

INVESTIGACIÓN/RESEARCH

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MANIPULATION OF THE MINDS IN INFANCY: *BALADA TRISTE DE TROMPETA* AND *THE BOY IN THE STRIPED PAJAMAS*

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Abstract

Infancy in the cinema looks like an emotions topic, because sensibility come quickly to the surface, especially when the children integrate into environments of repression, warlike conflicts, violence and blood, because these contexts are painful for any society, so much if it is part of our present as of our past. A past, which tries to be erased by certain sectors that propose a oblivion of those events, which marked the psychology of its infantile protagonists. In this sense, by means of the fictitious universe of the movies we can examine up to what point the character/temperament, and finally the features of its personality can or could be handled by the adults during these historical contexts from the perspective of the fiction. Specifically, in the present article we have performed a comparative of the protagonists of *Balada triste de trompeta* (Álex de la Iglesia, 2010) and *The Boy in the striped Pajamas* (Mark Herman, 2008), based on the character's typology of Hipocrates de Cos and that Sánchez Escalonilla (2001) gathers. Also, we will present some reflections about the manipulation of the minds of the protagonist characters as a result of the education received in every case.

Keywords

Cinema, Infancy - *Balada triste de trompeta* - *The Boy in the striped Pajamas* - Franquism - Nazism.

LA MANIPULACIÓN DE LAS MENTES EN LA INFANCIA: *BALADA TRISTE DE TROMPETA* Y *EL NIÑO CON EL PIJAMA DE RAYAS*

Resumen

La infancia en el cine parece un tema de emociones, porque la sensibilidad aflora rápidamente, especialmente cuando los menores se integran en entornos de represión, conflictos bélicos, violencia y sangre, porque son contextos dolorosos en cualquier sociedad, tanto si forma parte de nuestro presente como de nuestro pasado. Un pasado, que intenta ser borrado por ciertos sectores que proponen un olvido de

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aquellos acontecimientos, que marcaron la psicología de sus protagonistas infantiles. En este sentido, mediante el universo ficticio del cine podemos examinar hasta qué punto el carácter/temperamento, y, en definitiva, los rasgos de su personalidad pueden o han podido ser manejados por los adultos durante estos contextos históricos desde el punto de vista de la ficción. En concreto, en el presente artículo hemos realizado una comparativa de los protagonistas de *Balada triste de trompeta* (Álex de la Iglesia, 2010) y *El niño con el pijama de rayas* (Mark Herman, 2008), en base a la tipología de personaje que propuso Hipócrates de Cos y que recoge Antonio Sánchez Escalonilla (2001). Además, presentaremos una serie de reflexiones sobre la manipulación de las mentes de los personajes protagonistas como consecuencia de la educación recibida en cada caso.

Palabras clave

Cine, Infancia - Balada triste de trompeta - El niño con el pijama de rayas - franquismo - nazismo.

1. INTRODUCTION

When the infancy appears in the films, especially in contexts of violence, blood and repression, we tend to get excited as a result of the feelings that provokes us our possible involvement in his role. That is why, that the children could be considered a helpless and sensitive group in society, as they are vulnerable psychologically for a period of his childhood, and by means of the cinema we can examine to what extent they are subject to different social dangers. For Otto Roberto Yela Fernández (2013, pp. 207-209), childhood should be the happiest stage of the life of a human being, because the countries that enjoy economic stability, grant children the hope of success and opportunities to achieve freedom and welfare. However, as this author still comments, during armed conflicts, these ideals are broken and drift towards cruelty and disrespect for human life, as reflected in these two productions. Therefore, the stories of the victims of war, show a series of physical and psychological wounds, more sensitive especially in the case of children, since in these early ages, they are still in the development stage, resulting more difficult to find for themselves the mechanisms that enable them to avoid the hardships, privations, and ultimately, the traumas that are caused by a war. The drama experienced by the children in the various wars and repressive contexts has been brought to the screen in various film productions which refer to different geographic locations, and are important references to reflect on history, about how those childhoods were violated in their right to a social welfare, and equally significant is the work of exploring how the survival strategies of those children are told, in their attempt to protect their physical and psychological integrity (Yela Fernandez, 2013, p. 208).

Moreover, in times of dramatic and catastrophic wars (Spanish Civil War, World Wars I and II, among others), public authorities made use of child groups to transmit extremist ideologies. As Victor Love (2009, p. 138) reminds us, the film is also considered a machine that transmits ideologies in the sense of inducing a thought,

becoming thus, in figures of propaganda of a particular doctrine, and about the manipulation of the minds the studies of Nuñez and Rivière Gómez (1994), Cook and Albornoz (2003) can be consulted.

2. OBJECTIVES

For the present study we have selected *Sad Trumpet Ballad* (Álex de la Iglesia, 2010), based on the Spanish Civil War and Franco's regime (1936-1939), which we will contrast with *The Boy in the Striped Pajamas* (Mark Herman 2008), which takes as a reference the World War II and the Holocaust in Germany, namely the universe of children in each case, in which the loss of childhood is evidenced as a consequence of family and social education received in the social context in which they are integrated. Productions, which share the fact of being in environments of repression, persecution, exaltation of ideological values as well as innocence with which each of its protagonists undertake the actions, by trying to follow the education imposed by their families, in order to obtain the happiness that each considers according to its principles, but without forgetting that adults act with total ignorance of the potential consequences that they end up causing in manipulable and flexible minds, as is that of minors.

Sad Trumpet Ballad is a film written and directed by Alex de la Iglesia, which belongs to a group of Basque directors who began to make their first productions between the years 80 and 90, a style characterized by the mixture of genres, confusion between reality and fiction, importance of image and music, marginal characters acting with disappointment, aggressive and quick montage, new family forms, among other visual aspects (Errazkin, 2012, pp. 28-29). While the film directed by Mark Herman, *The Boy in the Striped Pajamas* is based on the novel by John Boyne, British-American production, but filmed in Budapest and in an actual concentration camp (for this issue it is possible to consult the analysis of Bastos da Silva, 2012). The cinematic style of Herman presents the English social problem from a similar perspective to that presented by Ken Loach (Rentero, 2002, p. 230), heir to the British social realism and critic of the bourgeoisie.

