

JUAN GOYTISOLO AND THE INSTITUTION OF THE HISPANIC CANON

by

STUART DAVIS

A thesis submitted to  
The University of Birmingham  
for the degree of  
DOCTOR OF PHILOSOPHY

Department of Hispanic Studies  
Centre for European Languages and Cultures  
School of Humanities  
The University of Birmingham  
March 2003

### **Abstract**

This thesis aims to study the ways in which literary canonisation occurs and how the academic institution is an integral part of the canonisation process. It takes as its focus the work of the Spanish writer Juan Goytisolo, who has been publishing since the 1950s and is universally considered an important figure in contemporary Hispanic literature. After contextualising recent debate concerning the literary canon, I discuss the influences and paradigm shifts that have conditioned reception of Goytisolo's work, bringing him to prominence both inside and outside Spain. The study then addresses the strategies that the author himself uses in his novels to encourage debate and criticism by the institution. Whilst the second and third chapters analyse the distance between reader and novel, focusing on the difficulty of understanding both form and content in *Makbara*, the following two chapters study Goytisolo's desire to situate his work in the canon through autobiographical and intertextual references. Analysis is both metacritical, in its examination of critics' assumptions, and also textual, through its focus on Goytisolo's novels. To conclude, the thesis demonstrates the symbiotic relationship of the academic institution and the writer, with the literary canon as the key that unlocks their common history.

## Introduction

The study of literature has always, although not consciously, involved the evaluation of literature and its usefulness to society at large. Those texts that are considered useful and important become part of the canon of works to be passed down to the next generation. Writers and texts are included in the canon for varying reasons and the canon itself changes over time as writers fall in and out of favour. For this reason, a study of the canon over time is a study of the relationship of literature to society and the ways in which they reflect each other. This thesis arises from a study that identified two writers as the most important in contemporary, that is post-1936, Spanish literature: Camilo José Cela and Juan Goytisolo.<sup>1</sup> Both writers' outputs span half a century of social changes and shifting literary trends. Yet while Cela became part of the institution of Spanish literature, Goytisolo has always resisted acclaim from the Spanish academy and situates himself on the periphery. Goytisolo's central status within the Spanish literary canon is perhaps surprising when one considers the fact that he almost always represents the marginalised in his writing. His most studied novels, published between 1966 and 1975, are acclaimed for their attack on the very institution that gives him his identity: Spain and its literary canon. Despite this, Goytisolo has become an important figure in Hispanism and the trajectory of his career illuminates, and is illuminated by, a concurrent reading of the critics and institution that claim him. Brad Epps notes:

Goytisolo himself is to all intents and purposes a consecrated writer, appearing to have secured a place in the Spanish pantheon which is elsewhere, in his writing, an object of derision.<sup>2</sup>

This study will explore this relationship of author, critic and canon.

Juan Goytisolo was born in Barcelona in 1931 and has been publishing novels for nearly fifty years. His first novel, *Juegos de manos*, narrowly missed out on the Nadal prize for the year of publication. He has since published seventeen novels, two autobiographies, three travelogues, several short stories and numerous essays, on both literature and culture, that have been published both in newspapers and as essay collections. His novels and essays have been widely translated.

On meeting Goytisolo for an interview in 1982, Milagros Sánchez-Arnosi describes the author thus:

Juan Goytisolo, un nombre durante mucho tiempo maldito, hoy, paradójicamente, incorporado en los planes de estudio de COU, lectura obligada de universitarios, psicoanalista nacional, fugitivo en otros tiempos, destructor de instituciones y símbolos caducos, denunciador de

---

<sup>1</sup> Stuart Davis, 'Is there a Peninsular Spanish Canon in Hispanic Studies?', *Donaire*, 16 (2001), 5-11.

<sup>2</sup> Bradley S. Epps, *Significant Violence: Oppression and Resistance in the Narratives of Juan Goytisolo 1970-1990* (Oxford: Clarendon Press, 1996), p.311.

clisés y prejuicios anti-islámicos, filoarabista total, indagador del lenguaje y las relaciones entre la cultura árabe y española.<sup>3</sup>

Sánchez-Arnosi points to both the way in which Goytisolo is made a part of the canon through the education system, and also to the peripheral position which has characterised much of his work. Goytisolo's works engage not only with the tradition that they challenge, but also with the reader, often with a disorientating effect. From 1966 onwards his novels employ experimental punctuation, the use of the *tú* form of narration, shifting perspectives and a confusion of narrators, leading many critics to consider his work so obfuscatory as to exclude the reader completely. As Julio López notes, 'Goytisolo escribe, quizá inconscientemente, para la crítica, [y] no para el lector'.<sup>4</sup> While it may be debatable whether Goytisolo writes solely for such an audience, it is certainly true when López asserts that 'Goytisolo es el producto de la crítica, y a causa de ella y gracias a ella es lo que es y escribe lo que escribe'.<sup>5</sup> To become canonical, any book must be received by critics and understood within a literary tradition; the author's name is "made" through this process. We shall see that in the case of Goytisolo, as López suggests, there is a close link between his writing and the institution of literary criticism due to the metafictional aspects of much of his work, where he provides a commentary on his relationship to his critics. This study examines approaches to Goytisolo's work both from the perspective of the critics who have praised his books, and therefore made them notable in a wider sense, and also from analysis of novels that are paradigmatic of the strategies used by Goytisolo to encourage interest in his work.

The first chapter examines the debate surrounding the canon, and how this debate has developed in recent years, both in the Spanish context and in the wider institution. The argument establishes the importance of the teaching institution in canon formation, elucidating statements such as the following by Iris Zavala:

En el mercado de los bienes simbólicos sin duda que Juan Goytisolo representa en el mundo hispánico un "best seller de larga duración", que debe al sistema de enseñanza su amplia y duradera lectura (sobre todo al hispanismo en Norteamérica).<sup>6</sup>

In response to this claim that the Anglo-American institution has been responsible for Goytisolo's canonisation, the second chapter will then move to consider some of the ways in which Goytisolo's career has been read and the vectors that have influenced his reception. In particular, attention will be paid to the perceived stages of his career: the generational approach, his relationship to critics in Barcelona, the connection to the Boom writers, the first academic criticism that appeared in the United States, and the difficulty of defining the overarching themes and structure of his career trajectory. The discussion will point to the processes that underpin the division of the novels into groups

<sup>3</sup> Milagros Sánchez-Arnosi, 'Juan Goytisolo: "La creación como liberación"', *Ínsula*, 426 (1982), 4.

<sup>4</sup> Julio López, 'La obsesión metalingüística en Juan Goytisolo', *Cuadernos Hispanoamericanos*, 350 (1979), 623.

<sup>5</sup> López, 'La obsesión metalingüística', 622.

<sup>6</sup> Iris M. Zavala, 'Apuntes sobre la postmodernidad en la heterogeneidad social española' in *Spanish Literature: Current Debates on Hispanism*, ed. by David William Foster, Daniel Altamiranda and Carmen de Urioste (New York and London: Garland, 2000), p.298.

corresponding to very different temporal and epistemological periods. Randolph Pope, a prolific and eminent scholar of Goytisolo's work, claims:

Goytisolo, con sus conflictivas señas de identidad, tenazmente aferrado a una tradición y una tierra que en parte rechaza, viajero de mal asiento, cosmopolita parcial, incómodo consigo mismo, aleatorio y difícilmente clasificable, comienza a parecerme cada vez más un tipo de escritor heroico y ejemplar que va quedando históricamente obsoleto, pero a la vez una persona representativa de una importante transición.<sup>7</sup>

What kind of transition does Pope refer to here and why is Goytisolo difficult to classify? This section of the thesis establishes the characteristics of canon theory which underpin much of this study; the critics that have re-presented Goytisolo's works in the institution do so through a negotiation of tradition and canon, which the author also negotiates himself. Chapter Two will assess some of the ways in which Goytisolo is understood, which will lead to a closer exploration in later chapters of his position in terms of the canon.

The third and fourth chapters of this thesis look at the question of the accessibility of his work to the reader by focusing on Goytisolo's strategies of narrative experimentation and the effects they have on the reader. By assessing the ethics of his exclusion of the reader, I demonstrate that paradoxically Goytisolo at the same time invites the reader into the process of producing multiple readings of the novels, thus encouraging debate, dissent and, consequently, publication of criticism by the academic institution. The reading and meaning-making process is reflected in the experimental narratives of *Reivindicación del Conde don Julián* (1970) and *Juan sin tierra* (1975), and I examine them as presentations of polysemic language and the use of second person narration. The fourth chapter, following on from the reading of these earlier novels, then takes the 1980 novel *Makbara* as its focal point. *Makbara* confronts the reader and critic with many of the themes and forms that characterise Goytisolo's work, representing a difficult Other in terms not only of its experimental form but also through its abject protagonists, its fetishist portrayal of the Arabic market square, gender instability and the narrative's performative nature. Goytisolo's self-confessed obsession with the marginalised, pervasive in this novel, reflects his own position vis-à-vis the Spanish canon, and I employ Deleuze and Guattari's notion of the nomad and territorialisation to suggest a link between the spatial positions presented within the ontology of the novel, and the position of the novel itself in the institutional mapping of Goytisolo's career.

The problems of negotiating meaning and canonical position are considered through the prisms of autobiography and intertextuality in the fifth and sixth chapters. The constant attempts to relate the protagonists of Goytisolo's novels to the author himself are not only considered as part of a common approach to the study of fiction, but also as actively encouraged by the author himself. After considering the characteristics of the autobiographical genre, and the difficulties of producing a stable definition of autobiography, the chapter considers the autobiographical quest that Goytisolo presents in

---

<sup>7</sup> Randolph D. Pope, 'La elusiva verdad de la autobiografía: En torno a *Coto vedado* de Juan Goytisolo', *Ciberletras*, 5 (2001), <<http://www.lehman.cuny.edu/ciberletras/v05/pope.html>> [accessed 6<sup>th</sup> March 2002], (para. 1 of 5).

his writings. This is in turn related to Jacques Derrida's reading of Friedrich Nietzsche's autobiography, exploring the importance of the name and signature as representative of a real person within a symbolic market of goods. The name "Juan Goytisolo" is frequently written into Goytisolo's novels of the 1980s and 1990s, presenting the reader with a hermeneutical problem of determining who is the controlling narrator in these playful narratives. In this chapter I examine *Paisajes después de la batalla* (1982), *El sitio de los sitios* (1995) and *Las semanas del jardín* (1997) as each, in its own way, presents the author of the book as a character within the narrative. While the earliest of the three novels enacts the "death of the author", the second creates the enigma of 'J.G.', and the third disavows the author's presence as author, instead creating him as a representative of a group of narrators. Each novel acts as a commentary on the performative aspect of the name, revealing a sense of both postmodern play and earnest self-representation. The intertextual epigraphs of *Las semanas del jardín* are examined as the link between this need for the name to be remembered and canonised, and Goytisolo's appeal to his literary predecessors. Critics have made much of Goytisolo's use of intertexts in his novels, but have principally done so to demonstrate the attack on *la sagrada España* that characterises much of the most well-known Goytisolo novels. In this thesis, I consider more broadly the unconscious and conscious effects of canonical authors on Goytisolo, and demonstrate how language and meaning are an integral part of both intertextuality and Goytisolo's project. In particular, novels such as *Las virtudes del pájaro solitario* and *Las semanas del jardín* demonstrate Goytisolo's desire to return to pre-modern models of writing, whilst simultaneously appealing to modern concepts such as rhizomatic writing and polysemic language play. In the sixth chapter, I demonstrate how Goytisolo's position in relation to the canonical tradition is played out in a dialogue with his predecessors, undertaken with the process of self-canonisation in mind.

Ultimately, the thesis explores the dialogic relationship between the canon as a form of symbolic capital, upheld by the critics who make up the academic institution where canonisation both takes place and is perpetuated, and Goytisolo's novels themselves, which comment on the principles of the canonisation process within their own narratives. In conclusion, it will be seen how mappings of literature are affected by institutional practices, the authors themselves and the context in which the mapping takes place. Goytisolo's canon of works offers us a key example of a writer whose work has been difficult to categorise and simplify, reflecting instead many of the differing forms of appropriating and understanding literature in the critical institution. In a symbiotic relationship, the institution of the canon is reliant on authors such as Juan Goytisolo, and an author like Goytisolo is reliant on the institution for recognition and remembrance.

## **Chapter One**

### **The Literary Canon**

This chapter will explore the complexities behind the term canon and will establish the context for studying Goytisolo's place within the Hispanic canon. The thesis examines different ways in which canonicity occurs and the reasons for its existence. This is carried out by analysing approaches to the study of Goytisolo's works and also by assessing how the texts themselves allow, and indeed encourage, canonisation. It is important, therefore, to ascertain reasons for the canon's existence, to the extent that it does exist, and to consider how canonicity comes about. This in turn is significant when considering the context in which Goytisolo's texts are appropriated and used as examples within the Spanish narrative tradition. Goytisolo writes, as a Spaniard, within a Hispanic tradition, although, as we shall see, his restless need to appropriate cross-cultural and counter-cultural elements is in tension with his recourse to the traditional Peninsular Spanish canon. The universal characteristics of canon will be examined primarily, before considering the specific vectors and characteristics of the Hispanic canon and its institutional paradigms. Ultimately, any canon must be located within both the culture which gave rise to it and that which later appropriates and utilises it in its paradigmatic form.

The literary canon is, in its base definition, said to be a collection of texts, esteemed within a defined culture and considered an important part of that culture's heritage. There are several assumptions here in need of qualification.

Firstly, how is this collection of texts manifested? Who compiles the list of those texts which are included, and those which are not? How does a literary text qualify as a member of that list? Of course, there is no list or holder of the list; canon instead represents an ever changing sense of those texts which are important to literary study. Often, there are several texts or authors which are considered central to a canon, and those perceived as well-educated should be able to recall their names; Cervantes, García Lorca, Pérez Galdós and Calderón would be some of those names central to a Spanish literary canon. However, there is nothing essential about those names and their works which makes them canonical, and hypothetically it may even be that one hundred years from now they are forgotten. The canon is therefore very much based in the here and now, and is a view of a literary tradition from the contemporary perspective. For this reason it is undeniably unstable and always shifting around more central permanent authors. However, as we shall see, this does not deny its central position as a continual touchstone for the institution.

Texts do not become canonical of their own accord, as there must be agents involved which place them in a position where they can be considered canonical. Through a combination of praise and merit texts become highly regarded and discursively placed amongst those of other writers. This position therefore is one created through classification, reinforced by acceptance in a wider community. The practitioners of that discourse must hold positions of authority within the community that wants that canon, as without that authority and corresponding power the canon would not be upheld. Where these positions of authority are and how they are powerful is a question I will return to shortly. To qualify for canonicity texts must be placed within a common linguistic and

cultural field of identification, which is more often than not accompanied by a national identification. The writers named above, who would for any contemporary Hispanist be seen as central to the Hispanic canon, are all Spanish and wrote in Castilian. Within a wider context they could also be considered, especially Cervantes and García Lorca, as part of a wider Western Christian canon or tradition. As part of this cultural identification, our rules of canonical inclusion may preclude the need to be translated into a majority of the languages within that community and to have relevance to that cultural tradition. This is evidenced by the translations of canonical texts into languages foreign to the author and in the marketing techniques which are frequently used to sell that book. Shakespeare has long been held up as the paradigm of an author whose work is seen as containing core human emotions and characteristics which can be related to by members of Western culture (and, of course, some non-Western cultures).

This brings me to another site of conflict in the definition of canon above. How is culture defined and what do we mean by it? The word culture is a word as fraught with conflicting and contestatory meanings as canon. In its more restricted sense, as used by David T. Gies in *The Cambridge Companion to Modern Spanish Culture*, it refers to the intellectual side of a body of arts understood in opposition to a mass or popular culture. Gies recognises the broader definition of culture pertaining to everyday life, but defends his position of editing a body of essays that ‘will attempt to stay focused on the “intellectual side of civilization,” to determine how men and women have taken their past and transformed it into a present and a future.’<sup>8</sup> Gies is therefore implicitly recognising the institution’s (and therefore intellectual’s) role in shaping the past and, through a dialectic of authoritative power, influencing current and future generations. Ultimately though, when we talk of a country’s cultural history or a multi-cultural society we are almost always referring to more than just art, opera or literature. Instead, we make reference to a group identification which is based in customs and everyday habits, located all around us in advertising, television, even the way in which we catch the bus to work.

Cultural space has also been seen as a battleground where those with different cultural identifications struggle for power and hegemony within a society. Barry Jordan and Rikki Morgan-Tamosunas note that in recent years ‘the notion of culture has expanded to include the ‘cultures’ of hitherto neglected groups, including various movements in feminism and multiculturalism’.<sup>9</sup> Canon encapsulates and represents this range of meaning when we talk of culture, because it is a site of traditional intellectual culture, is often held as representative of the history and people of a particular grouping, and is also a battleground for establishing both difference and sameness. These ideas will be expanded as I consider more closely the reasons for canon and its modes of proliferation.

It would appear that canon’s main reason for existence is as a (re)presentation of the literary artefacts of a culture. It is a re-presentation since canon is generally seen as centred upon writers of the past, taken from their original contexts and presented again to a contemporary audience. To that audience they are presented as still relevant, either in a

---

<sup>8</sup> David T. Gies, ed., *The Cambridge Companion to Modern Spanish Culture* (Cambridge: Cambridge University Press, 1999), p.4.

<sup>9</sup> Barry Jordan and Rikki Morgan-Tamosunas, eds., *Contemporary Spanish Cultural Studies* (London: Arnold, 2000), p.2.



humanistic way as related to the way we understand ourselves, or as a vital part of a tradition that is continuing, and is therefore still relevant now. Canon is a presentation of literary elements of a culture's history, both to its next generation and also to the other cultures around it. In this sense it is closely linked to cultural memory and the persistence of images and ideas which are passed down from generation to generation. This memory becomes part of the legitimation and definition of a particular grouping of people, a mode of participation (and consequently exclusion). The assumptions of culture are clearly dependent on a defined sense of who "we" are and the constitution of a cultural group. It has been a questioning of these assumptions which has led to the so-called culture wars of recent decades, defined by the actions of groups and Other cultures that have seen themselves as marginalised from the canon. The wars have been fought around the need for either representation in the dominant canon, for a group's own canon or to denounce the dominant canon and critique the discourse that surrounds it. That the canon exists and that it has prestige, despite its unfixed form, would be indisputable to those who have challenged it, as they would clearly not be challenging it if that were not so. In a society where visibility is recognition and recognition is power, the need for a place in the prestigious workings of that society is of paramount importance.

Yet canon also exists as a means of transmitting knowledge to a new, younger generation. John Guillory explains the beginnings of the vernacular literary canon as based on the need for linguistic examples:

Canonical texts, institutionally preserved and disseminated, constitute the paradigmatic basis of literary language, the guarantor at the lower educational levels of simple grammatical speech, the exemplar, at higher levels, of more expansive as well as more elite standards of linguistic use.<sup>10</sup>

As a standard language spreads and more widespread education in a growing capitalist society leads to increased literacy and literary production, the need to establish a hierarchy of texts within the field leads to a sense of canon which excludes through a closed access system those texts that do not conform.<sup>11</sup> Therefore, the reasons for certain texts' canonicity can be located in their amenability to certain functions in transmitting and upholding that tradition, linguistic and representational.

In the same way that Guillory identifies a linguistic model in canonical literary texts, Wendell Harris sees them as being generic and formulaic models.<sup>12</sup> In this way, the texts provide us with paradigms of literary models for imitation and emulation, as well as exemplifying beliefs in what literature should and can mean for the reader and culture at large.<sup>13</sup> For Harris, canon is also about providing a basis for understanding the past and being able to understand that heritage which the new generation must appropriate in order to continue (this reading of canon is clearly based within a logic of humanist progression

---

<sup>10</sup> John Guillory, *Cultural Capital: The Problem of Literary Canon Formation* (Chicago: University of Chicago Press, 1993), p.68.

<sup>11</sup> Guillory, *Cultural Capital*, p.132.

<sup>12</sup> Wendell V. Harris, 'Canonicity', *PMLA*, 106 (1991), 115.

<sup>13</sup> This point will become clearer when discussing some of the reasons for the appropriation of Goytisolo's texts as canonical.

and linearity). In this way, a canon of works provides a common ground to which all can refer, inclusive of the sense that the term canon is not exclusively related to literature but also to all forms of cultural production and originally the closed texts of the Bible. Without common ground, literary or otherwise, there can be no identifiable sense of community. It is from that common ground, then, that it is possible for individuals to innovate and push towards new boundaries, thus opening up and, through eventual acceptance and normalisation of the avant-garde, broadening the commonality. The avant-garde situates itself by defining itself against the common, a strategy that will be discussed later in this thesis when examining Goytisolo's desire to be read as anti-canonical and counter Western culture.

But where, and how, does this appropriation of the canon by one generation take place? Both the author him or herself and the critics are necessarily involved in the process of inheriting canon and continuing its existence. Harold Bloom argues that the 'strong' literary creator must overcome the literary forebears of tradition and that all canon formation is necessarily a power struggle.<sup>14</sup> Bloom's argument does not admit the conscious choice of ideological identity or cultural difference into the struggle and he has been criticised for his Romantic viewpoint. The critic's own background and context does effect his or her reading of the text. Bloom recognises this in his discussion of *The Merchant of Venice* as a problematic text because of its anti-Semitic sentiments, but background has more relevance in terms of the critic grappling with the text than with the need felt by some to re-write the canon and canonical texts.<sup>15</sup> The literary struggle does not take place in an ahistorical vacuum, and Bloom does not really account for the real physical locus of the new generation appropriating and overcoming tradition. Instead he draws us into the struggles of the texts themselves as read in relation to each other, echoing and reflecting textually in the reader's (and writer's) mind.

Leaving the writer's creative struggles aside, the locus for the continuation of canon must necessarily be the education system as it is here where the young student, rhetorically the great mind of the future, encounters canonical texts and where success in appropriating that canon leads to success both within the education system and outside it. The education system, in particular the higher education of universities, is reified in society and accorded privileged status. This status carries with it, within a system of values, what Pierre Bourdieu terms 'cultural capital', which stands outside economic monetary value but engenders a hierarchy amongst those who possess it and excludes those who possess none. Bourdieu defines cultural capital as existing in the following forms,

in the *embodied* state, i.e., in the form of long-lasting dispositions of the mind and body; in the *objectified* state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc), which are the trace or realization of theories or critiques of these theories, problematics etc.; and in the *institutionalized* state, a form of objectification which must

---

<sup>14</sup> See Harold Bloom, *The Western Canon: The Books and Schools of the Ages* (London: MacMillan Publishers, 1996) and *The Anxiety of Influence: A Theory of Poetry*, 2<sup>nd</sup> edition (Oxford: Oxford University Press, 1997).

<sup>15</sup> Harold Bloom, *Shakespeare: The Invention of the Human* (London: Fourth Estate, 1999), p.171.

be set apart because, as will be seen in the case of educational qualifications, it confers entirely original properties on the cultural capital which it is presumed to guarantee.<sup>16</sup>

Bourdieu attempts to define goods and actions that do not hold specific monetary value within the same values of capital, thus producing a category that combines the seemingly disparate areas of economic and cultural production. The reading (and writing) experience becomes part of a process of activity that stands outside of use value in itself, but which becomes a marker within a use value system. Its usage acts as a marker of difference in the social standing of people and units such as universities. Bourdieu's theories are developed specifically with French society and the French university system in mind, in particular in response to the uprisings of 1968. As such, the translation or transposition of Bourdieu's theories to other societies and cultures is deemed problematic as each society differs in its markers of cultural prestige.<sup>17</sup> However, with sensitivity to the particular vectors of the society in question, Bourdieu offers us a way of analysing societal hierarchies and differences in relation to the circulation of goods that are generally considered irrelevant to the monetary economy. Production and consumption, mainstays of understanding the economy, are thus reconfigured in the literary field as part of a continual process of defining cultural knowledge. Consequently the possession of knowledge is a marker of symbolic capital, made clear by the public recognition of cultural capital through visibility of qualifications and awards.

In so far as scholastic education is common to all Western societies, then all aspects of those societies come into some kind of contact with canon and cultural capital, although they may not overtly recognise it as such. Possession of cultural capital in the Arts is made visible to others through attendance at art galleries, museums, theatre and opera, which currently operate as signs of education and knowledge. This privileging of cultural capital places education, and the university, in an important position and is recognised by all, both inside and outside the educational institution, as dominant. Access to cultural capital is therefore restricted to those who achieve certain criteria; within literary studies those criteria are connected to the ability to interpret and understand texts. Success at accruing cultural capital must therefore come at the price of affiliation to a system and its beliefs. Returning to the example made by Guillory earlier, with the growth in the number of texts available there is a need to distinguish between those texts worthy of being included in that system and those that are to be excluded. In an educational context, reasons for inclusion are often explained under the umbrella of the term "complexity", that is to say, the texts need explanation to a non-filiated audience so that they might discover the real meaning(s). The advent and rise of literary theory has done much to undermine this approach by questioning the stability of meaning and teleological approaches, yet it has also paradoxically provided a new form of complexity in the institution, another privileger of cultural capital.

---

<sup>16</sup> Pierre Bourdieu, 'The Forms of Capital' in *Handbook of Theory and Research for the Sociology of Education*, ed. by John G. Richardson (Westport: Greenwood, 1986), p.243. Emphasis in original.

<sup>17</sup> For a critique of the reception of Bourdieu's theories by other cultures see John Guillory's 'Bourdieu's Refusal' and Daniel Simeoni's 'Anglicizing Bourdieu' in *Pierre Bourdieu: Fieldwork in Culture*, ed. by Nicholas Brown and Imre Szeman (Lanham: Rowman and Littlefield, 2000).

It is clear from this description of the educational institution that power is an important concept in explaining why canon is proliferated and that it is even responsible for its existence. Bloom's theories reveal a system of power that revolts against other dominant literary sites, while Bourdieu places power in the hands of those with cultural capital. This sense of power is clearly dependent on the involvement of all within the system, both the included and those excluded, since aspiring to obtain cultural capital necessarily means privileging that system as part of the "have/have not" dialectic.

Within the higher education system, choices are made on an individual level by course convenors and teachers who select texts as not only representative of a culture but also because the texts are considered thematically or chronologically representative. By this, I mean that a text is held up as canonical and representative of a time period (for example, the Golden Age play, the Post-Civil War Novel) or is read in conjunction with other texts with a common theme (for example, Contemporary Women Writers, Tragedy in the Comedia). In whatever way that the text is represented to students, it is done so in relation to other texts and is justified as worthy of study because of its inherent complexity and relevance. The teacher as keyholder of meaning and understanding chooses texts that allow exploration of themes and ideas and that challenge the reader. The academic reader is necessarily influenced by the environment in which they work and the expectations placed on them by the institution in which they teach. Research interests are influenced by individual interest and what it is currently fashionable to study, with research areas feeding into teaching interests. Wendell Harris divides texts that are used in research from those which are taught as the *critical canon* and *pedagogical canon* respectively, but there is a necessary overlap and a correlation between the popularity of texts for publication and for teaching. This is borne out in research that demonstrates, using MLA and reading list data relating respectively to the critical and pedagogical canons, that the most widely taught writers were also the most written about.<sup>18</sup> Anthologies reflect and form part of this as they are frequently used as an educational tool. Barbara Mujica considers the influence of anthologies on the canon, in particular their relationship to Renaissance literature:

Future revisions would necessarily have to incorporate selections by the women *cancionero* poets and Golden Age playwrights like Ana Caro and María de Zayas, whose work has been the subject of important new scholarship.<sup>19</sup>

There is a clear link established here between research and the anthologies, which should, according to Mujica, reflect and reinforce canonicity.

Even when overtly non-canonical texts are chosen for courses they are studied and defined in relation to those that are canonical. Ultimately then, the reader's position in relation to the text is key to understanding canonicity; after all, without a reader the author and text cannot be received, canonised or appropriated in any form. The reader understands and places the text within the framework of tradition, canonical and non-

---

<sup>18</sup> Davis, 'Is there a Peninsular Spanish Canon', 9. This is of course a cycle where the most written about become the most taught.

