

This is an Open Access document downloaded from ORCA, Cardiff University's institutional repository: <https://orca.cardiff.ac.uk/id/eprint/138376/>

This is the author's version of a work that was submitted to / accepted for publication.

Citation for final published version:

Beaney, Rachel 2020. Orphans at play in *Cría cuervos* (1976) and *Estiu 1993* (2017): reconsidering the playspace. *Forum for Modern Language Studies* 56 (4) , 367–388. 10.1093/fmls/cqaa047

Publishers page: <http://dx.doi.org/10.1093/fmls/cqaa047>

Please note:

Changes made as a result of publishing processes such as copy-editing, formatting and page numbers may not be reflected in this version. For the definitive version of this publication, please refer to the published source. You are advised to consult the publisher's version if you wish to cite this paper.

This version is being made available in accordance with publisher policies. See <http://orca.cf.ac.uk/policies.html> for usage policies. Copyright and moral rights for publications made available in ORCA are retained by the copyright holders.



Figures

Images from *Estiu 1993* reproduced with the permission of Inicia Films

Images from *Cría cuervos* reproduced with the permission of Mercury Films



Figure 1 Irene runs to Frida's aid in *Estiu 1993*



Figure 2 Ana points a gun at her aunt in *Cría cuervos*



Figure 3 Frida plays her mother in *Estiu 1993*



Figure 4 The girls play their parents in *Cría cuervos*



Figure 5 Frida's uncle passes through the scene in *Estiu 1993*



Figure 6 Frida takes Ana to hide in *Estiu 1993*



Figure 7 Ana takes flight in *Cría cuervos*



Figure 8 Frida leaves an offering for her mother in *Estiu 1993*