Although very different styles, but some cases are united by the intention to manipulate the minds of children in the precepts of both repressive contexts in which minors must live in violent environments: on *Sad Trumpet Ballad*, we have Javier as a child and later a teenager during the first few minutes of the story. Then it becomes an adult and carry out the will of his father: be a sad clown, although the possible childhood trauma may accompany him in various stages of his life, as we will see in his actions and behaviors. On the other hand, in *The Boy in the Striped Pajamas*, Bruno will be separated from his friends, will live in an environment absent of children population, but will go through a forbidden door, behind which he meets a Jewish boy imprisoned in a concentration camp, whom he befriends, that will bring deadly consequences because of the prohibition of his parents, who intend to lock him in a house so that he does not relate with boys who live on the other side of the fence.

Our object of study are the main individuals of each of the stories we have selected, we specifically try to describe a series of temperament traits, perhaps distorted as a result of the rupture of a series of values, the influence of context and the extremist ideologies of both families, causing possible psychological damage and they live disenchanted, in short, some traumas on which other reflections of Armañanzas Ros, 2012 and Yusta Rodrigo, 2014 can be found. In both cases we will examine his personality, taking as a reference the temperament typology proposed by Antonio Sanchez Escalonilla (2001), categories proposed initially in the classical stage by Hippocrates of Cos, considered the father of medicine, to clarify the features of creation of each of the main characters, and consider whether they are presented with the characteristics of phlegmatic, melancholic, choleric or sanguine humor, either if it juxtapose features of various types, whether through its actions, motivated by their education or in the course of the history of each socio-historical in which they are immersed, some consequences can be appreciated. Thus, we selected these categories because we serve as a basis to go deep into the psychological construction of each character.

3. METHODOLOGY

The figure of the child presented by the film industry, sometimes, is an image that the folktales have shown us, plus many children's characters, before appearing on the screens, had already taken place in literary works (Garcia & Tripero, 2000, p. 14). However, throughout the history of Spanish cinema we have found few films that represent the childhood trauma caused by the war and the conflict contexts of the dictatorship. This theme begins to be treated with greater interest after the end of the Franco regime and the freedom of expression began with the arrival of the Spanish Constitution starting from 1978. Although we do not want to say that some films had not previously appeared, with the intention of showing the fragility of childhood, with messages conveyed more subtly and using implicit elements in order to pass unnoticed by the censors, but we consider it a rather painful subject, by the emotions and feelings it generates, with the sensation of knowing to what extent the events that we have on screen are entirely true and to what limit they are questions contributed by the imagination of the director in his creative process.

Focusing on the figure of childhood, Jorge Larrosa (. 2007, p 18) argues that the film tries to educate the look, focusing on children: their movements, their words, their silences, their freedom, their innocence ..., so it would try to teach us to look at them from their innocent eyes, while Hilario J. Rodriguez (2006, pp. 209-211) states that the wars do not respect children, their homes and their innocence, as they are still being used to kill and die for any reason in different geographical locations, where they grow in the middle of a conflict, learning to ignore the surveillance and showing no fear of the soldiers, walking near the sound of shooting. In this sense, says Angel Quintana (in Larrosa, De Sousa & Assunção, 2007, p. 94), that one of the reasons for the appearance of children in the cinema, it is because they are left unattended, because the adults have become obsessed to live their present and, therefore, "before this crisis, the cinema has nothing more than start wondering how to save the

children, devising a curious imaginary crusade with the own resources of fiction" (Larrosa et al, pp. 18-19).

These productions can be studied taking as reference multiple methodological proposals of analysis because, if we remember the view of Brisset (2011, pp. 54-55), there is a method that can be applied to all films, but some can serve as a basis, with some modifications, to examine any film or Casetti and Di Chio (1998) who argue that each analysis is considered a recipe, where each analyst selects its ingredients to carry out a study according to his interests and objectives. In addition, do not forget the words of Jacques Aumont and Michel Marie (1990, p. 279) when they express that "there is no universal and irrefutable objective method" and we can also consider Nietzsche (cited by Marzal, 2007, p. 65), when he states that "the same text allows numerous interpretations" therefore there is no method that can be considered <<correct>> nor we present these interpretations as unique and irrefutable. However, remember that the foundation of the narrative construction starts from three main elements that would be the character, the action and the conflict (Galán Fajardo, 2007). This author says that during the process of creating a character for an audiovisual medium, we find two different positions: on the one hand, an existentialist view, which sees the character as a set of qualities (biography, physique, psychology); or a vision of the character understood as a set of activities, transformations and significance as they constitute a person. In our case, we are not experts in personality psychology, but we will try to combine the psychological qualities of creation and their possible transformation, motivated by different aspects such as the socio-historical context, based on what is observed or assimilated in that environment in addition to their doing, that is, personal actions imposed by the outside adult world, influenced by the family profession of each case, education, that they try to transmit to him and directed towards a target, a specific motivation: to perform certain actions vested and others that are not, which would curtail their freedom and become self-conscious characters and, a priori, passive, until they start to act, perhaps, with a series of affective deprivations, which makes them conceive their universe in a distorted way.

While an individual can be defined from different types of temperament, characterized by a number of features, which have their antecedents in the classical theory of Hippocrates of Cos, differentiated by a number of features of humor, personality, character, and collected by Sanchez Escalonilla (2001), although behavioral psychologists such as HJ Eysenck (mentioned by Martínez-Abascal García, 2001) have incorporated new contributions on these types regarding the theory of personality, also treated by researchers such as Rodriguez Perez (1993), Tous Ral (2008), Lamiell and Lee (2010), among others. Although the reference in which we rely on of the classical stage, in general, has the following characteristics:

-In The sanguine temperament, they are often pigeonhole optimistic, balanced and friendly, social characters who face the blows of life with calm, they are self-assured, do not hide their emotions, nor repress them, they say what they think and transmit their moods.

-Those who belong to the choleric temperament, are driven by impulse and suffer strong states of euphoria, they are hasty and spontaneous, unable to hide their feelings and opinions, which come up from states of anger, besides being hasty in making decisions and their instability causes rejection.

