The Cambridge Companion to the Spanish Novel

The Cambridge Companion to the Spanish Novel presents the development of the modern Spanish novel from 1600 to the present. Drawing on the combined legacies of Don Quijote and the traditions of the picaresque novel, these essays focus on the question of invention and experiment, on what constitutes the singular features, formal and cultural, of evolving fictional forms. They examine how the novel articulates the relationships between history and fiction, high and popular culture, art and ideology, and gender and society. Contributors highlight the role played by historical events and cultural contexts in the elaboration of the Spanish novel, which often takes a self-conscious stance toward literary tradition. Topics covered include the regional novel, women writers, and film and literature. This companionable survey, which includes a chronology and guides to further reading, conveys a vivid sense of the innovative techniques of the Spanish novel and of the debates surrounding it.
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ISOLINA BALLESTEROS is Assistant Professor of Spanish at Barnard College/Columbia University. A specialist in contemporary Spanish literature and Spanish film, she has published essays on Spanish and Latin American women writers, the image of women in the post-Franco literature, and Spanish film after 1975, and two books: *Escritura femenina y discurso autobiográfico en la nueva novela española* (1994) and *Cine (Ins)urgente: textos fílmicos y contextos culturales de la España postfranquista* (2001). Currently she is working on a book entitled “Undesirable” Otherness: Immigration, Xenophobia and Racism in European Film.

LOU CHARNON-DEUTSCH is Professor of Hispanic Languages and Literature at the State University of New York, Stony Brook. She has served as President of Feministas Unidas (1992–4) and is currently the American Editor of the *Hispanic Research Journal*. She also serves on the editorial boards of *Letras Femeninas* and *Revista de Estudios Hispánicos*. Her recent books include *Gender and Representation: Women in Nineteenth-Century Spanish Realist Fiction* (1990); *Narratives of Desire: Nineteenth-Century Spanish Fiction by Women* (1994); *Culture and Gender in Nineteenth-Century Spain* (coedited with Jo Labanyi 1995); and *Fictions of the Feminine in the Nineteenth-Century Spanish Press* (2000). Her most recent work is entitled *A History of the Imaginary Spanish Gypsy*.

ANTHONY J. CLOSE is Reader in Spanish at the University of Cambridge, United Kingdom. He has published extensively on Cervantes and the Spanish Golden Age, specializing in the interpretation of *Don Quijote*, the history of its reception, and the relation between it and the comic genres of the time. His latest book is *Cervantes and the Comic Mode* (2000).
CONTRIBUTORS

BRAD EPPS is Professor of Romance Languages and Literatures at Harvard University. He is the author of Significant Violence: Oppression and Resistance in the Narrative of Juan Goytisolo (1996) and of over fifty articles on Spanish, Latin American, French, and Catalan literature, film, art, and culture. He is currently preparing a book on gay, lesbian, bisexual, and transgendered issues in Spain, Latin America, and US Latino cultures (Daring to Write), a collection of essays, with Luis Fernández Cifuentes, on literary history (Spain Beyond Spain), and a collection of essays, with Keja Valens, on homosexuality and immigration (Passing Lines).

REBECCA HAIDT is Associate Professor of Spanish at Ohio State University. Her publications include Embodying Enlightenment: Knowing the Body in Eighteenth-Century Spanish Literature and Culture (1998), winner of the MLA’s Katherine Singer Kovacs Prize for 1999, and Seduction and Sacrilege: Rhetorical Power in Fray Gerundio de Campazas (2002). She has served on several editorial boards including those of the Revista de Estudios Hispánicos and Eighteenth-Century Studies.

ROBERTA JOHNSON is Professor of Spanish and Portuguese at the University of Kansas, where she served as Department Chair from 1992 to 1997 and director of the Hall Center for the Humanities from 1997 to 2000. She has written numerous articles on twentieth-century prose and books: Carmen Laforet (1981), El ser y la palabra en Gabriel Miró (1983), Crossfire: Philosophy and the Novel in Spain 1900–1934 (1993), Las bibliotecas de Azorín (1966), and Gender and Nation: The Spanish Modernist Novel (2003). She has received research grants from the Guggenheim Foundation and the National Endowment for the Humanities, among others, has held a Fulbright lectureship in Spain, and has served on a number of national and international committees and editorial boards.

