Bibliography

- Acevedo-Muñoz, Ernesto R. (2008), 'Horror of Allegory: *The Others* and its Contexts', in Jay Beck and Vicente Rodríguez Ortega (eds), *Contemporary Spanish Cinema and Genre*, Manchester: Manchester University Press, pp. 202–18.
- Aguilar, Paloma (2008 [1996]), *Memory and Amnesia: the Role of the Spanish Civil War in the Transition to Democracy* (trans. Mark Oakley), New York and Oxford: Berghahn.
- Alba, Víctor and Schwartz, Stephen (1988), *Spanish Marxism Versus Soviet Communism: A History of the P.O.U.M.*, New Brunswick, NJ, and Oxford: Transaction Books.
- Aldgate, Anthony (1979), *Cinema and History: British Newsreels and the Spanish Civil War*, London: Scholar Press.
- Alexander, Robert (1999), *The Anarchists in the Spanish Civil War, Vols. 1 and 2*, London: Janus Publishing.
- Alexander, William (1981), *Film on the Left: American Documentary Film from 1931 to 1942*, Princeton, NJ: Princeton University Press.
- Allan, Seán (1999), 'DEFA: An Historical Overview', in Seán Allan and John Sandford (eds), *DEFA: East German Cinema, 1946–1992*, New York: Berghahn, pp. 1–21.
- Alpert, Michael (1994), *A New International History of the Spanish Civil War*, London: Palgrave.
- Anderson, Perry (1992), 'On Emplotment: Two Kinds of Ruin', in Saul Friedlander (ed.), *Probing the Limits of Representation: Nazism and the 'Final Solution'*, Cambridge, MA, and London: Harvard University Press, pp. 54–65.
- Anonymous (1995), 'Land and Freedom Production Notes', London: Parallax Pictures.
- Anonymous (2004), 'La Pelota Vasca: La piel contra la piedra/The Basque Ball: The Skin Against the Stone, British Production Notes', London: Tartan Films.

- Anonymous (2010 [1941]), 'Bureau of Motion Pictures Report: *Casablanca*', in Steven Mintz and Randy W. Roberts (eds), *Hollywood's America: Twentieth Century America through Film*, Chichester: Wiley-Blackwell, pp. 142–3.
- Archibald, David (2000), 'The War that Won't Die', *The Guardian*, 28 July.
- (2001), 'Insects and Violence', *The Guardian*, 28 November.
- (2002), 'Match Made in Heaven', *Sunday Herald*, 29 September.
- (2004), 'Re-framing the Past: Representations of the Spanish Civil War in Popular Spanish Cinema', in Antonio Lázaro-Reboll and Andrew Willis (eds), *Spanish Popular Cinema*, Manchester: Manchester University Press, pp. 76–91.
- (2006), 'The Closing Image: David Trueba's *Soldados de Salamina*', *The Drouth: Scotland's Literary Quarterly*, 20, pp. 57–9.
- (2011), 'No Laughing Matter? Comedy and the Spanish Civil War', in Hanu Salmi (ed.), *Historical Comedy on Screen: Subverting History with Humour*, Bristol: Intellect, pp. 57–9.
- Arrabal, Fernando and Kronik, Eva (1975), 'Interview: Arrabal', *Diacritics*, 5(2), pp. 54–60.
- Avisar, Ilan (1988), *Screening the Holocaust: Cinema's Images of the Unimaginable*, Bloomington and Indianapolis: Indiana University Press.
- Bailey, Alan (2002), *Sextus Empiricus and Pyrrhonian Scepticism*, Oxford: Oxford University Press.
- Bakhtin, Mikhail (1984), *Rabelais and His World* (trans. Helene Iswolsky), Bloomington and Indianapolis: Indiana University Press.
- Barthes, Roland (1993), *Barthes: A Reader* (ed. Susan Sontag), London: Vintage.
- Bazin, Andre (1967), 'The Myth of Total Cinema', in *What Is Cinema? Vol. 1* (trans. Hugh Gray), London: University of California Press, pp. 17–22.
- Beevor, Antony (1999), *The Spanish Civil War*, London: Cassell.
- Begin, Paul (2007), 'Entomology as Anthropology in the Films of Luis Buñuel', *Screen*, 48(4), pp. 425–44.
- Benjamin, Walter (2003), *Walter Benjamin: 1938–1940 Vol. 4: Selected Writings*, Cambridge, MA: Harvard University Press.
- Besas, Peter (1985), *Behind the Spanish Lens: Spanish Cinema under Fascism and Democracy*, Denver, CO: Arden Press.
- Bordwell, David (1985), *Narration in the Fiction Film*, Madison, WI: University of Wisconsin Press.