-the Phlegmatic temperament is shown with quiet, thoughtful, silent, stolid and sometimes irritatingly prudent characters, they control and think what they say, they know how to keep secrets, they have such inexpressivity that they disconcert those around, they can reveal genius and tenderness, as well as stupidity and wickedness.

-The Melancholic temperament shows with depressive, sensitive, easy to hurt characters, they doubt, they often lie to hide their feelings, they relive their traumas, they easily blush and they disguise themselves with false euphoria their depressions, they feel remorse of conscience, they are unable to make decisions quickly, their instability produces compassion and give an image of helplessness attractive for female characters.

We think that the characters presented in each case keep traits of different types of temperament, so they would not be mutually exclusive, although some predominates over another throughout the narrative, but conveying the diversity of facets and aspects in human nature, as a result perhaps of the evolution and progress of history and personal maturity.

4. DISCUSSION

4.1. *Sad Trumpet Ballad*

We could not classify this film in a specific genre, because it has so many nuances of postmodern aesthetic style (for a deeper understanding of postmodernity analysis it is possible to consult studies of Fernandez Serrato, 2002; Morales García, 2006; Gordillo Alvarez, 2008; Imbert, 2010; Hueso Holgado and Diaz Cuervo, 2013), as a mixture of scenes of laughter, drama, religion against circus, violence. It does not present us with Manichaeian characters: the goodness of the good versus the evil of the bad, but the characters evolve as humans do in real life. It transmits us many excesses, typical in this style, sought by the will of the director, hooks to attract the public, with the intention of impact with the audiovisual discourse over the narrative discourse, as a series of moments that are not related to the main diégesis of the story: sex, violence, blood. Besides the interest of the director for the irony, the deformed and grotesque, that black and grotesque humor with which he tries to provoke the laughter of the viewer (Errazkin, 2012, p. 34).

The story takes as a starting reference the Spanish Civil War (1936-1939), which was started by different causes and difficulties, including an economy unable to meet the needs of the people, an landowning oligarchy especially interested in its benefits and the coexistence of two political sides, right and left, who lived in constant tension (about the origins of this conflict it is possible to consult analyses of López, 2003; Quirosa-Cheyrouze Muñoz, 2003; Zaragoza Pelayo, 2007). The story begins in 1937, in the war, while a group of frightened children are distracted at the circus in a joint

action between the silly clown (Santiago Segura), father of Javier, and the clever clown (Alfonso Aragón Sac -Fofito-), and a series of bombings take place outside. Moments later, the Republican People's Army assails their laughter, with Colonel Enrique (Fernando Guillen Cuervo) at the head, who arrives imposing fear and kidnaps the circus workers, to fight against the rebels, defenders of fascism. All children witness the violence and the words with which the clever clown faces the army. During this eviction, Javier (Sasha di Benedetto -boy-) berates his father, asking him what they will do to him and says that he wants to go with him. He stays alone in the place when a trained lion walks forward, looks at us with his eyes, but we cannot appreciate that it observes the child directly, but the viewers and sides of the place where it sits. Perhaps this figure looks at us only, as humans (Figure 1), to make us reflect on the situation in which the child will be, who will grow with the absence of his parents during the conflict.

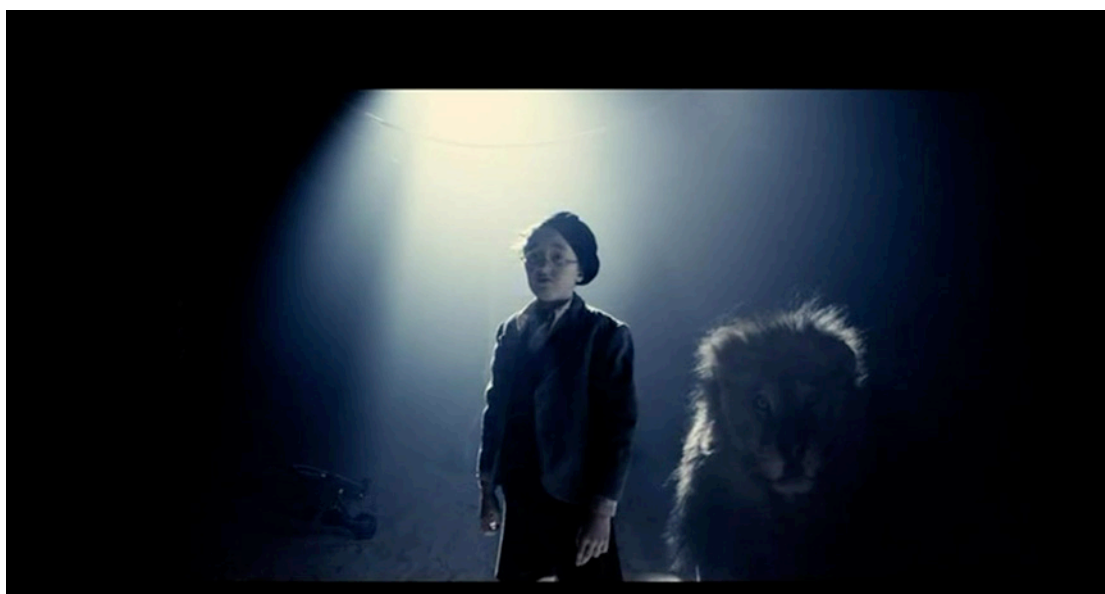


Figure 1. Javier and the lion.

We might think that, perhaps, an animal is more sensitive and respectful toward a human being, since it does not hurt him, however, each of the sides fighting in the conflict, act in their own interests when attacking the enemy, even to the innocence of children, as in the case of our protagonist (a comparative of animal training and education of human character is found in the study of García Rodríguez, Cano Jurado & Loredó Narciandi, 2009). In this first moment, we would have a trained animal that does not harm a human, which could be attributed to such training, while humans, that are themselves considered individuals with reason and educated to live in civilization, are those who cause suffering in presence of infantile figures as a result of the different ideologies that coexist in conflict in this context, each one trying to eradicate the other, making use of fear and a whole series of repressive techniques. As an aside, we could look back at the previous picture and we cannot ignore the bicycle that is beside him, an abandoned toy, that could symbolize the illusions of neglected children, who remained intact, as a metaphor for the lack of motivation to play.

