

NARRATIVE SPACE, AUTHENTICITY, AND DRAMATIC EXPRESSION IN *ADIÓS, CIGÜEÑA, ADIÓS**

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Over six weeks in May 1971, the heart of Madrid witnessed the filming of *Adiós, cigüeña, adiós* [Goodbye, Stork, Goodbye] (Manuel Summers, 1971) (AGA, 36/04217). The film's director attempts to capture "the reality that inundates the daily tasks of the moment," (Cotán Rodríguez, 1993: 53-54), and opens a public discussion concerning a subject that would have been tabu for the society of the time: sexual repression and its consequences for adolescents. Naturally, the key theme is veiled by an idyllic love story. Narrated from the perspective of the kids at the centre of the drama, the film's humour, tenderness, and child-like reasoning highlights the senselessness of societal norms, and the irrationality of the society that imposes them: repressed and repressive such a society lives in a state of denial about its own moral health (Rajas Fernández, 2009; Heredero, 2022; Olid Surero, 2022). Summers deliberately selects places in the capital that formed part of his own childhood experience. His decision to choose these locations is hardly unexpected since he is of the so-called *Nuevo Cine Español* generation of directors, and despite the heteroge-

neity of this group, the one thing they share is a tendency to autobiography (Monterde, 2022). In *Adiós, cigüeña, adiós*, the city acts as refuge for a gang of youngsters who, longing for freedom, reject the oppressive social rules enforced by state and church institutions, and their families. Madrid's spaces provide the backdrop to all the principal action and establish an intriguing nexus between these places and the film's narrative. Meanwhile, the storyline helps to create a collective conscience, a construct that fosters the generation of common ideas in a community (Larson, 2021; Larson and Sambricio, 2021).

Following the lead of a multitude of previous features (Deltell Escolar, 2006; Grijalba de la Calle, 2016), Summers uses Madrid's streets, plazas, and parks as ready-made sets for *Adiós, cigüeña, adiós*. The audio-visual discourse and, as a consequence, the metropolis reflected here give rise to thoughts and feelings that the audience come to associate with the on-screen spaces and locations where the film was shot (Ramkissoon and Uysal, 2011).

In short, cinema constructs a spatial consciousness that audiences easily internalise: "Since the

mind of the recipient is open both in its conscious and its unconscious dimensions [...] and as a result, its persuasive force is reinforced,” (Stanishevski, 2007: 50). From the middle of the twentieth century, the visual memory of the populace has been cemented primarily around audio-visual images (Barber, 2006). The language of films, just as in any other communication system based on shared symbolism offers a reading of the world and each new audio-visual production acts as a cultural agent enabling the transformation of how space is viewed with respect to the representations of previous times (Lotman, 1979). In this way, cinema signifies or re-signifies real locations through fiction or documentary film (Benjamin, 2013; Deltell and García Sahagún, 2020). Spaces, often neglected in cinematographic analyses, are an important avenue of expression for the director and a source of knowledge and information for audiences (Bazin, 2005; Chatman, 2013; Aumont 2020).

This article studies the dimensions and functions of fictional space in *Adiós, cigüeña, adiós*, splitting the analysis into two distinct parts: first, examining the film from a historic and cinematographic perspective (Zunzunegui, 2018) in order to understand its value as an active social agent in the reality of the era in which it was filmed (Trenzado, 1999); and secondly, exploring the use of audio-visual space understood as an intrinsic part of the film’s structure. For this second strand of analysis, we will take a narratological approach drawn from literary theory (Bajtin, 1991; Weisgerber, 1990; Welck and Warren, 2009; Prince 2012; Chatman, 2013), but with the incorporation of key concepts from cinematographic aesthetics and semiotics (Lotman, 1979; Bazin, 2005; Aumont, 2020).

HUMOUR, LOVE, AND THE BLESSING OF SAINT AUGUSTIN, OR HOW TO FACE THE CENSORS

The plot of *Adiós, cigüeña, adiós* emerged from the imagination of the then septuagenarian An-

tonio Lara, referred to affectionately as Tono, and a founder member of the Otra Generación del 27. This experienced author wanted to create a storyline concerning sex-education and its impact on young people’s lives, and together, he and Manuel Summers, wrote a screenplay to do just this. The result is a film replete with large doses of humour and tenderness, characterised by dialogue that perfectly conveys the child’s perspective. Surprising structural elements combine seamlessly with the film’s—for the time—subversive theme. This strategy distances the film from the archetypes consolidated on screen under the Francoist regime (Fernández-Hoya and Deltell Escolar, 2021) in which prodigal children are used as a “weapon of propaganda” (Durán Manso, 2015: 128).