- Bordwell, David and Thompson, Kristin (1992), *Film Art: An Introduction*, New York: McGraw-Hill, 1992.
- Bourke, Joanna (2004), 'Remembering War', *Journal of Contemporary History*, 39(4), pp. 473–85.
- Brecht, Bertolt (1986), *Brecht on Theatre: The Development of an Aesthetic* (ed. and trans. John Willett), London: Methuen.

- Brenan, Gerard (1990), *The Spanish Labyrinth: An Account of the Social and Political Background to the Spanish Civil War*, Cambridge: Cambridge University Press.
- Breton, André (1982), *Manifestos of Surrealism* (trans. Richard Seaver and Helen R. Lane), Ann Arbor, MI: University of Michigan Press.
- Broer, Lawrence (1973), *Hemingway's Spanish Tragedy*, Tuscaloosa, AL: University of Alabama Press.
- Bürger, Peter (2002), *Theory of the Avant-Garde: Theory and History of Literature, Volume 4* (trans. Michael Shaw), Minneapolis, MN: University of Minnesota Press.
- Buse, Peter and Stott, Andrew (1999), 'Introduction: A Future for Haunting', in Peter Buse and Andrew Stott (eds), *Ghosts: Deconstruction, Psychoanalysis, History*, Basingstoke: Macmillan, pp. 1–20.
- Byg, Barton (1999), 'DEFA and the Traditions of International Cinema', in Seàn Allan and John Sandford (eds), *DEFA: East German Cinema, 1946–1992*, New York: Berghahn, pp. 22–41.
- Callinicos, Alex (1997), *Theories and Narratives: Reflections on the Philosophy of History*, Cambridge: Polity Press.
- Cameron, Marina (2000), 'Viva la revolucion! Viva la mujeres!', www.green-left.org.au, last accessed 12 February 2000.
- Camino, Mercedes M. (2007), 'War, Wounds and Women: The Spanish Civil War in Victor Erice's *El espíritu de la colmena* and David Trueba's *Soldados de Salamina*', *Journal of Iberian Studies*, 20(2), pp. 91–104.
- Campbell, Russell (1982), *Cinema Strikes Back: Radical Filmmaking in the United States 1930–1942*, Ann Arbor, MI: UMI Research Press.
- Capellan, Angel (1985), *Hemingway and the Hispanic World*, Ann Arbor, MI: UMI Research Press.
- Carr, Gary (1984), *The Left Side of Paradise: The Screenwriting of John Howard Lawson*, Ann Arbor, MI: UMI Research Press.
- Caughie, John (2000), *Television Drama: Realism, Modernism, and British Culture*, Oxford: Oxford University Press.
- Cercas, Javier (2003), *Soldiers of Salamis* (trans. Anne McLean), London: Bloomsbury.
- Cercas, Javier and Trueba, David (2003), *Diálogos de Salamina: un paseo por el cine y la literatura*, Barcelona: Tusquets, extract trans. Anne McLean at <http://wordswithoutborders.org/article/from-conversations-about-soldiers-of-salamis/>, last accessed 26 July 2010.
- Christie, Ian (1995), 'Film for a Spanish Republic', *Sight & Sound*, 5(10), pp. 36–7.
- Christie, Stuart (2000), *We, the Anarchists! A Study of the Iberian Anarchist Federation (FAI) 1927–1937*, Hastings: Meltzer Press/Jura Media.
- Collins, Jacky and Perriam, Chris (2000), 'Representations of Alternative Sexualities in Contemporary Spanish Writing and Film', in Barry Jordan

- and Rikki Morgan-Tamosunas (eds), *Contemporary Spanish Cultural Studies*, London: Arnold, pp. 214–22.
- Colmiero, José F (1997), 'Paradise Found? Ana/chronic Nostalgia in *Belle Epoque*', *Film-Historia*, VII(2), pp. 131–40.
- Cooper, Stephen (1987), *The Politics of Ernest Hemingway*, Ann Arbor, MI: UMI Research Press.
- Coppard, Audrey and Crick, Bernard (1984), *Orwell Remembered*, London: BBC.
- Cunningham, Valentine (ed.) (1980), *The Penguin Book of Spanish Civil War Verse*, Harmondsworth: Penguin.
- Davies, Alan (1999), 'The First Radio War: Broadcasting in the Spanish Civil War, 1936–1939', *Historical Journal of Film, Radio and Television*, 19(4), pp. 473–513.
- Davies, Anna (2006), 'The Beautiful and the Monstrous Masculine: The Male Body and Horror in *El espinazo del diablo* (Guillermo del Toro)', *Studies in Hispanic Cinemas*, 3(3), pp. 135–47.