On the other hand, according to Ízaro Errazkin (. 2012, pp 35-36), even if it is a fiction, there are some elements and a real background, as the plot unfolds in a totally real context: the Spanish Civil War , the postwar and the Franco dictatorship, in the presence of some references and authentic images that alternate with the fictional of the film, like the case of the frames of the conflict and dictatorship (the reproductions of the troops, the dead, the arrival of Franco to power, the propaganda of the dictatorship, the executions, the processions of the Holy Week, the meeting between Hitler and Franco, the attempt against Carrero Blanco, the construction and opening of the Valley of the Fallen).

In 1943, when Javier (Jorge Clemente) is a teenager, visits his father in prison, carrying identical glasses as when he was a child, perhaps because his family cannot afford to buy new ones, or perhaps because still see things in the same way as when he was small. In a new meeting under the gaze of the authority, his father tells him that there they treat him marvelously and asks him what he want to be when he grows up, encouraging him to be a clown, but, sad clown, because "you will never be funny. You've never been a child, since you were very small you have faced death ", so Javier looks down at the words of his father. Despite the tough childhood he has endured he continues to maintain those illusions, though, at this time, his father predicts him to what he should devote himself and breaks them. An exchange of words, with which the loss of his childhood which shows that loss of his childhood, which involves: games, friends, joy, and enthusiasm to pursue a profession. However, his father tells him that there is a way to be happy, "making fun of fate, relieve your pain with revenge." In this particular aspect of the education of his father, handling his mind for revenge, the same means that the other side tried to practice before its victory against those who were related to the ideology of the Republican popular side (about which it can be deepene with the study of Alonso Castroviejo, 1997). An advice of his father, that the teenager takes, and with absolute obedience he begins by attacking the Valley of the Fallen, where he places an explosive and causes several casualties. They all run to leave the place and Colonel Salcedo stands in front of his father, charging at him with the horse and causing him death. Years later, in 1973, Javier is an adult (Carlos Areces) and go to a circus for a job, but before he has the first conversation with the boss, the silly clown, Sergio (Antonio de la Torre), who explains that children must be understood, to be one of them, having patience with them and asks him why he wants to be a clown, and he answers with the same question, to which the other replies that if he had not been a clown he would have been a murderer and Javier responds with the same argument, that we see that in his mind is still the idea of revenge motivated by his father.

Recall that Javier suffered the loss of his father, a mourning that may be different depending on the people and the circumstances. Perhaps, if he had lost him in any other way he would have had other psychological consequences. In these years he has suffered an evolution into adolescence and then he had come of age. A process that, when having these family absences, is usually accompanied by depressive situations. Although we have not seen him in the film and we see him as a clown, we observe these emotional deprivations, that lack of self-esteem, discouragement and serious character. According to the psychologist Angel Aguirre Baztán (1994, pp. 33-

34) says, this process of family loss is usually accompanied by depressive situations, the appearance of different symptoms such as poor concentration, low self-esteem and even death wishes. Also, not overcoming these traumas leads to a state of frustration that is solved with aggressive behavior, self-marginalization, and thoughts of suicide. Behaviors that we observe when he falls in love with the girlfriend of his fellow from the circus, the trapeze artist (Carolina Bang) with which he will maintain a series of dates, in one of which he will be surprised by Sergio, who assaults Javier and he will be admitted to the hospital where his reality is mixed with a series of dreams related to the trapeze artist, his father, murderer clowns... images that will throw him off balance emotionally and performs a series of investigations to leave the center at dawn, to go to the circus, where he interrupts Sergio, in the moment he is in the bedroom with his girlfriend and rapes her in the middle of the sexual act and she will observe, dumbfounded, the scene where her boyfriend's face is being disfigured with a trumpet. All go the circus, Javier will live in the field for a while, and will fall into the hands of Colonel Salcedo, who will submit him to all kinds of indignities and humiliations. However, in one of the hunts this with Franco (John Viadas), he tells Javier not to be subject to these humiliations by the colonel, but Javier, in his vindictiveness, seizes the moment to bite the hand of the dictator. The young man will be locked in a room, waiting for his execution, while, for a few moments, he will see a virgin who, in his imagination, becomes his loved one, the circus trapeze artist, and he will faint. A moment which he considers a "call" and proceed to disguise himself as a clown-priest, using a range of materials and tools found in the room, with which he will prepare a mixture of caustic soda, for spreading on his face, he burns it with an iron, as well as a series of cuts on his forehead, his face will be completely disfigured. Prepared with this extravagant attire, he takes the iron with the intention of murdering the manager, who goes in his search to inform him that his time has come. A moment illuminated with candles, under the gaze of a statue of the Virgin, located behind him, the only witness to what will happen there. The Virgin, whose face will be stained with the blood of the manager, and we will see in medium shot for a moment, while Javier snatches life to the man. As for the planning of this moment, we can emphasize that, while initially we had, above all, neutral shots or some chopped shots of Javier as a kid, to show his helplessness and inferiority before his father or the authorities, we now have an example of planning with angulation and thus show us his feeling of power and superiority to kill a person in a cold and premeditated way. He runs away with two submachine guns and reaches a cafeteria where he sits and watches a photograph of a clown, with the words: "How beautiful it is to have a friend to lean on". Moments later, it sounds a song by Rafael with this letter: "Sad Trumpet Ballad for a past that died ..." Javier proceeds to lift the machine guns and starts shooting, telling a guy "I'm not afraid." Miki, a little one leaving the bathroom, does not know what to say or do, just look at him and turns the body to the sides. Perhaps, it may be a sign that Javier sees his reflection in that boy, he still feels like a child, as a result of the longing for "the past that died" as expressed in the song, and he is telling himself that there is no fear, though now he provokes it to others, to the pedestrians walking on the street. So, he continues his way and goes to a movie theater, where he stands in front of the screen, in which Rafael sings the same song heard in the cafeteria, while, for a moment, he once again shows a plane with sharp angulation, which could indicate

that, again, feel helpless, subject to the recommendations of his father, who addresses him from the screen, at the same time that the the actor, who tells him that this girl is not advisable. An advice different from his father, who suggests: "go and barge into her", "humor is for the weak, if they do not laugh, scare them, and see how it works". The actor asks him how he dares to talk like that to his son, while the father questions him at the same time, "What this guy is doing stuck in your head?", To which Javier responds that he likes how he sings (Figure 2).



