

# Autobiografía Del General Franco

## Enrique Moradiellos

Autobiografía del general Franco Manuel Vázquez Montalbán, 1992 Un escritor menor al borde de una jubilación no demasiado brillante, recibe la propuesta de escribir una autobiografía del general Franco. El encargo le parece un sarcasmo. Toda su vida ha sido condicionada, y no para bien, por el dictador, pero el editor aprecia sus cualidades de excelente redactor de libros de divulgación y biografías de personajes célebres. Marcial Pombo, un antifranquista de toda la vida, empieza a escribir como si escribiera Franco, pero de vez en cuando no puede más, replica al autobiografiado, es decir se replica esquizofrénicamente a sí mismo o trata de ofrecer el contrapunto de algunas notas de su vida personal a lo largo de la era franquista. El dictador habla desde la Historia, el escritor teme que la Historia sea tan objetiva con la crueldad de una época que se olvide de sus víctimas y lo reduzca todo a quince líneas de Diccionario Ilustrado. Franco, algunos miembros de su familia y de su entorno profesional y político, muchos de sus adversarios y enemigos, se convierten en personajes de novela sin salir de la Historia. Marcial Pombo finalmente ha conseguido una autobiografía de Franco entre otras posibles. Una obra abierta, una novela y él es a la vez escritor y personaje. Novela llena de hechos y actos comprobables, históricos y de personajes supuestos. Vázquez Montalbán nos ofrece el esfuerzo narrativo más importante de su vida y de su Historia.

Autobiografía del general Franco Manuel Vázquez Montalbán, 2009

*Quién es quién en la obra narrativa de Manuel Vázquez Montalbán* Angel Díaz Arenas, 1997

**Disremembering the Dictatorship**, 2021-08-04 Most accounts of the Spanish transition to democracy have been celebratory exercises at the service of a stabilizing rather than a critical project of far-reaching reform. As one of the essays in this volume puts it, the “pact of oblivion,” which characterized the Spanish transition to democracy, curtailed any serious attempt to address the legacies of authoritarianism that the new democracy inherited from the Franco era. As a result, those legacies pervaded public discourse even in newly created organs of opinion. As another contributor argues, the Transition was based on the erasure of memory and the invention of a new political tradition. On the other hand, memory and its etiolation have been an object of reflection for a number of film directors and fiction writers, who have probed the return of the repressed under spectral conditions. Above all, this book strives to present memory as a performative exercise of democratic agents and an open field for encounters with different, possibly divergent, and necessarily fragmented recollections. The pact of the Transition could not entirely disguise the naturalization of a society made of winners and losers,

nor could it ensure the consolidation of amnesia by political agents and by the tools that create hegemony by shaping opinion. Spanish society is haunted by the specters of a past it has tried to surmount by denying it. It seems unlikely that it can rid itself of its ghosts without in the process undermining the democracy it sought to legitimate through the erasure of memories and the drowning of witnesses' voices in the cacaphony of triumphant modernization.

**Franco** Enrique Moradiellos, 2017-12-18 On 20th November 1975, General Francisco Franco died in Madrid, just before his 83rd birthday. At the time of his death he had been the head of a dictatorial regime with the title of 'Caudillo' for almost 40 years. In this book, Enrique Moradiellos redraws Franco in three dimensions - Franco, the man; Franco, the Caudillo and Franco's Spain. In so doing, he offers a reappraisal of Franco's personality, his leadership style and the nature of the regime that he established and led until his death. As a dictator who established his power prior to World War II and maintained it well into the 1970s, Franco was one of the most central figures of twentieth-century European history. In Spain today, he is a spectre from a regrettable recent past, uncomfortable yet still very real and significant. Although a relatively minor dictator in comparison with Mussolini, Hitler or Stalin, Franco was more fortunate than them in terms of survival, long-lasting influence and public image. A study of his regime and its historical evolution sheds new light on fundamental questions of European history, including the social and cultural bases for totalitarian or authoritarian challenges to democracy and sources of political legitimacy grounded in the charisma of a leader. In this book, Enrique Moradiellos Garcia examines the dictatorship as well as the dictator and, in doing so, reveals new aspects to our understanding of General Franco, the Caudillo.

