muy bien’.

Some sort of synthesis is possible. The ending of *El misterio de la Puerta del Sol* reaffirms such a possibility. Both Rodolfo and Pompeyo do in fact get their respective girls, as the classic Hollywood narrative requires. Moreover, they are depicted as doing so in the classic shot that, as C.B. Morris has explained, so fascinated Spanish audiences: the close-up of an intimate on-screen kiss. The point seems to be that a fusion between the mediatic aspirations of Madrid and Hollywood is possible, but only if it occurs on the terms of the 1920s *madrileño* male, and with a dropping of at least some of the falsity through a recognition that the two women are indeed just like all Spanish females. Carawa is acceptable insofar as he can express something authentically Spanish. Rodolfo is described explicitly and repeatedly as a ‘castigador’: a direct echo of the Don Juan legend of Spanish masculinity, and its ability to overcome female resistance with physical and emotional force. He first lands a kiss on Lía by violently smashing up her commode and then grabbing her, something it is implied she rather likes.

It is a reality then that there is a continuum between modern Madrid and its mediatic aspirations and the world of Hollywood. To that extent, there can be no distinction between the two spaces, and the opening up of space and time through cinematic representation is part and parcel of Spanish life. However, the pitfalls of a lack of authenticity and of rootedness in Spanish space and time, and the consequent dangers of the vicarious pleasures of cinematic media, are to be avoided by a reaffirmation of Hispanic masculinity and its power over the Spanish female. It is this gender limit that describes the appropriate and effective limits of the nation.

El sexto sentido, in turn, juxtaposes identifiable rival European and North American forms of cinema, and places them within a recognisably Spanish setting. We are presented first with the sinister and almost grotesque image of Kamus, spelt with a Teutonic 'K' and redolent with German Expressionism. He has invented a 'sixth sense', the use of the camera to uncover 'la Verdad'. Towards the end of the film, Kamus is more explicit still about his avant-garde allegiances, criticising those who have prostituted the camera by seeking to emulate ordinary vision when it can do so much more. In that respect, he belongs to modernist European cinematic movements that, as is notorious, sought to contest Hollywood dominance by establishing their own greater seriousness as art (see Thomson & Bordwell 1994: 83-84). Kamus' more radical approach will, he claims, provide us with an 'ojo extrahumano' free from subjectivity, able to roam as it may, giving us an entirely new vision of Madrid. From the beginning, Kamus is contrasted with a very different cultural influence. In the opening scenes of the narrative proper, the female protagonist, Carmen, dances a sensuous Charleston in the manner of a Hollywood It-girl, all bright-lit close-ups, flashes of flesh, and lingering kisses intended to delight the putative heterosexual male viewer. Her subsequent story unfurls in a relatively cinematic conventional narrative during which her sufferings and joys invite viewer identification, according to the needs of cinematic melodrama. But this apparently Americanised character (Americanised both in her erotic behaviour and her filmic presentation) is soon confronted by hostile, masculine elements of Spanish and European cultural realities. Her sensuous dancing provokes misogynistic attention both from her boyfriend's closest friend (who expresses disgust at her behaviour and rapidly covers his own beloved's knee), and from a repugnantly toothy choreographer who

demands she satisfy his wish that a dancer should smile whatever their personal situation, and tries to touch her up during rehearsal. More specifically, in a symbolically motherless household, Carmen's downfall is precipitated by her out-of-work, drunken wastrel of a father, who criticises her supposed wantonness, and claims it is her filial duty to sell her engagement ring so that he can go to the bullfight. In addition, he makes her late for work by obliging her to pawn the item herself. The father's behaviour is more than a nod to a long-established tradition among reformist intellectuals, going back well over a century, of viewing bullfights as the very pits of Spanish national identity, a focus for the appetites of the idle, the drunk, and the criminal elements of society (see, for example, Tomlinson 1993: 226-28). In consequence, her boyfriend, learning she has sold her ring, repudiates her as manifestly unfaithful. Subsequently, footage supplied from Kamus's camera, hidden under a table in the theatre, provides evidence that appears to sully Carmen's purer motives in selling the ring. Carmen is thus explicitly the victim of a male-dominated, non-maternal society, that is frequently suspicious of explicit [direct](#), Americanised displays of female eroticism, and associates them with indecency, but at the same time exploits women in order to continue nefarious European and especially Spanish traditions. Carmen is, as such, an example of the effects of hostility arising both from debates about new female forms of physical behaviour, dress, and lifestyle (see Bretz 2001: 379, 404), and from the belief in some quarters, from the early 1900s onwards, that, in presenting sexually assertive images of independent-minded women, films (like dance spectacles) would provoke acts of indecency and the collapse of established national morals (Larson 2005: 274-77).

Kamus, as we have seen, claims to offer 'la Verdad', as opposed to what one sees in Americanised, conventional uses of the camera. Male characters turn to him on successive occasions for precisely such a revelation. This is explicitly because their ability to perceive the significance of events is limited by their own point of view and the absence or supposed absence of any means to obtain objectivity, especially as regards the behaviour of a woman. The difficulties faced by the male protagonists contrast clearly with the film viewer's ability to understand perfectly the significance of the conventional narrative that is the main body of the film: the potential of conventional Hollywood cinema to portray distinct narrative threads, different parts of space and time, allows us to understand exactly the series of abuses and misunderstandings that have led Carmen into trouble. No such luxury is available, for example, to her perplexed boyfriend, or to his best friend León, who each interpret reality on the evidence of their own perspective, frequently in the light of their subjective inclination to optimism or pessimism, and, it must be said, on the basis of a manifest, underlying disposition to mistrust women if any evidence points that way. Kamus's avant-garde extra-human eye and its supposed objectivity offer them instead a painful salvation, under the dictum 'Conocer es sufrir'. So much is this so, indeed, that almost every time Kamus reveals a 'truth' he gets beaten up, leading him to conclude that the world is not really ready for truth. This extravagantly depicted and characterised individual, in his world of strange angles and shadows, thus becomes an almost stereotypical image of the avant-garde *artiste maudit*, as well as of the vanguard's pretension to offer an entirely new perception of the organisation of space and time in the visual arts.