The film’s two co-authors, Summers and Tono, share many creative and professional characteristics: first, both engaged in a wide range of creative projects, and secondly, their forms of creative expression were sufficiently similar that they could communicate in the same artistic key. Thus, since the end of the nineteen twenties, Tono had cultivated a humour based on a critique of clichés, children’s language, and verbal dislocations pushing the borders of absurdism (Fernández-Hoya, 2023). What’s more, his unique style had inspired him to assemble a collection of kids comics and story books. The much younger, Seville-born Summers, was the inheritor of the *codornicista* humour (Castro de Paz and Aranzubia, 2022: 16), but with his own twist: a dose of melancholy with a hint of black humour and rebellion (Heredero, 2022). For Summers too, the universe of children was something of a personal passion and a recurring theme in his filmography: “Children are a surreal world, so innocent, so gentle” (Figuroa, 1984: 9); “I love children [...] I want to spend the rest of my life throwing balls, I want to play, I want to carry on being a child, never lose my curiosity [...] I want to scrutinise life, I don’t want to be bland and derivative,” (Petit, 1989).

Adiós, cigüeña, adiós tells the love story of 13-year-old Paloma and 15-year-old Arturo. She has a difficult life; her mother abandoned the family home shortly after Paloma's birth and so she lives with her grandmother and a father who is always away because of his work. Arturo in contrast, is the oldest son of a comfortable, run-of-the-mill family. During a school trip, chance separates the two youngsters from the group and finding themselves alone together, they have sex—despite Paloma's clearly articulated resistance. Not long after this, Paloma discovers she is pregnant and she, Arturo, and the kids in their friendship group decide to hide this situation from the adults. They manage to find an abandoned attic where Paloma hides while the other kids search for information about pregnancy and gather everything they need for the birth. Finally, with her girlfriends as her midwives, Paloma gives birth to a baby boy, and everyone celebrates.

To evade Franco's censors, the two screenwriters constructed their script with exceptional care. They introduced a multitude of references to Catholicism—verbal and visual—their imagery scrupulously avoiding any hint of sinfulness, while the children's voices resound like loudhailers of reproach. In addition, a quote by Saint Augustin, appears strategically at the beginning of the film: "If what I write about a generation of men shocks the impure, let them blame their own impurity and not my words".

Indeed, even from the first stages of pre-production Summers and Tono had to employ numerous tactics to slip past governmental obstacles. To try to ensure the script gained a positive evaluation at the review stage, the production company, *Kalender Films* presented a series of endorsement letters from various personalities. The censor charged with assessing the screenplay, Marcelo Arroita-Jáuregui Alonso, summarises—not without certain grace—these missives:

Supported by the most right-wing of writers, and, we might add, practicing catholic, José María

Pemán; by a priest of the more progressive persuasion, Padre Aradilla; by Chuchi Fragoso, whose nineteen children would appear to give her a certain authority in this matter, and with the blessing of a UNESCO official [...]. I personally authorise this screenplay, although with the most serious warning that the production must not fail to convey the gentleness with which it is imbued [...]. It must be reiterated that Summers is one of the more private of Spanish directors, however, he is also the most accustomed to "tangle" with the censors [...] on viewing the film it is of a sufficient level to qualify for special interest, section 1(AGA, 121 36/05072).

The film was evaluated by the Board of Film Censorship and Appraisal in July 1971. Despite its letters of recommendation, after its screening, the majority of council members vetoed its distribution and the Sub-director General of Cinematography called for a new evaluation requesting further explanatory reports. After this second evaluation, the film was authorised for audiences over 18 years of age with some cuts and the refusal of all requests for financial assistance. Naturally, the mention of "special interest" was also rejected (AGA, 36/04217).

Adiós, cigüeña, adiós finally reached the box office in September 1971.¹ The day of its premiere, its stars—all non-professional actors between the ages of 7 and 17 years—were denied entry because they were underage. The furore caused was taken up by the press in articles, for instance, in the *Pueblo's* article entitled: *¡Adiós, sentido común, adiós!* [Goodbye, Common Sense, Goodbye!] (Camarero, 1971) and this first point of conflict was the precursor to an ongoing controversy that would follow the film on its endless travels around the censors' offices.