**Autobiographies of Others** Lucia Boldrini, 2012-08-21 In this volume, Boldrini examines heterobiography—the first-person fictional account of a historic life. Boldrini shows that this mode is widely employed to reflect critically on the historical and philosophical understanding of the human; on individual identity; and on the power relationships that define the subject. In such texts, the grammatical first person becomes the site of an encounter, a stage where the relationships between historical, fictional and authorial subjectivities are played out and explored in the 'double I' of author and narrating historical character, of fictional narrator and historical person. Boldrini considers the ethical implications of assuming another's first-person voice, and the fraught issue of authorial responsibility. Constructions of the body are examined in relation to the material evidence of the subject's existence. Texts studied include Malouf's *An Imaginary Life*, Carey's *True History of the Kelly Gang*, Ondaatje's *The Collected Works of Billy the Kid*, Adair's *The Death of the Author*, Banti's *Artemisia*, Vázquez Montalbán's *Autobiografía del general Franco*. Also discussed, among others: Yourcenar's *Memoirs of Hadrian*, Tabucchi's *The Last Three Days of Fernando Pessoa*, Giménez-Bartlett's *Una habitación ajena* (*A Room of Someone Else's*).

*A Companion to the Twentieth-century Spanish Novel* Marta E. Altisent, 2008 The Spanish novel in a turbulent century.

This collection of studies by eighteen prominent theorists and critics offers a diverse panorama of the modern Spanish novel seen through the prism of Spain's recent political, cultural and ideological history. It considers the development of the novel as a social mirror and as a changing literary form, torn between the tradition of stern realism and the aesthetics of rupture affecting all Western literature from the Avant-Garde to the Postmodern age. While some essays emphasise the Spanish cultural context and canonical writers, others are of a broader nature, grouping lesser-known writers under certain literary tendencies: the metaphysical novel, the urban novel, recuperative accounts of the Civil War, feminine first-person narrations, and the rise of the popular detective, historical, and erotic novels. Three studies address the resurgence of the Catalan, Basque and Galician novel and their departure from a poetics of identity to one of global concerns. Interdisciplinary approaches address the reciprocal impacts of literature and cinema, and the effects of the marketplace on the consumption of fiction are not forgotten. The Companion provides ample bibliographies and a valuable chronology, while all titles and quotations are translated into English. Contributors: Marta E. Altisent, Katarzyna Olga Beilin, Ramón Buckley, José F. Colmeiro, Stacey Dolgin Casado, Sebastiaan Faber, David K. Herzberger, Carlos Alex Longhurst, Kathleen N. March, Cristina Martínez-Carazo, Alfredo Martínez Expósito, Nina L. Molinaro, Gonzalo Navajas, Mari Jose Olaziregi, Janet D. Pérez, Randolph D. Pope, Josep Miquel Sobrer, H. Rosi Song.

**Escribir la catalanidad** Stewart King, 2005 This study explores the interaction of language, culture and identity in contemporary Catalonia and rejects the exclusion of Castilian as a language capable of expressing 'Catalan-ness'. This study, charting the construction of a Catalan identity from the nineteenth-century cultural renaissance until the present day, explores the interaction of language, culture and identity in contemporary Catalonia. Drawing on postcolonial and multicultural literary theories, it argues that Castilian- and Catalan-language narratives are expressions of the same culture. Through detailed analyses of texts by Terenci Moix, Francisco Candel, Ignasi Riera, Montserrat Roig, Juan Marsé, Ramon Pallicé, and Manuel Vázquez Montalbán, among others, the author demonstrates that such writers share similar preoccupations and points of view and also engage in a complex literary and cultural dialogue that cuts across the established linguistic divisions that characterise cultural politics in Catalonia. The Catalan literary establishment's exclusion of Castilian as a language capable of expressing 'Catalan-ness' is challenged and the author proposes redefining traditional understandings of Catalan literature to take into account texts produced by all members of Catalan society. Stewart King is a lecturer in Hispanic Studies at Monash University, Australia.

**Experiments in Life-Writing** Lucia Boldrini, Julia Novak, 2017-10-24 This volume examines innovative intersections of life-writing and experimental fiction in the 20th and 21st centuries, bringing together scholars and practicing biographers from several disciplines (Modern Languages, English and Comparative Literature, Creative Writing). It covers a broad range of biographical, autobiographical, and hybrid practices in a variety of national literatures, among them many recent works:

texts that test the ground between fact and fiction, that are marked by impressionist, self-reflexive and intermedial methods, by their recourse to myth, folklore, poetry, or drama as they tell a historical character's story. Between them, the essays shed light on the broad range of auto/biographical experimentation in modern Europe and will appeal to readers with an interest in the history and politics of form in life-writing: in the ways in which departures from traditional generic paradigms are intricately linked with specific views of subjectivity, with questions of personal, communal, and national identity. The Introduction of this book is open access under a CC BY 4.0 license via [link.springer.com](https://link.springer.com).