2. Figure 2 (a and b). At the cinema.

However, it could be his own mind that is uttering those words, because this scene is not actually occurring in the projection of the film in the room, because his father is dead, could be simply a hallucination, which it is juxtaposed with a part of his reality. He is probably thinking and doubting if it really is right to do what his father is telling him or it would be better to carry out what his own will recommends, although the pain of loss, makes him to bear it in mind with these words "recall your father, remember your destination, there is only one way to be happy ". So, he continues his tour of the city, he locates Natalia and takes her to the Valley of the Fallen, where his father was killed. Upon arrival, he jumps on an inflatable bed while laughing (Figure 3), bringing out the child within him, and he will dance with the girl the song of Rafael. For a moment, he runs, although he grabs her and berates her, expressing that she has made him mad. Sergio appears in the place, chases them, they will reach the top of the Valley of the Fallen and finally, both lose "their beloved", the violence exerted by each one, has led them to the same destination: the misfortune. Although, before the death, the silly clown ends laughing and the sad clown ends crying. Perhaps, for assuming his destiny of sadness and sorrow, or because he regrets the so aggressive attitude that ultimately he kept with the girl. Errazkin (2012, p. 38) says that another feature of postmodernist films, is the loss of identity, the personalities are fickle, changing and here we can see that evolution in his identity, but perhaps as a result of the distortion of values coming from the repressive context or the trauma caused following the death of his father.



Figure 3. Javier jumps on the trampoline.

4.1.1. Approach to psychological traits of Javier

If we take as a reference the different types of temperaments as defined above, this character would show a juxtaposition of features of choleric and melancholic typology throughout the narrative. Choleric, because he has strong states of euphoria, he is unable to show his feelings, springing up in states of anger, as we appreciate when he bites the hand of the dictator, when he assaults the boy in the movie theater or when it hits the sad clown with a trumpet; he acts both driven by the momentum as by the will of his father; he is emotionally unstable because it presents happiness and unhappiness depending on the situation: he falls in love with the girl, later he searches her desperately, it seems that he loves her, but he says that she has driven him mad and forces her to dance, so, to some extent, it is an attitude that would cause some rejection on the female figure. On the other hand, also it meets with some features of the melancholic temperament, by shyness, while to hide his feelings, does it with the silly clown, to whom he hides that he goes out with his girlfriend; his depression causes him to relive the childhood trauma, because, as he says, he aims to dedicate to the circus as a sad clown as his father said to him, besides that he appears in the nightmare in the hospital, as in the movie screen. We must comment that the pessimism he denotes throughout the narrative, in his various actions, moved by the hopelessness, lack of belief in the existence of some God, justice, truth... he shows disappointment, loneliness, weakness, complicated relationships with the rest of the individuals around him, who show him misunderstanding, death of all hope and no perception of future therefore some disappointment of that reality in which he lives (Errazkin, 2012: p. 43).

In this story, we have been involved in the development of Javier, we have known the suffering endured during his childhood, but without sufficient psychological knowledge of the human personality as to place this character in a certain mental state, so we could not throw us into give a critical judgment so lightly and clearly argue that the mental state of the character as he walks with submachine guns on the street due to a psychotic state, although some of his actions thus reflect it (for this mental state it is possible to consult studies by Lacan 2002; Jarast, 2011; Báez, 2012), because in the field of mental illness we find many other states of instability in the nervous system shared by this character, such as neurosis (on which you can go in depth with consulting the studies of García Fernández, 2000; Julien, 2002; Hume Figueroa, 2005), because at times he is unstable emotionally, before the mixture of elation, anger, pain, laughter; alienation or madness (for which can be consult Lopez Herrero, 2003) as it lacks the use of reason, to throw himself at disfiguring the silly clown; affliction, for suffering caused to himself while he disfigures his face, perhaps as a result of a feeling of guiltily, avoiding to reflect his true self and hiding behind a mask to act.

Independently of that there is the possibility that he ends becoming a "psychotic and chilling" murderer as manifested by Errazkin (2012, p. 39) and consequently carry out a series of grotesque acts, we think that his psychological evolution is the result of a possible PTSD that could not overcome before the characteristics of the painful and repressive socio-historical context in which he developed, because in his adult life experiences again the feelings, he returns to the traumatic scenarios, perhaps, for not having overcome them and his mind goes back to that stage through illusions, dreams and hallucinations, as we have seen throughout the story by the presence of his father in his nightmares, on the movie screen, the final return to the Valley of the Fallen and the jumps on the trampoline while laughing, that is, we can guess that he tries to return to the past, that childhood that he did not have, those jumps he was refused to do, because his father transmitted him that he cannot laugh when considering that he never had a happy childhood and have lived on the brink of death in different circumstances. So, if you attempt to mask the reality from which his personality comes, we do not think that it exactly is the result of a transformation through a clown costume as expressed by Errazkin (2012, p. 38) but we can see that he has not matured as an individual in circumstances of social welfare in democracy but Álex de la Iglesia presents a postmodern treatment of some facts, which show that distortion of reality during the period of the dictatorship (Rivero Franco, 2015, pp. 382-383). A part of the past, as expressed by this author (remembering the words of Martínez, 2010, p. 45) has his wounds open, which allows us to have knowledge that the traumas of the present derive from that brutal context, that caused that unhealthy personality, dissociation of values and some lessons learned from years of violence and repression that are not transformed with a particular costume, but that hide their psychological defects behind a costume and makeup of a clown, the profession practiced by his father to make children laugh, but that made him mourn him, with which we open a debate about whether if what parents recommend to the children is always the best or perhaps may be the result of internal frustrations of adults or influences of the context itself.

