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La Tía Tula (Aunt Tula) is a 1964 film Spanish film directed by Miguel Picazo. The film is based on the Miguel de Unamuno novella of the same title. Highly acclaimed, the film is widely considered a classic of Spanish cinema. The film was selected as the Spanish entry for the Best Foreign Language Film at the 38th Academy Awards, but was not accepted as a nominee.

~~La Tía Tula - Wikipedia~~

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Directed by Miguel Picazo. With Aurora Bautista, Carlos Estrada, Irene Gutiérrez Caba, Laly Soldevila. Tula, 31-year-old unmarried woman, whose sister had just died, decides to live in the house of her brother-in-law, Ramiro, a bank employee, and his two children. When she takes control of their lives, she plays the role of wife-mother, but does not accept the sexual commitments or maternal ...

~~La tía Tula (1964)~~ ~~IMDb~~

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LA TIA TULA, Seville: See 42 unbiased reviews of LA TIA TULA, rated 4.5 of 5 on Tripadvisor and ranked #684 of 2,936 restaurants in Seville.

Second edition of Gloria Anzaldua's major work, with a new critical introduction by Chicano Studies scholar and new reflections by Anzaldua.

Tularaemia is a bacterial zoonotic disease of the northern hemisphere. The bacterium (*Francisella tularensis*) is highly virulent for humans and a range of animals such as rodents hares and rabbits. Humans can infect themselves by direct contact with infected animals by arthropod bites by ingestion of contaminated water or food or by inhalation of infective aerosols. There is no human-to-human transmission. In addition to its natural occurrence *F. tularensis* evokes great concern as a potential bioterrorism agent. *F. tularensis* subspecies *tularensis* is one of the most infectious pathogens known in human medicine. In order to avoid laboratory-associated infection safety measures are needed and consequently clinical laboratories do not generally accept specimens for culture. However since clinical management of cases depends on early recognition there is an urgent need for diagnostic services. This first edition of WHO Guidelines on tularaemia provides background information on the disease describes the current best practices for its diagnosis and treatments in humans suggests measures to be taken in case of epidemics and provides guidance on how to handle *F. tularensis* in the laboratory. The target audience includes clinicians laboratory personnel public health workers veterinarians and any other person with an interest in zoonoses.

The human rights records of more than ninety countries and territories are put into perspective in Human Rights Watch's signature yearly report. Reflecting extensive investigative work undertaken in 2016 by Human Rights Watch staff, in close partnership with domestic human rights activists, the annual World Report is an invaluable resource for journalists, diplomats, and citizens, and is a must-read for anyone interested in the fight to protect human rights in every corner of the globe.

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The Philippines series of the PALI Language Texts, under the general editorship of Howard P. McKaughan, consists of lesson textbooks, grammars, and dictionaries for seven major Filipino languages.

A key decade in world cinema, the 1960s was also a crucial era of change in Spain. A Cinema of Contradiction, the first book to focus in depth on this period in Spain, analyses six films that reflect and interpret these transformations. The coexistence of traditional and modern values and the timid acceptance of limited change by Franco's authoritarian regime are symptoms of the uneven modernity that

characterises the period. Contradiction--the unavoidable effect of that unevenness--is the conceptual terrain explored by these six filmmakers. One of the most significant movements of Spanish film history, the 'New Spanish Cinema' art films explore contradictions in their subject matter, yet are themselves the contradictory products of the state's protection and promotion of films that were ideologically opposed to it. A Cinema of Contradiction argues for a new reading of the movement as a compromised yet nonetheless effective cinema of critique. It also demonstrates the possible contestatory value of popular films of the era, suggesting that they may similarly explore contradictions. This book therefore reveals the overlaps between art and popular film in the period, and argues that we should see these as complementary rather than opposing areas of cinematic activity in Spain.

This book documents developments in the countries of eastern Europe, including the rise of authoritarian tendencies in Russia and Belarus, as well as the victory of the democratic 'Orange Revolution' in Ukraine, and poses important questions about the origins of the East Slavic nations and the essential similarities or differences between their cultures. It traces the origins of the modern Russian, Ukrainian and Belarusian nations by focusing on pre-modern forms of group identity among the Eastern Slavs. It also challenges attempts to 'nationalize' the Rus' past on behalf of existing national projects, laying the groundwork for understanding of the pre-modern history of Russia, Ukraine and Belarus. The book covers the period from the Christianization of Kyivan Rus' in the tenth century to the reign of Peter I and his eighteenth-century successors, by which time the idea of nationalism had begun to influence the thinking of East Slavic elites.

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