**The Canon and the Archive** Wadda C. Ríos-Font, 2004 Ríos-Font re-reads nineteenth- and twentieth-century Spanish texts and authors that have tested the boundary between high and low, repositioning them within Spanish critical tradition. Through these self-reflexive readings, the book explores how the definition of literature has changed in more than two centuries of modernity in Spain, and the institutional and cultural negotiations behind this change.--Jacket.

**Getting it Wrong in Spain** Susana Belenguer, 2017-10-02 This book brings together different and interdisciplinary perspectives on the Spanish Civil War, its victims, its contentious ending, and its aftermath. In exploring the slow demise of republican ideals, contributors range over many diverse historical and cultural topics — discussing, for instance, the attitudes of both Left and Right to the poet Federico García Lorca and to his assassination, examining the documentary evidence offered in surviving memoirs of the Civil War, and assessing the major characteristics of the new order in Spain under Franco. Cinematic and literary depictions of the Civil War and its consequences are also studied. Other topics investigated include: contemporary French reactions to the Spanish conflict, Stalinist policies towards Spain, the activities and motives of the anarcho-syndicalists and the role of the International Brigades. This collection of essays published on the 75th anniversary of the end of the Civil War, not only places the events and experiences studied within the context of the 'new state' of Franco's Spain, but also offers timely fresh insights into wider European and international issues during what was a period of seismic change in world history. This book was originally published as a special issue of *Bulletin of Spanish Studies*.

*A New History of Spanish Writing, 1939 to the 1990s* Chris Perriam, 2000 *A New History of Spanish Writing, 1939 to the 1990s* explores the diversity of some sixty years of imaginative writing by Spaniards, its interactions with Spain's peculiarly dramatic history since the end of its Civil War, and its wider thematic significance. It covers the famous and canonical texts of the most recent in Modern Spanish literature but also explores areas less well-known outside Spain (essays and editorials, queer narrative, new poetry, comics, and texts of the militant and reactionary Right). More space than is usual in literary histories is allowed for commentary on famous texts, but the book also makes room for the marginalized and for socially contextualized explorations of the interconnectedness of various forms of writing. The overall structure is not chronological but thematic, dealing with abstract and topical issues such as silence, the family, or realism.

*The History of Italian Marxism* Paolo Favilli, 2016-08-15 In *The History of Italian Marxism*, Paolo Favilli offers an articulated analysis of the different levels at which Marx's ideas - and 'Marxism' as a doctrinal 'system' - were received in Italy from the time of the First International up till the eve of the First World War. Rejecting any linear understanding of the relation between Marx's texts and the assumption of Marxism as the ideology of the burgeoning workers' movement, Favilli explores the growth of different forms of Marxist culture through the period of the Paris Commune, the late-nineteenth-century debate on 'revisionism', and the rise of revolutionary syndicalism. Asking in each case whether 'Marxism' meant a science, an ideology, a way of doing politics, a utopia, a myth or a religion, Favilli goes on to assess which of these 'Marxisms' died with, and which have survived, the 'crisis' at the end of the twentieth century. With a new preface to the English edition. First published in Italian as *Storia del marxismo italiano: dalle origini alla grande guerra*, FrancoAngeli s.r.l. Milan, 1996.

*The cinema of Pedro Almodóvar* Ana María Sánchez-Arce, 2020-12-15 This book offers a comprehensive film-by-film analysis of Spain's most famous living director, Pedro Almodóvar. It shows how Almodóvar's films draw on various national cinemas and genres, including Spanish cinema of the dictatorship, European art cinema, Hollywood melodrama and film noir. It also argues that Almodóvar's work is a form of social critique, his films consistently engaging with and challenging stereotypes about traditional and contemporary Spain in order to address Spain's traumatic historical past and how it continues to inform the present. Drawing on scholarship in both English and Spanish, the book will be of interest to undergraduate and postgraduate students of film studies and Hispanic studies, scholars of contemporary cinema and general readers with a passion for the films of Pedro Almodóvar.