4.2. *The Boy in the Striped Pajamas*

This story draws on the Second World War (1939-1945), a war that Adolf Hitler at the head and whose doctrines were that the strong should be imposed on the weak, in addition to considering the Aryans as a privileged race and Jews represented for him a destroyer people. His intention was to introduce a new Reich in the world, with the use of anti-Semitism as a support for his mission, which led him to lead an inhuman persecution. He began by subtracting the goods from the Jews, he continued with their exclusion in all aspects, isolation in ghettos, some events that ended with millions of victims both in the concentration camps and in the occupation of different countries among which we can mention Poland, Norway, Italy ... subjecting to persecution and lynching all those who disagreed with the ideology of the regime, some of them shot on the spot, others moved to the concentration camps (Jews, homosexuals, gypsies ...) to be exploited through forced labor or to be object of experimentation of doctors, without forgetting the absence of freedom of expression, because of which the newspapers were censored (on this historical context the analysis of Núñez García-Cuerva, 2000; Bourke, 2002; Tato, 2007) can be read. There were thousands of camps, either of concentration, extermination or labor, located in Germany, Poland, Serbia, Norway, Belgium, Ukraine, France, among other countries (about which you can consult studies of Friedlander and Warschaver, 1979; Wiesenthal 2001; Stanislaw Ciechanowski, 2005; Marin-Domine, 2005; Lozano Aguilar, 2007). Not forgetting that to the German camps Spanish were sent, political prisoners, defenders of the republican ideology (a historical question for which we can mention the testimonies gathered in *The last Spaniards of Mauthausen*, of Carlos Hernandez de Miguel, where more than 7,500 Spanish arrived).

In this film the case of the concentration camp of Auschwitz is recreated, located in Poland (whose functioning can be consulted more extensively in the studies of Bensalom, 1993, Holstein, 1995; Rees, 2007, Armada, 2015a) In this field the first gas chamber was installed, which began to use Zyklon B (crystalline hydrogen cyanide). For the operation to eradicate those considered "useless", says Diaz Villanueva (2005), the fields of Treblinka and Sobibor were adapted, since Auschwitz was considered a center destined mainly for slave labor: forced labor for prisoners of war and work in companies of the Reich. In these fields, food rations were scarce, working hours exhausting, and prisoners sank into common diseases such as typhus or dysentery. Mass murder was installed after the arrival of Dr. Mengele, when they were finishing the redevelopment of the Birkenau complex, an industry of mechanized murder, in which four combined units of gas chamber, crematorium and a railway were built. A medical officer made the choice: young boys were taken to Auschwitz I or Monowitz, to die working; the rest were women, children and some elderly were led to the chambers, forced to strip naked. Here, the guards introduced Zyklon B pellets through holes in the wall. The Sonderkommando began the cleaning work, moved the bodies to an oven with a forklift and if the crematorium was not working fast enough, they placed the bodies on the outside to calcine them in the pits (Diaz Villanueva, 2005).

In this scenario of mass internment of prisoners the use of torture was very powerful, which is exercised by a person on another, either to cause suffering or punishment as a result of their membership of a particular race, religion or sexual option that those authorities did not accepted. Some jurists and philosophers claim that torture, in addition to killing human beings, destroys their dignity (Garcia Amado and Paredes Castañon, 2004, p. 37). In this sense, there are different ways of tormenting, as well as beating, abusing, exploiting ..., such as hunger, another way to subdue humans, and this lack of food can be reflected in numerous film productions based on the Nazi Holocaust , as in the present case, *The boy in the striped pajamas*, where there are appreciated implicitly, those humiliations to which the prisoners were subjected in those "death camps" (about which you can consult deep studies of Feldhay Brenner, 2005; Nuñez Diaz Balart, 2005), regardless of whether they were adults or children. Although explicit violence is not observed in the case of this film, but what a child appreciates after the blows. Therefore, this story tries to make understand what was the Nazi Holocaust, taking as a reference the perspective of a German child, introducing us to his fragile and flexible mentality, driven by the adult world.

In a scenario of conflicts, where Jews were deported to the camps, together with families of high income, who were not considered people, we have Bruno (Asa Butterfield), a boy 8 years old who lives in a big house in Berlin during this second world war and receives the news, together with her sister Gretel (Amber Beattie), that his father, Ralph (David Thewlis) is promoted at work and must move to another house, located near the Auschwitz camp. Upon arriving at their new home, the little one does not find anyone to play and feel discouraged. From the window of his room he observes a group of people, who he thinks they are "farmers" because he notices they are dressed with "striped pajamas" and live in "farms" (Figure 4).



3. Figure 4 (a and b). Bruno observes the field.

In the second image of this figure, we appreciate a subjective shot with the vision of Bruno behind the window, showing us the scene as his eyes see it, unintentionally, with ignorance about what happens inside the barracks, the gas chambers, the remaining areas of the camp. A variety alternates on the scale of shots, although the most appreciated are the short ones, to introduce us to the sadness felt by the protagonist when he is separated from his environment, his confusion in certain situations, such as seeing the barriers in the camp, his crying after the beating that the Lieutenant gave to Pavel (David Hayman) among other painful moments that take place behind a door, away from his vision, like ours. The boy is trying to distract himself observing the sky at times, but he refuses to be alone, so later, he starts exploring the field in secret, and come to a place where, behind a gate, he finds a boy named Shmuel (Jack Scanlon), a Jewish boy held prisoner in this camp, whom he befriends, he will visit him often and take food to him sometimes because the little one manifests his hunger. In his innocent mind, the idea that is conveyed by the diégesis about the vision of the boy is that: he thinks that the number of the uniform of Shmuel is part of a game and asks what it is, although the other tells him that it is his identification, since in the environment of the camps, the prisoners are simple numbers and cannot cross to the other side, because there is the gate, whose objective is to prevent prisoners from mixing with the people on the other side. So we appreciate that people living around the living vegetation and those considered "rats" (according to the commentaries from the advocates of Nazi ideology in this film) are located in the rubble.

