

SEEING INWARD, LOOKING OUTWARD: FEMALE DESIRE IN FRANCOIST CINEMA*

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1. From the 1940s to the 1970s, Spanish cinema depicted female desire from two complementary perspectives: on the one hand, from what we might call the body-nation, i.e., the body of the actress, of the character she is portraying, devoted to the worship of a concept or idea associated with the Spanish nation, which is viewed erotically; and on the other, from a mystical impulse which, derived from the culture of the Spanish Golden Age, from Teresa of Ávila to John of the Cross, turns this same idea, or the thinking to which it gives rise, into a surrender to the inner world, a turning inward that finds pleasure in self-contemplation. In the first group, the imperial films by the Spanish film studio Cifesa, ranging from *Madness for Love* (*Locura de Amor*, Juan de Orduña, 1948) to *Dawn of America* (*Alba de América*, Juan de Orduña, 1951), depict an aggravated desire whose object is the idea of home itself, transformed into something much bigger, the collective home of the Spanish nation, which must be preserved at

all costs, as if it were a kind of virginity as defined in Spanish Catholic ideology. The second group constitutes a trend that culminated in *The Spirit of the Beehive* (*El espíritu de la colmena*, Víctor Erice, 1972) and that began both with religious films in the style of *La señora de Fátima* [*Our Lady of Fatima*] (Rafael Gil, 1951) and with the melodramas of the 1940s and 1950s, among which *Black Sky* (*Cielo negro*, Manuel Mur Oti, 1951) would represent a high point, before giving way to a female archetype for whom the home, once again, the house or the apartment, constitutes an irreplaceable sanctuary, once more the repository of a desire that is never ultimately released. On the basis of these parameters, the purpose of this article is to trace the circular path taken by female desire in Spanish cinema during the Franco regime, ultimately returning to the same point of self-repression where it began. The 1950s would be quite different, as will be explored below; but first, I must begin not at the beginning, but at the end.

2. *The Spirit of the Beehive* contains one of the most expressive images of female desire in Spanish cinema during the Francoist era. It is not a provocative gesture, nor does it have anything to do with physical sexuality. On the contrary, it is a kind of turning inward, a *seeing oneself and for oneself*: Ana (Ana Torrent), the young female protagonist, wants to conjure up the monster that has seduced her, and to do she shuts her eyes and whispers her own name ("I am Ana, I am Ana"), in a kind of incantation that might lead her into an amorous reunion beyond the grave. Indeed, the object of her desire is none other than Frankenstein's monster, embodied first in the wandering figure portrayed by Boris Karloff for the film directed by James Whale in 1931 (which Ana watches in an improvised movie theatre in a small town in the years just after the Spanish Civil War) and then in a resistance fighter who appears in the vicinity of her house and is shot down by the members of the Guardia Civil shortly after she finds him, identifies him, feeds him and worships him as if he were a kind of totem. Ana thus feels an absence. And to this absence she directs her desire, as if she were making love to the void by imagining the primordial darkness of the cinema in which she first saw the desired body and also the gloom in which she subsequently recreated it, in a kind of abandoned house in the middle of the countryside where the resistance fighter fled to and met his death.

It is no accident that the scene from *Frankenstein* chosen by Erice for the ritual of the seduction, for the moment when Ana's infatuation and fatal attraction is born, is that in which the monster plays with a little girl by the side of the river, which ends unexpectedly with the girl's death. Ana, in the darkness of the theatre, opens her eyes as wide as she can in an effort to take in the full intensity of the erotic ceremony unfolding on the screen: the monster tossing flowers into the water imitating his little playmate, the girl who invites him into her dreamlike world, the young

LOOKING INWARD IS THE FIRST STEP FOR THE MYSTICAL EXALTATION OF DESIRE

female body hurled into the river, as if her absurd death were a substitute for an impossible coitus... *The Spirit of the Beehive* is a film about the end of childhood in a strictly sexual sense, about innocence tarnished by the carnality of the cinema and the awakening of desire, all encapsulated in that final image: in view of the impossible nature of a physical union, Ana closes her eyes and turns in on herself, in a kind of mystical masturbation that ultimately deifies the body being recalled and conjured up again. It is Saint John of the Cross's "Dark Night of the Soul", or even the "body so wounded" that Teresa of Ávila admired in Christ. As a climax to another dark night, that of Spanish Catholic Fascism, Erice proposes and depicts the only place where a female gaze of desire could rest in late Francoist Spain: turned inward, to a here-after that is a here-and-now and that is short-circuited in its own contradiction.