<sup>19</sup> Barbara Mujica, 'Teaching Literature: Canon, Controversy, and the Literary Anthology', *Hispania*, 80 (1997), 206.

canonical. For Wadda Ríos-Font, literature is a ‘specialized product whose uniqueness is apprehensible through an uncommon kind of gaze’.<sup>20</sup> This gaze is only open to those who hold a special knowledge of literature, holders of cultural capital. The academic reader, therefore, makes a privileged reading of the text from a position of authority (in relation to the students, if not always in relation to each other), demanding that those who wish to succeed in the institutional system should affiliate themselves to the values of those texts. When teachers speak of great texts and present a canon to students, there is a performative sense to the term “great” that is not held in everyday use; the authoritative figure gives extra value to the word.<sup>21</sup> The question of who is the reader in relation to Goytisolo’s texts will become pertinent later in this study.

It has been within the educational context that a challenge to these assumptions has been made. As higher education has become more widely available, it has seen previously socially marginalised people gaining access to the system. The debates started in the United States’ English Literature departments where growing awareness of feminist and racial issues led to calls for equality of gender, race, class and sexuality. There was consequently a questioning of why certain types of literature and writers were not included in syllabi or research. This is not to say that there had been no awareness of marginalised writing previously, but that it had been excluded, or when included had been mis-represented. The shift in the 1970s towards an increasingly theoretical approach to literature, typified by deconstruction, post-structuralism and psychoanalytical methods, also challenged the stability of the canon and the canon’s claim to represent literature of truth and unequivocal meaning, presented as part of a humanist and teleological discourse. What was taught became representative of who was taught and, by extension, was linked to certain ideological approaches and values, since,

the teaching of literature is the teaching of values; not inherently, no, but contingently, yes; it is - it has become - the teaching of an aesthetic and political order, in which no women or people of color were ever able to discover the reflection or representation of their image, or hear the resonance of their cultural voices.<sup>22</sup>

The rhetoric of the voice has become important in identity politics as a form of representation and identity of one community within one society. Reflection, in the form of recognisable cultural products being canonised, is needed so that the community can see that it is part of the wider overarching culture and social product. While these communities began to receive recognition, it is important to note that there was also a growing awareness that the complexity of identity meant that identifying oneself with one community did not exclude membership of another, the case of racially marginalised

---

<sup>20</sup> Wadda Ríos-Font, ‘Literary Value, Cultural Production and Postmodern Fragmentation: Manuel Vázquez Montalbán and the Spanish Literary Institution’, *Revista de Estudios Hispánicos*, 32 (1998), 378.

<sup>21</sup> By performative here, I refer to the way in which words are given greater authority depending on who utters them, a prime example being the vicar whose pronouncement of “man and wife” has legal and spiritual consequences.

<sup>22</sup> Henry Louis Gates Jr., *Loose Canons: Notes on the Culture Wars* (Oxford: Oxford University Press, 1992), p.35.

women as doubly marginalised being probably one of the most noted.<sup>23</sup> No one group can be homogenous enough to claim representation of all its constituent members.

The legacy of this struggle for identity within and authority over the canon has led to various ideological positions in respect of the canon. Lars Ole Sauerberg identifies three attitudes or approaches.<sup>24</sup> The *canonical purist* argues that the canon is the necessary product of a culture that wishes, indeed requires, a preservation of tradition in order to continue. The canon is thus seen as a stable organising entity, handed down from generation to generation, and requires no conscious effort to change it. For the purist, it may receive new works, rather like a dictionary receives new entries, but as an institution it requires no change and neither is it acted upon ideologically by outside agents. New works mystically appear because they are necessarily valued works in the literary tradition. As representation, canonical works are the artefacts of human universality and cultural prowess. The *canonical anarchist*, on the other hand, sees the need to replace one canon and oppressive cultural form with another. There is a need to re-write the power base and subsequently re-write the canon according to the interests of either the hegemonic or the marginalised. Representation is therefore impossible in the current canon and this must be replaced with a correct version. Subscribing to the middle ground or *canonical pluralist* viewpoint means recognising society's multiculturalist nature and, in the educational context, attempting to introduce students to a part of all cultures in the hope that through a comparative analysis the educated will understand society and its heterogeneous nature. In terms of canon, this means, in the US context, teaching Native Indian, African-American and Hispanic texts (alongside other cultural products such as art and oral products) as well as the white, Eurocentric texts previously perceived as the only texts worthy of study. As a contested area, the canon is subject to ideological claims and is a space for asserting the supremacy of one text (and thus identity) over another. As we have seen, justification for choosing a text comes not only from the text's complexity and the need to give it meaning, but also from its value as representative of a culture and certain groups within that culture.

Both writers and readers are, of course, in some way members of communities and this is often reflected in the rhetoric of literary study. At its most basic level, as it is most frequently encountered, literature is divided up into specialist areas according to language and often then into geographically divided sub-divisions; for example, Latin American Studies and Peninsular Hispanic Studies are often separated although they share the same language. An author's origins and often date of birth are important in categorising him or her, allowing the author to be placed within a canon, defined geographically by language and/or country, and, temporally, within certain traditions and approaches. As part of that canon, the author is representative of that culture and is read in relation to it, both as a product of it (the author has presumably been educated within a system that privileges the canon of texts, whether of that country or as a wider Western tradition) and also as a continuation of that tradition.

---

<sup>23</sup> The work of Gayatri C. Spivak is the most representative of this double marking study. See for example, 'Three Women's Texts and a Critique of Imperialism' in *Postcolonial Criticism*, ed. by Bart Moore-Gilbert, Gareth Stanton and Willy Maley (New York: Longman, 1997).

<sup>24</sup> Lars Ole Sauerberg, *Versions of the Past: Visions of the Future* (London: MacMillan Press, 1997), p.22.

As well as the author, the reader has a background, one which has already been shown here to be instrumental in self-understanding of his or her position in society. Approaches to texts are affected by the reader's understanding of the canon of their own culture and that culture's relation to the other culture, if the text is from elsewhere. To appropriate a term from Pierre Bourdieu, the reader's *habitus*, their social position inculcated through life-long experience, together with the reader's affiliation to the canon of the educational institution, will affect their understanding of the text and culture.<sup>25</sup> To be a native English speaker and to read a Golden Age play is not only to be confronted by the Other of a seventeenth century foreign language, but also the Other of Spanish culture, of which the reader may know little; likewise, to be a native Spanish speaker and to read a Cuban text is also to be confronted with an Other, both cultural and, to some extent, linguistic.<sup>26</sup> Identity politics is characterised as a struggle for a voice against the hegemonic Other, but it is important to remember that the voice that speaks for that hegemonic culture is also an identity with its own ideology and politics. The need to separate high culture from low culture, as literacy spread and literary production grew at the end of the nineteenth century, shows the canon to be a preservation of the hegemonic identity. Those who held power in the educational institutions were for the most part bourgeois, white, male and overtly heterosexual.<sup>27</sup> The academic voice of today, or at least until recent times, is a residue of that ideology. That academic identity is just one of the voices and traditions now evident in the changing shape of the canon today. Paul Lauter picks up on this pluralisation of tradition in the polyphonic society of today in his attack on conservative defence of canon, which claims that society can only progress based on stable tradition. Lauter does so by pluralising tradition into traditions in his text.<sup>28</sup>

The recent struggle in the institution to appropriate texts and legitimate their use can be placed within a broader framework of a constructed literary history and a need to establish paradigms and models for understanding literature. The influential historian and theoretician Hayden White recognises that the complex roles of agents, agencies and consequences are of varying importance at different times in the historical continuum.<sup>29</sup> The problem is raised by the relationship of the microscopic level of literary study, that is, the text itself which undergoes changes in its evolution, to the macroscopic level of defining the changing context of the work, genre, generation and reader; the whole being read from a later historical point, itself undergoing change.<sup>30</sup> There is consequently a

---

<sup>25</sup> Bourdieu defines the *habitus* as 'an immanent law of the social body which, having become immanent in the biological bodies causes the individual agents to realize the law of the social body without intentionally or consciously obeying it' (Pierre Bourdieu, *Homo Academicus*, trans. by Peter Collier (Cambridge: Polity Press, 1988), p.143).

<sup>26</sup> Yet as Bourdieu points out, the *habitus* is not a transhistorical and independent principle, as the wider field is also influential, as we shall see when placing Goytisolo within a mapping of Spanish narrative (Pierre Bourdieu, *The Rules of Art*, trans. by Susan Emanuel (Cambridge: Polity, 1996), p.83).

<sup>27</sup> Goytisolo is all these things apart from the last, and the rise in gay identity politics has led to an appropriation of his voice as a queer, subversive one, as will be seen when discussing *Makbara*.

<sup>28</sup> Lauter, *Canons and Contexts* (Oxford: Oxford University Press, 1991), p.249.

<sup>29</sup> Hayden White, 'The Problem of Change in Literary History', *New Literary History*, 7 (1975), 98.

<sup>30</sup> Hayden White, 'The Problem of Change', 98. The problem of textual evolution, which White identifies as being undertaken by author, publisher and readers, is not even specific to one historical context as Juan

continuous negotiation of understanding and evaluating the text and context. The literary historian, the label White gives to the institutional agent (or critic), chooses how to approach the text while being aware of the relationships between the elements of text, audience, artist and work. It is worth quoting Hayden White at length on the issue of the relationship of micro- and macroscopic levels of study:

Any *literary history* will, in the course of its representation of changes in the literary field, move arbitrarily from the work to the artist to the audience to the historical context or contexts of the work, and back again. In circles of expanding and contracting generality, in such a way as to alternate the provision of information (data) with the provision of strategies for comprehending it, until such time as an explanation of the phenomenon under study is *conceived by its author* to be complete, or at least *adequate to his purposes*.<sup>31</sup>

Understanding and identifying the contexts and strategies for studying the work of Juan Goytisolo will be an important part of this study, and is indeed a characteristic of this thesis as I will move restlessly from text to context, from artist to audience, to representing the literary field of both the past and contemporary times. In addition to simply moving ‘arbitrarily’ from one field to another, this study focuses on the relationships that encourage and allow the movement to happen.

The influential study by Thomas Kuhn, *The Structure of Scientific Revolutions*, which predates Hayden White’s theories, examines closely the structure of paradigms and knowledge in the educational institution, therefore relating closely to the conclusion of the quotation above from White’s study on literary history.<sup>32</sup> Kuhn considers the ways in which (scientific) knowledge is presented as complete, but is challenged, predominantly by the new generation, leading to the establishment of new paradigms to be explored. White’s ‘explanation of the phenomenon under study’ is presented as a completed whole, which is then made visible through academic publication and consequently opened up to debate and further research.

However, Kuhn rejects the idea that this process continues along a historical continuum, amassing knowledge as it moves towards the present; paradigms can be discounted or shifted so as to be reconstructed with new knowledge added. While Kuhn’s work is clearly concerned with the natural sciences, where the proof and validity of statements can be tested by mathematical law and practical experimentation, *The Structure of Scientific Revolutions* can be equally applied to all forms of knowledge and research.<sup>33</sup> When he writes that research communication becomes specialised due to the presumed knowledge of fundamentals, Kuhn could be referring as much to scientific

---

Goytisolo has shown by (re-)editing and (re-)issuing *Reivindicación del Conde don Julián* as *Don Julián* in 2001, thus creating a close dialogue between the two texts and their respective contexts.

<sup>31</sup> Hayden White, ‘The Problem of Change’, 100. Emphasis in original.

<sup>32</sup> Thomas S. Kuhn, *The Structure of Scientific Revolutions*, 2<sup>nd</sup> edition (Chicago: Chicago University Press, 1970).

<sup>33</sup> Even the validity of scientific discoveries is dependent on the macroscopic elements, as described by Hayden White; the context of the discovery and the audience’s reception of the work are important too. Kuhn demonstrates this when discussing Copernicus and the resistance to his theories that the Earth moved, forcing him to look to a new audience, the next generation, to have his ideas accepted.



study as to literary study, where the fundamentals are in fact signified by the canon and all that it represents, as a basis for community.<sup>34</sup> Equally, when claiming that those who do not accept the new paradigm are ‘read out of the profession, which thereafter ignores their work’, we could be reading about both the critics assessing literary history, whose work may be attacked for ignoring certain studies or authors, and the authors themselves who are not studied by the institution of criticism because they do not comply with the articulation constituted by the current paradigm.<sup>35</sup> In this sense, non-canonical works such as romance or crime fiction are ignored by criticism which prefers to focus on works that offer the chance for debate and that fit into the paradigmatic structures of literary analysis and evaluation.<sup>36</sup> The recent postmodern blurring of high and mass culture has undermined this sharp divide, offering a new paradigm for identifying the subject of literary study.

Ultimately, within the institution, authority and power is sited in the paradigm, not the individual agent, but this is not to say that authority is not also invested in individuals within the hierarchy of the institution. The persistence of the name, the author within the word author-ity, can be instrumental in ensuring acceptance of revolutionary theories and establishing new paradigms. In terms of literature, where historically the identification of the work with the author feeds into the image of the genius writer, avant-garde and experimental works offer the possibility for new models of writing. The need for explanation by qualified interpreters places authority with the institution, creating a higher profile for those interpreters and reinforcing both the text, as belonging to a genre, and the approach used to study the text.<sup>37</sup>

In this regard the literary text is a commodity, or rather, can be three different commodities depending on the position of the person using the text: social, artistic and/or economic. The discussion in this chapter so far has largely been based upon the text (and canon) as a social commodity, that is to say, as a marker of symbolic capital, as a sign of a common tradition inherited by all, and as representative of a community and of community memory. For the author of a text, it is predominantly viewed as a creative product. Whether that author has written the text within a well-defined generic tradition or as a counter-canonical reaction to the traditional, the text is valued as an artistic commodity, set apart from the social and economic. At first sight, this use value of a text can be related to the reactionary *canonical purist* who traditionally has read and praised literature for its “inherent aesthetic beauty”, yet there is an element of aesthetic choice in all text appraisal and selection for pedagogical reasons. That is to say, that many texts at a university level, where the teacher has more autonomy, are chosen not only for their legitimate reasons, as representational texts of a certain theme or era, but also because the teacher enjoys the text and finds it pleasing to read and study. Understood this way, canon has been, and will continue to be, unstable and difficult to define because the contingency of human taste and appreciation is hard to predict or understand. Even

---

<sup>34</sup> Kuhn, *Scientific Revolutions*, p.19.

<sup>35</sup> Kuhn, *Scientific Revolutions*, p.19.

<sup>36</sup> That romance and crime are genres with little symbolic capital attached to them (for both producers and consumers) is not coincidental with their non-canonical status, of course.

<sup>37</sup> Kuhn, *Scientific Revolutions*, p.153. The question of the importance of the author’s name and power will recur throughout this thesis.

courses which involve traditionally non-canonical texts or counter-canon of, for example, women's literature, must entail an aesthetic choice as the texts become a canon amongst the other available counter-canonical texts. The constant evaluations which we make, and cannot help making as long as we are human, are influenced by such aspects of literature. This clearly puts individual choice in contention with consensus opinion on what is worthy of being canonical, creating difference within a supposedly 'homogenous' community. While agreement may exist as to which particular authors are to be studied on university courses, there can also be little agreement as to which texts should represent those authors. My own research has shown that while Hispanic twentieth century writers such as Cela and Goytisolo are represented at over 65% of British university undergraduate degrees, the highest representation at universities for one novel is 42% for Cela, and only 35% for a Goytisolo novel, *Señas de identidad*.<sup>38</sup> While it is true to say that those in positions of authority can impose their tastes on others and make their choices seem self-evidently superior, aesthetic pleasure is very much a personal response and this can even lead to authors claimed as core to the canon being rejected on aesthetic grounds.

As well as acting as a marker of personal taste, the aesthetic functions as a defining feature of literary language against scientific language, the former privileging connotation and the latter denotation. Norbert Groeden and Margrit Schreier, when defining literature, talk of the polyvalence at the structural level of the text, the polysemic attribution of words and word groupings, and the consequent polyinterpretability which allows "malleability", where the text can be fitted to several different, and sometimes opposing, readings.<sup>39</sup> The literary text is therefore distinguished by the use of metaphor, linguistic ambiguity and elision which allows the reader to create meaning. Privileging of correct meaning is part of the discourse which legitimated and continues to uphold the study of literature as something into which one has to be initiated and to which one has to be affiliated.

As Ríos-Font claims, appropriating the terms of Pierre Bourdieu, the tension between the literary world and the economic is intimately connected to a

"bad faith" economy in which the interest in profit is disavowed or at least postponed in favour of the accumulation of symbolic capital, identified with prestige and the power to consecrate objects or persons.<sup>40</sup>

The economic properties of literature have also come into play in the canon debate, as those who have sought to defend the canon and literature from the marketplace have done so through recourse to the aesthetic qualities described here. By appealing to symbolic capital, the learned, non-monetary appreciation of the text, literature is defended from becoming yet another product with a primarily economic status. Texts that sell well,

---

<sup>38</sup> Davis, 'Is there a Peninsular Spanish Canon', 6-7.

<sup>39</sup> Norbert Groeden and Margrit Schreier, 'Descriptive vs. Prescriptive Aspects of the Concept of Literature (Taking the Polyvalence Convention as an Example)' in Gebhard Rusch, ed., *Empirical Approaches to Literature: Proceedings of the Fourth Conference of the International Society for the Empirical Study of Literature, IGEL, Budapest, 1994* (Siegen: LUMIS Schriften Sonderreihe, 1995), pp.319-325.

<sup>40</sup> Ríos-Font, 'Literary value', 375-376.

particularly to the masses, are generally afforded less symbolic capital, especially the more profit they accrue.<sup>41</sup>

Sven Birkerts identifies the canon crisis as part of a change in habit where young people are less likely to read of their own accord and are instead attracted to video games and television.<sup>42</sup> While this claim may be questionable, it touches on the belief that books taught in the school system may be the only books that a student will read, serving to underline the importance of which books are chosen and the reasons for which they are selected. The defence of canon is therefore a response to the media saturation of the beginning of the twenty-first century, an organisational tool which selects the best texts out of all those available so that they are preserved for the next generation.

In this world of commodities, economics come into play in the book market from the start as publishing houses are businesses which seek to make a profit and are not inclined to publish unprofitable texts. In today's marketplace, a book is often aimed at certain sections of the public; positive reviews are quoted in advertising and 'back-blurb' to sell the text. At the same time other media, such as film and television adaptations, boost sales of both contemporary and canonical texts. However, as Bourdieu noted, the canon of tomorrow is not defined by the Bestsellers list of today, as popularity does not equal canonisation. While canon is characterised as a consciousness, not just a list of texts, being popular or highly regarded in literature does not preclude longevity. As we have seen, to be appropriated for pedagogy and research involves the aesthetic and social elements of the text as it must be held up as representative of some part of culture and also chosen for its aesthetic qualities. This persistent misreading of how canon is affected by popular culture can be clearly seen in the writing of Eduardo Alonso, when he states that, '[no] hay otro canon literario que el de la cesta de la compra o lista semanal de superventas [...] las obras más valiosas son las que más se venden'.<sup>43</sup> The contemporary media obsession with lists and hierarchies underlines this very tendency to equate most popular with 'best'.

Ultimately, the three forms of capital in which literature can be understood to operate are mutually dependent. The book must necessarily be an economic entity for it to be published and recognised within a media, leisure and scholastic market; as an aesthetic object it can be defined as literature (or even Literature as 'High culture' instead of 'Mass culture') and it stands autonomously within its own tradition; as a social commodity, literature acts as part of a community's process of self-identification and acts as a marker of cultural capital, lending canon its authority. The canon is a necessary construct in literary traditions because of the desire to preserve the status of the "best" texts within culture. As an organisational tool canon is an unavoidable way of thinking, as all approaches to canon, whether as Sauerberg's purists, anarchists or pluralists, are necessarily inscribed by the ideal of preservation of literature's position in society. The canon is invariably seen as a necessary, self-evident construct and one in which texts can

---

<sup>41</sup> Bourdieu, *The Rules of Art*, p.115. This again reminds us of some of the inherent problems in Bourdieu's theories, in that a text's cultural capital is not at a fixed value, nor are definitions of mass and elite markets stable. Such understandings must occur within the context of the historical moment of analysis.

<sup>42</sup> Sven Birkerts, *Literature: The Evolving Canon* (Massachusetts: Allyn and Bacon, 1993), p.1614.

<sup>43</sup> Eduardo Alonso, 'Un "fondo de armario" de literatura contemporánea', *Ínsula*, 622 (1998), 23.

be held up in comparison with each other, whether from the same culture and language or not, and whether or not deemed part of a wider 'Weltliteratur'.

I have already identified the English departments of the Anglo-American institutions as the locus for the beginnings of the debate concerning the canon. The debate has inevitably spread to other disciplines involved in cultural study, although the terms of the debate have not been imported wholly unchanged.

With regard to literary criticism in the field of Hispanic studies, critical discussion of the canon began in Anglo-American academia, largely centred upon the need to consider women's writing (whether claimed outright as feminist writing or not) and cultural studies. Without pronounced black or separate indigenous literary communities demanding representation in the hegemonic canon of Peninsular Spanish literature, it fell to the feminist writers to open up debate.<sup>44</sup> One of the earliest articles I have come across that deals specifically with the Hispanic canon, concerns itself with a feminist re-reading of canonical texts.<sup>45</sup> Constance Sullivan takes issue with the feminist canonical anarchists and instead advocates a re-reading of already canonical texts. Sullivan believes that although the texts will not change, re-readings will challenge assumptions about how and what the canon represents. Other writings on women's texts have sought to recuperate a female myth and tradition, as distinguished from a male one. Emilie Bergmann did just this in an article that identifies a female tradition of Bildungsroman.<sup>46</sup> Meanwhile, Maryellen Bieder recovers a counter-canon of female writers in the Modernist period, assuming a canonical anarchist approach that replaces texts rather than re-reading them.<sup>47</sup>

Similarly, although within a non-feminist context, Gonzalo Navajas also espouses re-reading canonical texts so that they become different, characterising the most canonical of texts as anti-canonical simply by removing them from their accepted context and juxtaposing them with texts from other periods also read in a different light.<sup>48</sup> In this way, canon is a malleable entity that is defined just as much by critical approaches as by the texts themselves. The academic and his or her presentation of the text to the next generation is clearly important to the way in which canon is perceived over time.

A different approach to questioning the hegemonic canon of peninsular Hispanic literature has been to privilege other cultural artefacts over the literary, or at least to move

---

<sup>44</sup> This is not to forget also the struggle to proclaim a gay identity and counter-canon which has not been a large part of the Hispanic debate on canon. The appropriation of texts for popularly 'queering' them will be discussed later in terms of its possibilities for subverting stable identity. There is also, of course, the establishment of national Catalan, Galician and Basque language canons which is specific to Spain, not to mention also the construction of a Latin American canon that is marked by difference to Spain in cultural and national identity. Here, I am concerned with the hegemonic peninsular Spanish canon that has only recently begun to be questioned.

<sup>45</sup> Constance Sullivan, 'Re-Reading the Hispanic Literary Canon: The Question of Gender', *Ideologies and Literature*, 4 (1983), 93-101.

<sup>46</sup> Emilie Bergmann, 'Reshaping the Canon: Intertextuality in Spanish Novels of Female Development', *Anales de la Literatura Española Contemporánea*, 12 (1987), 141-156.

<sup>47</sup> Maryellen Bieder, 'Woman and the Twentieth-Century Spanish Literary Canon: The Lady Vanishes', *Anales de la Literatura Española Contemporánea*, 17 (1992), 301-324.

<sup>48</sup> Gonzalo Navajas, 'Generación y canon o ley y orden en literatura', *Siglo XX/20<sup>th</sup> Century*, 12 (1994), 166.

towards representing less canonical texts in a less traditional representation. Barry Jordan identifies the resistance to literary theory (a resistance which has now been largely overcome) as key to the unquestioned acceptance of the canon from generation to generation.<sup>49</sup> Jordan focuses on the interaction of the non-native speaker with a foreign canon, concluding that although the distance from the text is lesser for the native speaker, both can read the text because they learn 'modes of response and critical strategies authorised by the discipline'.<sup>50</sup> Jordan writes in the 1980s, as the discipline of Hispanism in Britain was shifting towards opening up the canon to less traditional texts and moving towards cultural studies. His critique comes as a Hispanist within the educational institution, recognising that canon is necessary as part of the rhetoric of memory and commonality, but that texts should not be blindly accepted. However, while Cultural Studies provides for a recognition of wider product circulation, giving wider access to culture, Jordan is of the view that studying products such as film and art does not resolve the underlying conflict of the text's cultural Otherness.<sup>51</sup> Widening the canon to other texts and products would also require an opening up to new reading practices and contexts, which for Jordan is a positive step towards recognising the problems of the modern language department in the contemporary institution.<sup>52</sup>

The Spanish literary and institutional tradition has not been one open to such cultural readings, however. Gonzalo Navajas, as a Spanish critic writing in the Anglo-American institution, has, like Jordan, questioned the inertia of the Spanish institution and its resistance to theory.<sup>53</sup> For Navajas, Spain's insularity and conservativeness throughout much of the twentieth century has been instrumental in its current resistance to influences from outside its institutions, only recently becoming involved in Western intellectual debates.<sup>54</sup> Nevertheless, for Navajas Hispanic literature is important enough to require authority to order it and provide gravitas, so that it is accepted by the next generation. The debates surrounding canon in the Anglo-American context are not based on the same anxieties in Spain, according to Enric Sullà, who does not see the same problems of multicultural identities in Spain.<sup>55</sup> Instead, Sullà suggests that the autonomous regions play an important part in questioning notions of the national Spanish canon, and that the current debates are important to Spain because of the increasing interest in postcolonial studies and the gradual widening of literary study to incorporate film and advertising.<sup>56</sup>

---

<sup>49</sup> See Barry Jordan, *British Hispanism and the Challenge of Literary Theory* (Warmister: Aris and Phillips, 1990).

<sup>50</sup> Jordan, *British Hispanism*, p.102.

<sup>51</sup> Jordan, *British Hispanism*, pp.105-107.

<sup>52</sup> Jordan, *British Hispanism*, p.107.

<sup>53</sup> Gonzalo Navajas, 'Generación y canon' and '¿Qué puede el pensamiento español del siglo XX?', *Revista de Estudios Hispánicos*, 32 (1998), 355-361.

<sup>54</sup> In his essays, Goytisolo has often attacked Spanish inertia and insularity, although more often in terms of its disavowal of the Arab influence on Spain's culture and language. The literary attacks on Spain have become less vitriolic in recent years and, parallel to Navajas's view, have become more engaged with current issues of Western culture such as the Bosnian and Chechnya wars, while not forgetting the North/South and Muslim/Christian divides.

<sup>55</sup> Enric Sullà, 'El debate sobre el canon literario' in *El canon literario*, ed. by Enric Sullà (Madrid: Arco/Libros, 1998), p.17.

<sup>56</sup> Sullà, 'El debate sobre el canon literario', p.17.

As has been noted, in all educational institutions there exists a hierarchy of critics and professionals whose authority is important for the affiliation of the new student to the qualities and values of the canon. In Spain, Francisco Rico is one of the critics who has become authoritative in this way, something which he recognises himself when he writes in the introduction to a volume concerning contemporary Spanish literature:

En última instancia, sin embargo, he sido yo quien ha asumido la responsabilidad del canon de autores que se presenta en los textos críticos, esforzándome por dar un panorama todo lo objetivo que es hacedero en materias tan disputables, pero necesariamente orientado también por mis propias convicciones.<sup>57</sup>

The desire for objectivity and comprehensiveness is in conflict with the individual evaluations that occur in canon formation. Rico's position allows him to impose that opinion over others, while at the same time disavowing that personal judgement and attempting to maintain a humanist, teleological view of literature. The personal contingency of these choices is only made explicit here because the author is dealing with a recent period of literary history and therefore cannot make judgements before time has been allowed to run its course: 'Un período se reconoce solo cuando, al cerrarse, se descubre toda la complejidad del juego de acciones y reacciones en que se mueve siempre la literatura.'<sup>58</sup> There is no recognition that the authoritarian position of the researcher and teacher holds the key to how that period will be seen and when it is closed. In the desire to defend the canon as stable and fixed there is a misreading of the temporal perspective as something that will organically make the canon clearer, yet the canon and its context of reception are constantly changing. Temporal distance may allow us to compare texts within a particular timeframe, but it is primarily a framing device and not a condition of canonicity.

