

Gender and Sexuality in the Hispanic World (09 29791)

[View Online](#)

1

Alberdi I. La nueva familia española. Madrid: : Taurus 1999.

2

Morcillo AG. The seduction of modern Spain: the female body and the Francoist body politic. Lewisburg, Pa: : Bucknell University Press 2010.

3

Morcillo AG. True Catholic womanhood: gender ideology in Franco's Spain. DeKalb, Ill: : Northern Illinois University Press 2000.

4

Cazorla Sánchez A. Fear and progress: ordinary lives in Franco's Spain, 1939-1975. Chichester: : Wiley-Blackwell 2010.

5

Santaolalla I. The cinema of Iciar Bollaín. Manchester: : Manchester University Press 2012.

6

Jorge González del Pozo. La liberación a través del arte en 'Te doy mis ojos' de Icíar Bollaín. Ciberletras: Revista de crítica literaria y de cultura Published Online First:

2008.<https://dialnet.unirioja.es/servlet/articulo?codigo=2742424>

7

Brian Michael Goss. *Te doy mis ojos* (2003) and *Hable con ella* (2002): gender in context in two recent Spanish films. *Studies in European Cinema*
http://www.tandfonline.com/doi/abs/10.1386/seci.5.1.31_1?src=recsys

8

Shelley Godsland. Writing the Male Abuser in Cultural Responses to Domestic Violence in Spain. *Hispania* 2012;**95**
:53-64.http://www.jstor.org/stable/41440362?seq=1#page_scan_tab_contents

9

Henseler C, Pope RD. *Generation X rocks: contemporary peninsular fiction, film, and rock culture*. Nashville, Tenn: : Vanderbilt University Press 2007.

10

Wheeler, D. The Representation of Domestic Violence in Spanish Cinema. *Modern Language Review* 2012;**107**.

11

Maria Elena Soliño. Escaping Toledo's History of Repression: Painting as Therapy in Iciar Bollaín's *Te doy mis ojos*. *Letras Peninsulares*
http://www.academia.edu/7387593/Escaping_Toledos_History_of_Repression_Painting_as_Therapy_in_Iciar_Bolla%C3%ADns_Te_doy_mis_ojos

12

Pérez-Villanueva S. The "Beauty" of Suffering: Representations of Violence against Women in Spain—from María de Zayas to Alicia Luna and Icíar Bollaín. *Hispanic Review* 2016;**84**
:125-46. doi:10.1353/hir.2016.0014

13

Cruz J. Amores que matan: Dulce Chacón, Iciar Bollain y la violencia de género. Letras hispanas 2005;**2**

.[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2005040366&indx=1&reclds=TN_mla2005040366&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=amores%20que%20matan%20dulce%20chacon&dum=true&p;dstmp=1480084642088](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2005040366&indx=1&reclds=TN_mla2005040366&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=amores%20que%20matan%20dulce%20chacon&dum=true&p;dstmp=1480084642088)

14

Voces y cuerpos abusados: Representaciones de la identidad en Nada y Te doy mis ojos. El Cid 2008;**20**

:47-67.http://www.my.citadel.edu/root/images/modern_languages/docs/elcid/elcid2008.pdf

15

Smith, Jennifer. Violence and Hegemonic Masculinity in Historias del Kronen, El Bola, and Te doy mis ojos. Violence and Hegemonic Masculinity in Historias del Kronen, El Bola, and Te doy mis ojos 2014;**13**

:219-56.[http://bham-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2015320243&indx=4&reclds=TN_mla2015320243&recldxs=3&elementId=3&renderMode=poppedOut&displayMode=full&frbrVersion=2&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SF%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=te%20doy%20mis%20ojos&dum=true&dstmp=1480448817555](http://bham-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2015320243&indx=4&reclds=TN_mla2015320243&recldxs=3&elementId=3&renderMode=poppedOut&displayMode=full&frbrVersion=2&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SF%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=te%20doy%20mis%20ojos&dum=true&dstmp=1480448817555)

16

Habib Zanzana. Domestic Violence and Social Responsibility in Contemporary Spanish