3. This impassioned and focused gaze was not new to the Spanish cinema of those gloomy years. Several decades earlier, a certain "imperial" discourse had associated the nation and its people with an intensely desired body. In Juan de Orduña's *Dawn of America*, Queen Isabella I of Castile (Amparo Rivelles) fixes her gaze, arches her eyebrows, thrusts forward her breasts and flushes her rosy cheeks every time she speaks of the possibility of Spanish colonisation across the seas. In *Agustina of Aragon* (Agustina de Aragón, 1950), also by Orduña, the heroine of the title (played by Aurora Bautista) confronts Napoleon's troops with fiery eyes, with a gaze always fixed on the distance, as if Spain were at once a territory without boundaries, a vast mental space, and a spiritual idea made flesh. This is quite unlike John Ford's women, who look at the world with a patient hardness, with a humble resignation. Or-

duña's women waver between desire repressed to the point of bursting and a kind of lusty hyperactivity that fills the void left by sex with an unbridled love of the land understood in a sense that transcends myth and legend, that enters fully into the territory of delusion (FREUD, 1993). In *Madness for Love*, another film by Orduña, Joanna of Castile (again played by Aurora Bautista) equates love fully with possession, and the result is a sadomasochistic fantasy in which sexual frustration leads to a visionary state capable of transforming reality, one of the most apt metaphors ever conceived of Francoist ideology. In any case, female desire is always mystical and is constantly reconstructed through successive negations: of the other as a body and of the female's own body, which are substituted by a gaze that looks beyond the scenery and the landscape to seize upon the conquest of something always far away and unattainable. When Ana closes her eyes and looks within, she is in fact subverting the longing of the Cifesa heroines by turning it into a fire that is no longer directed at the masses conceived collectively, at the idea of an idealised nation, but at the exploration of her own ego viewed as a place of desire.

However, it is important to separate this mystic impulse from its supposed transgressive power. While the Baroque allows the loss of oneself in death-thought, in the delusional stillness that leads to an idleness that is counterproductive for the hyperactivity of power, in the countless folds of a subject already forever fractured (DELEUZE, 1989), the Francoist Neo-Baroque uses this flight from the world for a passionate conception of a body-nation that both begins and ends in itself, turning into the receptacle for an ascetic zeal that does not seek to forget the world (and therefore deny its laws) but to transform it to its fancy (and therefore accept it as a point of departure for a dream). The women's eyes open imposingly and this delusional gaze is not the product of desire because it is intransitive, because it always comes up against the wall of its own reflection, once it

has scanned the territory that it seeks to make its own: a lust for conquest, for material possession, that does not seek self-satisfaction or pleasure but instead revels in their impossibility. The body cannot have gratification, but neither can the soul, devoted to circling its own inner world endlessly and irrevocably. Merely watching a few of the melodramas of the 1950s is enough to confirm this hypothesis of desire denied and turned into something like a black bile that rots the inside of the body while leaving the outside intact: in the Spain of the period, it is appearance that matters. In Manuel Mur Oti's *Black Sky* (1951), a woman desires a dress, to use it to cover her insignificance, until she wakes up from her futile dream and decides to remain alone with her body, running on and on, in the end believing she has found redemption but in reality doomed to *inhabit* this circular path forever. In Rafael Gil's *La señora de Fátima* (1951), the shot-reverse shot between Lucía (Ines Orsini) and the Virgin Mary, between the face exalted by mystical elation and the face covered by a veil that inhibits the free expression of desire, suggests an amorous connection that becomes sexual when the camera pans from Mary's praying hands to her immaculate, naked foot, a pan that would have appealed to Buñuel in his representation of an unmoving passion doomed to decomposition.