In contrast to this approach to literary study, based on the authority of those in positions of institutional power, the American academic Catherine Nickel proposes a theory of canon based loosely upon chaos theory, seemingly taking responsibility out of the hands of the critic and placing it in no particular single locus.<sup>59</sup> Nickel views the literary text as an entity within a system where contingent elements can affect the text and its canonicity. The publishers, who decide what will be published, the critics who rate the text and possibly sit on literary award panels, and the readers who make the text well known by buying it and discussing it, all have a decisive influence on the progress of a text's life. It is later, as a retrospective action, that the institution appropriates the text in its own name, influenced by intellectual fads, the current episteme, changing theoretical perspectives and the need to define and (Oedipally) revolt against the preceding generation and the established norm of the canon.<sup>60</sup> Nickel's work also seeks to pragmatically measure the popularity of texts by research. By using the MLA

---

<sup>57</sup> Francisco Rico in Dario Villanueva et al. *Historia y crítica de la literatura española. 9. Los nuevos nombres: 1975-1990*, ed. by Francisco Rico (Barcelona: Editorial Crítica, 1992), p.x.

<sup>58</sup> Rico, *Historia y crítica de la literatura española* (Villanueva et al.), p.viii.

<sup>59</sup> Catherine Nickel, 'A Topography of the Canon: A Systems Approach to Canon Formation', *Siglo XX/20<sup>th</sup> Century*, 12 (1994), 171-194.

<sup>60</sup> Nickel, 'A Topography of the Canon', 181-182.

Bibliography to ascertain the popularity of an author for scholarly research, she suggests that this is often affected by things extraneous to the text itself, for example, the awarding of prizes or the birth or death centenary of an author.<sup>61</sup> There is still an element of contingency however, as receiving prizes does not guarantee long-term interest since, for example, the earlier Spanish recipients of the Nobel Prize for Literature are no longer popular subjects for study.<sup>62</sup> My own research suggests that critical publication is not always closely linked with a text's popularity in the pedagogical canon since some contemporary authors popular for research are not widely taught, and that changing epistemes, such as the growth in the study of women's representation, do have an effect on the appropriation of texts.<sup>63</sup>

The catalyst for the debate surrounding the Hispanic canon was undoubtedly the publication of Harold Bloom's *The Western Canon* in Spanish, as *El canon occidental*, in 1995.<sup>64</sup> *The Western Canon* had already had an impact on the still continuing Anglo-American canon debate, where it was seen primarily as a conservative, Romantic text that sought to read a Western canon (including Hispanic writers such as Pablo Neruda and Cervantes) in relation to the strong precursor of William Shakespeare. While many disputed the rhetoric of the 'strong writer' and the disavowal of the social and economic value of the texts, the most controversial area was the appendix: an idiosyncratic list that made up Bloom's vision of the Western canon. Although Bloom did qualify the contemporary section with a disclaimer that the texts were probably not representative of the future canon, even the choices expressed in the earlier sections were received amid controversy. Many of the Spanish writers who have published articles and writings on canon have done so either in response to, or with much reference to, Bloom's study.

For Carlos Piera, Bloom's canon of Spanish literature is a mis-representation on the premise that his reading of the canon is relative to the Anglo-American canon only; Spain's culture is marginal to that and therefore Bloom cannot claim authority over it.<sup>65</sup> In the same manner, Antonio García Berrio attacks Bloom's book by questioning the way in which a critic is formed by the canon and his or her particular cultural background (or 'habitus' to re-use a term of Bourdieu).<sup>66</sup> For García Berrio, the national and linguistic affiliation of the critic means that a Spaniard would automatically situate Cervantes within the centre of the canon, an Italian would likewise uphold Dante as central and, as Bloom does, an Anglo-American would place Shakespeare at the canon's centre.<sup>67</sup> Ultimately, he concludes that any attempt to centre the canon upon one writer is impossible because of the disparate genres, themes, languages and cultures involved in such a task, a claim that can be seen to be wrong as historically the canon has changed as certain genres increase in popularity and has cross-culturally incorporated writers across

---

<sup>61</sup> Nickel, 'A Topography of the Canon', 185-186.

<sup>62</sup> Nickel, 'A Topography of the Canon', 185.

<sup>63</sup> Of the six most taught Spanish novels published post-1975, five are written by women, while novels such as Luis Martín-Santos's *Tiempo de silencio* are widely taught but relatively understudied in the last decade or so (see Davis, 'Is there a Peninsular Spanish Canon', 5-11).

<sup>64</sup> Harold Bloom, *El canon occidental* (Barcelona: Anagrama, 1995).

<sup>65</sup> Carlos Piera, 'Ausencias del canon', *Revista de Occidente*, 181 (1996), 91-92.

<sup>66</sup> Antonio García Berrio, 'Necesidad y jerarquía de la estética: la polémica americana sobre al canon literario', *Revista de Occidente*, 173 (1995), 101-115.

<sup>67</sup> García Berrio, 'Necesidad y jerarquía de la estética', 104.

linguistic and national borders.<sup>68</sup> In this way, the decentralising of the usual view of canon destabilises the whole and makes Bloom's canon subjective.

Another scholar who also criticises Bloom for the omissions and inclusions of his canon is Juan José Lanz, but he also dismisses Bloom's reliance on an aesthetically atemporal and eternal canon, Lanz claiming instead that the canon has a 'carácter de continua transformación, de eterna caída en el tiempo'.<sup>69</sup> In considering the term *generación*, as used considerably by Hispanic critics, Lanz detects a system of both continuation and rejection. The *generación* approach denotes a rupture or clear change from the preceding generation as thematically or stylistically each new group of young writers defines themselves, or are defined by critics, as a group concerned with overthrowing or re-writing the tradition in which they find themselves.<sup>70</sup> Since there is a necessary link between one generation and the preceding one, the rupture is never the clean break it might like to be and there is a necessary link between the new aesthetic and the longer tradition. Both Bloom and Lanz suggest close links and change over a period of time. For the influential and authoritative critic José María Pozuelo Yvancos, the influence of French intellectual thought has been detrimental to Anglo-American criticism, tied to the *nouvelle critique* instead of advancing as other theoretical positions have done.<sup>71</sup> Pozuelo Yvancos's polysystems theory approach also leads to the conclusion that the canon, and even the term literature, can be unstable and are contingent notions. Bloom's canon can therefore be read as a result of many different interactions, and must thus be a personal canon and the product of a particular socio-historical context.<sup>72</sup>

The persistence of the generational approach to classifying writers is exemplified by a recent article entitled 'Narradores españoles novísimos de los años noventa' by José María Izquierdo.<sup>73</sup> Izquierdo attempts to identify commonalities between peninsular Spanish writers of the 1990s and their relationship to earlier generations of writers. The title alone alludes to the tradition of criticism by referencing the title of José María Castellet's influential poetry anthology *Nueve novísimos poetas españoles*, with Izquierdo rejecting the more common terms such as *Generación X* and *Jóvenes caníbales* because they are marketing ploys while *novísimos* is more neutral.<sup>74</sup> The use of *novísimos* could also be seen as more literary due to Castellet's previous usage, thus underlining its legitimacy in the discourse of literary criticism. Izquierdo could therefore be seen to

---

<sup>68</sup> García Berrio, 'Necesidad y jerarquía de la estética', 109.

<sup>69</sup> Juan José Lanz, 'La joven poesía española: Notas para una periodización', *Hispanic Review*, 66 (1998), 261.

<sup>70</sup> In the case of Goytisolo, we shall shortly see how he is initially grouped as part of the *Generación del medio siglo*, partly through his own contacts with and writings on other contemporary authors, but later moves away from this group and becomes what Perriam, Frenk, Knights and Thompson ironically call a 'one-man generation' (Chris Perriam, Michael Thompson, Susan Frenk and Vanessa Knights, *A New History of Spanish Writing 1939 to the 1990s* (Oxford: Oxford University Press, 2000), p.219).

<sup>71</sup> José María Pozuelo Yvancos, *El canon en la teoría literaria contemporánea* (Valencia: Ediciones Episteme, 1995), p.3.

<sup>72</sup> Pozuelo Yvancos, *El canon en la teoría literaria contemporánea*, pp.20-24.

<sup>73</sup> José María Izquierdo, 'Narradores españoles novísimos de los años noventa', *Revista de Estudios Hispánicos*, 35 (2001), 293-308.

<sup>74</sup> Izquierdo, 'Narradores españoles', 294.



distance the 'high' culture of the literary critic from the mass, populist culture of terms such as *Generación X*, re-enforcing the later writers' legitimacy to canonisation.

Izquierdo uses several criteria for grouping together his new generation: a) common birthdates, b) similar educations, c) relationships between the group members, d) generational experience, e) generational language and f) attitude towards previous literary generations.<sup>75</sup> Ultimately, these classifications depend on the identification of a socio-historical and literary context, ascertainable from the literary critic's point of view and knowledge. In a tabulated form, Izquierdo shows three generations of writers (of 1936, of the *medio siglo* under which Juan Goytisolo is placed, and of 1968) and terms these as 'escritores referenciales, tradición literaria'.<sup>76</sup> The time perspective, as demonstrated by Rico, has allowed these generations, and the authors pertaining to them, to be consecrated and canonised, becoming a reference point for comparison with later generations.

Izquierdo also presents an intermediary group of writers, 'escritores de los años 80', including writers such as Javier Marías and Antonio Muñoz Molina, but these authors are not yet canonised and are differentiated from the 90s group because the *novísimos* belong to

Un público que no vivió ni la Guerra Civil ni la posguerra franquista y que durante el período de la transición democrática carecía, por su edad, de los recursos intelectuales y experienciales necesarios como para adoptar una postura frente al proceso democrático español.<sup>77</sup>

Only three years actually separate the youngest of the 80s writers, Muñoz Molina born in 1956, and the eldest of the 90s writers, Álvaro Durán who was born in 1959, making him sixteen years old at the death of Franco. The youngest of all the writers included by Izquierdo is José Ángel Mañas, who was only four years old in 1975. The birth dates of the writers in the other generations seem to span ten years and Izquierdo extends this only slightly to twelve years with the large number of 90s writers he includes in his table. With reference to their supposed difference in socio-cultural backgrounds Izquierdo sees this new generation of writers as influenced by mass culture, television and the literature of the United States, therefore creating a new generation that takes its reference points from a different cultural perspective to that of the previous generation. The majority of the article explores these common characteristics of the generation, and Izquierdo manages to categorise the novels into three main discursive/thematic areas, recognising, however, that there is always movement between them and that the work he has undertaken in this article is risky and dependent on future readings of these novels.<sup>78</sup> While the article claims that its aim is to elucidate and promote the study of these authors, this attitude ultimately negates responsibility for canonising any of the authors mentioned, as 'time will tell'.<sup>79</sup> In this way it is exemplary of the usual approach to canonisation

<sup>75</sup> Izquierdo, 'Narradores españoles', 293.

<sup>76</sup> Izquierdo, 'Narradores españoles', 295.

<sup>77</sup> Izquierdo, 'Narradores españoles', 296.

<sup>78</sup> Izquierdo, 'Narradores españoles', 305.

<sup>79</sup> Izquierdo, 'Narradores españoles', 305.

where the text supposedly becomes canonised of its own accord without any agency of critics or public involved.

Even before the publication and consequent polemic of Bloom's *The Western Canon*, there had been debate on canonical representation in Hispanic literature, but this was largely confined to the Anglo-American institution where the debate had been imported across departmental faculty lines. Writers and critics before Bloom were aware of the consequences of canon and the need to categorise by genre, theme and period, as demonstrated by the *generación* approach. The debate sees Spain defend itself in relation to a growing global culture where specificity becomes less important than appropriation. The culture of Spain, as represented to other countries by its canon, is defended by attacking the mis-representation of it by Harold Bloom. Although there has not yet been the large call for identity and voice which has been prevalent in the Anglo-American debate, reaction to Bloom has provoked awareness of canon in the institution, widening the focus of canon study beyond the positivist study of literary sources and intertextual influences.

In this respect, the works of Juan Goytisolo will be shown to have contested canonical boundaries and also supported them. His work is caught up in the critical shifts, both representing and being represented by the debates and concerns outlined above. Both Goytisolo's dialogue with the canon and his need to move away from it have been critically examined and appropriated as part of his institutional image. Re-writing the Spanish tradition, but at the same time inherently supporting it through intertextual references and the mixing of high and low cultures, Goytisolo's texts have been held up as attacking and subverting not just Spain, but also Western concepts. Goytisolo seeks (and has found) a place for himself in the canon and does this by contradicting many of its tenets, subverting genre, expectations, and "Spanish-ness". In doing so he presents himself in a dialectic of "not-not-I", defining his work by that which he contests. At the same time he comes to represent the way in which canon is malleable and narrative trends shift through time. The contesting of boundaries began before the canon debates per se, but can be read in terms of marginality and voice recognition in much the same way.

## Chapter Two

### Juan Goytisolo's Place in Contemporary Spanish Narrative

As noted in the introduction, Goytisolo has been responsible for a large body of work, from his first novel in 1954 until the present day. The trajectory of development in his novels, the focus of this study, has been traced in various ways: thematically, stylistically and in relation to social changes. These readings are always dependent on the viewpoint of the critic who is evaluating Goytisolo's career and the time and place from which he or she works. As will be made clear throughout this thesis, critical viewpoints, including my own, are always unwittingly marked by the *habitus* of the critic, that is, the social and cultural background of each person, over which they have no control and little consciousness, and also by the current episteme. For Goytisolo, the main critical focus for a shift in his narrative voice occurs with the appearance of *Señas de identidad* in 1966, after a relatively quiet period without publications. Previously, Goytisolo had been counted as a member of the *Generación del medio siglo* or *Generación de 54*, but in 1966 he moved towards a more experimental style of writing.

The *Generación del medio siglo* was characterised, conforming to the paradigm of generations discussed by Izquierdo, by the writers' backgrounds and their literary style. While the writers of the 1940s, epitomised by Cela and Laforet, had been teenage or adult during the Civil War, Goytisolo, along with writers such as Ana María Matute, Juan Marsé and Rafael Sánchez Ferlosio, had been only a child during the conflict and had been schooled and educated during the hardship of the immediate post-Civil War period. This directly affected the social milieu of these writers, creating a generation that had not been old enough to comprehend fully the war as it happened. Kessel Schwartz sees this early Goytisolo as representative of 'much that is typical of the new writers in his interpretation of a Spain haunted by its Civil War memories and subjected to a political and religious censorship.'<sup>80</sup> Significantly, the society and culture in which these authors were raised also affected their readings and responses to their literary heritage. In his autobiographies, published in the mid-1980s, Goytisolo talks of the similarities between himself and other writers of the generation who were self-taught and had to read clandestinely foreign literature in order to escape the prescribed reading of the Francoist education system. Goytisolo tells us that he read only foreign literature between the ages of eighteen and twenty-five, re-discovering *Don Quijote* at the age of twenty-six whilst in France, a revelatory experience that he likens to Saul's trip to Damascus.<sup>81</sup>

Stylistically, the writings of this generation were part of the *neorealismo* movement, which Margaret Jones retrospectively defines as working in three directions: *objetivismo* (where the narrator takes a cinema-like, non-intrusive approach, allowing direct description of actions and conversation to shape the characters and plot), "the social novel" (taking the working class as its subject matter in order to reveal the injustices of politics and class divisions), and "subjective neorealism" (frequently characterising the child or young adult as rebel, with the adult as disillusioned, foregrounding psychological

---

<sup>80</sup> Kessel Schwartz, *Juan Goytisolo* (New York: Twayne Publishers, 1970), p.22.

<sup>81</sup> Juan Goytisolo, *Coto vedado* (Madrid: Alianza Editorial, 1999), p.144.

development).<sup>82</sup> Although Jones does not use any of Goytisolo's novels as examples in her analysis, we can see that his publications of the time are closely related to Jones's theories; the 1958 novel *Fiestas*, in particular, depicts the working class of Barcelona in a narrative style that, while not as stylistically extreme as Jones's models (Cela's *La colmena* and Sánchez Ferlosio's *El Jarama*), is nonetheless characterised by a lack of narratorial intrusion.<sup>83</sup>

Pablo Gil Casado sees the group as critical of the Establishment, using their literary output to express

sus preocupaciones sociales, sus deseos de superar ciertos aspectos de la vida nacional, y lograr la necesaria libertad de expresión, a la vez que manifiestan con progresiva intensidad “una actitud de inconformismo dentro del país” y muestran las insuficiencias de una sociedad anquilosada, inadecuada para los tiempos actuales.<sup>84</sup>

Goytisolo's essays from the time reveal his support for a literature that is engaged with social ills, creating a mirror that reflects society as it is. His essay work, revolving around the relationship of literature to the nation and society, even sparked a debate in the pages of the influential literary magazine *Ínsula*.<sup>85</sup> That Goytisolo now disowns *Problemas de la novela*, the collection of essays that argued for the neorealist, social role of literature, reveals the way in which that manifesto of writing is now regarded as naïve and oversimplified. However, in his autobiography Goytisolo justifies the position of the time, writing in defence of such accusations, by stating that

importada pieza por pieza de Francia o Alemania, la defensa primero del “behaviorismo” y luego del “realismo crítico” serían el tributo que pagaríamos a la miseria intelectual de la posguerra.<sup>86</sup>

Although his novels were not emblematic of the social novel of the 1950s, Goytisolo achieved a prominent position due partly to this theoretical work, alongside that of his friend José María Castellet whose work likewise called for the social engagement of Spanish literature. As a result of his frequent trips to France in the mid-1950s, culminating in his permanent residency there, Goytisolo also became representative of the generation on the international scene. His job at the Gallimard publishing house in Paris, as well as his relationship with fellow editor Monique Lange, brought him into contact with many non-Spanish writers, and he promoted other Spanish writers by having their works translated and published abroad by Gallimard. Indeed, José Luis Cano noted at the time that the French translation of *Juegos de manos* had been better received than the

---

<sup>82</sup> Margaret E.W. Jones, *The Contemporary Spanish Novel 1939-75* (Boston: Twayne Publishers, 1985), pp.28-96.

<sup>83</sup> I will consider more closely the possibility of reading these novels through the perspective of intertextuality and double-voicing, thus negating their supposed simplicity, later in Chapter Six.

<sup>84</sup> Pablo Gil Casado, *La novela social española* (Barcelona: Seix Barral, 1975), p.119.

<sup>85</sup> See ‘Para una literatura nacional popular’ published by Juan Goytisolo in *Ínsula*, 146 (1959), 6, 11, and the responses by Guillermo de Torre, ‘Los puntos sobre algunas “íes” novelísticas (Réplica a Juan Goytisolo)’, *Ínsula*, 150 (1959), 1-2 and José Corrales Egea, ‘Entrando en liza: Cinco apostillas a una réplica’, *Ínsula*, 152-153 (1959), 26-27.

<sup>86</sup> Goytisolo, *Coto vedado*, p.236.

original version in Spain.<sup>87</sup> Cano does not give any explanation for this, but it is reasonable to expect that Goytisolo's reception abroad was better than that in Spain due to his willingness to attack Spanish values and view Spain from the outside, much as other exiled writers did. In France, it is probable also that the engagé message of young rebels politically motivated to violence would have been well received, due to the influence of Jean-Paul Sartre. In his homeland, Goytisolo was often measured by the yardstick of the objective style and found to be lacking. Cano's reviews of *Juegos de manos* and *El circo* (1958) seem more concerned with Goytisolo's age and the consequent lack of worldly experience that he can bring to his work, than with the novels themselves.<sup>88</sup> The reviews also point to the more poetic, literary aspects that were common to Goytisolo's early work, belying the supposedly objective, neutral narrative voice. While for Cano the mix of realism with poetic imagery is symbolic of man versus society as it portrays fantasy and reality, for A. Martínez Adell, there is a lack of verisimilitude in Goytisolo's characters, as they are too fantastical.<sup>89</sup>

From the viewpoint of some thirty years later, all the novels pre-1966 are considered to be part of the social novel mode of writing, although nearer the time his career trajectory was divided into different periods based on narrative style. José Francisco Cirre demonstrates the typical method of dividing Goytisolo's early period into three distinct groups of novels: *Juegos de manos* and *Duelo en El Paraíso* (1955), as his first publications, are Goytisolo finding his voice; the trilogy of *El circo* (1957), *Fiestas* (1958) and *La resaca* (1958) is concerned with politics and the novels are connected through their intertextual link to the Machado poem 'El mañana efímero'; *Para vivir aquí* (1960), *La isla* (1961) and *Fin de fiesta* (1962), along with the travelogues, embody the technical heights of objective realism espoused in his theoretical essays.<sup>90</sup> Chronologically, the novels therefore reveal an increasing stylistic change towards the behaviourism, or objective realism, fashionable at the time. Yet Goytisolo was never considered a true representative of this style of writing, and survey narratives today cite Sánchez Ferlosio's *El Jarama* and Jesús López Pacheco's *Central eléctrica* as paradigmatic models of the period.<sup>91</sup> In particular, readings of *Juegos de manos* and *Duelo en El Paraíso* stress the symbolic anti-mythological elements in the novels.<sup>92</sup>

<sup>87</sup> José Luis Cano, 'Con Juan Goytisolo en París', *Ínsula*, 132 (1957), 8.

<sup>88</sup> José Luis Cano, 'Los libros del mes', *Ínsula*, 111 (1955), 6-7 and 'Los libros del mes', *Ínsula*, 136 (1958), 6. The former finishes by proclaiming, 'Atención, pues, a Juan Goytisolo. Esperamos mucho de él.'

<sup>89</sup> Cano, 'Los libros del mes', (1958), 6 and A. Martínez Adell, 'Fiestas', *Ínsula*, 145 (1958), 6.

<sup>90</sup> José Francisco Cirre, 'Novela e ideología en Juan Goytisolo', *Ínsula*, 230 (1966), 1.

<sup>91</sup> See Randolph D. Pope, 'Narrative in Culture, 1936-1975' in *The Cambridge Companion to Modern Spanish Culture*, ed. by David T. Gies, pp.140-142, and Perriam et al, *A New History of Spanish Writing*, pp.134-143. Perriam et al. consider that it is time now to reconsider the metanarrative of the 1950s which they see as heavily dependent on Castellet and Goytisolo's essays of the time. They consider *El Jarama*, for example, as both a representation of 'objetivismo' and stasis under Franco, but also as a critique of these ideas (pp.142-143).

<sup>92</sup> See, for example, Jeremy S. Squires, '(De)mystification in Juan Goytisolo's early Novels, from *Juegos de manos* to *La resaca*', *Modern Language Review*, 91 (1996), 393-405 and Jo Labanyi, 'The Ambiguous Implications of the Mythical References in Juan Goytisolo's *Duelo en El Paraíso*', *Modern Language Review*, 80 (1985), 845-857. Writing nearer the height of neo-realism, Eugenio G. de Nora similarly reads

Although critics have disputed how far Goytisolo's novels were truly objective, the mode of understanding his development was against this model (his own, as suggested by his essays) and as part of the *generación del medio siglo*, until the publication of *Señas de identidad* in 1966.

By the time he came to write *Señas de identidad*, Goytisolo was permanently living in Paris and was a *persona non grata* in Spain, thanks mainly to an incident where a documentary he was making was stolen during a preliminary showing in Italy and tampered with before being released in Spain as part of a deliberate slur that portrayed Goytisolo as a traitor to Spanish society. The *engagé* literature promoted by Castellet gradually lost favour, particularly after Luis Martín Santos's *Tiempo de silencio* was critically claimed as a new form of writing that was baroque, challenging, but still critical of Spanish society.<sup>93</sup> At the same time Goytisolo became more interested in theoretical ideas of structuralism and the possibility of language itself as a locus for resisting dominance and countering hegemony.

Initial response to *Señas de identidad* claimed the work as his best to date, with José Domingo's review highlighting Goytisolo's lack of stylistic restraint as a positive movement towards distancing himself from the restrictive theories of social realism.<sup>94</sup> Many of the survey works produced in the 1970s by some of the authoritative names in Hispanism cite *Señas de identidad* as representative of a stylistic shift in Goytisolo's chronology. Domingo's survey of the twentieth century places Goytisolo amongst the most important writers, and declares that 'el léxico, más amplio, y la construcción, mucho más cuidada, nos demuestran hallarnos ante una nueva etapa del novelista'.<sup>95</sup> Juan Carlos Curutchet sees the novel as representing a more ambiguous reality and as demonstrating the ambiguous relationships of ideological commitments as both Republicans and Franquists are criticised, and the protagonist is also characterised by semi-autobiographical references and internal conflict.<sup>96</sup>

With *Señas de identidad* becoming Goytisolo's most representative and acclaimed novel, consequently the whole period of writing beforehand is read as a search for his own voice, as Manuel Durán expresses here, when he states that

De todos los novelistas españoles activos hoy [1970], Juan Goytisolo es, quizá, el que más tiempo ha tardado en conquistar un lenguaje propio, en domesticar el idioma hasta transformarlo en servidor fiel.<sup>97</sup>

---

the aesthetic as overriding the ideological concerns in Goytisolo's early novels (*La novela española contemporánea (1939-1967)* (Madrid: Gredos, 1970), p.297).

<sup>93</sup> With this description of Goytisolo's novel trajectory, I do not wish to imply an over-simplified history of Spanish literature. It is important to remember that Martín Santos's novel was not universally praised on initial publication and that this story of progression is one written with hindsight. As I have suggested before, the factors that effect construction of canon are much more complicated.

<sup>94</sup> José Domingo, 'La última novela de Juan Goytisolo', *Ínsula*, 248-249 (1967), 13.

<sup>95</sup> José Domingo, *La novela española del siglo XX: 2 - De la postguerra a nuestros días* (Barcelona: Editorial Labor, 1973), p.109.

<sup>96</sup> Juan Carlos Curutchet, *Cuatro ensayos sobre la nueva novela española* (Montevideo: Editorial Alfa, 1973), pp.105-118.

<sup>97</sup> Manuel Durán, 'El lenguaje de Juan Goytisolo', *Cuadernos Americanos*, 173 (1970), 167.

For Hector Romero, “Goytisolo rechaza los cánones literarios [...] para ofrecernos una experiencia lingüística altamente original”.<sup>98</sup> The irony is, of course, that Goytisolo’s renovation of language and literary style was produced in exile, and through publication abroad; *Señas de identidad* was published in Mexico, and was not officially published in Spain until 1976, although this did not prevent his work from being read, reviewed and praised or critiqued there. The paradigm shift, partly caused by the publication and acceptance of *Tiempo de silencio*, sees criticism of the period now praising linguistic experimentation; whereas before Goytisolo had been criticised for incorrect grammar and unconvincing characters, these problems were now overlooked in favour of an interest in content. More recently, Alvar, Mainer and Navarro have regarded Martín Santos’s novel as tied to socialism, and as effectively a precursor to other changes; for them, *Señas de identidad*, although owing much to *Tiempo de silencio*, ‘más solemnemente representa un nuevo horizonte’.<sup>99</sup>

Yet, at the same time, the novel can be read in terms of its frontier position, as a text that looks both forwards and backwards. For Senabre, Morán and Gimferrer, *Señas de identidad* represents a new era in its primacy of discourse over story and its desire to recount life through multiple perspectives, but also closes one as the characters’ travels complete Goytisolo’s travelogues, and events echo those in earlier novels and short stories.<sup>100</sup> As a link between two eras, one characterised as social realism and the other by experimental narrative, Pere Gimferrer claims Goytisolo as

Ejemplar, porque esta trayectoria zigzagueante y autocrítica, hecha de quiebras y percances ilustra de modo casi paradigmático el destino de toda una generación de escritores españoles.<sup>101</sup>

This quotation comes from the introduction to Goytisolo’s *Obras completas*, published in 1977, but Gimferrer originally wrote this extensive evaluation of Goytisolo’s career in 1974, when, according to Gimferrer, only six out of the then sixteen publications of Goytisolo were available in Spain.<sup>102</sup> Part of Gimferrer’s aim, then, is to increase awareness of Goytisolo’s work in the territory where perhaps it matters most, Spain, claiming him as a paradigm of the literary shift.

Goytisolo is not alone in making the transition from the narrative style of ‘social realism’ to a less prescriptive experimentalism, but *Señas de identidad* proved to be the first of a trilogy of novels, together with *Reivindicación del Conde don Julián* (1970) and *Juan sin tierra* (1975), which became paradigmatic of literature at the time that attacks Spain and reveals personal identity as an important part of the narrative process.