After its public premiere, state institutions, the media, the film's producer, and even Summers himself, received a massive influx of letters and comments. Teachers, priests, and youngsters alike all begged for the feature's age rating to be lowered. Records at the Ministry of Information and Tour-

ism show a petition signed by five hundred nuns who, after seeing *Adiós, cigüeña, adiós* at a training seminar decided to lobby for there to be special showings of the film for girls under fourteen years of age. Further support for this citizen's movement came from the pages of the national press, including publications such as *ABC* (1972), *Informaciones* (Campany, 1972) and *Pueblo* (Soraya, 1972).

The film's impact was astonishing. It remained on the bill for twenty-four months during which time over 3,300,000 people came to see it (Olid Suero, 2022). It grossed "ninety-six million pesetas" which was a huge economic success considering that the "mean production costs in Spain would be between twelve and sixteen million," (Cotán Rodríguez, 1993: 55). The film's reception and distribution abroad were also formidable. It was shown in France, Italy, Belgium, Uruguay, Paraguay, Argentina, and Venezuela (AGA, 36/042179). However, it received the most rapturous approval in Colombia: in Bogota alone, its audience reached some six hundred thousand and its box office receipts put it in the top three highest grossing films of the time alongside *The Godfather* (Francis Ford Coppola, 1972) and *A clockwork orange* (Stanley Kubrick, 1971) (Brill, 1972). The film was even shown to huge acclaim at the Spanish embassy in Tokyo, Japan, as recorded in an announcement published by this organisation (AGA, 36/042179).

Pressure from the general public, as well as from the international press and critics meant that the film was revised and re-classified several times throughout the late-Francoist period and even into Spain's early democratic era. In fact, this feature was re-classified in 1971, and 1972, twice more in 1978 and, for the last time in 1984 at which point it was finally authorised for audiences aged 14 or over, and minors accompanied by an adult (AGA, 36/042179). The film was a legal and economic triumph for Summers after the terrible setback he had suffered only five years before with his film *Juguetes rotos* (Broken Toys, 1966).

RESIGNIFYING THE CITY: THE STREETS OF MADRID AS A SYMBOL OF FREEDOM

The locations Manuel Summers selected as settings for *Adiós, cigüeña, adiós* function first and foremost as a framework or support structure for the narrative. They are all in the centre of Madrid and, chosen to project the feelings, thoughts, fantasies, memories, and obsessions of the cinematographer himself, they can be summed up in his statement: "In these films we always end up telling our own life story and adapting it to the times. The telling is always something of a personal exposure, warts and all," (Galán, 1975: 41). The director's intentionality in locating his personal universe gives each space a *symbolising* function (Lotman, 1970; Garrido Domínguez, 1996), which takes on greater relevance when these locations host events or personalities of interest to the audience (Bajtin, 1991; Chatman, 2013), as we see in the film at the centre of the present discussion.

In the meantime, Franco's dictatorship had spent four decades honing a very particular image of Spain and indeed, Madrid, as the state capital. The clearest evidence of this is found in the news-documentaries that cinemas across Spain were obliged to show in the years between 1942 and 1981. These films were shown before the main feature and were designed to craft a stereotyped common vision of Spain and its cities. For many years then, cinemas had functioned as one of the main communicative organs for Francoist propaganda. *Adiós, cigüeña, adiós* shreds the institutionally established image of Madrid. Many of its sequences are set in the city's most emblematic locations, however they show these spaces from a perspective entirely at odds with official representations. Thus, the film gives novel meanings to territory through fiction: the Prado museum, the Rastro flea market, the Puerta del Sol, the Retiro park's famous lake, Recoletos Boulevard, the Cuesta de Moyano, among others, come to en-

compass a distinct set of values and Summers is very conscious of this:

For me, humour is the most important thing, because it seems to be a very serious issue. As they might say now, it's a matter of using it to change structures, and not only the local political structures of a country but universal structures. With humour you yourself make the scale of values [...] It's important to play with a world of meanings as if they were little led soldiers (Galán, 1975: 41).

