

El amor como narración interpersonal en el cine español

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Love as any other cultural practice develops within the context of its surrounding era. In the age of postmodernity, where the individual is deconstructed into diverse and conflicting identities and the line between culture and commodity starts to blur, this poses a number of questions: How do we construct lasting relationships in the face of the thrills promised by indeterminacy? How do we assert our love's individuality while satisfying ready-made desires promoted by fiction and advertisement? This paper looks at the three Spanish films *Son de Mar*, *Torremolinos 73* and *La ardilla Roja*, which all highlight the growing tensions between the individual, the couple, and society as a whole. As the protagonists in these films use a variety of narrative techniques to construct and defend their relationships, the analysis presented in this dissertation investigates the construction of a fluid intersubjective framework of symbols, and the proliferation of diegetic levels and narrative fragments as a means to reclaim and redefine love in the dawn of the new millennium.