---

<sup>98</sup> Héctor R. Romero, ‘*Señas de identidad*: Una nueva etapa en la novelística de Juan Goytisolo’, *Hispanófila*, 53 (1975), 62.

<sup>99</sup> Carlos Alvar, José-Carlos Mainer and Rosa Navarro, *Breve historia de la literatura española* (Madrid: Alianza Editorial, 1997), p.654.

<sup>100</sup> Ricardo Senabre, Fernando Morán and Pere Gimferrer, ‘La evolución de Juan Goytisolo’ in *Historia y crítica de la literatura española. 8. Época contemporánea 1939-1980*, ed. by Domingo Ynduráin (Barcelona: Editorial Crítica, 1980), pp.458-471.

<sup>101</sup> Pere Gimferrer, ‘Riesgo y ventura de Juan Goytisolo’ in Juan Goytisolo, *Obras completas I. Novelas*. (Madrid: Aguilar, 1977), p.9.

<sup>102</sup> Gimferrer, ‘Riesgo y ventura de Juan Goytisolo’, p.10.

Building on the themes recognised in *Señas de identidad*, the trilogy has attracted the most critical attention of Goytisolo's works, as Inger Enkvist has shown in her analysis of MLA data which demonstrates a boom in Goytisolo criticism at the end of the 1970s and beginning of the 1980s, a period in which Goytisolo was publishing little but was increasingly recognised as an important literary figure by both Spanish and Anglo-American Hispanists.<sup>103</sup> The trilogy is characterised by its experimental style and its attack on *la España sagrada* through its culture, myths, literature and people. For the critic and the institution, the complex narratives contain much that requires explanation and elucidation, from the psychological to the intertextual, and correspond to an increasingly popular current of criticism in the institution relating both the aesthetic of the novel and literary theory. Goytisolo's acceptance into the canon dates from this time and can be ascribed both to the texts themselves and to the literary currents and interests prevalent in the late 1960s and 1970s. This can be understood through various factors.

Michael Ugarte reads the trilogy as acting out the 'dialogue and subsequent conflict between existentialism and structuralism', where the personal quest is at odds with the intertextual and baroque use of language.<sup>104</sup> In interview in 1971, Goytisolo indicated that his interest in theory had developed from the stylistically cinematic exercise of realism to an interest in structuralism:

He sufrido en los últimos años el doble impacto de la lectura de Benveniste y del descubrimiento de los formalistas rusos [...] Sigo igualmente con gran atención la labor crítica de autores como Todorov, Barthes, Genette, de revistas como *Communications* o *Tel Quel*. Indudablemente, estas lecturas han ejercido y ejercen una influencia sobre mi narrativa.<sup>105</sup>

Goytisolo goes on to talk about the indirect influence of such theories on his work, where his novels have unconsciously echoed theories and intellectual ideas, thus reflecting the general episteme of the time. The direct appeal to theory allows the critic to read the novel in the light of the literary theory, and also to use the text as paradigmatic of that theory at the time, developing a symbiotic relationship where each relies on the other.<sup>106</sup> As mentioned before, Goytisolo's own theoretical writings had been linked to those of José María Castellet, one of the eminent critics in Spain from the 1950s to the 1970s. In his autobiographical writings, Goytisolo tells us of the help he received from Castellet

---

<sup>103</sup> Inger Enkvist, 'Juan Goytisolo en el MLA: ¿Una imagen en miniatura del hispanismo?' in *Los múltiples usos de Juan Goytisolo. Un estudio interdisciplinar*, Inger Enkvist and Ángel Sahuquillo (Almería: Instituto de Estudios Almerienses, 2001), p.62. Enkvist notes also that this growth in interest is, in part, due to the wider expansion of Hispanism in the institution, alongside an increase in the number of periodicals and outlets for scholarly publication.

<sup>104</sup> Michael Ugarte, *Trilogy of Treason: An Intertextual Study of Juan Goytisolo* (Columbia: University of Missouri Press, 1982), p.23.

<sup>105</sup> Claude Couffon, 'Una reivindicación' in *Juan Goytisolo*, ed. by Emir Rodríguez Monegal et al., Colección Espiral, 8 (Madrid: Fundamentos, 1975), pp.119-120.

<sup>106</sup> See, for example, Robert C. Spires's article 'From Neo-realism and the New Novel to the Self-Referential Novel: Juan Goytisolo's *Juan sin tierra*', *Anales de la Narrativa Española Contemporánea*, 5 (1980), 73-82, and Génaro J. Pérez's *Formalist Elements in the Novels of Juan Goytisolo* (Potomac: José Porrúa Turanzas, 1979). I will be considering the symbiotic relationship of institution and author more closely later in this thesis.



when he was looking for a publisher for his first novels. During this time he also met Carlos Barral, before Barral became more involved in the family publishing company, as part of a Barcelona *tertulia*.<sup>107</sup> Undoubtedly, Juan Goytisolo and his brothers, the poet José Agustín and the novelist Luis, were helped in their careers by both their Barcelona connections and their left-wing political leanings which found them a place in the company of other writers and publishers of the time.

According to Janet Winecoff, writing in the 1960s, subservience to theoretical precepts was at its strongest when Castellet led the *objetivista* group, that is, the social realist writers of the 1950s.<sup>108</sup> For Winecoff, his position is

important not in terms of his relative excellence as a critic or in proportion to the truth of his theories, but as the popularizer and propogandizer of the principles of *objetivismo*, the cinematographic techniques, and the *novela nueva*.<sup>109</sup>

As a group of anti-Franquist friends, brought up in the post-war era, it is easy to see how Barral, the Goytisolo brothers, Castellet and other writers are linked together as a generational group. For example, Carmen Riera talks of the 'Escuela de Barcelona' as such a group organised around poetry (including Juan's elder brother José Agustín), where friendship was the most important connection within the literary movement.<sup>110</sup>

While Goytisolo has been recognised as paradigmatic of the stylistic shift in the 1960s, Castellet can be seen to mirror that change as his own theories shift from objectivism to a positive identification and support of polysemy. Castellet himself traces the end of the period of social realism, which he sees as monolithic, to a sense of disappointment that arose when it was apparent that no tangible consequences emerged from such engaged writing; the writers had been self-taught and lacked a wider perspective and link to the traditions from before the Civil War.<sup>111</sup> Instrumental in recognising the paradigm shift, Castellet identifies both Martín Santos and Juan Goytisolo as writers who have reinvigorated literature through a return to language as a self-conscious tool in revealing and combating oppressive Franquist discourse.<sup>112</sup> According to this Castellet of 1967, the committed writer should still remain committed to critiquing social reality, but should attempt it through invigorating language, thus reflecting the structuralist theories that were gaining ground at the time. Goytisolo's novels, in particular the Álvaro Mendiola trilogy, were to become Castellet's key examples of the possibilities of such language. His reading of *Reivindicación del Conde don Julián* emphasises the foregrounding of myth and language and the polysemy that engages the reader, 'la gran densidad cultural de esta novela, nunca gratuita, facilita una lectura

<sup>107</sup> See Goytisolo, *Coto vedado*, pp.246-250 and 'Cronología' in *Disidencias* (Barcelona: Seix Barral, 1977), p.337.

<sup>108</sup> Janet Winecoff, 'The Spanish Novel from Ortega to Castellet: Dehumanization of the Artist', *Hispania*, 50 (1967), 35.

<sup>109</sup> Winecoff, 'The Spanish Novel', 39. Emphasis in original.

<sup>110</sup> Carmen Riera, 'La Escuela de Barcelona, un habla expresiva fruto de la amistad', *Ínsula*, 494 (1988), 12-13.

<sup>111</sup> José María Castellet, *Literatura, ideología y política* (Barcelona: Anagrama, 1976), pp.138-140. Essay originally written in 1967.

<sup>112</sup> Castellet, *Literatura, ideología y política*, p.146.

múltiple'.<sup>113</sup> It is ironic that under the objectivist manifesto, there was always an ideal of engaging the reader and making them part-creator of the text which forces them to engage with society at the same time; in experimental writing, through the play of multiple meaning, the reader is likewise forced to engage with the text and its commentary on and reflection of society.<sup>114</sup>

As part of this movement away from realism, Túa Blesa reads Castellet's appropriation of Goytisolo's work as part of a wider ideal in which the writer and critic seeks the destruction of the past through the present; Blesa claims that much of Castellet's later work consists of 'citas de textos goytisolianos a las que se añadían algunas glosas'.<sup>115</sup> Both critic and novelist follow a similar arc through their intellectual development, one which is clearly influenced by their similar backgrounds and intellectual discoveries and readings. One area of significant influence was the increased awareness of Latin American narrative in the 1960s.

It is commonly assumed that the so-called Boom of 1960s Latin American literature led to a re-evaluation of the world publishing market, culminating in the magical realist novel as the epitome of the literature produced by that continent.<sup>116</sup> The recognition arising from literary prizes and promotion, particularly from Carlos Barral and his Barcelona publishing house, is often read as welcomed by a Spanish literary institution that was growing weary of realism and in need of the rejuvenating avant-garde forms of the experimental. Jesús Rodríguez claims that

La publicación de *Tiempo de silencio* en 1962 y la irrupción de la nueva novela latinoamericana causan tal impacto en España que el realismo social cae pronto en un descrédito total.<sup>117</sup>

Rodríguez's assertion is typical of the metanarrative that swiftly replaces one predominant style of writing with another. In practice, the immediate effects were not so strong. Should we read Goytisolo's lack of novel output from 1962 to 1966 as a direct consequence of the discredited status of social realism? Janet Díaz tell us that Carlos Barral did not withdraw his support for "social" literature until 1969, and, writing in 1976 she states that Neo-Realism (or *objetivismo*, *realismo social* etc) 'is not yet categorically defunct', although it has been much debated and criticised.<sup>118</sup> Yet the sense of a *ruptura*, a break with tradition, is the result not only of the new literature that comes from Spanish America, but also Goytisolo, who attempts to throw off the restrictive chains of the typical Spanish novel, in order to express instead a plural reality and inventiveness.<sup>119</sup> This explicit linking of Goytisolo to the Latin American writers is exemplified by Reina Roffé's collection of interviews *Espejo de escritores*, where all the subjects are Latin

<sup>113</sup> José María Castellet, 'Introducción a la lectura de *Reivindicación del Conde don Julián* de Juan Goytisolo' in *Juan Goytisolo*, ed. by Emir Rodríguez Monegal et al., p.195.

<sup>114</sup> This is of course sometimes problematic and I will discuss this in the next chapter.

<sup>115</sup> Túa Blesa, "Hem de fer foc nou", *Ínsula*, 652 (2001), 11.

<sup>116</sup> Just as with many other literary terms used throughout this thesis, epithets such as 'magical realist' are always subject to debate and variations of definition.

<sup>117</sup> Jesús Rodríguez, 'La reivindicación del paria en *Makbara* de Juan Goytisolo', *Crítica Hispánica*, 18 (1996), 331.

<sup>118</sup> Janet W. Díaz, 'Origins, Aesthetics and the "nueva novela española"', *Hispania*, 59 (1976), 110.

<sup>119</sup> Reina Roffé, 'Prólogo' in *Espejo de escritores* (Hanover: Ediciones del Norte, 1985) pp.x-xi.

American writers with the exception of Juan Goytisolo. Roffé links them through their politics, all left-wing or at least anti-dictatorial, their battle against censorship and their exiled status.<sup>120</sup> Against these socio-cultural backgrounds, Castellet reads experimentation with language as the primary link between the renovating Spanish writers of the 1960s and the Latin American writers who had gained international notoriety in that decade.<sup>121</sup> However he is read, Goytisolo is now re-claimed as part of a new style and generation of writers.

Goytisolo himself has talked of the link between himself and the Boom writers, and those writers whom he admires. In an interview with Emir Rodríguez Monegal, he expresses his admiration for the perfected, systematic novel such as *El Jarama* and Mario Vargas Llosa's *La casa verde*, and for the more chaotic, collage-like style of Julio Cortázar's *Rayuela*.<sup>122</sup> In a later interview he responds to the question of the supposed homogeneity of Latin-America by asserting that

Existen las mismas diferencias entre la literatura mexicana y la argentina que entre cualquiera de las dos y la española. Más que de novela española y novela latinoamericana habría que hablar de vieja y nueva novela escrita en español.<sup>123</sup>

Therefore, whilst remaining sensitive to geographical and socio-cultural background, Goytisolo talks of a temporal schism, with his own work included with writers such as Vargas Llosa and Carlos Fuentes. In this regard, he positions himself as the Spanish writer who has been at the forefront of renovating and responding to the paradigm shifts in literature of the 1960s:

La crisis actual [de 1968] de la novela española viene de que hemos empleado exhaustivamente, desde hace muchos años, un mismo tipo de lenguaje, y he sentido la necesidad de hacer una obra de ruptura válida no sólo para mí, sino para los novelistas de mi generación.<sup>124</sup>

It is in the use of language and the desire to renew a supposedly tired idiom that Goytisolo has the most in common with the Boom writers and this is how he was claimed by them, and perceived by Spanish critics.

Carlos Fuentes has long championed Goytisolo as an important Hispanic writer and has written many essays and reviews of Goytisolo's novels. This has been noted as early as 1970 when Manuel Durán remarks that Fuentes has been instrumental in connecting Goytisolo's *Señas de identidad* to the Boom writers.<sup>125</sup> Fuentes's influential collection of essays, *La nueva novela hispanoamericana* (1969), includes a chapter on

---

<sup>120</sup> Roffé, 'Prólogo', pp.xiii-xv.

<sup>121</sup> Castellet, *Literatura, ideología y política*, p.149.

<sup>122</sup> Emir Rodríguez Monegal, 'Entrevista con Juan Goytisolo' in *Juan Goytisolo*, ed. by Rodríguez Monegal et al., p.112.

<sup>123</sup> Couffon, 'Una reivindicación', p.120.

<sup>124</sup> Rodríguez Monegal, 'Entrevista con Juan Goytisolo', p.112.

<sup>125</sup> Manuel Durán, 'Notas al margen de *Señas de identidad*, de Juan Goytisolo' in *Homenaje a Sherman H. Eoff*, ed. by José Schraibman (Madrid: Editorial Castalia, 1970), p.88. See also Carlos Fuentes, 'Juan Goytisolo or the Novel as Exile', *Review of Contemporary Fiction*, 4 (1984), 72-76 and 'El honor de la novela: A propósito de Juan Goytisolo', *La nación*, August 6<sup>th</sup> 1989, 1.

Goytisolo entitled 'Juan Goytisolo: la lengua común'.<sup>126</sup> For Fuentes, Goytisolo embodies the meeting of minds of the Spanish and Latin American, where language becomes the locus of dispossession from, and attack on, the motherland Spain, a country which, like Latin America, is also marginalised from the rest of Europe as a dictatorship that is in need of modernisation. From their positions as *ex-céntricos* these writers all search for a new freedom. This position is still held by Fuentes in the 1980s, when he claims *Juan sin tierra* as a novel that, through its metafictional status, reinvigorates a tradition, with Goytisolo as

the bridge which unites two literary movements of identical idiomatic sign but of radically opposite attitudes towards that sign: the peninsular Spanish novel and the Spanish American novel.<sup>127</sup>

One way of manifesting that bridge was through Goytisolo's leadership in the establishment of the periodical *Libre*, the first edition of which appeared under Juan Goytisolo's editorship in 1971. The list of the fifty-one contributors in the first edition reads like a snapshot of 'Who's Who' in (left-wing) literary and intellectual circles of the time.<sup>128</sup> All the major Latin American writers are included: Fuentes, Cortázar, Vargas Llosa, Gabriel García Márquez, Alfredo Bryce, Jorge Edwards, Antonio Skármeta, Carlos Monsiváis, José Donoso, Ariel Dorfman, Octavio Paz, Severo Sarduy; several Spanish writers of the time: Manuel Vázquez Montalbán, José Ángel Valente, Jorge Semprún, the three Goytisolo brothers; non-Hispanic writers such as Jean Genet, Susan Sontag and Italo Calvino; and also the ubiquitous Barral and Castellet. *Libre*, published in France, aimed to represent pan-Latin American and Hispanic culture and its self-proclaimed aims were both literary and political:

[Libre] dará la palabra a los escritores que luchan por una emancipación real de nuestros pueblos, emancipación no sólo política y económica sino también artística, moral, religiosa, sexual.<sup>129</sup>

The magazine was short-lived however, with the Cuban Padilla case driving an ideological wedge amongst the group of writers. The persecution of homosexuals in Fidel Castro's Cuba had already weighed heavily on Goytisolo's mind, so it is unsurprising that he supported the letter that was sent to Castro protesting against the treatment of Heberto Padilla who had been gaoled because of his allegedly subversive poetry; Barral, Cortázar and García Márquez were amongst those who did not sign. Goytisolo tells us in *En los reinos de taifa*, that the magazine folded because 'un gato negro había cruzado inopinadamente el domicilio de la revista: el célebre caso Padilla. [...] *Libre* significó así el final de muchas amistades e ilusiones,' before going on to

<sup>126</sup> Carlos Fuentes, *La nueva novela hispanoamericana* (Mexico: Editorial Joaquín Mortiz, 1969), pp.78-84.

<sup>127</sup> Fuentes, 'Juan Goytisolo or the Novel as Exile', 73.

<sup>128</sup> *Libre*, 1 (1971), n.p. The other names, not listed above, are the following: Claribel Alegría, Rubén Bareiro Saguier, Albina du Boisrouvray, Antonio Cisneros, Carlos Droguett, Hans Magnus Enzensberger, Carlos Franqui, Salvador Garmendia, Juan Gelman, Adriano González León, Rodolfo Hinostroza, Noé Jitrik, Roberto Juarroz, Wifredo Lam, Enrique Lihn, Luis Loayza, Plinio Apuleyo Mendoza, Daniel Moyano, José Miguel Oviedo, José Emilio Pacheco, Teodoro Petkoff, Sergio Pitó, Angel Rama, Julio Ramón Ribeyro, Vicente Rojo, Nicolas Suescún, Antoni Tàpies, and Francisco Urondo.

<sup>129</sup> *Libre*, 1 (1971), 2.

recount the details that led to a split between the writers along political lines, and how the magazine and letter to Fidel Castro caused a great amount of both debate and collaboration.<sup>130</sup>

Whilst language and ideology were seen as positive links between the Spanish and Latin American currents of literature, they were also read as problematic by critics at the time and later. Horst Rogmann's review of the Mendiola trilogy criticises Goytisolo's following of both Latin American writers and French literary theory, resulting in writing that has a pretence to be politically engaged via its language, but in fact has very little to say because it is so elitist.<sup>131</sup> Stylistically, according to Rogmann, Goytisolo is 'un reto si no un insulto frente a la tradición castiza: un español que escribe como suramericano'.<sup>132</sup> This opinion is echoed in a more measured way by José Miguel Oviedo who claims that *Juan sin tierra*, 'pertenece, con todo derecho, a la nueva literatura hispanoamericana', a claim that, while defended as part of Goytisolo's right to a natural literary progression, still makes the novel 'una nueva traición a España y una reivindicación de lo periférico'.<sup>133</sup> In this way, Goytisolo's appropriation of the Latin American style is another form of attacking Spain. Later critics have identified some of the shared aspects and divergences that connect the writers: Susan Levine explores Fuentes's and Goytisolo's shared passion for the work of Cervantes; Michael Ugarte explores their appropriation of Américo Castro's historical view of heterodox Spain; Nicolás Toscano Liria compares Fuentes's creation of language in *Terra nostra* with Goytisolo's destruction of it in *Juan sin tierra*.<sup>134</sup> These readings are paradigmatic of the reception of Goytisolo's Álvaro Mendiola trilogy that sees it thematically marked by treason against Spain, whilst stylistically influenced by the "foreign" writings of Boom writers and French theorists.

More recent attempts to re-evaluate the literary changes in Hispanic literature of the 1960s have also placed Goytisolo as the connecting piece between Spain and Latin America. Pablo Sánchez López reads Goytisolo as exemplary of the move from the localist writer to the avant-garde, a result of marketing forces which imported the Hispanic American novel into Spain, constituting a crisis that was not so much about renewing style but also symptomatic of Spain's marginal position in international letters.<sup>135</sup> Mayder Dravasa examines the myths originating from the Boom that make a "tabula rasa" of Latin American tradition, instead creating a myth of 1960s modernity in Paris and Barcelona, the cities characterised by the Modernist movements, of which the

<sup>130</sup> Juan Goytisolo, *En los reinos de taifa* (Madrid: Alianza Editorial, 1999), p.184. See also the chapter 'El gato negro de la Rue de Bièvre'.

<sup>131</sup> Horst Rogmann, 'El contradictorio Juan Goytisolo', *Ínsula*, 359 (1976), 1,12. I will be considering the ethics of such criticisms as these in Chapter Three.

<sup>132</sup> Rogmann, 'El contradictorio Juan Goytisolo', 12.

<sup>133</sup> José Miguel Oviedo, 'La escisión total de Juan Goytisolo: Hacia un encuentro con lo Hispanoamericano', *Revista Iberoamericana*, 42 (1976), 199-200.

<sup>134</sup> Susan F. Levine, 'The Lesson of the *Quijote* in the Works of Carlos Fuentes and Juan Goytisolo', *Journal of Spanish Studies*, 7 (1979), 173-185; Michael Ugarte, 'Juan Goytisolo: Unruly Disciple of Américo Castro', *Journal of Spanish Studies*, 7 (1979), 353-364, and Nicolás Toscano Liria, 'Convergencias: Juan Goytisolo's *sin tierra* y Carlos Fuentes en *Terra nostra*' in *La obra de Carlos Fuentes: una visión múltiple*, ed. by Ana María Hernández de López (Madrid: Editorial Pliegos, 1988).

<sup>135</sup> See Pablo Sánchez López, 'La novela hispanoamericana en España y el debate sobre el realismo (1967-1972)', *Bulletin of Hispanic Studies* (Liverpool), 76 (1999), 57-73.

Boom writers were most enamoured.<sup>136</sup> For Dravasa the Boom writers cannibalise the Parisian centre of culture and intelligence instead of creating their own. Dravasa reads the myth of Modernity, supposedly reflected in the complexity of the Boom text, as in fact only hiding conventionality, while Goytisolo does actually resist meaning by excluding certain readers.<sup>137</sup> Her insistence on reading Goytisolo alongside the Latin American writers, but then separating him from them as a case apart, reveals the persistence in reading the Spanish author both as part of the Boom and also the move away from social realism in Hispanic literature.

Most recently, Brad Epps has questioned the relative ease with which the literary changes of the 1950s and 1960s have occurred.<sup>138</sup> Epps re-reads the traditional dialectical opposition of social realism and the aesthetic of *l'art pour l'art* to reveal the underlying aspect of supplementarity. Social realism and the complexity characteristic of the new novel aesthetic, arising from the linguistic renovation of Martín Santos and the Boom writers, reflect upon both society and each other as both styles of writing are characterised to some degree by artistic merits, even if those of social realism are denied in the supposed non-intervention of the author. Epps's deconstructive reading, typical of contemporary criticism, reminds us that both magical realism and social realism are realisms of a kind, and neither are perfect reflections of society as both are mediated through the refraction of author and text, themselves refracted back to the reader and society through the channels that affect understanding and appreciation of literature. An understanding of literature as a reflection of society is an inherent assumption throughout all the criticism on Goytisolo, and Epps here demonstrates the status of literature as a refraction that is never completed, echoing the wider negotiation of canon as a refraction of communal identity.

As I have explored earlier in Chapter One, one such channel that affects understanding of literature is the critical institution that takes the literary artefact as its object of study. As quoted earlier, Inger Enkvist has shown that there was a boom in criticism on Goytisolo in the late 1970s and early 1980s. Her analysis of the MLA data also shows us that academic criticism on Goytisolo has been most prolific in the United States, and that one particular critic, Kessel Schwartz, stands out as the most published critic writing on Goytisolo.<sup>139</sup> Schwartz's work on Goytisolo spans three decades and he was one of the first to publish both an academic article (1964) and a monograph (1970) on the author. That the monograph was published as part of the Twayne's World Author Series in the United States demonstrates the importance already ascribed to Goytisolo, despite the predominant readings of his career that see the Mendiola trilogy as the novels

---

<sup>136</sup> Mayder Dravasa, 'Writing as Conquest and Anxiety of Influence in Juan Goytisolo's *Reivindicación del Conde don Julián*', *Revista de Estudios Hispánicos* (Río Pedras), 22 (1995), 47.

<sup>137</sup> I will consider this area more closely in Chapter Three. For now I am pointing towards contemporary readings of the Boom period.

<sup>138</sup> Brad Epps, 'Questioning the Text', conference paper given at "Territories of Life and Writing: Autobiography in the Work of Juan Goytisolo", University of East Anglia (October 2002).

<sup>139</sup> Enkvist, 'Juan Goytisolo en el MLA', p.64. It is reasonable to assume that the MLA, as a United States organisation, carries most widely and comprehensively information on publications in the USA, thus we would expect a lower number of entries for publications from other countries. However, it is fair to say, in my experience, that most literary criticism on Goytisolo has come from Anglo-American sources, so this bias, although recognised, has not altered my conclusion.

that established him as an academic subject. Playing an important role in increasing awareness of Goytisolo's work, Schwartz contributed towards the legitimisation of the academic study of the Spanish author, as well as helping to introduce Goytisolo to a wider audience and new generation of scholars. According to MLA bibliography data, the first PhD dissertation on Goytisolo was awarded in 1967, with a second in 1970, two more in 1971 and another in 1972. This would suggest a growing interest in his work from the mid 1960s onwards, around the same time that Schwartz began publishing on him.

Schwartz's first article length study, 'The Novels of Juan Goytisolo', acted, literally, as an introduction to the author with Schwartz briefly explaining Goytisolo's background, and then chronologically explaining the plots of each novel, extracting from each the principal themes.<sup>140</sup> The picture we draw of Goytisolo from this article is that of a sensitive young writer who likes to write about children, adult relationships and the disenfranchised in order to 'discover the essence of the contemporary Spaniard'.<sup>141</sup> Throughout, Schwartz compares the novels to those of already respected writers such as Cela, Azorín and Delibes, concluding that after

Camilo José Cela, who continues to be the leading Spanish fictionalist in Spain; Ramón Sender, perhaps the greatest of all living Spanish novelists, residing in New Mexico; and Juan Antonio Zunzunegui, a representative of an older type of writing who continues to win prizes, Goytisolo is the most important novelist of the day.<sup>142</sup>

A rather measured praise of Goytisolo, but nonetheless one that sees him as a hope for the future.

Many of Schwartz's publications on Goytisolo's work, over the following two decades, are thematic in style and, as such, reflect the literary criticism of the 1960s that takes its object and identifies structurally thematic and stylistic links. In his second article, 'The United States in the Novels of Juan Goytisolo', Schwartz identifies Americans as being presented as drunk and destructive, whilst also listing and demonstrating the influence of English words in the novels, done 'to reflect the growing importance of the United States in current Spanish literary realism'.<sup>143</sup> There is little further reflection on the consequences of the theme and much of the short article is taken up by lists of examples. The 1970 monograph and Schwartz's reading of *Reivindicación del Conde don Julián*, published swiftly after the novel's appearance, show his readings of Goytisolo's work to be still infused with the need to account stylistically for objectivism.<sup>144</sup> Even when reading *Reivindicación*, a novel characterised by hallucinations and the unusual stylistic use of the colon, Schwartz speaks of Goytisolo's 'keen photographic eye' and measures the success of the individual perspective against ideas of the realist theoretician Lukacs.<sup>145</sup> Yet at the same time Schwartz develops the

<sup>140</sup> Kessel Schwartz, 'The Novels of Juan Goytisolo', *Hispania*, 47 (1964), 302-308.

<sup>141</sup> Schwartz, 'The Novels of Juan Goytisolo', 307.

<sup>142</sup> Schwartz, 'The Novels of Juan Goytisolo', 308.

<sup>143</sup> Kessel Schwartz, 'The United States in the Novels of Juan Goytisolo', *Romance Notes*, 6 (1965), 122.

<sup>144</sup> Kessel Schwartz, *Juan Goytisolo*, and 'Juan Goytisolo, Cultural Constraints and the Historical Vindication of Count Julian', *Hispania*, 54 (1971), 960-966.