- De España, Rafael (1986), 'Images of the Spanish Civil War in Spanish Feature Films, 1939–1985', *Historical Journal of Film, Radio and Television*, 6(2), pp. 223–36.
- Del Amo García, Alfonso (1996), *Catálogo general del cine de la guerra civil*, Madrid: Cátedra/FilMOTECA Española.
- Derrida, Jacques (2006), *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* (trans. Peggy Kamuf), New York and London: Routledge.
- Deutscher, Isaac (1984), *Stalin: A Political Biography*, Harmondsworth: Penguin.
- Deveny, Thomas G. (1993), *Cain on Screen: Contemporary Spanish Cinema*, Metuchen, NJ, and London: Scarecrow Press.
- Diez, Emeterio (2009), 'Anarchist Cinema During the Spanish Civil War' (trans. Paul Sharkey), in Richard Porton (ed.), *Arena One: On Anarchist Cinema*, Oakland, CA, and Hastings: PM/Christie Books, pp. 33–96.
- Dika, Vera (2008), 'An East German *Indianer*film: The Bear in Sheep's Clothing', *Jump Cut: A Review of Contemporary Media*, 50, www.ejumpcut.org/archive/jc50.2008/Dika-indianer/index.html, last accessed 23 April 2012.
- D'Lugo, Marvin (1991), *The Films of Carlos Saura: The Practice of Seeing*, Princeton, NJ: Princeton University Press.
- Durgan, Andy (1996), 'The Hidden Story of the Revolution', *New Politics*, 21, pp. 74–8.
- (2007), *The Spanish Civil War*, Basingstoke and New York: Palgrave Macmillan.
- Eagleton, Terry (1981), *Walter Benjamin or Towards a Revolutionary Criticism*, London: New Left Books.

- (1996), *The Illusions of Postmodernism*, Oxford: Blackwell.
- (2003), *After Theory*, London: Penguin.
- Edwards, Gwynne (1995), *Indecent Exposures: Bunuel, Saura, Erice & Almodovar*, London: Marion Boyars.
- (1997), 'The Persistence of Memory: Carlos Saura's *La caza* and *La prima Angélica*', *Journal of Iberian and American Studies*, 3(2), pp. 191–203.
- Eisenstein, Sergei (1988), 'The Dramaturgy of Film Form (The Dialectical Approach to Film Form)', in *S. M. Eisenstein Selected Works, Volume 1, Writings, 1922–34* (ed and trans. Richard Taylor), London: BFI.
- Ellwood, Sheelagh (1995), 'The Moving Image of the Franco Regime: Noticiarios y Documentales 1943–1975', in Helen Graham and Jo Labanyi (eds), *Spanish Cultural Studies: An Introduction: The Struggle for Modernity*, Oxford: Oxford University Press, pp. 201–3.
- Elola, Joseba (2008), 'Almodóvar rodará la vida de Marcos Ana', *El Pais*, 17 February.
- Elton, Geoffrey (1991), *Return to Essentials*, Cambridge: Cambridge University Press.
- Evans, Jo (2007), *Julio Medem*, London: Grant and Cutler.
- Evans, Richard J. (2000), *In Defence of History*, London: Granta.
- Evans, Peter William (ed.) (1999), *Spanish Cinema: The Auteurist Tradition*, Oxford: Oxford University Press.
- Farmer, R. L. (1971), 'Fernando Arrabal's Guerrilla Theatre', *Yale French Studies*, 46, pp. 154–66.
- Faulkner, Sally (2006), *A Cinema of Contradiction: Spanish Film in the 1960s*, Edinburgh: Edinburgh University Press.
- Feinstein, Joshua (2002), *The Triumph of the Ordinary: Depictions of Ordinary Life in the East German Cinema 1949–1989*, Chapel Hill, NC, and London: University of North Carolina Press, pp. 176–93.
- Ferrándiz, Francisco (2006), 'The Return of Civil War Ghosts: The Ethnography of Exhumations in Contemporary Spain', *Anthropology Today*, 22(3), pp. 7–12.
- Finucane, R. C. (1984), *A Cultural History of Ghosts*, New York: Prometheus Books.
- Fraser, Ronald (1988), *Blood of Spain: The Experience of Civil War 1936–1939*, London: Penguin.
- Friedlander, Saul (ed.) (1992), *Probing the Limits of Representation: Nazism and the 'Final Solution'*, Cambridge, MA, and London: Harvard University Press.
- Fuller, Graham (ed.) (1988), *Loach on Loach*, London: Faber and Faber.