ADELAIDA LÓPEZ DE MARTÍNEZ is Professor of Spanish and Women’s Studies at the University of Nebraska-Lincoln. She has written widely on contemporary Spanish and Latin American literature, and has coordinated the publication of volumes such as Sor Juana Inés de la Cruz: amor, poesía, soledumbre (1985), Voces femeninas en la literatura de la guerra civil española: una valoración crítica al medio siglo de historia (1986), En honor de Victoria Urbano (1993), Discurso femenino actual (1995), A Ricardo Gullón: sus discípulos (1995), Dynamics of Change in Latin American Literature: Contemporary Women Writers (1996), Narradoras ecuatorianas de hoy: una antología crítica (2001). From 1985 to 2001 she was the General Editor of Letras Femeninas, and continues to serve on the editorial boards of several
scholarly journals. Her academic work has been honored with a number of citations, including the 1981 Southern Council on Latin American Studies annual award to the best publication in the humanities for her essay “Las babas del diablo: teoría y práctica del cuento en Julio Cortázar.”

Elisa Martí-López is Associate Professor in the Department of Spanish and Portuguese at Northwestern University. She is the author of articles on publishing practices and the novel market in nineteenth-century Spain. She has also written on the folletín and the formation of the canon in relation to the popular novel. Her book Borrowed Words: Translation, Imitation, and the Making of the Novel in Nineteenth-Century Spain (2002) studies the emergence of the novel in Spain in the middle of the nineteenth century.

Randolph Pope is Commonwealth Professor of Spanish at the University of Virginia. His field of specialization is the Peninsular novel and autobiography but he has also written extensively on other topics. He has taught at Barnard College, the University of Bonn in Germany, Dartmouth College, Vassar College, where he was Chair of Hispanic Studies, and Washington University in St. Louis, where he served as Chair of Comparative Literature for seven years. From 1991 to spring 2002 he was editor of the Revista de Estudios Hispánicos. He has published three books – on autobiography, the Spanish novel, and on Juan Goytisolo – and some ninety scholarly essays.

Geoffrey Ribbans was for fifteen years Gilmour Professor of Spanish and editor of the Bulletin of Hispanic Studies at the University of Liverpool. He was William R. Kenan, Jr., University Professor of Hispanic Studies at Brown University, Providence, RI, from 1978 until 1999, when he became emeritus. He is the author of numerous studies on the fiction, intellectual history and poetry of Spain (including Catalonia) in the nineteenth and twentieth centuries. His books include Niebla y Soledad: Aspectos de Unamuno and Machado (1971), History and Fiction in Galdós’s Narratives (1993), and Conflicts and Conciliations. The Evolution of Galdós’s “Fortunata y Jacinta” (1997).

Alison Sinclair is Reader in Modern Spanish Literature and Intellectual History at the University of Cambridge, and Fellow of Clare College, Cambridge. She has taught and published on both the nineteenth and twentieth centuries, and in comparative studies. Among her books and essays are The Deceived Husband (1993), a comparative study ranging from the Middle Ages to the 1980s; a monograph on Valle-Inclán (1977); Dislocations of Desire (1998), a new and sustained psychoanalytic reading of Alas’s late
nineteenth-century novel *La Regenta*; and, most recently, *Uncovering the Mind* (2001), on Unamuno. Her current work, on cultural and intellectual life in Spain, examines the cultural exchanges through institutions, publishing houses, and individuals between Spain, Europe, and Latin America from 1900 to 1936.

**Gonzalo Sobejano**, Professor of Spanish at Columbia University, is a member of the Order of Isabel la Católica, a recognition that honors a particularly distinguished career in teaching and scholarship in Spain, Germany, and the US. He is a specialist in Spanish poetry and prose of the sixteenth and seventeenth centuries, as well as the nineteenth and twentieth centuries. Among his editions, monographs, collections of essays, and scores of articles are *El epíteto en la lírica española* (1956, 1970); *Moderne spanische Erzähler* (1963); *Forma literaria y sensibilidad social* and *Nietzsche en España* (1967); *La novela española de nuestro tiempo* (1970, 1975), which won Spain’s National Prize for Literature in 1971; and *Clarin en su obra ejemplar* (1985). His edition (1981, 1989) of *La Regenta* (1884–85) by Leopoldo Alas, now in its fifth printing, is widely cited in this volume.