<sup>145</sup> Schwartz, 'Juan Goytisolo, Cultural Constraints', 965.

imagery of time in the novel, revealing the struggle of the protagonist to reconcile himself to the past, both culturally to Spain and psychologically to himself.

Much of Schwartz's criticism from the 1970s takes several assumptions as the basis for its exploration of Goytisolo's work, assumptions that arise from the increased interest in Freudian and Lacanian psychoanalytical theories at the time. In what would seem a damning criticism, Schwartz declares that Goytisolo does not care for the Spanish people as other social realists have done, and instead

His primary concern is Juan Goytisolo, a man unable to escape emotional, romantically tinged ties to a former existence and the traumatic events of his youth. Much as a thwarted child might react, he rekindles repressed desires both of omnipotence and defiance, as even a casual perusal of any of his anti-social protagonists demonstrates.<sup>146</sup>

Schwartz presumes that all of Goytisolo's protagonists are alter egos of the author and that all their actions reflect on the psychological make-up of their creator.<sup>147</sup> In doing so, he recognises some of the more complex arguments that have developed from these novels, in particular the tension between the personal quest and the stylistic that Michael Ugarte later established as existentialism and structuralism. Yet Schwartz insists on reducing these themes to Goytisolo's personal needs, concluding that

If the world Goytisolo portrays contains only executioners and victims, he should not only hope but also fight for a free and just society which would allow his creative gifts to flourish. In the final analysis, Goytisolo uses creativity as a weapon against his loveless universe, for he cannot acknowledge that, in truth, he needs his Spanish soil.<sup>148</sup>

By this time, more complex analytical work was being undertaken by critics such as Linda Gould Levine and Robert C. Spires whose work reflected a theoretical background that was sensitive to less rigid analytical frameworks.<sup>149</sup> Schwartz's overview of Goytisolo's work, that did not differentiate between the pre-1966 and post-1966 novels, was gradually replaced by younger critics who increasingly dismissed Goytisolo's early period as uninteresting when compared to the Mendiola trilogy.

The 1981 article 'Fauna in the Novels of Juan Goytisolo' to some extent reproduces the "list effect" as Schwartz seizes upon a particular animal and throws up recurring images throughout Goytisolo's novelistic output, disregarding both the context and the literary style in which it is produced.<sup>150</sup> However, the study shows a shift in emphasis towards the symbolic potential of the animals present, as Schwartz reads them through their iconoclastic presentation, in particular in terms of their sexual and psychological import. This particular article seems to be a culminating point that sees

---

<sup>146</sup> Kessel Schwartz, 'Juan Goytisolo - Ambivalent Artist in Search of his Soul', *Journal of Spanish Studies*, 3 (1975), 189.

<sup>147</sup> I will discuss the issue of autobiography in readings of Goytisolo's fiction in Chapter Five.

<sup>148</sup> Schwartz, 'Juan Goytisolo - Ambivalent Artist', 196.

<sup>149</sup> Linda Gould Levine, *Juan Goytisolo: la destrucción creadora* (Mexico: Joaquín Mortiz, 1976) and Robert C. Spires, 'La autodestrucción creativa en *Reivindicación del Conde don Julián*', *Journal of Spanish Studies*, 4 (1976), 191-202.

<sup>150</sup> Kessel Schwartz, 'Fauna in the Novels of Juan Goytisolo', *Hispania*, 64 (1981), 540-549.



Schwartz examine both the ties of the typical reading of Goytisolo's novels in terms of their adherence to the tenets of social realism, and also the application of theoretical frameworks of authorship and psychological development. In conclusion we can see that Schwartz's academic work, although at times unreflective, was nonetheless important in establishing and furthering some of the key themes that came to represent Goytisolo's writing: linguistic experimentation, the use of the body, the autobiographical element in his work.

As an object of study within the institution, criticism of Goytisolo's work has continued to develop along the lines of the paradigmatic shifts as characterised by Kuhn. As later scholars continue to read and re-work both the novels themselves and the canon of criticism that is continually growing, their approaches and understanding develop both in a cumulative sense, as each critic responds to those before him or her and adds to the wider wealth of knowledge, but also in response to epistemological changes. An example of this can be seen in the relationship between two articles written ten years apart, that both take *Señas de identidad* as their object of study. Robert Spires, in 1977, reads the 1966 novel both from a Formalist perspective and through the temporal structures that characterise the novel.<sup>151</sup> Spires examines the mix of discourses used by Goytisolo and the *tú* form also used in the novel, relating them to the commentary on identity that runs throughout. Ten years later, David Herzberger begins his discussion of the same novel from the same standpoint, defending the Formalist reading of the novel because of the text's cultural and historical origin, and by the fact that Goytisolo read and wrote much of that very same theory.<sup>152</sup> Herzberger claims to be approaching the text from a 'modified formalist point of view', an approach that is modified by the distance from the object of study and also distance from the wholesale, unquestioning application of theory to text.<sup>153</sup> Herzberger also examines the use of discourse in the novel, building upon and discussing earlier critics' studies, and rejecting the earlier claims that the novel was self-referential. At the same time he develops a theory that relates Goytisolo's writing to polysemy and theories that connect the novel to wider literary strands. Thus, Herzberger can claim that

Goytisolo's literary language is not "new", as many have contended, only the contexts into which it is placed [...] To approach *Señas* from a perspective that fails to take this into account, and to insist upon a self-directed/referential dichotomy within its discourse, is to miss the aesthetic and social substance of the entire enterprise.<sup>154</sup>

Herzberger therefore rejects the previous paradigmatic model for understanding the text, and authoritatively establishes his own by pointing up the shortcomings of others. His reading of the novel is the "correct" one in that it corrects mis-readings and from its temporal vantage point is able to relate itself to current, correct understanding. The shift

---

<sup>151</sup> Robert C. Spires, 'Modos narrativos y búsqueda de identidad en *Señas de identidad*', *Anales de la Novela de Posguerra*, 2 (1977), 55-72.

<sup>152</sup> David K. Herzberger, 'Language and Referentiality in *Señas de identidad*', *Revista Canadiense de Estudios Hispánicos*, 11 (1987), 611-621.

<sup>153</sup> Herzberger, 'Language and Referentiality', 612.

<sup>154</sup> Herzberger, 'Language and Referentiality', 620.

in knowledge is small, but it continues both discussion of the text at hand, reinforcing its canonicity, and is a small part of a larger shift that is taking place epistemologically.

During the 1980s and 1990s Goytisolo's novelistic work has continued to experiment with and develop new themes, although seemingly without the coherence that characterises his earlier works. Ways of understanding this change have varied, although all have revolved around the schism of 1966.<sup>155</sup> Javier Escudero, writing in 1994, still reads Goytisolo's career trajectory in three divisions: 1954-1958 young period, 1958-1962 characterised by social objectivism, and 1966-1975 the Mendiola trilogy.<sup>156</sup> Despite having published four novels and two autobiographies in the 1980s and early 1990s, Escudero disregards these since any attempts to link the texts had, to date, been inconclusive. Instead these works are left unclassified, although it is then Escudero's study that claims mysticism as a defining theme.

Five years after the trilogy, Goytisolo published *Makbara* (1980). This novel's position in Goytisolo's career has been disputed. Pablo Gil Casado, writing soon after *Makbara*'s initial publication, views it as a fourth counterpart to the 'etapa desmitificadora' beginning with *Señas de identidad*.<sup>157</sup> While Escudero does not even attempt to include *Makbara* in his breakdown of Goytisolo's works, by the 1990s other critics read *Makbara* as part of the postmodern or post-trilogy era. Randolph Pope's chronological reading of Goytisolo's work devotes a chapter to the Mendiola trilogy ('Trilogy of Liberation') and incorporates *Makbara* into the chapter that follows entitled 'The Postmodern Goytisolo'.<sup>158</sup> Even Carmen Sotomayor, who notes that there is not a rupture but a progressive link from *Juan sin tierra* to *Makbara*, devotes a chapter to the trilogy as an entity and a separate one to the 1980 novel.<sup>159</sup> Stanley Black's book-length study of Goytisolo's aesthetic evolution sees *Makbara* as the culmination of the stylistic and thematic progression of the trilogy, while also laying the ground for the later interest in Islamic and spiritualist concerns apparent in novels such as *Las virtudes del pájaro solitario* and *La cuarentena*.<sup>160</sup>

Like *Señas de identidad* then, *Makbara* seems to be positioned as a Janus like text, looking simultaneously backwards (through its style and writing from the margins, and its intertextual appeal to one author, Juan Ruiz) and forwards (a portent of the increasing elements of satire of wider Western culture and postmodern techniques). In

<sup>155</sup> In this respect some recent critics, such as Abigail Lee Six and Ryan Prout, have stressed the continuation of certain themes and motifs throughout all of Goytisolo's production. Prout reads Goytisolo's juvenile writings as stylistically closer to his post-1966 work than to Goytisolo's novels of the 1950s. See Abigail Lee Six, *Juan Goytisolo: The Case for Chaos* (London: Yale University Press, 1990) and Ryan Prout, *Fear and Gendering: Pedophobia, Effeminophobia and Hypermasculine Desire in the Work of Juan Goytisolo* (Baltimore: Peter Lang, 2001).

<sup>156</sup> Javier Escudero, *Eros, mística y muerte en Juan Goytisolo (1982-1992)* (Almería: Instituto de Estudios Almerienses, 1994), p.24.

<sup>157</sup> Pablo Gil Casado, 'Makbara es un cementerio', *Cuadernos Americanos*, 40 (1981), 217.

<sup>158</sup> Randolph Pope, *Understanding Juan Goytisolo* (Columbia: University of South Carolina Press, 1995). It is of course in labelling the three novels published between 1966 and 1975 as a trilogy that a bracketing off of that period is enacted.

<sup>159</sup> Carmen Sotomayor, *Una lectura orientalista de Juan Goytisolo* (Madrid: Editorial Fundamentos, 1990), p.132.

<sup>160</sup> Stanley Black, *Juan Goytisolo and the Poetics of Contagion: The Evolution of a Radical Aesthetic in the Later Novels* (Liverpool: Liverpool University Press, 2001).

comparison to the texts that make up the Mendiola trilogy it is an understudied novel, despite being exemplary of many of the ways in which Goytisolo has been read and appropriated by critics. Of the novels that have followed, none have received as much critical attention as those of the trilogy, although the autobiographies, published in 1985 and 1986, did spark a public war of words between Juan and his brothers regarding the allegations that their grandfather had sexually molested the young Juan. Critics, as Escudero indicates, have not grouped together these last texts definitively, either because their differing nature has not allowed it, or because there has not been the need or desire to over-simplify and categorise the novels in the way that there had been before. In this sense, the novels and their critics have reflected the epistemological shift towards a postmodern era of multiple narratives.<sup>161</sup>

Inger Enkvist's short metacritical study of Goytisolo's career reads the double bind of the novels themselves with the shifts in critical perspective that are dependent on the relationship of later novels to earlier ones. Enkvist views three stages of Goytisolo's trajectory: pre-1966; 1966-1975, and post-1975.<sup>162</sup> Such a division of the novels is not unusual, but Enkvist relates these stages to stages in criticism also: pre-1966 criticism is concerned with reviews that compare Goytisolo to other writers; from 1966 to 1975 the Mendiola trilogy texts are compared to the earlier ones, but there is a new need to explain and explore the later challenging texts; the post-1975 era is characterised by a fragmentation of themes in both the novels and criticism that cannot possibly encompass the complexities of the novels in one critical work. Enkvist identifies also that university interest begins in the 1966 to 1975 period too. Enkvist's study is marked, however, by a need to read this fragmentation as a criticism of the lack of critical consensus:

La crítica universitaria dedicada a Goytisolo es más descriptiva que analítica, y hay además una tendencia a hablar de una pluralidad de interpretaciones y de perspectivas en vez de llegar a un consenso, o en otras palabras, parece que el ideal es aditivo. Esto se suele denominar tolerancia pero también se podría hablar de falta de rigor o de cobardía.<sup>163</sup>

Enkvist misreads fragmentation and disagreement within criticism as a barrier to establishing stable meaning that then prevents the critical institution from moving forwards in its pursuit of knowledge.

Stanley Black reads Goytisolo's career as made up of constant shifts in aesthetics, reflecting upon ideological commitment in the novels.<sup>164</sup> Instead of a traditional reading of Goytisolo's shift from realism to political commitment, Black reads the thematic trajectory as moving from behaviourism to an attack on social realist aesthetics, to Goytisolo seeking his own Spanish literary tradition, coupled also with him re-discovering the body as a locus for subversion, culminating in his most recent ludic

---

<sup>161</sup> I will concentrate on reading Makbara more closely in the following chapters, analysing some of the assumptions made here.

<sup>162</sup> Inger Enkvist, 'Un estudio metacrítico sobre Juan Goytisolo' in *Los múltiples yos de Juan Goytisolo: Un estudio interdisciplinar*, Inger Enkvist and Ángel Sahuquillo (Almería: Instituto de Estudios Almerienses, 2001), p.73.

<sup>163</sup> Enkvist, 'Un estudio metacrítico sobre Juan Goytisolo', p.74.

<sup>164</sup> Black, *Juan Goytisolo and the Poetics of Contagion*.

novels that reflect and comment on all of the above. This kind of reading does not clearly bracket off one novel from another as there is a necessary overlap. José María Izquierdo links his division of Goytisolo's work into three blocks with wider socio-cultural issues: social realism, corresponding with Spanish economic development; experimentalism, corresponding to the era of protests in the 1960s; and postmodern experimentalism, connected to the end of the Eastern bloc and subsequent war in the former Yugoslavia.<sup>165</sup> While I would expand Izquierdo's third definition to include a sense of the questioning of grand narratives in the late 1980s and early 1990s, this reading of Goytisolo's career reveals the contemporary desire to read literature as a cultural product in relation to what are apparently the most prescient issues of the time. It also reveals a dependence on the wider market and the episteme in which the literary consumer is situated.

Bourdieu discusses political ruptures and external changes in the realm of the consumer as part of the field of literary production and reception. We have seen how censorship, imposed on the field, has affected both the text produced, in part engendering the social realist movement, and the market in which it is read. Following Izquierdo we see that experimentation of the late 1960s mirrors the desire to break free from rigid models, with the leftwing Boom writers leading the way. Following the transition to democracy, there has been an increasing division of narrative fields, with the need to express the personal and psychological coming to the fore. Goytisolo's autobiographies, claimed as some of the first true Spanish examples of the genre, tap into the need to confess the past under Franco, albeit through the perspective of his homosexuality and his literary development. Goytisolo tells us in the autobiography itself that the spectre of Franco led him to write his memoirs. The article that he wrote on the day of Franco's death,

Evitando la mención directa de su nombre (*In memoriam: F.F.B. 1892-1975*), reivindicaba la realidad ominosa de su paternidad y sería (sin saberlo tú entonces) la almendra o germen de esta incursión en el campo de minas de la autobiografía.<sup>166</sup>

Consequently, there is a shift from literature committed to attacking conservative Spanish society to the playful questioning of narrative authority and matters of spirituality reflecting changes in both the political and social climate, and also in the literary market. This is not to say that Goytisolo cannot be read as hitting double targets; he is still socially and politically committed. *Las virtudes del pájaro solitario* responds to the AIDS epidemic, *Paisajes después de la batalla* represents marginalised groups in Paris, while *El sitio de los sitios* is set in war-torn Sarajevo. In this way, Juan Goytisolo's work spans a period of time in which much re-coding has taken place. However, the difficult status of his literature is a site of conflict where the need to react to and represent society is in tension with the stylistic play of language and narrative that denies accessibility to the consumer.

---

<sup>165</sup> José María Izquierdo, "“Negativismo crítico” versus “pensamiento único” en la obra de Juan Goytisolo” in *Un círculo de electores: Jornadas sobre Juan Goytisolo*. Lund 1998, ed. by Inger Enkvist (Almería, Instituto de Estudios Almerienses, 1999), p.114.

<sup>166</sup> Goytisolo, *En los reinos de taifa*, pp.99-100. Emphasis in original.

As Goytisolo's work has spanned such a large period it is inevitable that his works relate to different historical periods and different ways of reading. This chapter has demonstrated how many disparate trends of literary criticism and intellectual thought have converged around Goytisolo and his work. As ways of understanding literature have shifted, so too have the critical approaches to the novels, constantly evaluating and re-evaluating the works, while Goytisolo himself has responded to those shifts through both his fictional and non-fictional output. What we have seen is a microcosm of a wider process that is the shift in literature study, in particular Hispanism, during the second half of the twentieth century, revealing a movement from a preoccupation with the author and text alone, to instead readings that encompass wider theories and cultural trends. Goytisolo's acceptance into the canon is built upon these preoccupations and changes.

### Chapter Three The Reader and the Mendiola Trilogy

In the previous chapter I identified ways in which Goytisolo's work has been read and contextualised, in particular as social critique of Spain, positioning Goytisolo as rebellious outcast. Particularly in the novels that make up the Álvaro Mendiola trilogy, *Señas de identidad*, *Reivindicación del conde don Julián* and *Juan sin tierra*, critics have brought to the fore Goytisolo's move to an experimental style of writing, his direct attack on Spanish society and its traditions and his increasing identification with the Arabs of Morocco, where Goytisolo was spending a lot more of his time. This culminated in *Juan sin tierra*'s denouement being written entirely in Arabic, translated as the following: 'Los que no comprendéis / dejad de seguirme / nuestra comunicación ha terminado / estoy definitivamente al otro lado / con las parias de siempre / afilando el cuchillo'.<sup>167</sup> Five years passed before Goytisolo's next novel which was *Makbara*, published in 1980. As we shall see in the following chapter, its grammatical style and its anti-Western cultural content connect it to the three novels that preceded it, yet the novel is the first of Goytisolo's which does not directly concern Spain and its institutions, but instead is based upon a dialectic of two oppressed figures, one an Arab, the other an Angel, with the dominant represented by Paris and the United States. Before analysing *Makbara*, however, it is important to look at the preceding three novels and their stylistic similarities.

As discussed in Chapter Two, *Makbara* is characterised within Goytisolo's *oeuvre* as a Janus-like work. *Makbara*'s backwards-looking face is marked by the linguistic and structural style in which the novel is written. As with *Reivindicación del Conde don Julián* and *Juan sin tierra*, Goytisolo makes use of colons instead of full stops, many of the verbs are in the infinitive state and there is little attempt made to identify clear causes and consequences of events. Indeed, the sections that make up *Makbara* do not appear to be linked, as their geographical settings vary between Morocco, Paris and Pittsburgh. Pablo Gil Casado states that '*Makbara* parece, a primera vista, una colección de historietas dispares, cada una con su título',<sup>168</sup> while Luis Suñen terms the sections fragments in a novel characterised by 'multivocidad'.<sup>169</sup> There are constant shifts of narratorial perspective, as first, second and third persons are combined when referring to the actions of one character, for example, 'llegamos a la taquilla, abonas el precio, brinca a la escalera mecánica'.<sup>170</sup>

The fifteen sections do not present a clearly delineated time scale, and the protagonists inexplicably appear in different geographical and social situations. The Angel appears first as an androgynous figure who then becomes a female, yet shortly afterwards she is seen admiring dresses and garnering advice at a wedding fayre, but she now has a beard and becomes increasingly masculinised. By the end of the story the Angel and the Arab are discovered in the sewers of Pittsburgh performing sexual acts, but

---

<sup>167</sup> Gloria Doblado, *España en tres novelas de Juan Goytisolo* (Madrid: Colección Nova Scholar, 1988), p.164.

<sup>168</sup> Gil Casado, '*Makbara* es un cementerio', 218.

<sup>169</sup> Luis Suñen, '*Makbara*, de Juan Goytisolo', *Ínsula*, 402 (1980), 5.

<sup>170</sup> Juan Goytisolo, *Makbara* (Barcelona: Mondadori, 1995), p.68.

the Angel by now has a wig, false breasts, false teeth and incongruously wears a white wedding dress. The difficulty in determining when the focus of the text is on the Angel, whose gender may have changed since the last time s/he was mentioned, demands other ways of reading for distinguishing features, principally through physical description of certain body parts, which stand in synecdochally for the whole; as the Angel is clearly difficult to identify, the Arab must act as the defining point. He has no ears and is in possession of an extremely large penis, the latter being the object of the Angel's desire throughout the story.

*Makbara's* style presents the reader with a text that purposefully resists transparent understanding, that needs re-reading to acquire a better comprehension of plot and that demands co-participation in meaning-making from its readers. The resistance to meaning-making in this kind of esoteric text has ethical and ideological repercussions. These effects will be explored in this chapter by examining how the difficult text is self-marginalised, yet also encourages an interpretative quest in both the individual reader and the critic in the institution.

*Makbara* is often seen as a complex text from which multiple readings can be taken. Brad Epps says of it that

*Makbara* provides an extremely rich interpretative terrain where an array of critical discourses, including Marxism, psychoanalysis, deconstruction and feminism, may converge and compete.<sup>171</sup>

A recent study by Ryan Prout, who like Epps engages in theoretical and cultural readings of a range of Goytisolo's post-1966 texts, admits also that "[*Makbara*] is rich enough in its sources to admit readings which are framed through perspectives as apparently dissimilar as those of myth and cinema."<sup>172</sup> Frequently, the novel shifts narrative perspective through the introduction of different discourses, for example the tourist guide in the section 'Sightseeing Tour' or the advertising rhetoric in 'Salon du mariage'. These two chapter titles also demonstrate the widespread use of foreign language in the novel, demonstrating a desire to reproduce the language associated with the geographical area of that particular section of text and another way in which the reader is alienated from the text. This range of discourses and complexity of plot and character development deliberately leave the text open to multiple readings, while at the same time its resistance to a totalising reading is caught up in a binary that defines itself against the challenge to locate an overarching theme.

How is this "open yet also closed" paradox possible? As mentioned in Chapter One of this thesis, the institution often uses complex texts that demand explanation as a means of imposing authoritative readings on the uninitiated student. We have seen how his treatment of cultural and social issues has led to the appropriation of Goytisolo's novels as demonstrative of social realism and counter-discursive (and counter-canonical) movements under Franco. The wide range of competing readings of *Makbara* is the

---

<sup>171</sup> Epps, *Significant Violence*, p.6.

<sup>172</sup> Prout, *Fear and Gendering*, p.47. When Prout mentions 'myth and cinema' he is referring specifically to the work of Abigail Lee Six and Paul Julian Smith respectively. Prout then goes on to defend the use of one section of *Makbara* as a representative microcosm of the whole; he enacts a totalisation of the novel through a nuanced reading of one part.

product of the range of discursive and theoretical interests which influence critics and become paradigmatic of institutional work, as we saw when discussing the theories of Kuhn. Meaning-making and significance is actively sought in the novel within the complex language, protean characters and multiple locations to such an extent as to allow apparently conflicting views of the text to sit together as critical work. In order to understand how this can happen it is important to analyse more closely the way meaning is made and the critic's approach to the text as a reader.

The role of the author has been of critical importance to much literary theory, particularly during the past four decades. The author's position as centre and origin of the meaning of the text has come under attack from many theoretical approaches, from Formalism and its suspicion of reading literature through socio-cultural background, to postmodern fragmentation which denies the logocentric reading of authoritative fixed origin. E. D. Hirsch defines meaning and significance as the following:

*Meaning* is that which is represented by a text; it is what the author meant by his use of a particular sign sequence; it is what the signs represent. *Significance*, on the other hand, names a relationship between that meaning and a person, or a conception, or a situation, or indeed anything imaginable.<sup>173</sup>

Significance, therefore, is dependent on the particular reader and his or her association of that text with other concepts that are suggested by the words (signs) given on the page by the author. However, this does not mean that significance can be understood as freedom to read the text in any way the reader/critic sees fit:

Critical approaches cannot complement and support one another if they sponsor different meanings. We cannot look at a blackbird thirteen ways and thereby expect to come up with a truer blackbird - if our model assumes that each way of looking gives us a different blackbird.<sup>174</sup>

Hirsch's argument hinges on the logocentric processes of both text and reader. There cannot be different *Makbaras* (in plural) since the novel is a totalising entity with one title and one discernible form, and likewise, each reader who makes significance from *Makbara* must be doing so to impress one reading and one significance on the whole text. Re-editing and re-publishing novels does, of course, create plural versions and more than one entity, but this is a rare occurrence, although in the case of Goytisolo *Señas de identidad* was republished in 1969 sixty-three pages shorter than its original, and *Reivindicación del Conde don Julián* was re-published in 2001 as *Don Julián* with added illustrations. In such cases, one version normally becomes the standard because of availability (in the case of *Señas* the earlier edition is no longer available) or because the

---

<sup>173</sup> E.D. Hirsch, Jr., *Validity in Interpretation* (New Haven and London: Yale University Press, 1967), p.8. Emphasis in original.

<sup>174</sup> E. D. Hirsch, Jr., *The Aims of Interpretation* (Chicago and London: University of Chicago Press, 1976), p.43.



more studied version continues to co-exist with the new version, as is the case with *Reivindicación del Conde don Julián*.<sup>175</sup>

Approaches and ways of understanding may converge, but they also compete as Epps noted above. Authorial intention is still central to meaning, in so far as the recognition that the text was created by an author with an aim in mind is maintained; intention however does not equate with control, and it is the imagination of the reader, as Hirsch has suggested, that creates significance which in turn bears upon the reading that suggests the meaning of the text. The rigours of institutional study legitimate the reading produced by the critic in a position of authority, a reader whose ability to develop and understand significance (and therefore make meaning) has been successfully tested and approved through filiation to the demands of the institution. That those readings may differ and give us multiple definitions of meaning in the text is symptomatic of the institution's need for debate and constant change, continually developing and contesting paradigms of literary study while retaining and remembering the meanings that have marked previous study. By this I mean to say that just as it is possible to identify a canon of literature, there is also a canon of theory and a canon of literary study that is passed down to the next generation of scholars. There is therefore a doubling of text and approach involved in literary study, which in recent times, and as I am demonstrating with the work of Goytisolo, has seen authors influenced by theory and theory influenced by authors.

However much theory can argue that textual significance is in the hands of the reader, intention is always in the place of origin, that is the author who, as Hirsch says, creates a 'particular sign sequence'; the reader is dependent on the text (the book in their hands) for that stimulation. Doris Sommer, in her article 'Resistant Texts and Incompetent Readers', states that

The more difficult the book, the better. Difficulty is a challenge, an opportunity to struggle and to win, to overcome resistance, uncover the codes to get on top of it, to put one's finger on the mechanisms that produce pleasure and pain, and then to call it ours. We take up an unyielding book to conquer it and to feel aggrandized, enriched by the appropriation and confident that our cunning is equal to the textual tease of what was, after all, a planned submission as the ultimate climax of reading. Books want to be understood, don't they, even when they seem coy and evasive? Evasiveness and ambiguity are, as we know, familiar interpretive flags that readers erect on the books they leave behind.<sup>176</sup>

It is interesting to compare Sommer's use of erotic language to that of the narrator of *Juan sin tierra*, who tells us writing is an onanistic pleasure for the author. Sommer would suggest that the sexual nature of textual production becomes a symbolically sexual allurements, a striptease in which the author controls the revelation of events and characteristics in his or her narration, forever preventing the onlooker from seeing everything simultaneously. Sommer's rhetoric in this quotation is also representative of

---

<sup>175</sup> See Maryellen Bieder, 'A Case of Altered Identity: Two Editions of Juan Goytisolo's *Señas de identidad*', *Modern Language Notes*, 89 (1974), 298-310.

<sup>176</sup> Doris Sommer, 'Resistant Texts and Incompetent Readers', *Poetics Today*, 15 (1994), 528.

the need for understanding and interpretation to become part of a project of aggression and violence that has as its aim the appropriation and possession of meaning. If "difficulty" is an alluring feature, then how do we define it? Sommer's article is concerned with resistant texts and not esoteric ones, that is, she is interested in texts such as those by Rigoberta Menchú where the author or subject wilfully withholds information or declares their disinterest in telling the whole story, therefore denying the reader the complete understanding which they desire from the text. These authors are marked socially and culturally as Other to the reader who occupies a space in the dominant culture.