- García Márquez, Gabriel (1970), *One Hundred Years of Solitude*, New York: Avon.
- Gellhorn, Martha (1996), 'This is Not the War That I Knew', *The Volunteer: Journal of the Veterans of the Abraham Lincoln Brigade*, XVIII(1), p. 18.

- Gibson, Ian (1987), *The Assassination of Federico García Lorca*, Harmondsworth: Penguin.
- Glaister, Dan (2000), 'Julio Medem: All About My Father', *The Guardian*, 5 January.
- Gordon, Avery (2008), *Ghostly Matters: Haunting and the Sociological Imagination*, Minneapolis, MN: University of Minnesota Press.
- Graham, Helen (1991), *Socialism and War: The Spanish Socialist Party in Power and Crisis 1936–1939*, Cambridge: Cambridge University Press.
- (2002), *The Spanish Republic at War 1936–1939*, Cambridge: Cambridge University Press.
- (2005), *The Spanish Civil War: A Very Short Introduction*, Oxford: Oxford University Press.
- Graham, Helen and Labanyi, Jo (eds) (1995), *Spanish Cultural Studies: An Introduction: The Struggle for Modernity*, Oxford: Oxford University Press.
- Greeley, Robin Adèle (2006), *Surrealism and the Spanish Civil War*, New Haven, CT, and London: Yale University Press.
- Gubern, Román (1991), 'The Civil War: Inquest or Exorcism?', *Quarterly Review of Film and Video*, 13(4), pp. 103–12.
- Hardcastle, Anne E. (2005), 'Ghosts of the Past and Present: Hauntology and the Spanish Civil War in Guillermo del Toro's *The Devil's Backbone*', *Journal of the Fantastic in the Arts*, 15(2), pp. 119–31.
- Harper, Graeme and Stone, Rob (2007), 'Introduction', in Graeme Harper and Rob Stone, (eds), *The Unsilvered Screen: Surrealism on Film*, London: Wallflower, pp. 1–8.
- Hayward, Anthony (2004), *Which Side Are You On? Ken Loach and his Films*, London: Bloomsbury.
- Hemingway, Ernest (1969), *The Fifth Column and Four Stories of the Spanish Civil War*, New York: Scribner.
- (1976), *For Whom The Bell Tolls*, London: Harper Collins.
- Herodotus (1996), *The Histories* (trans. Aubrey de Sélincourt), London: Penguin.
- Higginbotham, Virginia (1988), *Spanish Film Under Franco*, Austin, TX: Austin University Press.
- Hill, John (2011), *Ken Loach: The Politics of Film and Television*, London: BFI/Palgrave Macmillan.
- Hobsbawm, Eric (1984), 'Marx and History', *New Left Review*, 143, pp. 39–50.
- (2002), *Interesting Times: A Twentieth Century Life*, London: Penguin.
- (2007), 'War of Ideas', *The Guardian*, 17 February, pp. 4–8.
- Hopewell, John (1986), *Out of the Past: Spanish Cinema after Franco*, London: BFI.
- Hopkins, James K. (1998), *Into the Heart of the Fire: The British in the Spanish Civil War*, Stanford, CA: Stanford University Press.

- Horne, Gerald (2002), *Class Struggle in Hollywood, 1930–1950: Moguls, Mobsters, Stars, Reds, and Trade Unionists*, Austin, TX: University of Texas Press.
- Howson, Gerald (1998), *Arms For Spain: The Untold Story of the Spanish Civil War*, London: John Murray.
- Hughes, Arthur J. (2007), 'Between History and Memory: Creating a New Subjectivity in David Trueba's Film *Soldados de Salamina*', *Bulletin of Spanish Studies*, 84(3), pp. 369–86.
- Hughes-Warrington, Marnie (ed.) (2009), *The History on Film Reader*, New York and London: Routledge.
- Hutcheon, Linda (1988), *A Poetics of Postmodernism: History, Theory, Fiction*, New York and London: Routledge.
- Jameson, Frederic (1979), 'Marxism and Historicism', *New Literary History*, 11(1), pp. 41–74.
- (1986), *The Political Unconscious: Narrative as a Socially Symbolic Act*, London and New York: Routledge.
- Jenkins, Keith (1991), *Re-thinking History*, London and New York: Routledge.
- (1995), *On 'What is History?': From Carr and Elton to Rorty and White*, London and New York: Routledge.
- (1999), *Why History? Ethics and Postmodernity*, London and New York: Routledge.
- Jordan, Barry and Morgan-Tamosunas, Rikki (1998), *Contemporary Spanish Cinema*, Manchester: Manchester University Press.
- (eds) (2000), *Contemporary Spanish Cultural Studies*, London: Arnold.