4. The trajectory of female desire in Francoist Spain thus inherits the mystic attitude of the Baroque aesthetic to turn it into a melancholy obsessively turned in on itself, creating murky mental worlds that hinder access to the real one.¹ In this sense, it is not strange that we might speak of "loss", "solitude" and "melancholy", and even of "wounds of desire" in relation to the cinema of the period, or at least part of the period (CASTRO DE PAZ, 2002: 213-214). But nor is it strange that this desolate landscape should take another form when it moves beyond the rapturous gazes of Aurora Bautista or Amparo Rivelles, sliding down a slippery slope from ethereal phantasmagoria to the vulgarity constituted by the other side of the

ecstasy of those other women possessed by a patriotic ideal that stood in for sexual fetishism. In the comedies of the 1940s, the compulsive longing of the male (to work, to find a better life; in short, to create a new society out of the destruction of the old one) finds its support in devoted women who act as a reflection of a beauty at times unattainable in the context of the pervasive moral squalor. This is the case of Rafael Gil's *Traces of Light* (*Huella de luz*, 1942), or Edgar Neville's *Life on a Thread* (*La vida en un hilo*, 1945), in which Isabel de Pomés and Conchita Montes, respectively, play two women who are similar in their brilliant sophistication. Although in the second film the woman seems to be the centre of the story, this is a false impression, because both the pretty daughter played by Pomés and the heartbroken widow portrayed by Montes exist only in relation to the male figure: the first will be the trophy won by Antonio Casal, in his role as a faithful employee, opening the doors for him into high society; the second will not acquire substance until she is defined by two men between whom she has been torn all her life without knowing it. Compared to the physicality of the Hollywood heroines of the period, from Katharine Hepburn to Jean Arthur, the Spanish comedy stars display a very particular *charme*, a dispassionate beauty that never manages to emerge from its shell.

This is perhaps why, in the late 1950s and early 1960s, the influence of Italian neorealism gave rise to a different female archetype, very obviously distanced from the realm of the sexual to conform to a grey, vulgar banality, which is turned into the objective of a libido that has been redirected towards home and married life. In Fernando Fernán-Gómez's films *La vida por delante* [*Life Ahead of Us*] (1958) and *La vida alrededor* [*Life Around Us*] (1959), the lively Analía Gadé, a paragon of the new woman of Francoist developmentalism, wants only to live her life by her industrious husband's side, always prospering in spite of the precarious nature of the labour market. In

FROM EROTIC DESIRE FOR THE IDEA OF THE EMPIRE-NATION IN THE 1940S, IN THE 1950S SPANISH CINEMA MOVED TOWARDS THE DESIRE FOR DOMESTICITY

Marco Ferreri's *El pisito* [*The Little Apartment*] (1958), the long-suffering Mary Carrillo (whose character is not based on the traditional canons of beauty, but on the banality of the almost asexual female who has grown up under rigid religious dogmas and strict moral standards) seeks only a roof under which to rest her weary body, in what constitutes "a bleak and hopeless portrait of a loving relationship whose sexual and emotional aspirations have been starved by the material hardship and moral squalor of the social context" (HEREDERO, 1993: 336). In Luis García Berlanga's *Not on Your Life* (*El verdugo*, 1963), the affluent Emma Penella's sole objective is to get away from her elderly father and she fiercely resists the approaches of her passionate boyfriend, although she ends up succumbing to a "sexual indiscretion" from which desire appears to be completely absent (ZUNZUNEGUI, 2005: 170). While certain heroines of the 1940s reduced their hopes of finding a substitute for erotic satisfaction to the expansion and defence of the glorious nation, as if it were a virginity that was at once vigilantly protected and voluptuously exhibited, the heroines of this "realist" cinema had lowered their aspirations in relation to sexual desire to such an extent that they ultimately locked it up in squalid microcosms in the form of subsidised apartments. And the vestal virgins of Spanish comedy disappeared once and for all into their own ethereal, unreal dream world.

Then in 1958 came Rafael J. Salvia's *Las chicas de la Cruz Roja* [*Red Cross Girls*], in which fashionable trousers, light dresses and a certain air of self-confidence characterised a new type of woman who strolls in a group through an urban en-

vironment that is turned into the setting not so much for the war between the sexes as for husband hunting. It is true that these women take the initiative, but without a single explicit erotic gesture, or a single insinuation of a desire for physical contact, as was typical of their Hollywood contemporaries: *How to Marry a Millionaire* (1953) and *Three Coins in the Fountain* (1954), both by Jean Negulesco, and Howard Hawks' *Gentlemen Prefer Blondes* (1953). In these Hollywood films, the use of colour vests the image with a highly sensual appearance, not only enhancing the erotic appeal of the actresses (from Marilyn Monroe to Lauren Bacall, from Jane Russell to Jean Peters), but also offering them the world that surrounds them as a *desirable* object in its most physical dimensions, in its purely *material* manifestations. Conversely, in Fernando Palacios' *Las chicas de la Cruz Roja* or