A writer like Goytisolo, who comes from the dominant Western culture, does not therefore offer us a resistant text as Sommer means it, but an esoteric one that uses ambiguity, 'blunting interpretive efforts, and thereby inviting more labor'.<sup>177</sup> Consequently, exclusion results from 'addressing a limited circle of ideal, initiated readers'.<sup>178</sup> In this case, difference between author and reader is not marked as a cultural difference, but as a literary difference where the uninitiated reader, attempting to naturalise and totalise the text, is unable to overcome its hermeticism. The esoteric narrative, then, stands in opposition to the "open" text that allows easy understanding and naturalisation, what may be called the "classic realist text". As a mimetic form, literature that mimics the reader's identifiable reality and presents it in a way that the reader can easily comprehend (that is, not going against grammatical or linguistic expectations) does not alienate or deliberately bar the reader from making significance.

However, both Sommer's resistant texts and Goytisolo's esoteric novels enact a defamiliarising technique against the reader, so long as that reader is excluded from the culture that withholds information, in Sommer's case, or that reader wants to impose singular meaning on the text at hand. Sommer sees writers of resistant texts as assuming their audience to be outsiders to the community of the author and therefore she assumes that they will not be read by the community members themselves. Goytisolo's audience of readers are part of the same community as he is (Spanish), but his work is characterised by a desire to move away from that community, a recurring theme throughout much institutional criticism on Goytisolo.<sup>179</sup>

Returning to the question of defining difficulty, I have suggested that esoteric texts are read as relative to realist texts. Gonzalo Navajas makes just this comparison with reference to *Juan sin tierra*. For Navajas the character in a realist novel is defined as possessing the following traits: fixed physical features, psychological definition, a solid personality, and the ability to interact with other humans as an understandable person, while the characters of *Juan sin tierra* are described in the following ways: by their actions instead of a *ser*, without fixed identity, with no love or hate for others, without names, through their mental activity, and as fragmented and therefore able to identify and

---

<sup>177</sup> Sommer, 'Resistant Texts', 524. The issue of social and cultural difference will, however, be pertinent to the discussion of *Makbara* effected in the following chapter where I discuss Goytisolo's position between Spanish and Arabic culture.

<sup>178</sup> Sommer, 'Resistant Texts', 527.

<sup>179</sup> Sommer, 'Resistant Texts', 526.

be identified with other extra-textual characters and figures.<sup>180</sup> The reader unused to the non-mimetic characters of the Goytisolian novel is therefore alienated and distanced from the text, but not to the extent that no significance can be drawn from them.

Indeed, according to Wolfgang Iser, some degree of alienation of the reader is the only way to keep the reader interested, as providing the "whole picture" denies the imaginatory function (and, as Hirsch would say, thereby denies the drawing of significance).<sup>181</sup> Even when reading the most realist and mimetic of texts, 'while expectations may be continually modified, and images continually expanded, the reader will still strive, even if unconsciously, to fit everything together in a consistent pattern'.<sup>182</sup> Iser's theories draw on the nature of the hermeneutic circle, where understanding of the text requires the reader to fill in the gaps and construct meaning because of the implicit recognition that otherwise the text becomes inexhaustible of meaning, while it is the inexhaustibility of meaning that causes the crisis of meaning-making in the reader initially. For Iser, the modern text draws the reader's attention, either through its metafictional practices or through a wilfully esoteric nature, into consideration of the nature of mimesis and how connections and meaning can be made and/or thwarted. The acceptance of realist texts as simplistic is also problematic, however, and depends on an identification of a reader who is filiated to the institution of studying literature (and is therefore accustomed to reading texts that do not disrupt the mimetic balance) and who is aware of the relative values of difficulty as judged by those members of the reading community.

Brad Epps points to the way that such texts can actually be contested as examples of clarity in writing:

For some, it ensures communication, strengthens communities, and makes for exhilarating, socially significant work; for others it trivializes the complexity of thought, devastates the beauty of mystery, and provides spurious social consolation. [...] And yet, while responses to (realist) accessibility may diverge, there is nonetheless a tendency to accept the accessibility of the realist text as real and, more importantly, to assume that accessibility, as both a literary and critical principle, is itself accessible.<sup>183</sup>

Epps goes on to read a realist text by Pérez Galdós as inaccessible in parts (largely due to the current episteme and the knowledge that the critical community is able to apply to language and literary study). Yet Epps ultimately recognises that writers such as Juan Goytisolo and Juan Benet are wilfully inaccessible in direct response to the perceived

---

<sup>180</sup> Gonzalo Navajas, *La novela de Juan Goytisolo* (Madrid: Sociedad General Española de Librería, 1979), pp.222-223.

<sup>181</sup> Wolfgang Iser, 'The Reading Process: A Phenomenological Approach', *New Literary History*, 3 (1972), 287.

<sup>182</sup> Iser, 'The Reading Process', 288.

<sup>183</sup> Brad Epps, 'Writing in Accessible Language: Benet, Goytisolo, Galdós', *Revista de Estudios Hispánicos*, 34 (2000), 350. Stephanie Sieburth also demonstrates the 'impossibility of reducing Galdós's works to [a] simplified idea of "realism"' linking Goytisolo's *Reivindicación del Conde don Julián* and Galdós through their opposition of high/low cultures, manifested particularly through portrayal of gender and city, to which I will return when discussing *Makbara* (Sieburth, *Inventing High and Low: Literature, Mass Culture and Uneven Modernity in Spain* (Durham: Duke University Press, 1994), p.138).

transparency of writers such as Pérez Galdós. Goytisolo openly recognises that his texts are complex and demanding on the reader, requiring a re-reading. In interview he states that, with reference to *Las virtudes del pájaro solitario*,

*lo que desenvuelvo es, tomando como modelo el Cántico espiritual, una obra que tenga todas las lecturas posibles. No se puede leer el libro con una lectura reductiva, no puedes juzgar una obra por una lectura unívoca. Lo profundo es la polisemia total.*<sup>184</sup>

Later in the same interview, when asked if his readers interest him, he replies simply 'Me interesan mis relectores', indicating again his desire for his novels to be wilfully hermetic.<sup>185</sup> In response to these kinds of assertions, Epps enacts in his intriguing study on Galdós, Benet and Goytisolo a questioning of both the accessibility of supposedly transparent texts and of the values that the critical community place on transparency, particularly in terms of a reductive reading of nineteenth-century canonical texts as realist. Interestingly, Epps points out an example where in an essay Goytisolo discusses a *mudéjar* element in Pérez Galdós's work, pointing to a reading dependent on a blurring of genres and traditions where previously Goytisolo had seen the nineteenth-century author's texts as realist clarity and therefore had rejected them.<sup>186</sup>

For all readers (authors and critics), reading realism is therefore dependent on a dialectic of relative values. As Epps notes, accessibility has ideological implications; it has value in attacking writers such as Goytisolo who wilfully deny readers the coinage of accessibility, it is the cornerstone of the canon that the writer such as Goytisolo wishes to subvert, and in the institution of criticism it is the mark of a certain type of text and the society attached to its historical context. The appropriation of certain authors and texts as exemplary can be problematic, as Epps demonstrates, but it is a necessary part of the generalisation needed to construct canon and literary tradition. Filiation to that canon means being effectively trained in reading for mimesis first, before turning to the antithesis of the inaccessible that defies rationalisation and understanding.

The processes of reader/text confrontation and meaning-making are similar for both critic and common reader of course, in that both engage with an Other. Where the difference lies is in the fact that the critic may be trained to read for certain elements and his or her reading is marked with legitimacy by the institution. Mark Millington states, in an essay that like Sommer's takes cross-cultural readings as its primary focus, that

In hermeneutics, the key question is how to be open to the Other and negotiate a relationship with it in the present, a negotiation bearing on cultural, temporal and even epistemic relations. How to know alterity -

<sup>184</sup> Escudero, 'Muerte, erotismo y espiritualidad: entrevista con Juan Goytisolo', *Revista de Estudios Hispánicos*, 27 (1993), 133. Goytisolo's mystic model will be discussed closely in Chapter Six.

<sup>185</sup> Escudero, 'Muerte, erotismo y espiritualidad', 139.

<sup>186</sup> Epps, 'Writing in Accessible Language', 358.

what is beyond the Self or the Same - without reducing it by assimilation.<sup>187</sup>

As Millington states, the position of the reader is paramount in the negotiation of the Other that is the text, which itself is contextualised by temporal, generic and socio-cultural definitions. This was made clear in the second chapter where we saw the positioning of Goytisolo's early texts as part of the larger group of social realist and anti-Francoist texts, which is linked to both the location of authorial intention by critics and to the episteme in which the critics are working, whether close to or far from the time of the novels' original publication dates.

The self-reflexive presentation of contextualisation is foregrounded itself in some types of literature. The story 'Pierre Menard, autor del Quijote', part of Jorge Luis Borges's collection *Ficciones*, can be read as representative of such a text.<sup>188</sup> Borges's short story about the fictional Pierre Menard and his career of scholarly writing focuses ultimately on his literal re-creation of Cervantes' *Don Quijote*:

El texto de Cervantes y de Menard son verbalmente idénticos, pero el segundo es casi infinitamente más rico. (Más ambiguo, dirán sus detractores; pero la ambigüedad es una riqueza).<sup>189</sup>

Differences in content and style of Cervantes's and Menard's identical texts stem from the narrator reading these comparatively and, due to differences in the temporal contexts of author, text and reader, different significances are drawn. For the narrator, the statement 'la verdad, cuya madre es la historia' takes on a whole new resonance when it comes from Menard, for it is no longer mere rhetoric.<sup>190</sup> The irony and humour of Borges's story lies in the fact that the words are the same but can offer different significances as the author and the author's biography and times are different. A question mark is posed not only over the issue of meaning-making and its dependence on the episteme and background of the author and reader, but also over language, as meaning appears to be removed from the seemingly monolithic words on the page. It is in this way that Borges is often seen as an important precursor of postmodernism, evoking Borges as a figurehead, re-reading his work (and, arguably *Don Quixote* also) as precursors of current modes of thought, thereby reinforcing their canonical status.

The postmodern questioning of post-Enlightenment knowledge and grand narratives has opened up the question of Other, implicit to all reader and text confrontation as noted earlier by Millington, to a plurality of Others.<sup>191</sup> Linda Hutcheon,

---

<sup>187</sup> Mark I. Millington, 'On Location: The Question of Reading Crossculturally', <<http://www.nottingham.ac.uk/hispanic/research/markloc.html>> [16<sup>th</sup> April 2002] (para. 12 of 27). Also published in *Siglo XX/20<sup>th</sup> Century*, 13 (1995), 13-39.

<sup>188</sup> The work of Borges will be used several times in this thesis as demonstrative of the doubling relationship of literature and theory, where both the critic (including myself here) and the author use the literary text as paradigm for textual production and meaning-making. Borges will also be shown to be an influence on Goytisolo.

<sup>189</sup> Jorge Luis Borges, *Ficciones* (Madrid: Alianza, 1997), p.52.

<sup>190</sup> Borges, *Ficciones*, p.53.

<sup>191</sup> I will return in my discussion of Goytisolo's *Las semanas del jardín* in Chapters Five and Six to discuss plurality of narrators and centres as part of the postmodern (and, as will be demonstrated, pre-modern) condition of writing and reading.

in her influential book on literary postmodernism, sees Otherness moving away from being a binary to becoming multiple difference, as decentralised, pluralised strategies question continuity and closure at the expense of the homogenised centre.<sup>192</sup> For Hutcheon, the Modernists were characterised by a desire for stable aesthetic and moral values, while postmodern writing sees those values as illusory, although necessary.<sup>193</sup> As part of a process that necessarily relies on that which it is critiquing, irony and scepticism are characteristics of the postmodern novel that, coupled with a move to the marginal perspective, question authority and origin, both cultural and linguistic. Borges's short story uses irony to question origins as Cervantes's text is subjected to a multiplication that multiplies both authorial and readerly intention while foregrounding the processes of linguistic and historical contextualisation.

As has already been seen in some of the ways in which Goytisolo's novels are bracketed off from each other, postmodernism has been called upon as a defining feature of Goytisolo's later work.<sup>194</sup> I will discuss more closely later the presence in Goytisolo's work of some of the characteristics of postmodern writing, but for now it is important to recognise how the critical presence of postmodernism, however much its status and definition are debated, is central to approaches to texts such as *Makbara*; by questioning the stability of reader and centre, while paradoxically privileging those centres, the text as Other is always mediated through a plurality and fragmentation that is characteristic of this novel. The difficult text, fragmentary in its postmodern decentralisation of narrator and plot, constitutes as an entity (the novel *Makbara*) one Other, but in its autonomous sections and constant shifts in character identity it constitutes a plurality in the way that (relatively speaking of course) the realist text does not. The reader confronted by the fragmentary text is forced to understand the text (as Other) through fleeting glimpses of comprehensible motifs and characteristics, often re-reading in the hope of connecting more recognisable motifs and constructing more significance.

From the postmodern viewpoint of readers and literature, Brian McHale uses the work of Borges and Umberto Eco to discuss the position of the paranoid reader.<sup>195</sup> McHale reads Eco's *The Name of the Rose*, and through it Borges's 'La muerte y la brújula', as anti-detective stories.<sup>196</sup> In 'La muerte y la brújula', Lönnrot, the detective, is tricked into conjecturing the time and place of a fourth murder, based on the pattern of date, equilateral position and the link of the victim's initials to the Tetragrammaton. He, however, is to be the fourth victim because, capitalising on what was an unpremeditated

---

<sup>192</sup> Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (New York: Routledge, 1988), p.12.

<sup>193</sup> Hutcheon, *A Poetics of Postmodernism*, p.6.

<sup>194</sup> Key examples of this are to be found in the work of Black ('Mysticism, Postmodernism and Transgression in *La cuarentena* by Juan Goytisolo', *Bulletin of Hispanic Studies*, 78 (2001), 241-257), Sahuquillo ('Postmodernism and its Influence in the Work of Juan Goytisolo', *Readerly/Writerly Texts*, 5 (1997-1998), 171-221) and Macklin ('Modernity and Postmodernity: Personal and Textual Identities in Juan Goytisolo's *Makbara*' in *The Scripted Self: Textual Identities in Contemporary Spanish Narrative*, Ruth Christie, Judith Drinkwater and John Macklin (Warminster: Aris and Phillips, 1995).

<sup>195</sup> Brian McHale, *Constructing Postmodernism* (London and New York: Routledge, 1992). I am focusing here on Chapter Seven 'Ways of world-making: on Foucault's *Pendulum*'.

<sup>196</sup> McHale, *Constructing Postmodernism*, p.165. Although McHale's focus is on Eco, I intend to bypass Eco here to discuss Borges directly.

first murder, the criminal Scharlach has constructed the following two murders deliberately to lead Lönnrot to his death. The detective's suspicions and readiness to connect seemingly disparate acts in a logical way is typical of a hermeneutics of suspicion, or a paranoid reading, where significance is drawn (and meaning imbued) from previously unseen connections. Identifying Eco's detective, William of Baskerville, as paranoid has 'disturbing implications' according to McHale; 'The detective is our surrogate in the world of the text, and his "cognitive quest" of crime-detection parallels and mirrors our own cognitive quests as readers.'<sup>197</sup> I would read this claim as representative also of 'La muerte y la brújula', where Lönnrot applies the same logic as the paranoid reader who is taught, according to McHale,

to assume that everything connects (*tout se tient*); to assume that every detail, however trivial, probably has more than its literal meaning; to seek analogies among apparently unrelated details; to isolate patterns by imposing a grid that blocks out some elements, emphasizes others, above all, to read suspiciously.<sup>198</sup>

The reader, following the detective as his alter ego in the story, is duped in exactly the same way, misled by the wily ways of the criminal/author who, knowing the mind of the detective/reader, is able to control the direction of understanding to lead to the desired conclusion. Goytisolo is just one author who, in reacting to the transparency of the realist text, writes with the paranoid reader in mind as a model against which to direct plot and language.

Yet we are not only concerned here with the common reader, but also the critic, the specialist reader whose paranoid reading of the text is dependent on the institution legitimising his or her approach. To this end, the critic writing in the institution is always suspicious and anticipatory of attack in their work, as Eve Kosofsky Sedgwick notes in an introduction to a collection of queer theory readings that develops a definition of paranoia from its psychoanalytic roots.<sup>199</sup> Where Sedgwick differs from McHale in her reading of paranoia is in its position as part of a spatial and temporal matrix. She uses the psychoanalytical work of Melanie Klein to show how positions, instead of stages, offer a more nuanced understanding of heterogeneous relationships where there is a flexibility of to-and-fro, rather than the fixed movement of psychological development. Spatially, then, the paranoid subject is constantly in flux in relation to the world around it, and temporally it is located in mimetic imitation of the past, looking to reproduce itself in the future and anticipating attacks or surprises that may undermine it:

The dogged, defensive narrative stiffness of a paranoid temporality, after all, in which yesterday can't be allowed to have differed from today and

---

<sup>197</sup> McHale, *Constructing Postmodernism*, p.167. McHale makes the intertextual link between Eco and Borges clear; as the detective's name is clearly reminiscent of Sherlock Holmes, the criminal's, blind librarian Jorge of Burgos, echoes Borges in name, lack of sight and occupation.

<sup>198</sup> McHale, *Constructing Postmodernism*, p.170. Emphasis in original.

<sup>199</sup> Eve Kosofsky Sedgwick, 'Paranoid Reading and Reparative Reading; or, You're so Paranoid, You Probably Think This Introduction is about You' in *Novel Gazing: Queer Readings in Fiction*, ed. by Eve Kosofsky Sedgwick (Durham and London: Duke University Press, 1997), p.11.

tomorrow must be even more so, takes its shape from a generational narrative that's characterized by a distinctly Oedipal regularity and repetitiveness: it happened to my father's father, it happened to my father, it is happening to me, it will happen to my son and it will happen to my son's son.<sup>200</sup>

The paranoid reader as literary critic looks to his past to legitimate his or her position, and it is in that canon of works, both literary and critical/theoretical, that the paranoid reader recognises the Other that has been successfully assimilated to the Self's values. The canon, naturalised in its role as a cohesive construct of community, as discussed in the first chapter, offers an appropriated stability for the paranoid reader and therefore becomes a reference point of Self, against which the non-canonical text is situated as Other. The difficult, esoteric Goytisolian text offers a multiplicity of reference points for the paranoid reader to grasp onto and connect.<sup>201</sup> Confronted with the text as Other, the reader and critic informed by his or her grounding in canon and theory and allowed the privilege of making authoritative (albeit often contested) meaning, attempts to connect and draw overarching significance.

Returning to Doris Sommer's article, she states that

Overlooking difference for the sake of a comforting, self-justifying rush of identification with characters or textualized experiences denies a text's specificity, its relative autonomy. The will to understand the Other is therefore the ultimate violence. It is appropriation in the guise of an embrace. [...] To understand is to establish identity, which requires conceptualization, that is generalizing otherness away.<sup>202</sup>

As noted before, Sommer is concerned with texts that embody social and cultural difference, but her analysis here of the reader's position to the resistant text is applicable to the esoterically resistant text too. Yet, when Otherness has remainders and does not fit snugly into the appropriation enacted by the Self, autonomy is ignored or elided to fit the dominant reading. The 'rich interpretative terrain where an array of critical discourses, including Marxism, psychoanalysis, deconstruction and feminism, may converge and compete' is violated by just such readings where the superfluous to the argument is ignored or explained away.<sup>203</sup> As Sommer notes in her conclusion, ignoring text is unavoidable in any reading, especially in a novel, but it is in that difference of approaches and theories that the space for critical debate exists.<sup>204</sup>

---

<sup>200</sup> Kosofsky Sedgwick, 'Paranoid Reading', pp.25-26. It is because of this Oedipal narrative that Kosofsky Sedgwick sees the queer project as opening up the possibility of reading against the grain of paranoid reading.

<sup>201</sup> So far, this reading of paranoia has concentrated on the internal features of the text. The signature of the author and the relationship drawn to other texts in his oeuvre are also influential aspects in the paranoid reader's construction of significance and meaning in the specific work at hand as I will demonstrate later in this thesis.

<sup>202</sup> Sommer, 'Resistant Texts', 543.

<sup>203</sup> Epps, *Significant Violence*, p.6.

<sup>204</sup> Sommer, 'Resistant Texts', 548.



That, as I have suggested, Goytisolo deliberately encourages and produces that space is evident in his novels both in their stylistic and thematic content. On *Juan sin tierra* he states that

El lector deberá internarse en la novela como quien se adentra en un sueño, enfrentado a un universo móvil y escurridizo, que se forma y deshace sin cesar ante sus propios ojos. ... Ni el tú interpretado ni el yo interpelador poseen una identidad precisa y concreta, y el lector no sabe a ciencia cierta quién es el sujeto emisor y quién el receptor.<sup>205</sup>

The invitation appears to be to disarm paranoid reading and promote readings that are reparative, which for Kosofsky Sedgwick means recognising that it is 'realistic and necessary to experience surprise'.<sup>206</sup> For McHale, the anti-paranoid response is part of the most postmodern of the paradoxes of postmodernism in that there must be a (paranoid) conspiracy to plan against paranoid reading, a project that entails dissolving the world where everything connects.<sup>207</sup> In this respect, McHale's version of reparative reading mimics the supposition that reading is a logocentric activity, inherent in all the discussion and criticism of the meaning-making process that I have discussed here. While I have stated that intention is in the hands of the author, ultimately the author is dependent on the readers desire to read logocentrically, to *want* to make meaning and to establish fixity of that meaning. For Goytisolo, the pluricentred Others presented in his non-accessible novels deny teleologic reasoning, while his later interest in Sufi poetry defends this reading and writing project. Sufi poets 'hacen todo tipo de interpretaciones, y en lugar de aclarar el texto lo complican', which they achieve by denying regular imagery throughout their poems and by their own glosses not actually being any clearer than the poems themselves.<sup>208</sup>

I have noted briefly how *Makbara* presents difficulties in the face of any attempt at fixing time, place and character. In many of his novels from 1970 onwards, Goytisolo seems to oppose his writing to realist texts and safe, paranoid readings, but is this really the case? It will be pertinent now to trace a development of that strategy and to see how critics have construed and used the fragmentary and difficult novels as symptomatic of wider implications in literary study, to look to the texts themselves and to see whether they really are as subversive and anti-paranoid as they seem.

The problematic position of language itself as a medium of communication has often been seen as the key to understanding Goytisolo's project. Read in contrast to the attempts at a cinematic behaviourist style in the late 1950s and early 1960s, *Señas de identidad* is regarded as a stylistic shift in Goytisolo's chronological development, as we have seen in the discussion of survey readings of Goytisolo in Chapter Two of this thesis. While *Señas de identidad* is accessible in a way that *Makbara* is not, it is experimental in both temporal structure, as the chronology of the three days of Álvaro Mendiola's return

<sup>205</sup> Julio Ortega, 'Entrevista con Juan Goytisolo' in Juan Goytisolo, *Disidencias* (Barcelona: Seix Barral, 1977), p.316.

<sup>206</sup> Kosofsky Sedgwick, 'Paranoid Reading', p.24.

<sup>207</sup> McHale, *Constructing Postmodernism*, pp.186-187.

<sup>208</sup> Miguel Riera, 'Regreso al origen: Entrevista', *Quimera*, 73 (1988), 38. I will return to this when discussing intertextuality in Chapter Six.

to Spain is interrupted by memories of the past, and in its style, particularly the use of the *tú* form.<sup>209</sup>

Stanley Black reads the shifting narrative forms, from third person to second person narration, as a way of undermining and eventually, with the increasing use of the *tú* form throughout the novel, rejecting the realistic mimetic mode.<sup>210</sup> He notes that misreadings of the *tú* form have seen it as representative of objectivity and subjectivity in viewing the historical past, arguing instead that it is not so systematic and instead the different presentation of experience foregrounds the narrative process through different narratives.<sup>211</sup> Goytisolo has himself discussed the use of the *tú* form in interview:

tenía que emplear la segunda persona en vez de la primera porque hay en Álvaro una especie de desdoblamiento que hace que cuando monologa se habla a sí como si fuera otro. Es decir, el tú corresponde más a este desdoblamiento que el yo. En el “yo” había una peligrosa simplificación, y después de haber escrito unas 150 páginas en primera persona pasé a la segunda persona para darle esta complejidad, este desdoblamiento. Hablar al yo como si fuera otro, un poco, si se quiere, a la manera de Rimbaud: “Moi, je est un autre”.<sup>212</sup>

The use of doubling and alienation to make identity problematic in the narration can be seen also to problematise the role of the reader, if understanding is dependent on identification with the Other that is presented in the text. If first person narration gives us a fixed, recognisable protagonist (a *yo*) who is undergoing a fictional "confession" in the novel, and a third person narration offers the reader a definable protagonist, whom the reader is able to observe through the prism of the omniscient narrator, then a second person narration is both and neither of the two simultaneously; it includes the reader through its direction to an addressee but excludes the reader because the text necessarily remains Other and uncontrollable with the *yo* that addresses the *tú* remaining inaccessible. The specificity of the Spanish *tú* makes the direct address hard to avoid, whereas the English 'you' can be an all-encompassing term more closely equivalent to a third person plural narration. The most extreme form of second person narration can be seen in popular science fiction gamebooks such as the 'Choose your own Adventure' *Fighting Fantasy* series of the 1980s where the reader, addressed as 'you' throughout, is given options that direct them to a different page of the book depending on their choice, thus mapping out, physically moving backwards and forwards through the pages of the book, their own story (albeit one laid within the parameters set by the author, granting a finite number of options and conclusions to each choice, and therefore still retaining a degree of authority).<sup>213</sup>

<sup>209</sup> The use of "accessible" in this sentence, and all through this thesis, is of course marked by the argument laid out earlier where accessibility is seen as a contingency, a subjective view of a text read in relation to others.

<sup>210</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.56.

<sup>211</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.56.

<sup>212</sup> Rodríguez Monegal, 'Entrevista con Juan Goytisolo', p.115. The issue of autobiographical self-objectification in the novel will be discussed more closely in Chapter Five.

<sup>213</sup> The *Fighting Fantasy* series published by Puffin books ran from 1982 to 1998, producing 58 volumes. The genre, especially popular in the 1980s, has largely disappeared.

For the author, this more literary *tú* form gives him 'un mayor apasionamiento en mi relación con el personaje', and the reader's distance from the character is also shortened as direct address makes more explicit the presence of an addressee, the role that the reader most closely, although not exactly, fits.<sup>214</sup> For Stanley Black, the use of the *tú* form is just one way in which Goytisolo shows the ambiguous but important role of language as a construct of identity, preceding the more exaggerated techniques of later novels as dominant discourses are rejected in favour of the marginal. Mimetic representations of character and event are challenged by foregrounding the narrative process and critiquing official discourse and language, but Black locates *Señas de identidad* as a transitional piece, which as such is only a halfway-house to rejecting fully the mimetic text.<sup>215</sup>

Brad Epps does not discuss *Señas de identidad* in his exhaustive work *Significant Violence*, but begins his survey of the Goytisolian body of work with *Reivindicación del Conde don Julián*. The novel begins with a first person narrator in its first line and a *tú* that is directed towards an unnamed Spain, but soon the second person addressee becomes predominant:

tierra ingrata, entre todas espuria y mezquina, jamás volveré a ti con los ojos todavía cerrados, en la ubicuidad neblinosa del sueño, invisible por tanto y, no obstante, sutilmente insinuada : en escorzo, lejana, pero identificable en los menores detalles, dibujados ante ti, lo admites, con escrupulosidad casi maniaca<sup>216</sup>

The narration's beginning unmistakably identifies the sense of outrage and anger that the unnamed protagonist feels towards his homeland and which is manifested in various ways throughout the text. The novel is also framed by its ending, where, at the end of the day whose events have occupied the whole novel, 'lo sabes, lo sabes : mañana será otro día, la invasión recomenzará', thus circumscribing, through the circular implication, the text as continually marked by violence against Spain.<sup>217</sup> In this way, the novel is thematically accessible but its protagonist is not, since he embodies many of the features that Navajas explored as part of the postmodern novel, as noted earlier in this chapter.

For Epps, the reader's role in the violent action is implicated through the use of the second person narration. Modelling his criticism on the same style, Epps tells his reader that

you are the labyrinth; you are Theseus and the Minotaur; you are the intricate, uninterpretable figure of a world, a text, where every movement is also a movement of a violent doubling, a fierce metamorphosis. You are the reader who writes that she or he is lost in what she or he reads, that she or he is lost in speculation.<sup>218</sup>

<sup>214</sup> Rodríguez Monegal, 'Entrevista con Juan Goytisolo', p.116.