La palabra del poder y el poder de la palabra Rubén D. Medina, 1999

**Autobiografía do General Franco** Manuel Vázquez Montalbán, 1995

**Manuel Vázquez Montalbán** José F. Colmeiro, 2007 La primera revisión crítica de la vasta obra creativa de Manuel Vázquez Montalbán Escritor prolífico como novelista, poeta, periodista y analista cultural, Manuel Vázquez Montalbán (1939-2003) fue también un pionero en el área de estudios sobre la cultura popular española y la memoria histórica. Estena colección de 16 ensayos originales sobre la obra de una de las principales figuras intelectuales en la España de los últimos 40 años, representa un esfuerzo colectivo de valoración de sus más importantes contribuciones en la definición de la cultura de la España democrática. El hilo común a todos los artículos es la exploración del tema de la memoria individual y colectiva, el análisis de la memoria cultural y la recuperación de la misma, contra el legado de olvido del franquismo y las corrientes de la globalización. El libro incluye también un estudio introductorio y una entrevista inédita a fondo con Vázquez Montalbán por el editor del volumen. JOSÉ F. COLMEIRO es catedrático de español en la Universidad de Michigan State. OTHER CONTRIBUTORS: Eugenia Afinoguénova, Francesc Arroyo, Mari Paz Balibrea, Frances Cate-Arries, Joseba Gabilondo, Patricia Hart, Hado Lyra, James Mandrell, Jorge Marí, Jaume Martí-Olivella, William Nichols, Kay Pritchett, Gustavo

Rodríguez-Morán, Serge Salaün, Georges Tyras, Daniel Vázquez Sallés, Kathleen M. Vernon

**La crítica de la crítica** Alberto Reig Tapia, 2017-07-11

Manuel Vázquez Montalbán: Recuento de una vida y una obra Ángel Díaz Arenas, 2019-09-09 Con este Recuento se pretende alcanzar tres metas: 1) primero, recordar que Manuel Vázquez Montalbán, nacido en 1939, habría cumplido en el año 2018 su 79 aniversario; 2) segundo, rendir homenaje al escritor e intelectual que falleció en 2003, es decir, que en el año de la preparación y edición de este libro (2018/19) se cumplirán, cumple el decimoquinto aniversario de su muerte y 3) tercero, mostrar seis campos de su rica y polifacética actividad. Así, la meta de este libro es recordarle, homenajearle y presentarle como hombre y autor». Según lo expuesto, 1) el primer escrito presenta al hombre de carne y hueso y su real y único desdoblamiento en el afortunado Sánchez Bolín, sin olvidar mostrar algo de su vasta producción y una significativa parte de lo mucho que sobre él y su obra ya está escrito y se está escribiendo incluso con un doble y sucesor suplente literario: Carlos Zanón; 2) el segundo presenta brevemente a su delegado ficticio en sus libros de la «Serie Carvalho», es decir, a ese émulo de «Marlowe» que desempeña la función de detective privado y que se llama «Pepe Carvalho»; 3) el tercero muestra los temas tratados en sus dos últimos libros y al hacer esto se ilustran dos grandes campos de su actividad, «cultura» y «política», que, como se verá, no se riñen, sino al contrario se suman y complementan; 4) en el cuarto se le acompaña en su viaje alrededor del mundo; en el 5) quinto se presentan algunos ejemplos escogidos de su mundo cultural («literatura y arte»); tal vez el 6) sexto y último sea el que mejor le honre y rinda homenaje al hacer un recorrido a través de la «historia de España» y esto guiados por su pluma y mano. La Bibliografía recogida al final es más amplia que los títulos citados, por lo que podría considerarse general.

**The Cambridge History of Spanish Literature** David T. Gies, 2004 Publisher Description

Enjoying the Melody of Expression: An Emotional Symphony within **Autobiografía Del General Franco**

In a world eaten by displays and the ceaseless chatter of instant connection, the melodic beauty and emotional symphony developed by the written word often disappear in to the back ground, eclipsed by the persistent sound and disruptions that permeate our lives. But, situated within the pages of **Autobiografía Del General Franco** an enchanting literary treasure overflowing with natural feelings, lies an immersive symphony waiting to be embraced. Crafted by an elegant musician of language, that fascinating masterpiece conducts visitors on a mental trip, skillfully unraveling the concealed melodies and profound influence resonating within each cautiously constructed phrase. Within the depths of the moving assessment, we shall explore the book's main harmonies, analyze its enthralling publishing type, and surrender ourselves to the profound

resonance that echoes in the depths of readers souls.

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