THE "SUPERWOMAN" OF FRANCOIST DEVELOPMENTALISM AS AN ICON, SIMULATION AND ABSTRACTION

El día de los enamorados [Valentine's Day] (1959), the colour treatment tends to recreate a kind of squeaky clean quality mimetic of a daydream, as if it were a hazy photocopy of the original. And this effect comes not only from the different *brightness* of the image, but above all because the woman's desirous gaze falls more on objects than on bodies: gleaming urban landscapes, luxury hotels, sports cars and huge department stores are all depicted at once as representative of the uniquely Francoist concept of capitalism and as phony substitutes for sexual allusion. In a certain way, the eroticism of consumerism has taken possession of the imagery of female passion, as the perfect half-way point between mystic rapture and domestic vulgarity.

5. The female body is thus taken in two different directions: as the privileged target of the spectator's gaze (JOHNSTON, 1973; MULVEY, 1999) and also as the longing subject that moves from one representation to another trying to fill an absence; the absence of that desire that the story itself will not allow her to feel. In this sense, the Francoist diegesis is merciless: the female gaze wanders aimlessly inside it with no possible escape, doomed to inhabit a universe in which sex appears only in the form of neurotic images. In this sense, it is not surprising to find the ubiquitous presence, in that era and in subsequent years, of an element that has been turned into a basic obsession of the female psyche: the home, whether as an objective that must be achieved to enjoy a certain economic status or simply to survive, or as a neurotic cloister or metaphor for isolation; from Luis Buñuel's *Viridiana* (1960), which portrays it as a hell that ensnares its inhabitants like a spider's web, to Fernando Palacios' *La gran familia* [The Big Family] (1963), which depicts it as the refuge of Spanish-Catholic morality, which by this stage had already passed through the strainer of Opus Dei, and which in its sequel, *La familia y... uno más* [The Family... Plus One] (1965), also directed by Palacios, would condemn the woman directly to nonexistence. The death of the protagonist's wife in between the two films (due simply to the fact that the actress who had played her, Amparo Soler Leal, declined to take part in the sequel) established a macabre tradition in Spanish cinema related to the dead body of the woman representing a being incapable of desire.² And this, curiously, would find its flip-side in the horror films of the late-Francoist period, in the early 1970s, when the desiring female is turned literally into a monster: the zombie countess in León Klimovsky's *The Werewolf vs. Vampire Woman* (*La noche de Walpurgis*, 1971) and the female vampires in Vicente Aranda's *The Blood Spattered Bride* (*La novia ensangrentada*, 1973) are two examples that are sufficiently distinct, both in terms of the inten-

tions behind them and the traditions they draw on, to be quite significant.

In a television commercial in 1963 for the Punto Blanco brand of socks, the actress Teresa Gimpera effectively normalised an attitude towards the male that somehow sanctioned the woman's liberation from domestic dependence and her entry into other territory, her discovery of a kind of desire in which, without being explicit, exposed certain deviations. In this commercial, Gimpera is on screen for 22 seconds, in a close-up and looking into the camera. There is no *provocative* gesture whatsoever, no direct *call* to the male TV viewer, but the targets of her questions represent three young male age-groups (boys, adults, mature males), who are called on to be asked what their favourite socks are. The disappearance of the male, his absence from the visible image, facilitates the woman's control through her gaze, her smile, her blinking, even her grimace, and thus establishes the most complete representation of female sexual domination: the woman no longer needs to make her desire explicit, as her overwhelming presence, including the concealment of her body, which is left out of the frame in a strategy of erotic suggestion, is enough to make it clear that, with the slightest movement of her face, she is capable of transforming the accepted rules of desire. Thus, in Francoist Spain, explicitness forms part of a great ellipsis that leads directly to the appearance of a kind of "superwoman" who is at once an icon, a simulation and an abstraction of the capacity for desire, so that any erotic gesture is ultimately inscribed in the territory of myth. Teresa Gimpera herself, with her cool and distant beauty, would portray this new archetype in various films made by the Barcelona School, especially in Aranda's *Fata Morgana* (1966), but would also connect it with the monster-woman of the Spanish horror genre in *Feast of Satan* (*Las amantes del diablo*, José María Elorrieta, 1970) or *La casa de las muertas vivientes* [House of the Living Dead Women] (Alfonso Balcázar, 1972) and,

finally, with the woman isolated in the oppressive home in *The Spirit of the Beehive*.