- Josephs, Allen (1996), 'Hemingway's Spanish Sensibility', in Scott Donaldson (ed.), *The Cambridge Companion to Hemingway*, Cambridge: Cambridge University Press.
- Keller, Julia (2008), 'Why McCain and Obama Reading Hemingway is Good', *Chicago Tribune*, 23 August.
- Kinder, Marsha (1993), *Blood Cinema: The Reconstruction of National Identity in Spain*, Berkeley, CA: University of California Press.
- (1997), *Refiguring Spain: Cinema/Media/Representation*, Durham, NC: Duke University Press, 1997.
- Kinnamon, Kenneth (1996), 'Hemingway and Politics', in Scott Donaldson (ed.), *The Cambridge Companion to Hemingway*, Cambridge: Cambridge University Press, pp. 149–65.
- Knight, Patricia (1998), *The Spanish Civil War: Access To History in Depth*, London: Hodder and Stoughton.
- Koppes, Clayton R. and Black, Gregory D. (2000), *Hollywood Goes to War: Patriotism, Movies and the Second World War from 'Ninotchka' to 'Mrs Miniver'*, London and New York: Tauris Parke.
- Kovács, Katherine (1981), 'Loss and Recuperation in *The Garden of Delights*', *Cine-Tracts* (Montreal), IV(2/3), pp. 45–54.

- Kowalsky, Daniel (2007), 'The Soviet Cinematic Offensive in the Spanish Civil War', *Film History: An International Journal*, 19(1), pp. 7–19.
- Krammer, Arnold (2004), 'The Cult of the Spanish Civil War in East Germany', *Journal of Contemporary History*, 39(4), pp. 531–60.
- Kurlansky, Mark (1999), *The Basque History of the World*, London: Jonathan Cape.
- Labanyi, Jo (2000), 'History and Hauntology; or, What Does One Do with the Ghosts of the Past? Reflections on Spanish Film and Fiction of the Post-Franco Period', in Joan Ramon Rasina (ed.), *Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy*, Amsterdam and Atlanta: Rodopi, pp. 65–82.
- (2008), 'The Politics of Memory in Contemporary Spain', *Journal of Spanish Cultural Studies*, 9(2), 119–25.
- Landy, Marcia (2001), *The Historical Film: History and Memory in Media*, New Brunswick, NJ: Rutgers University Press.
- Laurence, Frank (1981), *Hemingway and the Movies*, Ann Arbor, MI: University of Michigan Press.
- Lawson, John Howard (1985), 'Organizing the Screen Writers Guild', in Dan Georgakas and Lenny Rubenstein (eds), *Art, Politics, Cinema: The Cineaste Interviews*, London and Sydney: Pluto Press, pp. 188–204.
- Lázaro-Reboll, Antonio and Willis, Andrew (eds) (2004), *Spanish Popular Cinema*, Manchester, Manchester University Press.
- Lázaro-Reboll, Antonio (2007), 'The Transnational Reception of *El espinazo del diablo* (Guillermo del Toro 2001)', *Hispanic Research Journal*, 8(1), pp. 39–51.
- Leigh, Jacob (2002), *The Cinema of Ken Loach: Art in the Service of the People*, London: Wallflower.
- Linhard, Tabea Alexa (2005), *Fearless Women in the Mexican Revolution and the Spanish Civil War*, Columbia, MO, and London: University of Missouri Press.
- Lowenthal, David (1985), *The Past is a Foreign Country*, Cambridge: Cambridge University Press.
- Löwy, Michael and LaCoss, Donald (2009), *Morning Star: Surrealism, Marxism, Anarchism, Situationism, Utopia*, Austin, TX: University of Texas Press.
- Lukács, Georg (1969), *The Historical Novel*, Harmondsworth: Penguin.
- (1970), *Writer and Critic*, London: Merlin Press.
- (1971), *History and Class Consciousness*, London: MIT Press.
- McKnight, George (ed.) (1997), *Agent of Challenge and Defiance: The Films of Ken Loach*, Trowbridge: Flicks Books.
- McLellan, José (2004), *Antifascism and Memory in East Germany: Remembering the International Brigades 1945–1989*, Oxford: Clarendon Press.
- (2006), "I Wanted to be a Little Lenin": Ideology and the German

- International Brigade Volunteers', *Journal of Contemporary History*, 41(2), pp. 287–304.
- Madden, Paul (1981), 'Jim Allen', in G. W. Brandt (ed.), *British Television Drama*, Cambridge: Cambridge University Press, pp. 36–55.
- Mangini, Shirley (1995), *Memories of Resistance: Women's Voices from the Spanish Civil War*, New Haven, CT, and London: Yale University Press.