Cinema: A Portfolio View of Behavioral Dynamics. *Hispania* 2010;**93**
:380-98.http://www.jstor.org/stable/25758209?seq=1#page_scan_tab_contents

17

The "Beauty" of Suffering: Representations of Violence against Women in Spain—from María de Zayas to Alicia Luna and Icár Bollaín. The "Beauty" of Suffering: Representations of Violence against Women in Spain—from María de Zayas to Alicia Luna and Icár Bollaín 2016;**84**

:125-46.[http://bham-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_museS155306391620000X&indx=10&reclids=TN_museS155306391620000X&reclidxs=9&elementId=9&renderMode=poppedOut&displayMode=full&frbrVersion=4&frbg=&dscent=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=te%20doy%20mis%20ojos&dum=true&dstmp=1480448841336](http://bham-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_museS155306391620000X&indx=10&reclids=TN_museS155306391620000X&reclidxs=9&elementId=9&renderMode=poppedOut&displayMode=full&frbrVersion=4&frbg=&dscent=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=te%20doy%20mis%20ojos&dum=true&dstmp=1480448841336)

18

Bugarín González, Rosendo ; Bugarín - Diz, Carmen. El maltrato de género en Te doy mis ojos (2003). El maltrato de género en Te doy mis ojos (2003) 2014;**10**

:157-63.[http://bham-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=2&tabs=detailsTab&ct=display&fn=search&doc=TN_dialnetART0000736985&indx=2&reclids=TN_dialnetART0000736985&reclidxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=2&frbg=&dscent=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=te%20doy%20mis%20ojos&dum=true&dstmp=1480448873544](http://bham-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=2&tabs=detailsTab&ct=display&fn=search&doc=TN_dialnetART0000736985&indx=2&reclids=TN_dialnetART0000736985&reclidxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=2&frbg=&dscent=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=te%20doy%20mis%20ojos&dum=true&dstmp=1480448873544)

19

Ferrán, Ofelia. Oppositional Practices in Dulce Chacón's *La voz dormida*: Affirming Women's Testimony and Agency. Oppositional Practices in Dulce Chacón's *La voz dormida*: Affirming Women's Testimony and Agency 2014;**14**

:118-37.http://bham-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do

o?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2015305699&indx=1&reclids=TN_mla2015305699&reclidxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&query=any%2Ccontains%2Coppositional+practices+in+la+voz+dormida&search_scope=CSCOP_44BIR_DEP&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&vl(98300991UI0)=any&onCampus=false&vid=44BIR_VU1&institution=44BIR&bulkSize=10&highlight=true&tab=local&shown_query=oppositional+practices+in+la+voz+dormida&dym=true&displayField=title&vl(freeText0)=oppositional%20practices%20in%20la%20voz%20dormida&dstmp=1480448415198

20

Milquet S. Escribir el trauma en femenino: las obras de Agustin Gomez-Arcos y Dulce Chacón. *Bulletin of Spanish Studies* 2012;**89**:109–21. doi:10.1080/14753820.2012.731561

21

Kietrys KA, Linares M. *Women in the Spanish novel today: essays on the reflection of self in the works of three generations*. Jefferson, N.C.: : McFarland 2009.

22

Vélez AC. Homenaje a la mujer republicana: reescritura de la Guerra Civil en 'La voz dormida' de Dulce Chacón y 'Libertarias' de Vicente Aranda. *Crítica Hispánica* 2010;**32**:41–64.

23

Oaknin, Mazal. La reinscripción del rol de la mujer en la Guerra Civil española: 'La voz dormida'. *Espéculo Revista de estudios literarios* 2010;**43**.

24

Mercè Picornell-Belenguer. La voz dormida, la voz presente. Notas sobre la inscripción de la identidad de las mujeres represaliadas por el franquismo en 'La voz dormida' de Dulce

Chacón. Letras Femeninas 2006;**32**.