6. We do not know whether it was mere coincidence that Víctor Erice happened to choose Teresa Gimpera to play Ana's mother, and her counterfigure, the woman who wanders like a spectre through the big country mansion in the film, writing letters to an old lover who perhaps never existed, or taking them herself to the local station to deliver them to the mail wagon and watch as the train disappears into the distance, far from the house/beehive and the ghosts that dwell in it. While Ana turns her gaze inward, in a wilful negation of the mystical gaze of the imperial heroine, in an internalisation of the desire that proudly proclaims its insurmountable and subjective nature, Teresa (Gimpera's character) establishes a moving circle that attempts to sanction a desire *in absentia*, as if her constantly open and wandering eyes were the only possible guarantee of survival of the erotic female gesture, reduced here to a few small movements with a minimalist tone: writing in silence, lifting her head reflectively, carefully sealing an envelope, riding through the town on a bicycle, looking wistfully at the departing train... Amorous gestures that wait for a physical union which—we can be sure—will never happen again, but which are presented as a *resistance of desire*, the seed of Ana's rebellion, the inalterable position of these two women in response to the emotional collapse of Ana's father, who is locked away in his beehive, walking mechanically from one end of his study to the other, and destroying the mushrooms which—like his wife and daughter—try to spread their poison into the body of a society paralysed by fear.

In a way, Ana and Teresa are the heiresses of other heroines of a certain kind of "modern" Spanish cinema that could be said to include characters ranging from Betsy Blair in Juan Antonio Bardem's *Main Street* (*Calle Mayor*, 1956) to Aurora Bautista in Miguel Picazo's *La tía Tula* [Aunt Tula] (1964). On the one hand, these heroines are

their precursors, as their desire is always constrained in a suspended, frustrated state. On the other, they stand in opposition to these archetypes when they conceive of solitude, of the absence of the male, as the liberation of another type of more expansive, perhaps omnipresent desire, which goes beyond the state of melancholy to “disappear into the infinite space of an accursed act”, an “impossible space of all the desires yet to be realised”, in which “the act is no longer a mere occurrence, but the threshold of the impossible” (PERAN, 2016: 82-83). Beyond the neo-Baroque mysticism of Francoism, this new gesture of turning inward paradoxically directed towards an *outside* that the character wants *to possess, to abuse, to take*, is revealed as an expression of sexual desire that is also ultimately a political and economic response to the regime: to the demand for productivity to help sustain the new developmentalist ideology, these women respond with inactivity, with a silence that (safe)guards their desire and that is opposed to any kind of showy display of power. Female desire preserves its power in a closed circle that opens up invisible, camouflaged, subversive escape routes. And this points to an unsettling flashback, because there is *another cinematic form* that requires further analysis.

In 1967, the former child star Marisol was no longer a child and began to display her erotic potential in Luis Lucia's *Las cuatro bodas de Marisol* [The Four Weddings of Marisol], which includes a memorable scene: rehearsing a musical number, the female protagonist reveals with a gaze her desire for the body of a man, the director of the film within the film itself, and she does this through a *mise-en-scène* inherited, of course, from the Hollywood musical, which exposes both sides, what is in front of the camera and what is behind it—a self-consciousness that a few years earlier had been popularised by filmmakers like Godard. Thus, out of the territory of the musical bursts forth the opulence of the physical that reproduces itself through cinema, that is reflected as in a mir-

ror which in turn reveals an unsatisfied but persistent desire, and which is *self-conceived* as a new desirous gaze. Might it not be that the trace of the female has ended up producing a truly *modern* Spanish cinema in this trans-genre explosion, in this outburst of mystical rapture that brings together the gaze towards the *hereafter* intercepted by the *here and now* of the everyday, but also a carnal, explosive sexuality, that affects not only the bodies but also the lushness of the *mise-en-scène*? Perhaps this is a mistaken conclusion. Perhaps the modernity of Spanish cinema lies in the austerity of Basilio Martín Patino's *Nine Letters to Berta* (Nueve cartas a Berta, 1966), of course, but also in the films of Marisol, Rocío Durcal or Pili and Mili: female gestures in pursuit of a desire that could only materialise in the dream realm outside an asphyxiating universe.