Hopes unite them as Bruno tells Shmuel, "when this is over, you can come home on vacations." However, in a conversation her sister tells him that Jews are bad, dangerous vermin. As important fact we would like to emphasize that Gretel tells him that the Jews are the enemies of culture, so it is striking that they either did not know, ignored or did not appreciate to talk about important Jewish personalities in the world of wisdom such as the philosopher Baruch Spinoza, although he was excommunicated from this community later (November 24, 1632 - February 21, 1677), the father of the psychoanalysis Sigmund Freud (May 6, 1856 - September 23, 1939), the scientist Albert Einstein (March 14, 1879 - April 18, 1955), the painter Marc Chagall (July 7, 1887 - March 28, 1985), among many others. However, in its decision not to see him again, motivated by the comments from his sister, Bruno finds him in the kitchen of his house and tells him that they should not be friends. Here they exchange many glances where we can perceive sadness, pain, and for a moment, both will lower the face, they are not face to face, as a sign, perhaps, of repentance, incomprehension, feelings of disappointment of one to the other as he lies to Lieutenant Kotler (Rupert Friend), when he says that he does not know that kid and before the alleged lie, the adult will give a beating to Shmuel, but we will only see his purple eye later.

This German kid, like the other countries, live in total ignorance about what really happens in those camps and what is happening in Germany, but he begins to doubt if he really feels proud of his father, ignoring, sometimes, what they tell him respect to the ideology, the Jews, the war ... because he simply wants to have fun and has found a friend with whom he can keep himself amused. The same ignorance that his mother, Elsa (Vera Farmiga) who, after discovering the true function of her husband,

decides that this is not the place for their children to be educated. However, Bruno now does not want to leave, as it is adapted to the place and has met a friend, but as they prepare everything to leave, the boy lie again to his mother, telling her that he is going to the swing for a moment, but instead he takes the way to meet Shmuel, who will give him a striped suit, to cross through the fences to help him find his father, as proof of his friendship and not to disappoint him again. However, when his mother notices his absence, they all go in his search, but it is too late, the boy has already crossed the fence, and dressed as another prisoner, he will be mistaken by the guards. It starts to rain, some soldiers form a group of prisoners, including the two children, who chat while they believe, naively, that they will be taken to a hut to shelter them from the rain, although it will be a gas chamber, in whose interior the little ones hold their hands and Bruno loses the perspective when he observes the individual who is at the top, who throw them some powders (Figure 5).





Figure 5 (a, b and c). In the gas chamber.

4.2.1. Approach to the psychological traits of Bruno

According to the characteristics of each temperament explained before, in this case we appreciate that throughout the story, the main character juxtaposes a number of features of the sanguine, phlegmatic and melancholic type. Sanguine, because he is presented as an optimistic boy, as evidenced in the conversations with Shmuel and adapts to the place; does not repress his emotions, because when they are preparing to leave shows sadness, so you can tell that he faces the blows of life calmly, as we see when he arrives to the home of the camp, which he assumes and attempts to cope with his life finding new friends, so he begins a relationship with the kid he meets, regardless of his ideas, race or religion; he says what he thinks, as evidenced when he says that he has seen some farmers who live on farms and are dressed in striped pajamas, that is, he ignores who they are and why they are there. On the other hand, it meets the characteristics of the phlegmatic temperament as he is presented as a silent reflective character at different times; he knows how to keep secrets because he does not comment to adults that he has met a friend to whom he takes food to the camp. Finally, it also includes some features of the melancholic temperament, because at first he seems depressed, because of the longing of his friends from school; he lies to hide his feelings, such as the denial to the lieutenant that he knew the boy; we appreciate moments of doubt toward his father, if he really is a good man or not; until finally, he feels remorse of conscience, he lies again to his mother and tells her he was going to the swing, when he really goes to the fence and crosses the lines that separate them, to help Shmuel to find his father in different barracks, until he reaches one of the chambers, look up, and his face seems confused, unstable and his situation of defenselessness provokes compassion in the viewer, both to the life of Bruno as that of Shmuel and other individuals who are with them. Although, compared to the attitude of this individual who sprays them with dust and considered them equal to deserve death, we see a contrast in attitude shown by his father when he searches for her son by each one of the barracks, with the idea that Bruno's life is more valuable than the lives of others, it does deserve to be saved when responding to certain physical and ideological characteristics, which form part of an anti-Semitic educational project in which they tried to instruct him. In this sense, the adults show a certain indifference to the other lives that humiliate them, even though the

innocence of children, has led them down the path of tolerance, the respect, the values of friendship, away from other issues and interests of the adult world. Although, unfortunately, a path that has taken the child to lose his childhood, taking them away from their environment and then try to uncommunicate him through some gates, elements with which their elders have tried to separate people because of ideologies, races and hate.

5. CONCLUSIONS

Both cases take as a reference two historical periods that start from different wars, but simply, turning to the history books, we cannot conclude with value judgments about each of these fictions and that reality, to comment on whether the film presents perversity in the mode of representation, they have a deformed point of view of those circumstances, since, for those who did not suffer that atrocity in the flesh, it would be an aberration to affirm the possible veracity or brutality regarding the specific attitudes of those who executed those inhumane actions, with respect to what these characters in fiction do, although numerous studies have been developed on whether history minimally respect what happened in the camps or on the hierarchical relationships between victim-executioner (about which we can consult the study of Botz, 2009). In this sense, fiction keeps only a few comparable features as to the veracity of socio-historical context, but it has its share of unreality, being an audiovisual document, which uses a number of elements of fiction. However, when facing the display of a film production, it would be necessary to clarify what took place in those years, through oral and written testimonies, not to establish the wrong conclusions or directed toward the defense of one side or another, but we cannot ignore that they end up being treated as a reference from a particular point of view. In this sense, we can be based on the consideration of Pierre Sorlin (mentioned by Rueda Laffond and Chicharro Merayo 2004, p. 438), who stated that "the characteristic of a film is to transform, distort the event extracted from the context." So, although films can be used as a historical document of a certain reality, of a particular space and time, that audiovisual language, that is, the morphological and syntactic elements used in fiction will be involved in the interpretation, understanding and emotions of the viewer differently depending on the eyes with which a work is to be seen, besides the sociological influences on the viewer (profession, religion, age, gender, context ...) that contribute to a particular personal view of any text.