- Marsh, Steven (2006), *Popular Spanish Film under Franco: Comedy and the Weakening of the State*, Basingstoke and New York: Palgrave Macmillan.
- Marwick, Arthur (1970), *The Nature of History*, London: Macmillan.
- Marx, Karl and Engels, Friedrich (1956), *The Holy Family or Critique of Critical Critique*, London: Lawrence and Wishart.
- (1980), *Marx/Engels: Selected Works in One Volume*, London: Lawrence and Wishart.
- (1984), *Marx and Engels on Literature and Art*, Moscow: Progress Publishers.
- Marx, Karl (1992), 'A Contribution to the Critique of Hegel's Philosophy of Right', in Karl Marx, *Early Writings*, Harmondsworth: Penguin, pp. 243–57.
- Michalczyk, John J. (1977), *Andre Malraux's Espoir: The Propaganda/Art Film and the Spanish Civil War*, University of Mississippi: Romance Monographs.
- Michalczyk, John J. and Villani, Sergio (eds) (1992), 'Malraux, Hemingway and Embattled Spain', special issue of *North Dakota Quarterly*, 60(2).
- Mintz, Steven and Roberts, Randy W. (eds) (2010), *Hollywood's America: Twentieth Century America through Film*, Chichester: Wiley-Blackwell.
- Molina, Juan, M. (1958), *Noche sobre España*, Mexico: Ediciones de la CNT de España.
- Monegal, Antonio (1998), 'Images of War: Hunting the Metaphor', in Jenaro Talens and Santos Zunzunegui (eds), *Modes of Representation in Spanish Cinema*, Minneapolis, MN: University of Minnesota Press, pp. 203–15.
- Monteath, Peter (1994a), *The Spanish Civil War in Literature, Film and Art: An International Bibliography of Secondary Literature*, Westport, CT, and London: Greenwood Press.
- (1994b), *Writing the Good Fight: Political Commitment in the International Literature of the Spanish Civil War*, Westport, CT, and London: Greenwood Press.
- Morrow, Felix (1976), *Revolution and Counter-Revolution in Spain*, London: New Park.
- Mückenberger, Christiane (1999), 'The Anti-Fascist Past in DEFA Films', in Seán Allan and John Sandford (eds), *DEFA: East German Cinema, 1946–1992*, New York and Oxford: Berghahn, pp. 58–76.
- Nash, Mary (1995), *Defying Civilization: Women in the Spanish Civil War*, Denver, CO: Arden Press.
- Neale, Steve and Krutnik, Frank (1990), *Popular Film and Television Comedy*, London and New York: Routledge.

- Newsinger, John (1999), 'Scenes From the Class War: Ken Loach and Socialist Cinema', *International Socialism Journal*, 83, available at <http://pubs.socialistreviewindex.org.uk/isj83/newsinger.htm>, last accessed 23 April 2012.
- Nichols, Bill (1994), *Blurred Boundaries: Questions of Meaning in Contemporary Culture*, Bloomington: Indiana University Press.
- (1996), 'Historical Consciousness and the Viewer: Who Killed Vincent Chin?', in Vivian Sobchack (ed.), *The Persistence of History: Cinema, Television and the Modern Event*, London and New York: Routledge, pp. 55–68.
- Orwell, George (1968), 'Looking Back on the Spanish Civil War', in *The Collected Essays, Journalism and Letters of George Orwell: Volume II My Country Left or Right, 1940–1943* (ed. Sonia Orwell and Ian Angus), London: Secker and Warburg, pp. 249–67.
- (1989), *Homage to Catalonia*, Harmondsworth: Penguin.
- Payne, Stanley G. (1970), *The Spanish Revolution*, London: Weidenfeld and Nicolson.
- Paz, Abel (1997), *The Spanish Civil War*, Paris: Hazan.
- Paz, María Antonia (2003), 'The Spanish Remember: Movie Attendance During the Franco Dictatorship, 1943–1975', *Historical Journal of Film, Radio and Television*, 23(4), pp. 357–72.
- Peirats, José (2001), *The CNT in the Spanish Revolution* (ed. and rev. Chris Ealham), Hastings: Meltzer Press.
- Pérez González (Peridis), José María (2000), 'Resisting the Dictatorship through Humour', in Monica Threlfall (ed.), *Consensus Politics in Spain: Insider Perspectives*, Bristol: Intellect, pp. 16–26.
- Phillips, Gene, D. (1980), *Hemingway & Film*, New York: Frederick Ungar.
- Podol, Peter, L. (1985) 'The Grotesque Mode in Contemporary Spanish Theater and Film', *Modern Language Studies*, 15(4), pp. 194–207.