**Akiko Tsuchiya** is Associate Professor of Spanish at Washington University in St. Louis and the Peninsular editor of the *Revista de Estudios Hispánicos*. She is the author of a book on Galdós and has published widely on nineteenth-century Spanish narrative, as well as on Spanish women’s fiction of the post-Franco era. She is currently working on a book entitled *Women on the Margins: Gender and Deviance in Nineteenth-Century Spanish Literature*.

**Harriet Turner** is Professor of Hispanic Studies and Director of International Affairs at the University of Nebraska-Lincoln. Her publications include Galdós, “Fortunata y Jacinta” (1992); *Textos y contextos de Galdós* (coedited with J. Kronik, 1994); *Niebla* (coedited with R. Gullón, 1965); and a special issue of the journal *Letras Peninsulares* on the poetics of realism (2000), in addition to more than fifty articles and reviews. She has served as President of the International Association of Galdós Scholars (1985–88), as a member of several editorial boards, including the Nebraska Press, and as director of several international symposia and conferences.

**Noël Valis** is Professor of Spanish at Yale University. Among her publications are *The Decadent Vision in Leopoldo Alas; The Novels of Jacinto Octavio Picón*; and *In the Feminine Mode: Essays on Hispanic Women Writers* (coedited with Carol Maier), as well as editions of Carolina Coronado’s
CONTRIBUTORS

Poesías, Picón’s *La hijastra del amor*, and Pereda’s *Bocetos al temple*. She has also translated Pedro Salinas’s *Vispera del gozo* as *Prelude to Pleasure* and Julia Uceda’s poetry. In press are the second volume of *Leopoldo Alas (Clarín): An Annotated Bibliography* (2002); a book of poetry, *My House Remembers Me* (2002); and *The Culture of Cursilería: Bad Taste, Kitsch and Class in Modern Spain* (2002), which focuses on middle-class culture in nineteenth- and early twentieth-century Spain. She is working on a book entitled *Body Sacraments*, centering on Spanish and Latin-American narratives of confession, authority, and revelation.

TERESA M. VILARÓS is E. Blake Byrne Associate Professor of Romance Studies at Duke University. A cultural theorist with a strong interest in psychoanalysis, post-phenomenology, and material criticism, she works mainly on contemporary and modern cultural production. She is the author of *El mono del desencanto. Una crítica cultural de la transición española (1973–1993)* (1998) and of Galdós: *Invención de la mujer y poética de la sexualidad. Lectura parcial de “Fortunata y Jacinta”* (1995). She has edited the volume *Nuevas culturas metropolitanas* for the journal *Tropelas* (2000) and her essays have appeared in scholarly journals in the US, Chile, Germany, and Spain. She is currently working on a book-length study of Catalonia from the 1960s to the present. Teresa M. Vilarós is coeditor of the *Journal of Spanish Cultural Studies*. 
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1140</td>
<td>Anonymous, <em>Poema de Mío Cid.</em></td>
</tr>
<tr>
<td>1455</td>
<td>Gutenberg prints the first Latin Bible (42 lines) at Mainz.</td>
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<tr>
<td>1492</td>
<td>Spanish conquest of Granada; expulsion of the Moors; the monarchy of Isabel of Castile and Ferdinand of Aragon is consolidated. The Catholic Monarchs finance the voyage of Christopher Columbus that will lead to the discovery of the New World.</td>
</tr>
<tr>
<td>1499</td>
<td>Fernando de Rojas, <em>La Celestina.</em></td>
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<td>1508</td>
<td>Garcí Ordoñez (Rodríguez de Montalvo), <em>Amadís de Gaula.</em></td>
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<td>1516</td>
<td>The future Holy Roman Emperor (Charles V of Germany) is crowned King Charles I of Spain at age sixteen.</td>
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<tr>
<td>1545</td>
<td>The Council of Trent convenes. Protestant Reformation and Catholic Counter Reformation are discussed until 1564.</td>
</tr>
<tr>
<td>1547</td>
<td>Miguel de Cervantes Saavedra (d. 1616) and Mateo Alemán (d. 1615) are born.</td>
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<tr>
<td>1559</td>
<td>Jorge de Montemayor’s <em>Diana</em>, the most important Spanish pastoral novel, is published.</td>
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<tr>
<td>1564</td>
<td>William Shakespeare (d. 1616) and Christopher Marlowe (d. 1593) are born.</td>
</tr>
<tr>
<td>1575</td>
<td>Torquato Tasso, <em>Jerusalem Delivered.</em></td>
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<tr>
<td>1603</td>
<td>Francisco Gómez de Quevedo, <em>La vida del buscón.</em> (Date of writing, presumed but not confirmed; first published 1626.)</td>
</tr>
<tr>
<td>1604</td>
<td>Mateo Alemán, <em>Guzmán de Alfarache</em> Part II.</td>
</tr>
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</table>