<sup>215</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.75.

<sup>216</sup> Juan Goytisolo, *Reivindicación del Conde don Julián* (Madrid: Alianza Editorial, 1999), p.11.

<sup>217</sup> Goytisolo, *Reivindicación*, p.208.

<sup>218</sup> Epps, *Significant Violence*, p.74. He is mimicking a section from *Reivindicación*, p48, which I will return to shortly.

I have removed this quotation from a more complex argument, but it can be seen that Epps is reading the destructive thematic impulse in *Reivindicación del Conde don Julián* into not only its form but also the implications for the reader, who is involved in the violence of the process of significance and meaning-making, as we identified it earlier, the text itself becoming the ambivalent site of both creation of meaning and critique of it.

It is in *Reivindicación del Conde don Julián* that the Goytisolian project of rejection and destruction becomes fully implicated, developing the *tú* form of *Señas de identidad* to its full extent. I have already discussed the attack on Spain and Spanish culture as a theme in Chapter Two, but critics often identify language as a key tool in that attack, allowing Goytisolo the chance to embody in anti-mimetic form the content that also attacks material reality (albeit a textually-represented one). That the 1970 novel has been read as an experimental and demanding text is clear not only from the work of those who are dedicated scholars of Goytisolo's work, but also from the work of critics such as Samuel Amell, who, when assessing the importance of the realist text, defines the experimental text with motifs directly applicable to *Reivindicación del Conde don Julián*.<sup>219</sup> Amell identifies Luis Martín-Santos's *Tiempo de silencio* (1961) as the beginning of a period of experimental writing and Eduardo Mendoza's *La verdad sobre el caso Savolta* (1975) as its end. For Amell, the period is characterised by labyrinthine spaces and interior monologues and although Goytisolo is not mentioned (Amell instead takes Juan Benet as his model of an experimental writer), *Reivindicación* fits perfectly into both the historical context and characteristic description given by Amell, who claims the best contemporary novels to be those marked by realist transparency since they reach a wider audience.<sup>220</sup> Amell's approach is redolent of the criticism often levelled at Goytisolo that his writing's subversive intentions do not translate to the reader because of the hermetic nature of the text.<sup>221</sup> He identifies the ideal reader for experimental literature as the professional and not the layman, underlining the symbiotic relationship of the author who demands a professional reader to make authoritative meaning of the text with the institution's need to be able to impress meaning upon the difficult text and make it its own.

The work of Linda Gould Levine on *Reivindicación*, as well as foregrounding the themes of treason and violence, sees the novel as a complex piece, 'un organismo vivo en el cual todas las partes, palabras e imágenes se relacionan y dialogan para continuamente catapultarnos a nuevas interpretaciones.'<sup>222</sup> Her description of the complexity of the text denies the agency of the reader, and author, instead viewing the written work as an organic being, made up of constituent parts as is a human body. In the informative

---

<sup>219</sup> Samuel Amell, 'Tradición y renovación, un difícil balance en la novela española actual' in *Spanish Literature: Current Debates on Hispanism*, ed. by David William Foster, Daniel Altamiranda and Carmen de Urioste (New York and London: Garland, 2000).

<sup>220</sup> Amell, 'Tradición y renovación', p.325.

<sup>221</sup> This kind of criticism is not restricted only in terms of the attack on Spain, but also other ideologies. Brad Epps, in *Significant Violence*, appears to read Goytisolo's position in terms of writing homosexuality as not socially responsible enough, again due to the textual hermeticism of novels such as *Las virtudes del pájaro solitario*.

<sup>222</sup> Linda Gould Levine, 'La odisea por el sexo en *Reivindicación del Conde don Julián*' in *The Analysis of Hispanic Texts: Current Trends in Methodology*, ed. by Lisa E. Davis and Isabel C. Tarán (New York: Bilingual Press, 1976), p.104.

introduction to the Cátedra edition of *Reivindicación del Conde don Julián*, published in 1985 and therefore allowing Gould Levine the privilege of reading through the prism of Goytisolo's later works, she addresses some of the difficult aspects of the novel.<sup>223</sup> For Gould Levine, the Protean characteristics of the protagonist, assumed to be Álvaro Mendiola but also with characteristics of historical and mythical figures, coupled with the use of the colon instead of classical punctuation, serve to both alienate the reader and make it difficult to assimilate the text.<sup>224</sup> In her appropriation of reader response theory, she goes as far as to claim that without actually being in Morocco, the readers will constantly remain 'perplejos y enajenados', qualifying this by situating the sympathetic reader as anyone who is, like Goytisolo, ideologically opposed to the orthodox of the Right.<sup>225</sup> As we have seen, while the reader position presented by Gould Levine is necessarily an ideal, the debate surrounding representation of identity in the canon always means confronting cultural and historical Other. Her insistence on the ideologically like-minded reader as the least distanced from the text is symptomatic of the need to read the Álvaro Mendiola trilogy as an ideological attack, with critics who have praised the novel supportive of that particular agenda. The view that the form of the esoteric novel reflects the content is also symptomatic of the need to totalise the work. The language and style used is therefore read through the prism of the perceived ideology of the text, whether that is through appropriation of Formalist elements (as discussed in Chapter Two), or as a parodic mimicry of canonical texts.<sup>226</sup> Ryan Prout also links form and content explicitly in his discussion of the theme of disease in the novel, where the infection of Spain through blood donation and the pleasure of being the source of disease is underpinned by the use of the colon as a contagious link that creates a chain of phrases, acting as a challenge to the 'materialist individualism of the West'.<sup>227</sup>

Despite the novel's fragmentary nature which resists meaning-making, there is unity in the novel's style and content. I have already identified both the beginning and ending of the text as a clear frame for the theme of *Reivindicación*, and Gould Levine notes the appeal to the unities of time, place and action.<sup>228</sup> Manuel Durán, in an article that appeared very soon after the novel's publication, sees the repetition and rapid shifting of styles and themes as giving rhythm within the circular form, with the rule of the Three Unities appearing, 'a pesar de su carácter onírico, exaltado, de visión entre surrealista y apocalíptica'.<sup>229</sup> The classical rules of unity can be read into the novel through its location, 'todo ocurre en Tánger, frente a España, y en la experiencia interna y externa de un solo protagonista', through its time scale of one day from the moment of waking to that of sleeping, and also in the action, of which Durán claims, 'todos los hilos se juntan, convergen en un solo haz de obsesiones'.<sup>230</sup>

---

<sup>223</sup> Linda Gould Levine, Introduction to Juan Goytisolo, *Reivindicación del Conde don Julián* (Madrid: Cátedra, 1985).

<sup>224</sup> Gould Levine, Introduction to *Reivindicación*, pp.56-57.

<sup>225</sup> Gould Levine, Introduction to *Reivindicación*, p.64.

<sup>226</sup> The question of intertextual mimicry will be addressed in later chapters when examining Goytisolo's *Las semanas del jardín*.

<sup>227</sup> Prout, *Fear and Gendering*, pp.34-36.

<sup>228</sup> Gould Levine, Introduction to *Reivindicación*, p.53.

<sup>229</sup> Durán, 'El lenguaje de Juan Goytisolo', 176.

<sup>230</sup> Durán, 'El lenguaje de Juan Goytisolo', 176.

The experiences of the protagonist appear to the reader as disparate and surreal events, principally because many of them are hallucinations produced by the smoking of kef. Durán is right to point to the obsession of critique and attack that runs through them all, whether against the Western tourists visiting Morocco or during the sodomy and murder committed against the young Álvaro embodied as Caperucito Rojo. It is in the doubling of the Unity of place, the city and the protagonist's mind, that the novel revels in its ambiguity and develops further the *desdoblamiento* characterised by the use of the second person narration. Returning to the section of *Reivindicación* that Epps had been mimicking in a quotation given earlier, the self-reflexive questioning of interpretation is doubly addressed:

perdiéndote en dédalo de callejas de la Medina : trazando con tus pasos  
(sin previsoires guijarros ni migajas caducas) un enrevesado dibujo que  
nadie (ni siquiera tú mismo) podrá interpretar : y desdoblándote al fin por  
seguirte mejor, como si fueras otro : ángel de la guardia, amante celoso,  
detective particular : consciente de que el laberinto está en ti : que tú eres  
el laberinto : minotauro voraz, mártir comestible : juntamente verdugo y  
víctima <sup>231</sup>

The labyrinthine space of the city is reflected in the text itself as the anonymous protagonist moves from place to place, the narrative focus shifting to and fro from events that the protagonist sees to those that occur in his mind.<sup>232</sup> Stephanie Sieburth reads the alienated protagonist reflected in the urban landscape as a very Modernist preoccupation, building on the nineteenth century bourgeois fear of the city, the protagonist's environment reflecting and completing the character of the protagonist himself. This doubling, and implicit splitting, of city and psyche is reflected in the doubling and splitting of the *tú* form, where, as noted earlier, the narrator addresses the self and the reader. In the section quoted above, the *nadie* is also all-inclusive, an appeal (or challenge?) to the reader always willing to interpret. David Hayman reads this as handing control over to the reader, but instead it is an ambivalent process where, as Epps noted, the reader is both Theseus and Minotaur.<sup>233</sup>

Splitting the self, self-objectification in the *tú* form, is, for the protagonist, linked to creating Other and identifying the labyrinthine self with the labyrinthine city. For the reader, compelled to read themselves into the text through the direct address, the self is engaged with the Other that is the difficult text, and, as a paranoid reader in the role of detective, is following the activities of the protagonist as he moves spatially and temporally within the reality of the text. Implicit in this argument is that the *yo* appeals to the reader, but ultimately blocks their involvement. It is surprising that the labyrinth is read only through its classical perspective in criticism and not as a Borgesian motif and

<sup>231</sup> Goytisolo, *Reivindicación*, p.48.

<sup>232</sup> Sieburth, *Inventing High and Low*, pp.141-142.

<sup>233</sup> David Hayman, *Re-Forming the Narrative: Toward a Mechanics of Modernist Fiction* (Ithaca and London: Cornell University Press, 1987), p.83.

one that returns us to the story 'La muerte y la brújula'.<sup>234</sup> The detective Lönnrot, after hearing Scharlach describe the way in which he has been tricked, replies:

Yo sé de un laberinto griego que es una línea única, recta. En esa línea se han perdido tantos filósofos que bien puede perderse un mero detective. Scharlach, cuando en otro avatar usted me dé caza, finja (o cometa) un crimen en A, luego un segundo crimen en B, a 8 kilómetros de A, luego un tercer crimen en C, a 4 kilómetros de A y de B, a mitad de camino entre los dos. Aguárdeme después en D, a 2 kilómetros de A y de C, de nuevo a mitad de camino. Mátame en D, como ahora va a matarme en Triste-le-Roy.

- Para la otra vez que lo mate -replicó Scharlach- le prometo ese laberinto, que consta de una sola línea recta y que es invisible, incesante.<sup>235</sup>

The paradox of the single line labyrinth, in which Lönnrot is still able to create symmetrical connections, parallels the way in which choices are believed to be made during the reading process but are in fact not. The detective supposes that he has made choices when in fact he is guided along an unwavering, and invisible, path by the criminal, and the reader is also continuously making choices and suppositions, only to be led along or tricked by the author whose control is absolute:

Every sentence contains a preview of the next and forms a kind of viewfinder for what is to come; and this in turn changes the 'preview' and so becomes a 'viewfinder' for what has been read.<sup>236</sup>

The simultaneous invitation and denial of the reader through the second person narration has consequences for the reader whose closest surrogate in the text is the anonymous protagonist.

The effect of reducing the distance between fictional protagonist and reader is to implicate the reader in the ideology of the Don Julián figure and his attack on Spain. But at the same time the reader comes to see the narrative process itself as an artificial form laid bare by the opening up of the subject and the increasing awareness of interpretation, a process through which the reader is carried in a linear, classical fashion by the unities of time and place (an example of the modern text opening up consideration of mimesis as Iser suggests). The anonymity of the protagonist undermines the fixity of identity, since the naming and labelling process delimits and essentialises, instead allowing the Protean figure to become whatever it needs to be, 'según las exigencias de la novela y la ideología implícita del autor'.<sup>237</sup> As such, anonymity invites the palimpsestic reading allowing the traces to show through the open character; it is also a way of resisting definitive meaning

<sup>234</sup> The labyrinth also calls to mind the story *El jardín de senderos que se bifurcan*, to which I shall return when discussing *Las semanas del jardín*.

<sup>235</sup> Borges, *Ficciones*, p.172.

<sup>236</sup> Iser, 'The Reading Process', p.284.

<sup>237</sup> Linda Gould Levine, 'Makbara: Entre la espada y la pared - ¿Política marxista o política sexual?', *Revista Iberoamericana*, 47 (1981), 102. Again Gould Levine attributes agency to the inanimate novel, but what she describes is the demand for multiple positionalities in the text, dismissing the fixity of identity as realist and mimetic.

and producing ambiguity. The doubling and separation implicit in the second person narrative, and the labyrinth of both mind and city mark the text as an ambiguous site for conflicting readings and therefore conflicting significance. The overarching theme of the attack on the *España sagrada*, to which the novel clearly points, places over the rest of the text a (violent) totalisation, from which it is difficult to extract other readings. In this way the ambiguity of character and language is enclosed within the defining theme that, as the ideology of the critic feeds into the ideology of the author, also contaminates the way in which the form and language is read. Protean characters and fluctuating positions become static through the fixity of the sign sequence that necessarily denies the reader choice, however much they are invited to identify with the protagonist. The movement of positions, the flux afforded by a non-paranoid reading, are effectively made static by the linear progression of the Unities. As the Unities also appeal to the canonical literary tradition, they reinforce the naturalised reading of the text. Ultimately then, *Reivindicación del Conde don Julián* fails as an attempt to write against realist forms, but as a contradictory text that is open about its fictional process it can be read as a step towards the further subversion of language and sign seen in *Juan sin tierra*.

Many readings of *Juan sin tierra* focus on the metafictional status of the text and its ideological attack on both Spanish and wider Western values, both cultural and literary. It is divided into seven sections, each sub-divided, with new sections sometimes indicated by just spaces, sometimes numbered with Roman numerals, another time with Arabic numerals, another with Latin titles and in the last chapter by a row of triangular shapes with one separated from the others. The appearance on the page of such different means of dividing the text indicates the heterogeneity of *Juan sin tierra* and its apparent disparity of theme and character. Génaro Pérez claims that the novel is actually an oral prose poem, while Esther W. Nelson reads it as a 'verbal equivalent of abstract visual art. It does not seek to mirror reality but is an aesthetic construct.'<sup>238</sup> This view of the text is suggested by *Juan sin tierra* itself in its evocation of the mobile as a form of understanding time and space:

postulando mejor la elasticidad de esos mobiles airoso de Calder, cuya esbelta trabazón obedece a una corriente multilateral y secreta, hecha de atracciones y repelencia, fuerzas centrípetas y disgregadoras<sup>239</sup>

The equation made of mobile and text suggests that the elements that make up the book are connected but in a non-linear fashion that can only be approached through a spatial dimension that holds no one centre, but instead holds several centres.<sup>240</sup> Again, the form of the text is therefore held up to mirror the content as Goytisolo's ideological project of cultural subversion entails a literary subversion that denies the linearity and accessibility of the realist text. This reminds us again of Epps's discussion regarding the definition of accessibility. The mobile surely opens up accessibility to a range of different spatial approaches. The text as mobile is therefore easily accessible but difficult to define as an entity. *Juan sin tierra* is considered an inaccessible text because it does not present a

<sup>238</sup> Pérez, *Formalist Elements in the Novels of Juan Goytisolo*, p.216 and Esther W. Nelson, 'The Self-Creating Narrator of Juan Goytisolo's *Juan sin tierra*', *Symposium*, 35 (1981), 257.

<sup>239</sup> Juan Goytisolo, *Juan sin tierra* (Barcelona: Mondadori, 1994), p.194.

<sup>240</sup> The idea of a multiple centred text is one to which I will return when discussing *Las semanas del jardín*.



centrally identifiable protagonist with name, psychological characteristics or exterior referents of real life, the protagonist instead being a writer occupied with the plane of imaginative reality and the texts around him. It is inaccessible because it has no central defining point and therefore defies the logocentric project of constructing central meaning, despite its open accessibility. Indeed, Epps reads the mobile analogy as an essentially false one, as the mobile retains shape, balance and form, as does the text which is shaped by the book form; order still exists whether centrally organised or not.<sup>241</sup> Nelson recognises, herself, that the artistic analogy is not a complete one because 'words, unlike colors and shapes, inevitably suggest a transcendent significance. [...] Its language exists in the world outside the text and connotes things in that world.'<sup>242</sup>

It is in language, then, that Goytisolo's rejection of the transparency of literature as a mimetic form lies, and the narrator of *Juan sin tierra* makes that clear to the reader. While the reader of *Reivindicación del Conde don Julián* was led through the city, following the thoughts and hallucinations of the protagonist (Álvaro) with the goal of destruction and violence, in this novel the reader follows the second person narration of the writer, with the majority of the events in the novel in the *mise-en-abyme*, offering a regress that allows the reader to develop and read the narrator's (the protagonist's) character, linking him to the Álvaro of *Don Julián* and *Señas de identidad*. As an author, the never explicitly named protagonist is presented in his study and is seen to take inspiration from the books and articles around him, the first chapter explicitly establishing this scene with the evocation of the black singer on the album sleeve. Black reads the opening section of the novel as an attack on the conventions of the realist novel, since it foregrounds how the author/narrator uses other texts and objects in his study to inspire and form his writing.<sup>243</sup>

As is the case in *Reivindicación del Conde don Julián*, the anonymous narrator stands as the uniting feature throughout the disparate sections of text in *Juan sin tierra*. This anonymity invites autobiographical readings, particularly due to the references by the *yo/tú* narrator to an existent past outside of the temporality of the narration:

interrumpirás la lectura de documentos : frases extraídas de los libros y fotocopias se superponen en tu memoria a la carta de la esclava al bisabuelo resucitando indemne tu odio hacia el estirpe que te dio el ser : pecado original que tenazmente te acosa con su indeleble estigma a pesar de tus viejos, denodados esfuerzos por liberarte de él : la página virgen te brinda posibilidades de redención exquisitas junto al gozo de profanar su blancura : basta un simple trazo de pluma : volverás a tentar la suerte<sup>244</sup>

The quoted paragraph, which stands as a section in its own right, is exemplary of many of the different currents and themes that resurface throughout the novel as the narrator makes explicit the writing process. The over-arching narrative of *Juan sin tierra* is narrative itself. Black notes this when he states that, 'one could object that the text substitutes a traditional narrative with the narrative of its own coming into being and of

<sup>241</sup> Epps, *Significant Violence*, p.133.

<sup>242</sup> Nelson, 'The Self-Creating Narrator', 261.

<sup>243</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.129.

<sup>244</sup> Goytisolo, *Juan sin tierra*, p.46.

the dissolution of the traditional novel', highlighting again the paradox of attacking the dominant form with a replacement, always as part of a binary.<sup>245</sup> Intertextuality is clearly a part of the process of creation evoked by the narrator of *Juan sin tierra*, as he refers both to family documents (the letter from a Cuban slave to his great-grandfather) and via that reference alludes to his own novelistic work as that letter was included verbatim in the first edition of *Señas de identidad*.<sup>246</sup> The references to the past are both to the figure of Álvaro Mendiola, who of course links the trilogy together, and to the author himself, Juan Goytisolo, the letter being a real family document also mentioned in his later autobiographical publications.

The possibility of redemption from the sexual transgression that links the slaves to the plantation owners, and thus links our narrator to the Cuban blacks who he has been describing in the first section of *Juan sin tierra*, is offered by the virgin whiteness of the page, a possibility of another text to add to those of his past, but this time one that offers a way forward. Sexuality figures prominently throughout the novel and the pure virgin stands as the opposite extreme to the transgressive anal aesthetic that is identified throughout the text, underpinning the project of undermining normalisation through both content and form. For the author/narrator to write on the page is for him to sully the purity that the emptiness represents, to 'profanar su blancura' which the narrator clearly enjoys.<sup>247</sup> Implicit in the image of marking the page is that of language itself as the redeemer of the past, the tool for change, the objects around him being the objects that he can work upon using that tool; the next section links to the previous by beginning, 'eligiendo entre todas las negras a la gorda cachonda del disco'.<sup>248</sup>

In both form and content, *Juan sin tierra* offers a transgressive approach to the norms of literature as the ambiguous nature of language is foregrounded and the question of representation of sign and signified is raised. This is intimately connected with the use of the body as a locus for re-writing the cultural readings of body by re-presenting anti-normative bodily functions and presenting the acceptable as unacceptable. In this way the 'Parejita Reproductora', symbolising the heterosexual normality promoted by church and government through promotion and propaganda (but one that is unnoticed as such until an alternative is presented), make the narrator impotent, 'el verbo no se alzará', both verbally and, through the ambiguous language, sexually as we see the narrator's disgust at the couple's attempts at sex guided by the purity of the respectable and approved manual.<sup>249</sup> This is in direct contrast to section 10 of the same chapter where the ambiguity offered by the style of writing, as seen also in *Reivindicación del Conde don Julián*, renders a section of the text almost impenetrable. Stanley Black, in his exhaustive exploration of Goytisolo's stylistics, declares of section 10 that

<sup>245</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.149.

<sup>246</sup> I will consider more closely the theoretical implications of intertextuality in Chapter Six. For now, it is mentioned as an important part of the writing process foregrounded throughout this novel. For more on the reference to *Señas de identidad*, see Maryellen Bieder, 'A Case of Altered Identity'.

<sup>247</sup> Goytisolo, *Juan sin tierra*, p.46.

<sup>248</sup> Goytisolo, *Juan sin tierra*, p.46.

<sup>249</sup> Goytisolo, *Juan sin tierra*, pp.59-64.

This passage is one of the most obscure in the novel and typifies the technique of concealing the signified beneath a welter of signifiers alluding to such a variety of different areas (Spanish history and cinematography, utopian literature).<sup>250</sup>

Within the text, the reader can draw significance from and attach meaning to referents of the homosexual practice of cottaging in toilets, the underground space of the marginalised community, the appeal to the grotesque, the reference to the shocked reaction of the Queen (Isabella, '*la Católica madre*') and Spanish literature. This is spurred on by the preceding section's last sentence, '*aprenderás a pensar contra tu propia lengua*', where the implicit address of both narrator and reader attempt to invoke reflection of the norms of language significance.<sup>251</sup> What is significant about Black's description is his desire to imagine a single signified behind the text in question; while recognising that Goytisolo's game is to undermine and question the reader's reliance on transparency and mimesis, Black denies the project its efficacy by insisting on extracting a signification, instead of allowing the text to contain all its multiple meanings.

Black's reaction is the natural response of the trained reader, in that the tradition that forms his way of reading does not allow him to deny meaning. The impulse is always to understand and Goytisolo's text teases the reader by offering unclear references to various meanings that we seek behind the text.<sup>252</sup> However, the project of liberating the text and reader from the weight of traditional signification, the upmost theme throughout *Juan sin tierra*, is virtually impossible, as Black correctly points out, because naturalisation occurs through the metafictional aspects which construct a type of self-reflexive narrative about the creation of the text itself, and also because the binary nature of transgression throughout the novel arrests any mobility and fluidity that would be genuinely multiple.<sup>253</sup> I would also add that, despite critics labelling the text as something different, *Juan sin tierra* is ultimately marketed as a novel in book format, is structured and ordered as such, and therefore is never truly transgressive of its own form. In this way, as Epps notes, the novel in book form is 'inextricably tied to a system of production and exchange' as a commodity in the market, despite any attempts in the text to remove itself from such forces through resistance to clarity of reading and anti-normalisation of both narrative plot and genre.<sup>254</sup> Epps goes on to say that 'literary liberation and autonomy at the price of readership is impossible the moment the text is published and distributed, enters the market'.<sup>255</sup> The validity of Epps argument is even stronger when we consider the market of literary criticism where this kind of text perversely invites the critic to seek meaning because of its resistance, as I have been highlighting throughout this study.

---

<sup>250</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.144. The section in question is too long to quote in full here, but can be found in *Juan sin tierra*, pp.73-74.

<sup>251</sup> Goytisolo, *Juan sin tierra*, p.73.

<sup>252</sup> Again, a parallel between literature and art can be made where modern abstract art does not represent mimetically reality but is an open canvas for interpretation, guided by the artist's intention. The 'pure poetry' of Juan Ramón Jiménez, interested in the experience of language, also has parallels with this kind of reading.

<sup>253</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.145.

<sup>254</sup> Epps, *Significant Violence*, p.159.

<sup>255</sup> Epps, *Significant Violence*, p.160.

It is the denouement of *Juan sin tierra*, the movement from standard Spanish to phonetic Spanish to romanised Arabic to Arabic, that is most often seen as Goytisolo's ultimate linguistic rebellion against both the Spanish language itself, where Goytisolo reminds us of the Arabic linguistic influence and vows 'si en lo futuro escribes, será en otra lengua', and also against his readers who one presumes have little or no knowledge of Arabic and are thus faced with incomprehensible graphemes.<sup>256</sup> Goytisolo frequently uses phrases from French, Latin and English amongst the Spanish of his text but it is to be expected that a reader may be able to understand or at least recognise some of the foreign words. Even romanised Arabic is presented through a recognisable alphabet, unlike the Arabic script that alienates the sympathetic reader.

Joan M. de la Cova does not see the move to Arabic as an attempt to completely deny communication and draws on the image of the knife as a key part of the semantics of rebellion, a resistance that is configured through language which is simultaneously a provocation that invites curiosity in the reader: 'For Westerners the [Arabic] graphs are signs of a threat or an invitation from an Other into uncertain domains.'<sup>257</sup> By moving to become Other through identification with the pariahs and Arabic language, Goytisolo brings to a climax the rejection of his Spanish readers who he has wilfully attempted to confuse and linguistically (and therefore culturally) displace throughout the text; the reader is re-figured as Other by the incomprehensible text while the author, as author-ity, retains power and cohesion. In this respect, Abigail Lee Six is right to remind us that it is the narrator of *Juan sin tierra*, an albeit largely unnamed Álvaro Mendiola, and not the author who declares his move to Arabic. However, the autobiographical links between narrator and author, coupled with the essayistic style of sections of the novel make a reading that identifies Goytisolo with the speaker unavoidable.<sup>258</sup>

Goytisolo's wilful attempt at destroying the link between reader and text, between the understanding of the reader and his or her mimetic reflection in the language on the page, ultimately reinstates power in the hands of the author who is able to alienate and make his primary audience Other. This primary audience is the Spanish speaking reader, since Goytisolo continues to use Spanish as his medium. Of course, a bilingual Arabic and Spanish speaker may have a different experience of the text, but such a reader would not be considered a part of the primary audience. Whatever linguistic difference there may be, Stanley Black's claim that the reader is stable because he can naturalise the narrator and the narrative of metafiction is only partly true, as it is the text that is stable and the reader whose position is always in flux in relation to it, at times able to construct a narrative (for example, in the short section from part one quoted above) while at other times only able to partially ascribe meaning and assimilate disparate referents (for example, in section 10 of part 2), and sometimes completely unable to comprehend even phonetically the signs on the page (the Arabic). Black points also to the fact that the author has disappeared by the end of the text, leaving behind the incomprehensible script

---

<sup>256</sup> Goytisolo, *Juan sin tierra*, p.257.

<sup>257</sup> Joan M. de la Cova, 'What Kinds of Games are these anyway?: The Metafictional Play and Politics of *Cobra* and *Juan sin tierra*', *Revista Hispánica Moderna*, 43 (1990), 210.

<sup>258</sup> Lee Six, 'Breaking Rules, Making History: A Postmodern Reading of Historiography in Juan Goytisolo's Fiction' in *History and Post-War Writing*, ed. by Theo D'haen and Hans Bertens (Amsterdam: Rodopi, 1990), p.51.

and a blank page, leading the critic to read this as a negation of any positive attempts to question the reading process in the project of *Juan sin tierra*.<sup>259</sup> Liberation lies only in emptiness, but again I believe that this denies the author's control (and therefore presence) in determining the blankness of the page and leaving it as the open space, the virgin page, where the reader is invited to make his or her contribution to the project of writing. Of course, the invitation is not one to be taken literally as the reader will not write on the page in the novel, but the recurrence of the virgin whiteness of the page to be spoiled by the masturbatory spilling of ink as an image throughout the novel invites such a reading of the ending where the author/narrator has taken his reader as far as possible until complete alienation, thus leaving him or her with a desire to continue. Despite claiming that any future work will be 'en otra lengua', Goytisolo continues to use Spanish as a medium for questioning and subverting normalisation of language use when writing *Makbara*.