7. As outlined in this article, female desire in Spanish cinema during the Franco regime followed a series of convolutions and detours that has turned this theme into an extraordinarily complex labyrinth. From the body-nation of the 1940s to the body-home of the 1950s, the woman longs only for that which surrounds her like a phantasmal perimeter: a map turned into an imperial symbol and, as a result, reaching far beyond mere geography; a domestic space produced out of the mixture of that ideal extension promoted by the prevailing ideology and also by a cultural tradition based on mysticism which at simultaneously serves to support it and to call it into question. Teresa Gimpera, the new cosmopolitan woman of the Barcelona School and of the advertising boom who ultimately became—under Víctor Erice's direction—the female closed in on herself and taken back metaphorically to the beginnings of Francoism in *The Spirit of the Beehive*, acts as a privileged example of a modernity cut short. And it is from this that I draw my hypothesis, by way of a provisional conclusion here with the hope of pursuing it further in future investigations: on the one hand, the eruption of that mystical tradition in a carnal and festive rapture that appears in

a certain type of (musical) comedy in which women are the protagonists; and on the other, the intersection of this trend with a formalist modernity that has developed in the cinematic traditions of other nations and that may have reached Spanish cinema through a new generation looking beyond Spanish borders and discovering other visual horizons, outside a long and painfully institutionalised reality. ■

NOTES

- * This article forms part of the research project of the Ministry of Economy and Competitiveness *El cuerpo erótico de la actriz bajo los fascismos: España, Italia y Alemania (1939-1945)* (CSO2013-43631-P).
- 1 Alonzo de Santa Cruz's *Sobre la melancolía* (On Melancholy, 1569) and Andrés Velázquez's *Libro de la melancolía* (Book of Melancholy, 1585) fell within the Baroque tradition and left their mark on Spanish culture for centuries to come, around the same time that Saint John of the Cross wrote his *Spiritual Canticle* (1578) and Teresa de Ávila gave shape to her *Way of Perfection* (1562-1564). All these predate the work considered the masterpiece of the genre: *The Anatomy of Melancholy* (1621) by the English scholar Robert Burton.
 - 2 Conversely, in Alfred Hitchcock's *Vertigo* (1958), for example, the dead woman not only feels desire, but somehow returns to fulfil her desire, a very different tradition drawn from the literary heritage of authors like Edgar Allan Poe or Sheridan Le Fanu.

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Abstract

Contrary to appearances, female desire not only existed and evolved in the cinema of Francoist Spain, but also acquired disturbing and unsettling forms. From the erotic desire for the idea of "Empire" in the patriotic films of the 1940s to the desire for a certain kind of domesticity in the comedies of that same period and also in the films influenced by neorealism, culminating in the ambiguous development of a different film tradition that moved towards the idea of a mythical woman who gradually became more mundane, but also more intuitive of her new desires, in certain comedies and musicals of the 1960s. Spanish cinema moved from its Baroque and mystical heritage toward a glimpse of a "modern cinema" style based on international models.

Key words

Film Aesthetics; Film History; Francoist Cinema; Female Desire; Baroque; Melancholy; Classical/Modern Cinema.

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VER HACIA DENTRO, MIRAR HACIA FUERA: EL DESEO FEMENINO EN EL CINE DEL FRANQUISMO

Resumen

En contra de lo que pudiera parecer, el deseo femenino no solo existe y evoluciona en el cine de la España franquista, sino que también adquiere formas inquietantes y turbadoras. Del deseo erótico hacia la idea de «Imperio» de las películas patrióticas de los años 40 pasamos al deseo de una cierta domesticidad en las comedias de esa época y también en las corrientes influidas por el neorrealismo, para luego culminar en la equívoca gestación de un cine distinto que va creciendo hacia la idea de una mujer mítica que poco a poco se hace más cotidiana, pero también más intuitiva respecto a sus nuevos deseos, en ciertas comedias y musicales de los 60. De la herencia del Barroco y la mística se pasa al atisbo de un «cine moderno» basado en modelos externos.

Palabras clave

Estética del cine; historiografía del cine; cine franquista; deseo femenino; Barroco; melancolía; cine clásico/moderno.

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