1612  Francisco de Quevedo, *El mundo por de dentro*.

1613  Cervantes, *El Coloquio de los perros*.

1614  Domenico Theotocopulos, “El Greco,” moves to Toledo.

1615  Cervantes, *Don Quijote* Part II.

1617  Cervantes, *Los trabajos de Persiles y Segismunda*.

1618  Vicente Espinel, *Marcos de Obregón*.


1623  Velázquez made court painter to Philip IV.


1628  Velázquez, *Cristo*.

1635  Pedro Calderón de la Barca, *La vida es sueño*.


1641  Luis Vélez de Guevara, *El diablo cojuelo*.

1646  Velázquez, *Las meninas*.


1700  King Charles II of Spain dies. End of the Spanish Hapsburgs. Philip V, grandson of Louis XIV, declared heir to the Spanish throne. English take Gibraltar.

1712  Spanish National Library founded in Madrid.

1713  Royal Academy of the (Spanish) Language founded in Madrid.

1718  England declares war on Spain.


1720  Spain occupies Texas. First serialization of novels in newspapers in France.


1729  Bach, *Saint Matthew Passion*.

1730  Petrus van Musschenbroek, *Cours de physique experimentale et mathématique*.

1731  Abbé Prévost, *Manon Lescaut*.
1732  Covent Garden Opera House opens in London.
1733  French abolished in English courts.
1736–7  Diego de Torres Villarroel, *Los desahuciados del mundo*.
1741  George Frederick Handel, *Messiah*.
1743  Torres Villarroel, *Vida*. Handel’s *Samson* given at Covent Garden Opera House.
1754  Etienne Bonnot de Condillac, *Traité des sensations*.
1758  José Francisco de Isla, *Historia del famoso predicador Fray Gerundio de Campazas*.
1759  Voltaire, *Candide* (philosophical novel).
1767  Laurence Sterne, *Tristram Shandy*.
1768  Sterne, *A Sentimental Journey Through France and Italy*.
1772  Judge William Murray decides that a slave is free as soon as he sets foot in England. Choderlos de Laclos, *Dangerous Liaisons*.
1774  Johann Wolfgang Goethe, *The Sorrows of Young Werther*.
1775  James Watt perfects his invention of the steam engine. The waltz is fashionable in Austria.
1776  The American colonies declare independence from the British Crown. F. M. von Klinger, *Sturm und Drang* (*Storm and Stress*).
1781  Diego Ventura Rejón y Lucas, *Aventuras de Juan Luis*.
1782  Spain conquers Florida.
1783  Wolfgang Amadeus Mozart, *Mass in C minor*.
1787  The Constitution of the United States is framed and signed. The US Federal Government is established, and the dollar is adopted as the official currency of the United States.
Ignacio García Malo, *Flavio e Irene, La desventurada Margarita* in *Voz de la naturaleza*.

1788 Emmanuel Kant, *Critique of Practical Reason*. 1788–9: José Cadalso, *Cartas marruecas*.

1790 Washington, DC founded.

1791 Bernardo María de Calzada translates Vernes’s *Le voyageur sentimental*.


1794 Goya, *Procession of the Flagellants*.

1795 Goya, *The Duchess of Alba*.

1797 Antonio Valladares de Sotomayor, *La Leandra*.


1802 Jean Senebier, *Essai sur l’art d’observer et de faire des expériences*.

1803 The Louisiana Purchase.


1806 Official abolition of the Holy Roman Empire.


Chronology

1811 Duke of Wellington gains the upper hand in the Peninsular War. Jane Austen, Sense and Sensibility.


1815 Napoleon defeated at Waterloo. Goya, Tauromaquia (etchings).


1826 James Fennimore Cooper, The Last of the Mohicans.

1828 Mariano José de Larra founds his newspaper El duende satírico del día, in which he publishes his first articles on the mores of the day.


1832 Larra founds his second newspaper, *El pobrecito hablador*, in which he continues to publish his articles on the mores of the day.


1838 Dickens, *Oliver Twist*. Auguste Comte gives the basic social science the name of Sociology. The Daguerre–Niepce method of photography presented at the Academy of Science and the Academy of Art in Paris.