In the face of a monolithic, imperial, and prosperous city with its enforced social, moral and political unity, this cinematographer presents Madrid's streets as places of encounter from which to experiment and dream. Their inhabitants are a generation living on the margins of an oppressive society; they are incredibly young, slightly daunted but united, supportive of one another, and keen to learn. These kids' ability to improvise, their companionship, the sounds of their playing and their laughter are the hubbub of the city. We see them go to school, go boating, go skating, or to museums on their own. In the rhythm of their lives, adults appear only at the peripheries, their silent comings and goings only forming part of the city's background.

The film resignifies Madrid's metropolis, and the medium- and long-term effects of this promote the emergence of a common opinion concerning the film's central plot (Trenzado, 1999). It's showing moved a good proportion of the population most likely because the vision it offered added to a latent collective disquiet caused by the socio-political and cultural changes sweeping across Spain at the time.

Naturally, other films besides *Adiós, cigüeña, adiós* also attempted to communicate various messages and bring new meanings to the capital during the period of Franco's dictatorship. Nevertheless, the uniqueness of *Adiós, cigüeña, adiós* lies precisely in its contribution to the vision of Madrid as a capital leading the fight for individual

freedom and the demand for a holistic education, but importantly, without taking a political stance. In addition, the focus of this film is substantially different to those of other features thanks to the ages of its main actors and the brilliance of its screenplay which reflect the world of childhood with huge sensitivity without falling into the trap of cliché or paternalism. These are features of Summers' work already apparent in his earlier productions such as *Del rosa...al amarillo* (From pink... to yellow, 1963) and *Me hace falta un bigote* (I need a moustache, 1986) which some cinematographers class as a sub-genre of children's comedy (Garci, 1996).

AUTHENTICITY AND ANTICLERICALISM IN *ADIÓS, CIGÜEÑA, ADIÓS*

Almost all the scenes of *Adiós, cigüeña, adiós* take place in the very centre of Madrid, with the exception of the sequences shot in the Guadarrama mountains. Although, in the words of the director himself, the film's second half takes on a certain fairy-tale feel (Galán, 1975: 41), the story has, in general, a very realist aesthetic, thus the city is essentially a naturalistic setting.

Urban space illustrates a historical moment so contributing decisively to anchoring the film's action in time as well as adding nuances of meaning; furthermore, the flow between locations serves as a thread to guide its narrative (Bajtin, 1991). The fact that the spaces filmed are all located in the same city gives the work a homogeneity that enhances its realism (Bazin, 2005). The narrative structure provided by the treatment of space also adds coherence and integrity to the film's fictional world, a factor that, in the final analysis, gives the film its authenticity, its "reality effect" (Barthes, 2016), or "impression of reality" (Aumont, 2020).

Adiós, cigüeña, adiós not only uses spaces well-known to its audiences, but also shares the same temporal moment with them. This spatiotemporal correspondence between the fictional representa-

tion of reality in the film and that inhabited by the audience enhances the film's impact on its viewers. The isomorphism of the screen and viewer amplifies the "sensorial knowledge" offered by the spaces depicted (Garrido Domínguez, 1996: 209) and the impact of the film's controversial subject matter is thus multiplied since viewers are effectively being challenged directly (Weisgerber, 1990; Prince, 2012).

Throughout the film, the director maintains a constant equilibrium between plot events and religious elements in order to justify the possibility of a sexual relationship between two adolescents within a Christian framework. Not only does the film begin with a religious quote but it also finishes on a scene in which Paloma cradles her newborn surrounded by the baby's father and three girls in a humble, poorly lit attic room the walls of which are plastered with religious pictures. This final scene, accompanied by sacred music, is clearly meant as a classical Christian representation of the birth of Jesus of Nazareth.

These nods to the prevailing morality of Spain in the nineteen seventies do not detract from the narrative's message that the institutions and social norms of the time represent an obstacle to love (García, 1996). Religious spirituality is an ever-present undercurrent in Summer's filmography (Image 1): priests and "estampitas", postcards featuring holy images such as pictures of saints or the virgin Mary, appear frequently and there are constant allusions to guilt and the fear of sin (Cotán Rodríguez, 1993). The ecclesiastical figures that appear in *Adiós, cigüeña, adiós* are disempowering figures of maximal power and definitively part of the adult world. They exclusively inhabit closed spaces such as the school, churches, offices, among others, and exercise a suffocating authority. This kind of representation earned the director a reputation as anti-clerical, one that he himself readily accepted:

It seems to me that I have no option but to be anti-clerical [...] they've never done me anything but



Image 1. Stills from *Del rosa... al amarillo* and *Adiós cigüeña, adiós*

harm. They have scared me since I was a child, traumatising me with the concept of purgatory, hell, souls, devils, and punishment. I have no choice about being this way because they haven't ever offered me anything else; they've never offered me heaven, but rather the threat of hell (Galán, 1975: 41).