25

Larson KC. ¿Te acuerdas?: Prosthetic Memories of Traumatic Experience in Dulce Chacón's 'La voz dormida' (2002). *Oceánide* 2015;**7**.<http://oceanide.netne.net/articulos/art7-8.pdf>

26

Linville R. Tomasa's Traumatic Memories in 'La voz dormida'. *Hispanic Research Journal* 2014;**15**:167–80. doi:10.1179/1468273713Z.000000000082

27

Inma Cívico Lyons. Writing Gender in Revolutionary Times: Male Identity and Ideology in Dulce Chacón's *La voz dormida*. *Hispania* 2009;**92**:465–75.http://www.jstor.org/stable/40648387?Search=yes&resultItemClick=true&searchText=sn:00182133&searchText=AND&searchText=year:2009&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dsn%253A00182133%2BAND%2Byear%253A2009%26amp%3Bmod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&seq=1#page_scan_tab_contents

28

Dellinger, Mary Ann. 'El cuerpo como mazmorra: una lectura femenina de' *La voz dormida* y "Las trece rosas". *Letras peninsulares* 20.2 (2007): 361-374.

29

Mazal Oaknin. La reinscripción del rol de la mujer en la Guerra Civil española: *La voz dormida*. *Espéculo: Revista de Estudios Literarios* Published Online First: 2009.<https://dialnet.unirioja.es/servlet/articulo?codigo=3177643>

30

Chacón D. *La voz dormida*. Madrid: : Alfaguara 2002.

31

Etxebarría L. Amor, curiosidad, prozac y dudas. Barcelona: : Plaza y Janes 1999.

32

Bollaín I. Te doy mis ojos. 2005.

33

Take My Eyes (2003). <https://learningonscreen.ac.uk/ondemand/index.php/prog/00708B76>

34

Etxebarría L. Amor, curiosidad, prozac y dudas. Barcelona: : Plaza y Janes 1999.

35

Etxebarría L. Amor, curiosidad, prozac y dudas. Madrid: : mr. ediciones 2010.

36

Pilar Nieva de La Paz. Modelos femeninos e indeterminación de la identidad: Amor, curiosidad, prozac y dudas (1997), de Lucía Etxebarría y Atlas de geografía humana (1998), de Almudena Grandes. Hispanística XX 1999;:199-212.<https://dialnet.unirioja.es/servlet/articulo?codigo=3650715>

37

Bosse CL. Becoming and consumption: the contemporary Spanish novel. Lanham: : Lexington 2007.

38

Lopez F. Female Subjects in Late Modernity: Lucía Etxebarría's 'Amor, Curiosidad, Prozac y Dudas'. *Dissidences* 2012;**2**.
<http://digitalcommons.bowdoin.edu/cgi/viewcontent.cgi?article=1067&context=dissidences>

39

Ross CB. The changing face of motherhood in Spain: the social construction of maternity in the works of Lucía Etxebarría. Lewisburg, Pa: : Bucknell University Press 2016.

40

Wood, Gareth J. The Naturalist Inheritance in Amor, curiosidad, Prozac y dudas by Lucía Etxebarría. *Hispanic Research Journal* 2013;**14**.

41

Alsop R, Fitzsimons A, Lennon K, et al. Theorizing gender. Cambridge: : Polity 2002.

42

Horrocks R. Masculinity in crisis: myths, fantasies and realities. New York: : St. Martin's 1994.

43

Morgan DHJ. Discovering men. London: : Routledge 1992.

44

Tripp A. Gender. Basingstoke: : Palgrave 2000.

45

Adams R, Savran D. The masculinity studies reader. Malden, MA.: : Blackwell 2002.

46

Butler J. Gender trouble: feminism and the subversion of identity. New York: : Routledge 2006.

47

Connell RW. Masculinities. 2nd ed. Cambridge: : Polity 2005.

48

Reeser TW. Masculinities in theory: an introduction. Chichester: : Wiley-Blackwell 2010.

49

Barrett FJ, Whitehead S. The Masculinities reader. Cambridge: : Polity Press 2001.

50

Brod H, Kaufman M. Theorizing masculinities. London: : Sage Pubns 1994.

51

Butler J. Gender trouble: feminism and the subversion of identity. 10th anniversary edition. New York: : Routledge 1999.

<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=180211>