1840 Larra, *Macías*.

1841 Gertrudis Gómez de Avellaneda, *Sab*.


 Chronology


1849 Fernán Caballero (Cecilia Böhl de Faber), La gaviota. Dickens, David Copperfield.


1855 Walt Whitman, Leaves of Grass.

1856 Fernán Caballero, La familia de Alvareda.


1859 Rosalía de Castro, La hija del mar.

1860 Ceferino Tressera, Los misterios del Saladero.


1862 Rafael del Castillo, Misterios catalanes o el obrero de Barcelona. Ivan Turgenev, Fathers and Sons. Flaubert, Salammbo.

1863 María del Pilar Sinués de Marco, Celeste. Francisco Suárez, Los demócratas o El ángel de la libertad.

1864–9 Leo Tolstoi, War and Peace.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Work</th>
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<tbody>
<tr>
<td>1866</td>
<td>Dostoevski, <em>Crime and Punishment</em></td>
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<tr>
<td>1876</td>
<td>Galdós, <em>Doña Perfecta</em>. Giner de los Ríos founds the “Institución libre de enseñanza.”</td>
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<tr>
<td>Year</td>
<td>Author(s)</td>
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<tr>
<td>1881</td>
<td>Galdós, Henry James, Pardo Bazán, María de Pereda</td>
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<td>1882</td>
<td>Galdós, Pardo Bazán, José María de Pereda</td>
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<td>1883</td>
<td>Pardo Bazán, Pereda</td>
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<tr>
<td>1884</td>
<td>Clarín, Galdós, Pardo Bazán, Mark Twain, Narcís Oller</td>
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<td>1885</td>
<td>Friedrich Nietzsche, Marx, Van Gogh</td>
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<td>1886</td>
<td>Galdós, Pardo Bazán, Henry James, Robert Louis Stevenson</td>
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<td>1887</td>
<td>Pardo Bazán, Oscar Wilde</td>
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<tr>
<td>1888</td>
<td>Rubén Darío, Galdós, Valera, Oscar Wilde</td>
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<td>1889</td>
<td>Galdós</td>
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<tr>
<td>1890</td>
<td>Galdós, Ibsen, Conan Doyle</td>
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<td>1891</td>
<td>Clarín, Oscar Wilde</td>
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<td>1892</td>
<td>Narcís Oller, Tchaikovsky</td>
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<td>1893</td>
<td>Miguel de Unamuno, Oller, Wilde, Tchaikovsky</td>
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<tr>
<td>1895</td>
<td>Ramón del Valle Inclán, Vicente Blasco Ibáñez, Theodor Fontane, Tchaikovsky</td>
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</table>

Regency of the Queen Mother, María Cristina. 1885:


1896

1897
Cánovas del Castillo, conservative Prime Minister of Spain, assassinated by an Italian anarchist. Unamuno, Paz en la guerra. Galdós, Misericordia.

1898

1899

1900

1901
Thomas Mann, Buddenbrooks. First motorcycles.

1902

1903

1904

1905
<table>
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<tr>
<th>Year</th>
<th>Events</th>
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chronology


1914

1915

1916

1917

1918

1919

1920
**Chronology**


1921


1922


1923


1924


1925


1926

1927

1928

1929

1930

1931

1932
The Company of Jesus is dissolved. Hitler appointed Chancellor of Germany. Enabling Law grants him

1933


1934


1935


1936


1937


1938


1939


1940


1941


xxvi
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Authors/Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946</td>
<td>Churchill makes his “Iron Curtain” Speech in Missouri.</td>
<td>Marc Chagall, <em>Cow with Umbrella</em>.</td>
</tr>
<tr>
<td>1950</td>
<td>José Suárez Carreño, <em>Las últimas horas</em>.</td>
<td></td>
</tr>
</tbody>
</table>
chronology


1952


1955

1956

1957


1959
1960


1961


1962


1963


1965


1966


1967

Chronology

*Blow-Up* (film). Barbara Streisand sings in Central Park for an audience of 135,000 people.

1968


1969


1970


1971


1972


1973


1974

Chronology

1975

1976

1977

1978

1979
Direct elections to the European Parliament held for the first time. The “movida,” which will last until the middle 1980s, begins in Madrid. Carmen Conde the first woman elected to the Spanish Royal Academy. Rosa Montero, Crónica del desamor. Vázquez Montalbán, Los mares del