THE AXIOLOGICAL DICHOTOMY OF SPACES

The choice of which space should be the setting for key elements of the plot is determined by the director's point of view (Weisgerber, 1990). As a result, the perspective presented by the place itself is linked to the idiosyncrasies of a given cinematographer and this has consequences for its expressive meaning and the critical response of the audience (Ball 2006; Chatman 2013, Orcinolli,

2017). Summers takes the viewpoint of his adolescent protagonists as they create their own rules to solve their own problems—and their attitude plainly reflects the director’s fundamental ideas.

From this position, it is possible to see how space *semiotises* and demonstrates mutually opposing meanings (Lotman, 1970: 281). Thus, we find a dichotomy in the signification and the assignment of spaces which are systematically associated with specific concepts and characters. In *Adiós, cigüeña, adiós*, the world of adults is situated indoors—school, homes, offices, and churches (Image 2)—while the children’s universe develops outdoors (Image 3). The children also have access to interior spaces, but in the majority of cases they go there accompanied by adults who generally engage in some abuse of power. The youngsters appear listless and downtrodden in these adult-dominated indoor spaces, and it is only when they are out on the streets that they seem to behave as their true selves. The way in which the nature of particular spaces and actions is marked leads us to appreciate the existence of a conceptual division with relation to location: interior space is governed by an unquestionable authority, a disempowering religion, an established hierarchy, blind obedience, a silence imposed on the young, and verbal violence against children; exterior spaces in contrast are characterized by laughter, games, religion as a spiritual support, and above all, freedom. Following the film’s structure through the locations it uses, on one hand, interior spaces containing adult characters emerge as a metaphor (Wellek and Warren, 2009) for the oppression exercised by the socio-political and ecclesiastical establishment of the time while, on the other, exterior spaces occupied by the younger generation are an allegory for freedom.

Thus, spaces take on meanings due to the fictional action that takes place within them, and they are defined by axiological opposition (Garrido Domínguez, 1996; Barthes, 2016). The bifurcation of space into two territories: a space of repression



Image 2. Stills from *Adiós cigüeña, adiós*. Interior spaces are inhabited by adults who exercise their authority



Image 3. Stills from *Adiós cigüeña, adiós*. Madrid as a liberating space occupied by children (the Rastro flea-market, The lake in Retiro Park, Recoletos Street and Velázquez Street)

versus a space of freedom, lays bare the director's intentions allowing access to relevant information through the detailed study of space.

Other interesting dichotomies existing with respect to locations in the film similarly hint at deeper meanings, for example, in the contrasting of social space against transgressive space. The former encompasses all those places that are visible to others, that is, those places where the children are constrained by prevailing social structures and expected to behave according to the hegemonic social rules including both the adult world of home and school as well as the places where the children meet in the streets. The latter sort of space comprises all those isolated locations where it is possible to break the rules: the public baths where the boys swap their shorts for trousers in order to seem older; the secluded bench in the park where forbidden books can be read in peace; the music club where Paloma and Arturo dance in one another's arms; the ruins that hide the two adolescent protagonists during their sexual encounter; and the attic where Paloma gives birth to her baby.

Of course, the dimensions of space are multiple, and a further division can be found in terms of spaces of knowledge and those of routine. Art, books, and play are presented as the principal sources of knowledge and these activities are always accessed away from places dominated by the established order, in other words, outside of school, home, or church. Once again, space becomes a symbol, representing zones where knowledge can be accessed: the children consult the books they have found in secluded parks, or hidden in the attic, and learn about female anatomy from looking at paintings by Reubens and Titian. In contrast, routine spaces are those in which they must live by the behavioural norms imposed by authority figures whose teachings seem to contribute little to the children's wellbeing or indeed their existences more generally.