- Porton, Richard (1996), 'Revolution Betrayed: An Interview with Ken Loach', *Cineaste*, 22(1), pp. 30–1.
- (1999), *Film and the Anarchist Imagination*, London and New York: Verso.
- Preston, Paul (1990), *The Politics of Revenge. Fascism and the Military in Twentieth-Century Spain*, London: Unwin Hyman.
- (1993), *Franco: A Biography*, London: Harper Collins.
- (1994), *The Coming of the Spanish Civil War. Reform, Reaction and Revolution in the Second Republic*, London: Routledge.
- (1996a), *The Triumph of Democracy in Spain*, London and New York: Methuen.
- (1996b), *A Concise History of The Spanish Civil War*, London: Fontana.
- (1996c), 'Introduction', in Paul Preston and Ann L. Mackenzie (eds), *The Republic Besieged: Civil War in Spain 1936–1939*, Edinburgh: Edinburgh University Press, pp. v–xiv.
- (2000), *¡Comrades! Portraits from the Spanish Civil War*, London: HarperCollins.

- (2001), 'The Civil War in the Civil War', *The Volunteer: Journal of the Veterans of the Abraham Lincoln Brigade*, XXIII(3), pp. 6–10.
- Preston, Paul and Mackenzie, Ann L. (eds) (1996), *The Republic Besieged: Civil War in Spain 1936–1939*, Edinburgh: Edinburgh University Press.
- Radosh, Ronald, Habeck, Mary R. and Sevostianov, Grigory (eds) (2001), *Spain Betrayed: The Soviet Union in the Spanish Civil War*, New Haven, CT, and London: Yale University Press.
- Richards, Michael (1996), 'Civil War, Violence and the Construction of Francoism', in Paul Preston and Ann L. Mackenzie (eds), *The Republic Besieged: Civil War in Spain 1936–1939*, Edinburgh: Edinburgh University Press, pp. 197–239.
- (2006), *A Time of Silence: Civil War and the Culture of Repression in Franco's Spain, 1936–1945*, Cambridge: Cambridge University Press.
- Richardson, Michael (2006), *Surrealism and Cinema*, Oxford and New York: Berg.
- Roberts, Stephen (1999), 'In Search of a New Republic: Bardem's *Calle Mayor*', in Peter William Evans (ed.), *Spanish Cinema: The Auteurist Tradition*, Oxford: Oxford University Press, pp. 19–37.
- Rollins, Peter C. (ed.) (1983), *Hollywood as Historian: American Film in a Cultural Context*, Lexington, KY: University Press of Kentucky.
- Rogovin, Vadim (1998), *1937: Stalin's Year of Terror*, Sheffield: Mehring Books.
- Rosenstone, Robert A. (1995), *Visions of the Past: The Challenge of Film to our Idea of History*, Cambridge, MA: Harvard University Press.
- (2006), *History on Film/Film on History*, Harlow: Pearson Longman.
- Santoalalla, Isabel C. (1999), 'Julio Medem's *Vacas* (1991): Historicizing the Forest', in Peter William Evans (ed.), *Spanish Cinema: The Auteurist Tradition*, Oxford: Oxford University Press, pp. 310–24.
- Sawtell, Jeff (1996), 'Land and Freedom: Ken Loach's Distortion of the Spanish Civil War', *Communist Review*, Summer, available at www.comunist-party.org.uk/index.php?option=com_content&view=article&id=66:land-and-freedom-ken-loachs-distortion-of-the-spanish-civil-war&catid=113:features-history&Itemid=22, last accessed 20 July 2010.
- Schwartz, Stephen (2000), 'The Spanish Civil War in Historical Context', *Critique: A Journal of Socialist Theory*, 32–33, pp. 147–65.
- Shindler, Colin (1996), *Hollywood in Crisis: Cinema and American Society, 1929–1939*, London: Routledge.
- Smith, Greg M. (1996), 'Blocking Blockade: Partisan Protest, Popular Debate, and Encapsulated Texts', *Cinema Journal* 36(1), pp. 18–38.
- Smith, Michael E. (1996), *The Aztecs*, Oxford and Cambridge: Blackwell.
- Smith, Paul Julian (1994), 'Belle Epoque', *Sight and Sound*, 4(4), p. 38.
- (2000), *The Moderns: Time, Space and Subjectivity in Contemporary Spanish Culture*, Oxford: Oxford University Press.

- (2007), 'Pan's Labyrinth (*El laberinto del fauno*)', *Film Quarterly*, 60(4), pp 4–9.