Only at certain moments in the film do we get anything that strongly resembles avant-garde footage, and this has led some critics to dismiss the film as a rather timid attempt to engage with the cinematic vanguard. But such critics are missing the point. Kamus's activities are, to put it mildly, ambiguous, and do much to undermine the status of the avant-garde, rather than to reinforce it. One of the primary uses for his special camera is to film up women's skirts undetected and to record successions of images of shapely legs and ladies in bathing costumes, which he views with undisguised lechery, and of which he says 'ésta es la verdad científica'. His misogyny and loathing for maternal presences, is manifest in one of his most beloved sequences, that of the 'monstruo materno' whose son he subsequently and gleefully abducts to serve both as an assistant and as an example of the deformations of maternal love. Kamus's footage is sometimes helpful, as when Carmen's boyfriend discovers the images of her father beating Kamus up for incriminating her previously, and thus deduces (at least momentarily) that Carmen is innocent. But his preference for a single camera viewpoint, and for fragmentary and partialised erotic imagery in which female bodies are carved into attractive pieces, means that his products give far less completeness of vision than the conventional aspects of the narrative. Even his abducted assistant is much more taken with the comic of Hollywood Westerns with which he entertains himself than he is with Kamus's activities. The end sequence of *El sexto sentido* purports finally to reveal 'la verdad' to the perturbed León, who is left uncertain as to whether his perpetual pessimism is justified. And we are thus treated (in an echo of Hispanic *modernismo*) to a *Sinfonía en blanco y negro*, and to a series of shots of Madrid from unexpected angles and in striking formal combinations (recalling somewhat *Man with a Movie-Camera*

[[Star Mishkel-Eneva, 2002](#)]) that is offered up as ‘el verdadero Madrid visto sin ninguna deformación literaria’. It is hard, however, to see how this really helps León, or indeed anyone at all.

The European and Hispanic avant-garde is thus portrayed as presenting itself as a special insight into truth, that addresses the lack of epistemological foundationalism beyond individual human perspectives, and which affirms the inability of the mass of humanity and conventional Hollywood cinema to accept its painful truths. However, the cinematic vanguard is in turn exposed as the instrument of a pointedly patriarchal, mother-less, misogynistic, lecherous European and Spanish degeneracy, whose taste for fragmentation reinforces rather than overcomes the pitfalls of an absence of epistemological security beyond individual human perspectives. And, in this case, the ‘limitation of individual human perspectives’ turns out to mean little more than that men cannot be bothered to listen to women’s side of the story. Carmen’s character and story, and their presentation, suggest that in Spain there is a profound misunderstanding of the ongoing appropriation of North American images of identification with sensual women. A misogynistic male world afraid of indulging female pleasure - León pointedly offers his girlfriend a milky drink rather than sparkling wine - leaps to the assumption that Charleston-dancing it-girls are deeply immoral, when in fact Carmen is the very image of hard-working self-sacrifice and loyalty to her father and boyfriend, the values the patriarchal society supposedly promotes. In turn, conventional Hollywood cinema, with its multiple strands of space and time, and its emulation of conventional vision, does in fact allow us to understand what is going on in this Spanish narrative and to appreciate a fuller, more gender inclusive perspective by accepting female sensuality and its

attractions as part of a richer understanding of feminine identity rather than as its exclusive and defining characteristic (within the limits of heterosexual monogamy). The shaping of Spanish cultural space by American imports such as the Charleston reinforces this trend in the role of women.

All three of the films considered here tend to affirm a potential fusion between Spanish national space and time and the new Atlantic Hollywood model. They do so through direct echoes of Hollywood cinematic narrative and depiction of space and time. This is, moreover, clearly a matter of male pursuit of voyeuristic and then real pleasure with the It-Girl, [by](#) both as spectators and protagonists. Spanish nationhood will be renewed through this fusion into a new form of Atlantic hybrid, orientated to the far side of the North Atlantic.

In *Misterio de la Puerta del Sol*, however, the condition of such acceptance of Hollywood is a bounding of the latter's potential to threaten the Hispanic male, defined as 'castigador', even within the new space of the 1920s. A similar fusion with a reinvention of Hispanic legend of the Don Juan is to be found in *Baños*. But this gender boundary becomes the key area of dispute in *El sexto sentido*. Here, Hollywood is depicted as the authentic salvation of Spain, through a renewal of gender relations and an overcoming of epistemological perspectivism. The films thus repudiates the European avant-garde as well as rancid national traditions such as bullfighting, both of which are portrayed as implicated in a narrow-minded misogyny. Only [bye](#) escaping into a renovated Atlantic space, it is implied, can the visual arts accommodate a fuller view of women that reconciles overt sexuality with personal decency, and terminates the crisis

both of epistemology and gender. It is within this debate over the limits of gender and desire that key Spanish films of the 1920s situate their response to the emerging dominance of Hollywood in the national imaginary.

Above all, the key question of the delineation of national and Atlantic cultural space is intimately related to the new modes of representation of space and time produced within Hollywood and European cinemas, and those boundaries are discerned according to the frontiers of acceptable desires.

¹ In her article ‘Visualizing the Space Time of Otherness’, Eva Woods makes an argument about the role of cinematic depictions of space and time in defining Spain’s ethnic and African national borders which has some parallels to the case put here about Hollywood and the Atlantic frontiers (See Woods 2005).

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