Similarly, the film separates dream space from real space. The latter has the greater narrative



Image 4. Stills from *Adiós cigüeña, adiós*. Space and dramatic expression elucidate the links between and hierarchies separating different characters

Space is intimately linked to character, and both these elements of fiction feed on one another. The location of actors within a set and their behaviours are not only an important source of information concerning the values of and power relations between different characters (Chatman, 2013), but also provide information about what a given space means for the characters themselves and the plot. The position of a character and their actions, specifically, their non-verbal language express links and hierarchies with respect to others

and assist in defining a given space (Image 4). Thus, each character tends to be assigned their own particular zone within a space and has boundaries that must not be crossed. For instance, consider the scene where the children congregate at one corner of the sofa to watch television while the head of the household takes the prime position; or how Arthur's father, progenitor of a numerous family, works in a spacious office that his children hardly dare to enter. In this way, a sort of "spatial polyphony" (Lotman, 1979: 281-282) is created as a function of a character's role and their authority over a particular situation.

weight throughout the film and is constructed with reference the middle-class experience of Spain in the seventies. The few dream-sequences in the film are all instigated by young Arturo who effectively functions as a portal into an oneiric world in which he sometimes takes on the role of narrator. This dream world is a "peculiar [place] where there is a dual addressee": the audience and the person imagining themselves in the dream; thus, it is an exercise in meta-fiction in which space is shared but outside of real-time (Mínguez Arranz and Fernández Hoya, 2022: 216). Summers uses these dream-sequences to introduce some of his more absurdist humorous elements, for example, when Arturo imagines the death of one of his friends and the coffin is draped with an Atletico de Madrid flag; or when he is sitting in class—bored—with a history book in front of him and he mentally replaces the heads of Isabella the Catholic and Fernando the Catholic with those of his girlfriend and himself, respectively, in an image entitled: "Modern Age". Here, place gives us an insight into the character's thoughts and states of mind, a technique common in romantic as well as literary fiction (Welleck and Warren, 2009).

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A MORAL STORY OF LOVE AND SEXUALITY SET IN SEVENTIES MADRID

In the cannon of cinema produced during Spain's transition to democracy, *Adiós, cigüeña, adiós*, can be placed among those films specifically aimed at the middle classes: productions of acceptable quality in which the comfortable, comedic tone includes a moderate critique so giving the audience permission to reflect (Asión Suñer, 2022). The film made waves even at a time when the Spanish nation was experiencing significant social convulsions with

student marches, labour disputes, and protests against the death penalty. And, from today's perspective, the film's success seems largely connected with the intense need for access to educational resources tackling issues such as sexuality—which the film addresses through its plot—without coming into conflict with state or church authorities.

Adiós, cigüeña, adiós presents a simple—perhaps implausible—plot but its transgressive character was magnified due to insistent calls from the general public for it to be shown to minors as a channel through which to address the perceived gap in education.

Its author and co-screenwriter, Tono's inspired idea to use children's voices as a loudspeaker to broadcast a social need, served to circumvent the censors. A protective manoeuvre that Summers further enhanced by constructing a fantastical story full of humour and tenderness over the backdrop of corrosive repression. These strategies alongside the endorsements secured from regime insiders supporting approval of the film's screenplay helped *Adiós, cigüeña, adiós* to navigate various institutional obstacles: censoring of the screenplay, and later, evaluation by the Board of Film Censorship and Appraisal. Indeed, this government body which, after revision, approved the feature for over eighteens, was forced ultimately to re-examine its criteria and become more flexible due to the amount of pressure exerted by the public and foreign critics concerning this film.

All the key themes characterising Summer's filmography are present in *Adiós, cigüeña, adiós*: sexual repression; lack of individual freedoms; the Church and family as the greatest societal oppressors. As in his previous productions, he selects his childhood haunts in Madrid as film-sets mixing into the narrative memories, fantasies, and personal bugbears, all of which give each chosen space layers of symbolic meaning. In this way, Summers is instrumental in fracturing the collective vision created by the Franco's dictatorship through the financing of specific kinds of cinema

and news-documentary film. *Adiós, cigüeña, adiós* articulates for an emancipated Madrid, personified in a childhood that conquers urban space—a symbol of free-will.

Fictional spaces are transformed into symbols which acquire meanings defined by opposition between one another and their associations with particular characters. Thus, for example, places that might seem safe and educational for children (church, school, etc...) are, in fact, oppressive while Madrid's streets that could be construed as risky, offer protection. This axiological dichotomy found in the film's symbolism of space includes many other examples: the contrast of social and transgressive space; spaces linked to knowledge set against those linked to routine; dream-space as opposed to the real space inhabited by the film's characters.