- Sobchack, Vivian (ed.) (1996), *The Persistence of History: Cinema, Television and the Modern Event*, London and New York: Routledge.
- Soldovieri, Stefan (2007), 'Germans Suffering in Spain: Cold War Visions of the Spanish Civil War in *Fünf Patronenhülsen* (1960) and *Solange du lebst* (1955)', *Cinémas: revue d'études cinématographiques/Cinémas: Journal of Film Studies*, 18(1), pp. 53–69.
- Sorlin, Pierre (1980), *The Film in History, Restaging the Past*, Oxford: Blackwell.
- Stone, Rob (2002), *Spanish Cinema*, Harlow: Longman.
- (2004), 'Animals were Harmed during the Making of this Film: A Cruel Reality in Hispanic Cinema', *Studies in Hispanic Cinemas*, 1(2), pp. 75–84.
- (2007), 'Eye to Eye: The Persistence of Surrealism in Spanish Cinema', in Graeme Harper and Rob Stone (eds), *The Unsilvered Screen: Surrealism on Film*, London: Wallflower, pp. 23–37.
- Talens, Jenaro and Zunzunegui, Santos (eds) (1998), *Modes of Representation in Spanish Cinema*, Minneapolis, MN: University of Minnesota Press.
- Thomas, Hugh (2003), *The Spanish Civil War*, Harmondsworth: Penguin.
- Thompson, E. P. (1968), *The Making of the English Working Class*, Harmondsworth: Penguin.
- Triana-Toribio, Núria (2003), *Spanish National Cinema*, London: Routledge.
- Trotsky, Leon (1991), *Literature and Revolution*, London: RedWords.
- (1998), *The Spanish Revolution (1931–39)*, New York: Pathfinder.
- Trumpener, Katie (2001), 'La Guerre est finie: New Waves, Historical Contingency, and the GDR "Rabbit Films"', in Michael Geyer (ed), *The Power of Intellectuals in Contemporary Germany*, Chicago and London: University of Chicago Press, pp. 113–37.
- Valleau, Marjorie (1982), *The Spanish Civil War in American and European Films*, Ann Arbor, MI: UMI Research Press.
- Walinski-Kiehl, Robert (2006), 'History, Politics, and East German Film: The Thomas Müntzer (1956) Socialist Epic', *Central European History*, 39, pp. 30–55.
- Waugh, Thomas (1998), 'Men Cannot Act Before the Camera in the Presence of Death', in Barry Keith Grant and Jeanette Sloniowski (eds), *Documenting the Documentary: Close Readings of Documentary Film and Video*, Detroit, MI: Wayne State University Press, pp. 136–53.
- Wayne, Mike (2001), *Political Film: The Dialectics of Third Cinema*, London and Sterling, VA: Pluto Press.
- Weintraub, Stanley (1968), *The Last Great Cause: Intellectuals and the Spanish Civil War*, London: W.H. Allen.
- Westwell, Guy (2006), *War Cinema: Hollywood on the Front Line*, London: Wallflower.
- White, Anne M. (1999), 'Manchas Negras, Manchas Blanca: Looking Again

- at Julio Medem's *Vacas*', in Rob Rix and Roberto Rodríguez-Soana (eds), *Spanish Cinema: Calling the Shots*, Leeds: Leeds Iberian Papers, Trinity and All Saints, pp. 1–14.
- White, Hayden (1973), 'Interpretation in History', *New Literary History*, 4(2), pp. 281–314.
- (1978), *Tropics of Discourse: Essays in Cultural Criticism*, Baltimore, MD: Johns Hopkins University Press.
- (1987), *The Content of the Form: Narrative Discourse and Historical Representation*, Baltimore, MD: Johns Hopkins University Press.
- (1992), 'Historical Emplotment and the Problem of Truth', in Saul Friedlander (ed.), *Probing the Limits of Representation: Nazism and the 'Final Solution'*, Cambridge, MA, and London: Harvard University Press, pp. 37–53.
- (1996), 'The Modernist Event', in Vivian Sobchack (ed.), *The Persistence of History: Cinema, Television and the Modern Event*, London and New York: Routledge, pp. 17–38.
- (2007), 'Against Historical Realism: A Reading of "War and Peace"', *New Left Review*, 46, pp. 89–110.
- Whittaker, Thomas A. (2010), 'Producing Resistance: Elías Querejeta's Political Landscapes', *Jump Cut: A Review of Contemporary Media*, 52, www.ejumpcut.org/currentissue/whittakerQuerejeta/index.html, last accessed 14 June 2011.
- Wollen, Peter (1969), *Signs and Meaning in the Cinema*, London: Secker and Warburg in association with the BFI.