

Contents

<i>List of Figures</i>	vi
<i>Acknowledgements</i>	viii
<i>Figure Permissions</i>	x
Introduction. The Two <i>cines con niño</i> : The Ventriloquism, Dialogism and Biopolitics of the Children of Franco in Genre Film	1
1. The Black Market and the Stolen Children of Franco in <i>Demonios en el jardín</i>	22
2. The Appropriative and Carnavalesque Ventriloquism of Altar Boys from Joselito in <i>El pequeño ruiseñor</i> to Ignacio in <i>La mala educación</i>	39
3. Ventriloquism, Kidnapping and the Carnavalesque in Marisol's <i>Tómbola</i>	64
4. Adopting, Adapting and Appropriating in the <i>cines con niño</i> : <i>Un rayo de luz</i> and <i>El viaje de Carol</i>	88
5. Prosopopeia and the Gothic Child from <i>Marcelino pan y vino</i> to <i>El orfanato</i>	107
6. Dialogism and Ritual Function of the <i>nuevo cine con niño</i> : <i>El espíritu de la colmena</i> , <i>Secretos del corazón</i> and <i>El laberinto del fauno</i>	128
7. Queering Post-war Childhood in <i>Urte ilunak</i> and <i>Pa negre</i>	141
8. The Transatlantic Dialogism in Narrative and Aesthetics of <i>Bildungsfilms</i> : <i>La lengua de las mariposas</i> , <i>Machuca</i> , <i>El espíritu de la colmena</i> , <i>El premio</i> , <i>El laberinto del fauno</i> and <i>Infancia clandestina</i>	164
Conclusion. Spanish Movies: Genre, Nation and <i>Spanish Movie</i>	200
<i>Select Filmography</i>	210
<i>Select Bibliography</i>	216
<i>Index</i>	232