To highlight to what the visual codes are concerned, we have two fictions that share a number of similarities in colors, although, as mentioned above, one has features of postmodern aesthetic style and the other of social realism, such as: white, reflecting the childlike purity, innocence of children; red, suggesting explicit violence in the history of Javier and implicit in the life of Bruno, because at no time, in this second story, physical attacks are seen directly; and gray, suggesting indecision, melancholy in these environments of repression, suffering, features shared by both productions (about the symbolism of color the reflections Ferrer, 1999 can be consulted).

Given the lack of experience of both, Bruno who is a child and Javier that ends acting as such, each one has a make based on what he thinks is right based on family education: Bruno will be obedient, but later his commitment to friendship will cause a remorse of conscience and disobedience to his family, while Javier, strive to fulfill the will of his father, he will live for revenge, but eventually present a series of turns, and laughing while jumping on the trampoline, showing homesickness at that stage of his life he could not enjoy, he disobeys him, to finally end up with tears when realizes that he has lost the love of his life, either because they obeyed his father and having been guided by that negative world that has made him to suffer or by taking their destiny as a sad clown. However, we could consider, as we explained in our introduction, that both lose their childhood, in the sense of not having maintained a routine of games, friends, dreams of the future, because of family ban, in order to fight for a unique destination: in one case, to maintain political balance and foment hatred of race or those with different ideologies; and in another case, go to revenge to be happy, arguing that laughter is for the weak.

As mentioned above, in both protagonists breaks are present in their childish illusions, driven by adults, adults who have ignored this important in the infant universe, that make them develop with a desire to excel and interest for achieving goals in life, but the advice and adult enforcement have caused the lack of aspirations to achieve personal happiness. As we see in both cases, it has resulted in a somewhat brutal emotional shock, motivated by the intention that they grew before from the mental point of view, earlier than their chronological age would need. Thus the adult world has manipulated their minds, molding them into what they intended to inculcate (hatred and intolerance), causing them a break in the natural growth of the human being and undergoing early maturity, both as a result of the attitudes of their parents and the socio-historical context, which have had different consequences in each case: Javier, the death of his childhood happiness because he has never been a child, as his father manifests; and in the other physical death in childhood, for believing in friendship rather than any negative idea of the adult world and letting himself go by intuition. While both united by death in one form or another.

In both cases they have evolved independently, based on their actions and activities, but finally have been moved by something with which the older did not count, some connection points that join the two stories: the dictates of conscience, together with the doubt that at certain times generate the word of their parents before the obvious education extremisms. Therefore, this education in extremisms, the doubt to both parents and their conscience, have caused in Javier an aggressive and grotesque performance against his immediate environment and the desire for revenge, until he ends presenting his laughter and acting like a child : jumping on the trampoline and ignoring how to manage emotionally the loss of his beloved; while the performances of Bruno reveal that we are facing a quiet boy, seeking solutions to his boredom, trying to follow the dictates of his family, but, given the need to help his friend to keep in time that friendship, gets to ignore the social issues, leaving aside preconceived ideas, questioning his father and ends up responding to the call of his conscience to repair the damage of the betrayal of his friend.

Javier and Sergio make a metaphor of the two Spains, both sides fighting for something in common: freedom. Freedom representing to each one the love of the trapeze artist, symbolizing the country itself, ultimately to be destroyed, as the nation (Rivero Franco, 2015, pp. 387-388), by the breaking of human and social values. Therefore, like Rivero Franco, we think that the director does not simply analyzes the monstrosities that may cause the repression, such as revenge and grudges stuck in the interior of the Spanish people, but also shows the arrogance of both sides, unable to solve and overcome conflicts, because of the attachment to different political ideologies that separate people and cause hatred, misunderstanding, intolerance. Metaphor, also, in the case of the character of Bruno, suggests us the role of the German society and other countries, that lived in ignorance about what really happened in those camps, believing what the authorities told them, taking advantage of their innocence and manipulating their minds.

Sergio is violent since the beginning of the story, and adult Javier behaves, at first passively, but when considering a target (fight for his beloved trapeze artist), evolves, finally behaving as aggressively as the other, because he thinks that violently he will achieve his objective, as each of the sides, who fought for an end, but Republicans end up acting the same way, or at least it is represented in the film medium: imposing fear in the society [as we see at the time that they assail the circus; or in other films as *Broken Silence* (Montxo Armendariz, 2001), when the Republican side assails the church, or in *Shrews* (Juanfer Andrés and Esteban Roel, 2014) when both sisters fight for the same goal: the neighbor, metaphor of that freedom longed by each one, ending both by repeating the same behavior], to try to obtain their interests, like the fascist camp through repression, violence, shootings. On the other hand, there is Bruno, who represents that innocent society that believes what the power transmits, even being a lie, but with the obligation of having to comply with a number of orders, in this case, of his father, who represents that authority. The boy will not be violent, like the rest of the members of that micro-society, that ignored what happened (as Elsa, Gretel), but we cannot ignore that the boy lies (the same instrument that uses the power), and it is this lie, although to repair a damage or clear a remorse of conscience, which leads him into the arms of death, without facing the adult world or to involve his family in what he really was going to perform with his friend. So, we can interpret that, perhaps, deep down, he did not feel safe before his family of the action that he was to undertake, by objecting to discuss a number of issues, unlike his friend, showing him a clear security, because he can talk about any subject, without rancor, hatred, ideas or pre-established stereotypes taking place and with which he can behave in an open manner.

Finally, we have the presence of pain, lies, tears, ignorance that is shown in two different cinematic styles: on one hand, Álex de la Iglesia shows us aggressive images, with a frantic pace, to get our attention and appeal to our awareness of the damage caused in the main character. And on the other hand, we have Mark Herman, who does not present explicit violence at any time, but shows further damage, such as the purple eye of Shmuel, the consequences of the beating of Lieutenant Pavel or the door of the gas chamber, leaving in us that feeling of grief, frustration, reflection of the pain of the victims, of so many innocent lives that were

lost because of the feeling of superiority of a series of historical figures, that tried to get patriotic purposes, respond to some ideological characteristics, of race, and won adherents who did not questioned them.

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