Setting the film in the city of Madrid contributes to the coherence of its storyline and the integrity of its plot bringing realism to the narrative and providing a facet of authenticity. At the same time, locations where the action happens, the positioning of the actors on set, as well as their dramatic expression feed into one another and provide the audience with insights into the nature of each space, and the relationships between characters thereby creating a form of spatial-relational polyphony. In *Adiós, cigüeña, adiós* a taboo subject—teenage pregnancy and adolescent sexuality—finds its way into the public arena in the dying years of the dictatorship. It is a case of the cinema taking the pulse of the streets and translating it onto the big screen.

The passage of time has taken its toll on this film, causing it to lose some of its freshness and the boldness with which it connected to its audiences, keen for structural change. Nevertheless, it remains for us to ask ourselves, more than half a century later, living in an established, supposedly egalitarian democracy, whether the topics addressed in *Adiós, cigüeña, adiós* have been dealt with, or whether, in fact, they are as yet unresolved.² One thing is for sure, cinema is still creat-

ing stories centred on these issues, most recently, for instance, in the film *La maternal* [Motherhood] (Pilar Palomero, 2022). ■

NOTES

- * The present work was completed as part of a project entitled: *La ficción audiovisual en la Comunidad de Madrid: lugares de rodaje y desarrollo del turismo cinematográfico* (FICMATURCM; project code number H2019/HUM5788).
1. *Adiós, cigüeña, adiós* premiered on 6th September in the Novedades de Barcelona cinema and on the 11th of the same month in the Avenida de Madrid cinema.
 2. Worldwide, in 2019, twenty-one million girls between the ages of 15 and 19 years old became pregnant, one million of these girls were under the age of 15 years (OMS, 2022). In Spain there were more than 130 pregnancies among underage girls that same year (NIE, 2022).

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NARRATIVE SPACE, AUTHENTICITY, AND DRAMATIC EXPRESSION IN ADIÓS, CIGÜEÑA, ADIÓS

Abstract

This article studies the dimensions and functions of narrative space in the film *Adiós, cigüeña, adiós* (Manuel Summers, 1971), which was shot in Madrid. To this end, two strands of analysis are performed, firstly a historical analysis of the film is completed enabling it to be contextualised and understood as a social agent and secondly a study of the fictional space using the narratological model from literary theory, augmented with insights from key works in cinematographic aesthetics and semiotics. The film's locations are shown to be essential elements of coherence and integrity giving the film a sense of authenticity. Likewise, space is demonstrated to be *semiotised* through its connection to the memories, experiences, fantasies, and desires of the filmmaker himself, so generating a spatial axiological dichotomy affecting the meanings places and the characterization of the characters. Furthermore, the feedback between space and dramatic expression offers audiences valuable insights into the film's action and plot.

Key words

Spanish Cinema; Narrative Space; Filming in Madrid; Manuel Summers; Acting; Film Space; Fictional Space.

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ESPACIO NARRATIVO, VEROSIMILITUD Y EXPRESIÓN ACTORAL EN ADIÓS, CIGÜEÑA, ADIÓS

Resumen

El presente artículo estudia las dimensiones y funciones del espacio narrativo en el film *Adiós cigüeña, adiós* (Manuel Summers, 1971), rodado en Madrid. Para ello se realiza un análisis histórico-fílmico, que permite contextualizar y comprender el impacto de la película como agente social; y posteriormente, se desarrolla un estudio del espacio ficcional utilizando el modelo narratológico proveniente de la teoría literaria, incluyendo algunos conceptos clave de la estética y la semiótica cinematográfica. Se muestra la importancia de las localizaciones en sí mismas como elemento esencial de coherencia, cohesión y verosimilitud del largometraje. Igualmente, se observa como el espacio se *semiotiza*, a través del volcado de los recuerdos, experiencias, fantasías y deseos del propio cineasta, dejando al descubierto una dicotomía axiológica espacial que afecta a la significación del lugar y a la caracterización de los personajes, así como una retroalimentación entre el espacio y la expresión actoral ofreciendo al público información de valor respecto a las acciones y la trama.

Palabras clave

Cine español; Espacio narrativo; Rodajes en Madrid; Manuel Summers; Expresión actoral; Espacio fílmico; Espacio ficcional.

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