---

<sup>259</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.153.

## Chapter Four Negotiating Difference in *Makbara*

The thesis will now look more closely at *Makbara* itself and suggest ways in which the forms of liberation and reader exclusion are enhanced and continued in this later work. The open space in *Makbara* is given physical locus in Xemaá-El-Fná, the Marrakesh square where the narrator of the novel, who proclaims himself to be a *halaiquí nesrani* (a European/Christian storyteller), is situated throughout.<sup>260</sup> In the final section of the novel, 'Lectura del espacio en Xemaá-El-Fná', the square becomes the space of the palimpsest where each new day provides a

lectura en palimpsesto : caligrafía que diariamente se borra y retraza en el  
decurso de los años : precaria combinación de signos de mensaje incierto :  
infinitas posibilidades de juego a partir del espacio vacío : negrura,  
oquedad, silencio nocturno de la página todavía en blanco<sup>261</sup>

Before discussing more closely the presentation and implication of the open reading, it is important to trace through *Makbara* the presentation of difference, the continued project of confrontation with literary naturalisation and the appeal to tradition.

The difficulties in reading the text, as detailed in the previous chapter, revolve principally around identifying the agents of action in the text. While in *Juan sin tierra* the reader was embroiled in unravelling the connections and thoughts within the narrator's mind as he went about constructing the text before the reader, in *Makbara* the story appears to be derived from an omniscient narrator, albeit one that readily swaps the expected third person narration for the second and first person, or for a style of narrative that in its use of verbs in the gerund and infinitive states excludes any explicit marking of person. As age and gender markers of identity and location of action appear to change almost inexplicably throughout much of the novel, constructing a narrative thread is a difficult task for the reader and critic who wants to ascribe meaning.<sup>262</sup> For example, Linda Gould Levine, in discussing the changing gender of Angel defends her reading of the ambiguity with 'llevando a este lector a pensar', underlining the subjective nature of her reading despite being a leading critic on Goytisolo's work. There is in this, also, some of the defence of paranoid reading and writing to which I referred in Chapter Three; by pointing up her subjectivity and denying her position as speaking for all, Gould Levine negates any attacking critical reading. In this vein, Ryan Prout reminds us of the impossibility of a total reading, stating that *Makbara*

would seem to epitomise the kind of text envisaged by reception theories  
of reading: it underlines the subjectivity of our responses as readers in that

---

<sup>260</sup> The square's name can also be spelt in various ways around the basic transliteration of Djeema-el-Fna. I choose to use the Spanish version as Goytisolo uses it in his text to avoid confusion. Helen Lane's English translation also retains the same spelling.

<sup>261</sup> Goytisolo, *Makbara*, p.217.

<sup>262</sup> Gould Levine, '*Makbara*: Entre la espada y la pared', 100.

an image or event vividly recalled by one reader may entirely escape the attention of another.<sup>263</sup>

Threading one narrative, and the only thread discernible in *Makbara* is that of the love story between the Angel and Arab, denies the other possibilities that also appear within each chapter, in particular the satire of heterosexual reproduction in the chapter entitled 'Sightseeing Tour' and especially the final chapter, 'Lectura del espacio en Xemaá-El-Fná'.

The principal story of the Arab and Angel's romance is terminated by the storyteller in the square, almost with casual disregard. After fleeing from the sewers, the Angel returns to heaven and subsequently decides to return to Earth and seek the Arab; various conclusions to the Angel's story are proposed:

algunos afirman que vive o vivió felizmente con éste hasta que les sorprendió la muerte, pero yo, el *halaiquí nesrani* que les ha referido la acción, asumiendo por turno voces y papeles, haciéndoles volar de uno a otro continente sin haberme movido un instante del corro fraternal que formamos, no puedo confirmar la certeza de ninguna de las versiones.<sup>264</sup>

The fact that the *yo*, the narrator, is unable to give definitive closure to the story undermines the authority of the love story, giving us a partial explanation for the confusing changes that occurred. There is also a question mark raised over the existence and authority of this narrator, as the anonymous narrator of the last section 'Lectura del espacio en Xemaá-El-Fná' is hidden behind the welter of noun phrases and verbs in their infinitive state; this may be the *halaiquí nesrani* who has immediately beforehand been introduced or it can be read as essayistic prose which we can ascribe to the name on the book's cover, Juan Goytisolo. Stanley Black and John Macklin both read the *halaiquí nesrani* as a construct of that final narrator, establishing a Chinese box effect of a narrator controlling the words of another narrator who controls the primary characters of the novel.<sup>265</sup> This reveals Goytisolo's project of destabilising the reader as effective; it is because of the reader's mistrust of the *halaiquí nesrani* as a narrator who does not seem to be in control of his story's characters, that it is not possible that the definitive style of the final chapter can also be attributed to the same narrator. My own reading sees the two narrators as the same; the *halaiquí nesrani*, as an avatar of Goytisolo himself and his cultural position, is between two cultures, occupying the Arab space as entertainer but always the European outsider, a position I will defend later in this chapter.

'Lectura del espacio en Xemaá-El-Fná' offers us a key to reading and making sense of the linguistic project of *Makbara*. John Macklin identifies the play of signifiers and the slippage of identities throughout the novel as 'a challenge to certainty and the clarity and categories which characterise Western thinking' as the Arab and Angel assume

<sup>263</sup> Prout, *Fear and Gendering*, p.46.

<sup>264</sup> Goytisolo, *Makbara*, p.195.

<sup>265</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.167 and Macklin, 'Modernity and Postmodernity' p.131. There is of course an echo of Cervantes' *Don Quijote* in this play of narrators, the unreliability of the narrator and the linguistic uncertainties produced through translation. I will return to discuss this more closely in Chapter Six.

and subvert archetypes of Western iconography in their constant state of flux.<sup>266</sup> This counter-cultural agenda, identifiable in *Makbara*, goes as far as using language as a referent to the Arab world and as a way of positioning against the grain. Goytisolo constructs the space of Xemaá-El-Fná as a utopia and the last section of *Makbara*, in marked contrast to the story which precedes it, sets out to describe the square in a neutral style. It begins by describing approaches to the square, not just physically but also textually, through the European travelguides of Baedeker, le Guide Bleu, Fodor and others. They differ in their approaches but ultimately we are told that 'todas las guías mienten / no hay por dónde cogerla', the square is 'espacio abierto y plural, vasto ejido de ideas'.<sup>267</sup>

While in previous novels the city-space was portrayed through the mental constructs of the protagonist, here we are presented with the city as it is lived in by the people who inhabit it everyday. The daily re-birth of the cityscape, which in *Reivindicación del Conde don Julián* was for the renewed invasion of Spain through the inspiration of the city around the protagonist, is marked in the case of the square of Xemaá-El-Fná by the repeated activities of the people, palimpsestically repeating the traces of the day before. Within the space of the city dwellers, the invisible narrator is present as the *flâneur*, idling through the square describing what he sees, and sometimes as the voyeur, describing acrobats, beggars and mime artists as he sees them, sometimes expressing disapproval against western influences, particularly towards the wearers of T-shirts bearing the names of US universities, and thus revealing his critical position. The space of Xemaá-El-Fná is presented as a counterpoint to the West, as 'invertida de la agitación, frenesí, corre corre de las operaciones bursátiles neoyorquinas durante sus frecuentes vendavales de euforia o ramalazos de pánico',<sup>268</sup> and acrobats 'desafían las newtonianas leyes, se ríen de la ponderosa manzana'.<sup>269</sup>

Just as we saw in *Juan sin tierra*, metafiction and the awareness of the writer's tool is foregrounded as he muses on the relationship of the static written word to the immediacy of the world he is describing: 'alinear pacientemente nombres, adjetivos, términos en lucha desigual con la perfecta simultaneidad de la fotografía : correr en vano tras ella, como viajero que pierde el tren'<sup>270</sup>; the body of the whirling dervish becomes language itself, 'lenguaje corporal cuyo músculo es léxico : nervio, morfología : articulación, sintaxis : su vibración, significado, mensaje se propagan inmediatamente al auditorio'.<sup>271</sup> Ultimately Goytisolo calls for the

liberación del discurso, de todos los discursos opuestos a la normalidad dominante : abolición del silencio implacable infligido por leyes, supersticiones, costumbres : en abrupta ruptura con dogmas y preceptos

<sup>266</sup> Macklin, 'Modernity and Postmodernity', pp.129-130.

<sup>267</sup> Goytisolo, *Makbara*, p.199.

<sup>268</sup> Goytisolo, *Makbara*, p.205.

<sup>269</sup> Goytisolo, *Makbara*, p.207.

<sup>270</sup> Goytisolo, *Makbara*, p.202.

<sup>271</sup> Goytisolo, *Makbara*, p.208.



oficiales : voz autorizada de padres, maridos, jefes, áulicos consejos de la tribu<sup>272</sup>

There is a struggle in the text to retain language for the marginalised, to free it from the oppressors and make it their own, and there is also a struggle for the language itself to pin down the reality of the situation, to record life.

Ultimately, the power of language lies with the storyteller, who is able, through his skills of entertainment, to seduce his listeners: 'los oyentes forman semicírculo en torno al vendedor de sueños, absorben sus frases con atención hipnótica, se abandonan de lleno al espectáculo de su variada, mimética actividad'.<sup>273</sup> The activity of the storyteller is paramount in understanding the performative nature of *Makbara*, where the telling of the story, as the narrator assumes the roles of others, is more important than the story itself, thus denying the importance of continuity and naturalisation of characters and plotline. The paradox of the storyteller who assumes and becomes the voice of the Arab and Angel, but is equally neither of those characters underpins the double position of the *halaiquí nesrani*, who is neither true Arabic storyteller, nor traditional European narrator. Mimesis is here an activity, an undertaking that infuses the whole, not simply a referent to the world outside of the story.

The world which the storyteller creates is one that demands an intimate relationship between speaker and listeners, 'lento, con paciencia de araña, los aislará del mundo : capsulados en leve burbuja : su sutil, invisible cárcel verbal'.<sup>274</sup> Language is a paradoxical tool for imprisonment and liberation here, as it allows the listeners to escape the reality of their daily existence, but entraps them under the authority of the narrator. As for the narrator, he also is offered the possibility of becoming someone else, but is always irrevocably what he is, reminding us of the physical corpus that exists behind the mask of the character, albeit here a textual body. The double stance is reflected in the metafictional irony which should not be overlooked, where Goytisolo's project of liberating language and literary form from the culturally oppressive norm also relies on his need to address and involve his audience, in order for that agenda to carry any political weight. Exploding the reliance on sign and signified, on teleology of meaning and polysemy, is dependent on the need to allow some reference to remain, if only so as not to lose the reader completely, as was the case with the move to Arabic in *Juan sin tierra*. For Black, the polysemy of language is enriched by the stasis of the print which is in tension with the movement and confusion of voices, underpinning the 'lectura en palimpsesto' of both reading and the square itself, upon and within which the narrative is constructed.<sup>275</sup>

Where Goytisolo's agenda in *Makbara* has moved on from the previous novel is in its insistence on communicating with those who are excluded from traditional forms of narrative writing. The storyteller creates 'literatura al alcance de analfabetos, mujeres, simples, chiflados : de cuantos se han visto tradicionalmente privados de la facultad de expresar fantasías y cuitas'.<sup>276</sup> This ties in with the dedication of the book proper, 'A

<sup>272</sup> Goytisolo, *Makbara*, p.215.

<sup>273</sup> Goytisolo, *Makbara*, p.214.

<sup>274</sup> Goytisolo, *Makbara*, p.215.

<sup>275</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, pp.194-195.

<sup>276</sup> Goytisolo, *Makbara*, p.215.

quienes la inspiraron y no la leerán', where there is a recognition that certain elements of society will not read it, either through choice or because they cannot as they are the illiterate beggars and misfits that Goytisolo champions. The ambiguity of the dedication could also refer to previous Spanish writers who have inspired Goytisolo's writing and, as we shall see shortly, the writer who has been connected to this text by both Goytisolo himself and critics has been Juan Ruiz and his *Libro de buen amor*. Literature for the illiterate is necessarily oral and another way in which the language of *Makbara* can be seen as marked by difference to modern Western norms is in its desire to recapture the essence of orality. Goytisolo himself has said of *Makbara* that 'Aquí lo fundamental es la oralidad. Es un texto que ha sido escrito para ser leído en voz alta.'<sup>277</sup>

Alison Ribeiro de Menezes traces the oral nature of this particular literary text back to Juan Ruiz and Goytisolo's regard for both the medieval writer as an innovator and for his text as a bridge between Moorish and Christian cultures within Spain.<sup>278</sup> Moving through the text to analyse it comparatively with the *Libro de buen amor*, and pulling on the threads of archetypal irony that Macklin also identified in *Makbara*, Ribeiro de Menezes concludes also that there lies an inherent paradox in the popular form of oral literature and the inaccessible form of literature that Goytisolo uses:

Whilst Goytisolo is keen to include in his novels aspects of mass culture, his writing can be difficult and demands of the reader extensive cultural knowledge. [...] In the final instance [*Makbara*] is not only written but excludes those to whom it is dedicated.<sup>279</sup>

In some respects this very difficulty stems from the fluidity and transient nature of oral storytelling that Goytisolo attempts to fix in his novel; each chapter could be seen to represent a new story around the same two protagonists, built upon the storyteller's new day in the square of Xemaá-El-Fná, the open palimpsestic space re-filled once again, but marked by the erasure and traces of the day before. In this way the narrator occupies and reflects mimetically the square, imitating and signifying the reconstruction of the day upon the traces of the previous day. The difficulty of grasping and recognising the mimetic role is greater for the reader who necessarily attempts to draw together a coherent narrative between chapters, especially so a first time reader who is not aware of the overarching presence of the *halaiquí nesrani* until nearing the end of the novel. For Stanley Black the critically-trained, knowledgeable first time reader sees the text as typically postmodern in its denial of stable subjectivity, only to find that conversely it is the pre-modern oral narrative that contributes to the text's difficulty.<sup>280</sup>

Orality in *Makbara* can be understood in four ways which interact, according to Stanley Black: in the musicality of its language; in the theme of orality and the position of the protagonists in relation to the oral; in its recourse to the oral narrative tradition,

<sup>277</sup> Pope, 'La libertad de los parias' in *Espejo de escritores*, ed. by Reina Roffé (Hanover: Ediciones del norte, 1985), p.123.

<sup>278</sup> Alison Ribeiro de Menezes, 'Reciting/Re-siting the *Libro de buen amor* in the zoco: Irony, Orality and the Islamic in Juan Goytisolo's *Makbara*', *Modern Language Notes*, 117 (2002), 407.

<sup>279</sup> Ribeiro de Menezes, 'Reciting/Re-siting the *Libro de buen amor*', 429.

<sup>280</sup> Stanley Black, 'Orality in *Makbara*: A Postmodern Paradox?', *Neophilologus*, 78 (1994), 590.

especially the Arabic tradition; and as an attempt itself at an oral narrative.<sup>281</sup> While the extent of the presence of orality in a written novel has been read by critics in different ways, what is undeniable is both Goytisolo's intention to locate the narrative with the traditional storyteller in the Moroccan zoco and, as I have just shown, the persistence in foregrounding language as a locus that reveals change and movement, underpinning the re-telling and palimpsestic nature of orality (although ultimately stasis is provided by the novel itself). Larnire Benallou does not appear to take into account at all the static form of the novel itself in reading orality in *Makbara* reading the novel unproblematically as an oral account, while Anna Skareke compares *Makbara* with the *Libro de buen amor* and finds that oral elements persist in the Goytisolo text, but are necessarily influenced by written language (and the cultural milieu of production, reminding us of Borges's *Pierre Menard* and the attempt to reconstruct the literary experience).<sup>282</sup> José Manuel Martín Morán suggests that it is the punctuation, the solely written form, in *Makbara* that forces the reader to see it as oral because of the way it divides the text into small phrases more redolent of speech, however Alison Ribeiro de Menezes counters this by saying that to

read the novel out loud would not remove the sense of fragmentation of the text since the sequence of nominal phrases with a few inflected verbs does not convey to the listener the impression of the action of a tightly-wrought story.<sup>283</sup>

While these critics look at orality in terms of storytelling and literature, not all account for the presence, mostly parodied, of mass media forms that also rely on oral communication: the television reporter crews who invade the sewers, the tourist guide whose speech becomes a football commentary on the biology of reproduction, the round table discussion. Use of language is again the key to Goytisolo's discursive subversion, and there is a juxtaposition of modern technological communication, distancing the viewer from the source, with the immediateness of the storyteller who is able to respond to his audience's needs and reactions, creating a true dialogue of strategic manoeuvring between speaker and recipient.

While some critics of *Makbara* have turned to Walter Ong's influential *Orality and Literacy* as it explores the connection between the residue of the written word and the primacy of orality, I shall use Walter Benjamin's *The Storyteller* as more suggestive of Goytisolo's position as an author.<sup>284</sup> Published originally as part of *Illuminations* in the 1950s, Benjamin's 'The Storyteller' is an essay from 1936 that deals with the concerns of

---

<sup>281</sup> Black, 'Orality in *Makbara*', 585.

<sup>282</sup> Larnire Benallou, 'El carácter oral en *Makbara*' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo*, Almería 1987, ed. by Manuel Ruiz Lagos (Almería: Instituto de Estudios Almerienses, 1988) and Anna Skareke 'La apropiación de un relato oral: Las relaciones transtextuales entre Juan Goytisolo y Juan Ruiz' in *Un círculo de lectores: Jornadas sobre Juan Goytisolo*. Lund 1998, ed. by Inger Enkvist (Almería, Instituto de Estudios Almerienses, 1999).

<sup>283</sup> Martín Morán, 'La oralidad en las novelas de Juan Goytisolo', *Antipodas*, 8-9 (1996-1997), 158 and Ribeiro de Menezes, 'Reciting/Re-siting the *Libro de buen amor*', 421.

<sup>284</sup> Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (London: Routledge, 1982). Alison Ribeiro de Menezes uses Ong's criteria of primary and secondary orality to discuss the gap between technology and immediacy in *Makbara* which she sees, correctly, as part of Goytisolo's counter cultural agenda, to which I will return shortly ('Reciting/Re-siting the *Libro de buen amor*', 415).

the modern practice of transmitting information.<sup>285</sup> Tradition, the (normalised) product of such reproduction, has shifted from the art of storytelling to producing the novel:

The earliest symptom of a process whose end is the decline of storytelling is the rise of the novel at the beginning of modern times. What distinguishes the novel from the story is its essential dependence on the book. The dissemination of the novel became possible only with the invention of printing. What can be handed on orally, the wealth of the epic, is of a different kind from what constitutes the stock in trade of the novel. What differentiates the novel from all other forms of prose literature - the fairy tale, the legend, even the novella - is that it neither comes from oral tradition nor goes in to it. This distinguishes it from storytelling in particular. The storyteller takes what he tells from experience - his own or that reported by others. And he in turn makes it the experience of those who are listening to his tale. The novelist has isolated himself. The birthplace of the novel is the solitary individual.<sup>286</sup>

Benjamin's differentiation of storytelling from the novel depends both on the circumstance of consuming the story and on the difference between isolation (of the reader of *Makbara*) and community (the *halaiquí nesrani* and his *halca* or group of listeners). Part of this community relationship is borne out by the possibility of extra-linguistic features common to oral communication that the novel form denies as part of the consumer experience, features that communicate and therefore provide information of a different kind to the purely verbal. The close relationship that encourages direct interpretation has also changed according to Benjamin,

Every morning brings us the news of the globe, and yet we are poor in noteworthy stories. This is because no event any longer comes to us without already being shot through with explanation. In other words, by now almost nothing that happens benefits storytelling; almost everything benefits information. Actually, it is half the art of storytelling to keep a story free from explanation as one reproduces it.<sup>287</sup>

Applied to *Makbara*, it would appear that Goytisolo's project is marked by the desire to present stories without explanation, without information, but in the novelistic form. Yet, throughout the accumulation of events in *Makbara*, does the *halaiquí nesrani* really present a cohesive novel, or is not each section of *Makbara* a new story that is built around the same (or similar) characters, but free standing? Does Goytisolo confront his reader with a novel, and all the assumptions that accompany that epithet, or with short stories that have an underlying, but not predominant, connection? According to Benjamin,

We have witnessed the evolution of the 'short story', which has removed itself from oral tradition and no longer permits that slow piling one on top

<sup>285</sup> Walter Benjamin, *Illuminations* (London: Pimlico, 1999).

<sup>286</sup> Benjamin, *Illuminations*, p.87.

<sup>287</sup> Benjamin, *Illuminations*, p.89.

of the other of thin, transparent layers which constitutes the most appropriate picture of the way in which the perfect narrative is revealed through the layers of a variety of retellings.<sup>288</sup>

Retellings are what occur throughout *Makbara* where each new day recreates the experience of storytelling within Xemaá-El-Fná, the palimpsestic square. While the autonomous, free-standing short story is removed from the oral tradition as, essentially, an abbreviated novel, each new chapter/short story of *Makbara* adds more information about the Arab, Angel and their relationship, slowly allowing the reader to see them as both more complete but also contradictory.<sup>289</sup> *Makbara* can be seen as traditional through its recourse to the archetype of the love story, redolent of a 'perfect narrative', but Goytisolo is postmodern in his knowing critique of the archetype by portraying his lovestruck characters as subversive in their lovemaking in abject spaces (the sewers, the cemetery), and through their bodily representations in society (the Angel with a beard at the wedding fayre, the Arab on the streets of Paris).

In whatever ways *Makbara* can be read as symptomatic of the need to revisit the oral nature of storytelling, it is still presented as a novel and, despite its suggestive layers of narration, it is the construction of Goytisolo alone, the novelist in isolation, and not the *halaiquí nesrani* presented within the text. Its re-tellings, where the accumulation of layers builds upon (and thus reveals) the narrative foundation, become instead, through the hermetic and shifting forms, re-readings that with each new reading reveal more of the "perfect narrative" beneath.<sup>290</sup> Benjamin's 'The Storyteller' is also informed by its author's ideological desire for a return to pre-modern types of narrative, while at the same time there is a recognition of the impossibility of returning to the past, a position to which Goytisolo has also been connected as his desire to recover pre-modern orality fuses with postmodern representations of identity and satire of the modern condition of living.

Marta Gómez Mata and César Silió Cervera use the pre-modern carnivalesque aspects of *Makbara* as a way into understanding the oral nature of the text. As the kind of literary artifice melding together orality and literature (or, in terms of the Benjaminian discussion, storyteller and novelist), *Makbara* is marked as a text, through its polyphony, as a place of encounter, as a public place where the audience/reader is able to negotiate meaning according to their determination of their words.<sup>291</sup> Working from Mikhail Bakhtin's theories of voice in literature, Gómez Mata and Silió Cervera identify a multiplicity of voices, or heteroglossia, in *Makbara* in the examples of parody and shifting that I have discussed so far in this chapter.<sup>292</sup> The multiple viewpoints, reflected in the changes of speaker, appear to negate any dominant omniscient vantage point, until this apparent style of the text is itself negated by the presence of the *halaiquí nesrani*, whether he is considered to be a medium between the narrator of the final section and the

<sup>288</sup> Benjamin, *Illuminations*, p.92.

<sup>289</sup> In this way, *Makbara* can be seen as a precursor for *Paisajes después de la batalla*, published two years later in 1982, where the seventy-seven sections can be read, although not unproblematically, in a variety of orders, as discussed metafictionally in the very last section itself.

<sup>290</sup> This is of course particularly the case where the reader is the critic whose reading is given authority as revealing the narrative for what it is.

<sup>291</sup> Marta Gómez Mata and César Silió Cervera, *Oralidad y polifonía en la obra de Juan Goytisolo* (Madrid: Ediciones Júcar, 1994), p.20.

<sup>292</sup> Gómez Mata and Silió Cervera, *Oralidad y polifonía*, p.26.

story, or as the narrator (and avatar of the author) himself. The presence of the *halaiquí nesrani*, which Black sees as a stability that undermines the fragmentary openness of the text but which I have hopefully shown occupies a problematic space in the narrative construction, represents the blurring of the spectator and actor common to Bakhtin's understanding of the carnival.

The carnivalesque offers a space where hierarchies are suspended, where folk (or base) humour and laughter characterise a time of both death and renewal, and where the participant in the carnival is both spectator and actor. A reading that supposes that the unobtrusive narrator of 'Lectura del espacio en Xemaá-El-Fná' is the *halaiquí nesrani*, as my reading does, would exemplify that narrator's position in the market square composed of acrobats, whirling dervishes and performers as one that is characterised by both participation (telling the main story/stories of *Makbara*) and by spectatorship (the 'Lectura' that, although unobtrusive, reveals the position of the onlooker). It is not only the square itself that is presented as carnivalesque in *Makbara*, since as Gómez Mata and Silió Cervera indicate, the text is characterised by the carnivalesque binaries of death and renewal (the protagonists make love in the cemetery, the 'makbara' through which the title suffuses death throughout the novel) and of high and low (the protagonists themselves are subversive of the technologically advanced Western media); it is ambivalent towards univocal official culture (through its parody) and uses the body against authoritative power.<sup>293</sup> While it is relevant and insightful to see how *Makbara* enacts a carnivalesque agenda in its locus of the celebrated Arabic square, these readings are not unproblematic as will be shown here.

Leaving aside the question of the carnivalesque as a literary phenomenon, the carnival itself is a time of subversion of hierarchical norms, while the square of Xemaá-El-Fná is, according to the 'Lectura', an open space where life is re-written every day; within the hierarchy of the Arabic square, there is little presented as ambivalent or transgressive since after the performers have gone, we are left with the abject, 'excrementos y mondas de fruta, perros buscavidas, mendigos dormidos'.<sup>294</sup> Where the square and its performers do take up an anti-hierarchical position is in their stance in relation to the West. The question of language discussed earlier in this chapter pointed to the difficulty of grasping the dynamism of the people in the square, and as part of this critique Goytisolo positioned the Arabs against the modernity of the West and its consumerism, the stock exchange, technology and scientific reasoning. The difficulty in reading *Makbara* and the appeal to the oral are intimately connected to the presentation of the square as the 'espacio vacío' that enables the writing of the text, and it is a space that invites participation from both writer and reader. The reader is invited to approach the square textually through guides, but this view is soon superseded by the narrator's own reading; the reader is also invited, albeit unwittingly, to become part of the *halaiquí nesrani*'s group of 'listeners', to follow the story of the Arab and Angel and the parodical posturing of the storyteller himself. As a means of dialogue between speaker and listener, the *halaiquí nesrani* is positioned authoritatively as the controller of words, but not plot; a

<sup>293</sup> Gómez Mata and Silió Cervera, *Oralidad y polifonía*, p.33.

<sup>294</sup> Goytisolo, *Makbara*, p.217. Of course, the abject is in itself part of the grotesque nature of the carnival, but here it is not treated as humour, nor as a parody of the sacred or profane, instead it is a part of the day-to-day existence of the square.

creator of stories shaped from language who takes his inspiration, as an outsider, from the square and the people in it.

The temptation to read the "European storyteller" as an alter ego of Goytisolo is strong, due to the essayistic style of the spectator in the 'Lectura', the position of both real author and narrator as story creators, and the hybrid quality of the text that ultimately depends on gaze and viewpoint for its subversive efficacy, reflecting the mudéjar, hybrid-like quality of both Goytisolo the outsider from Spain and the *halaquí nesrani*.<sup>295</sup> This is dependent on reading the text as a mimetic representation of the performing narrator who assumes characters' voices; the body behind the mask is Goytisolo himself who is simultaneously being and not being the text that represents him. Hybridity is not necessarily an indication of originality however, and Goytisolo's appropriation of the Arabic space is done mostly in the name of rediscovering his Hispanic tradition, which is epitomised by the *Libro de buen amor* as a paradigm of a mudéjar, hybrid text. Juan Ruiz's poem is characterised by its oral nature, but it is again one that is mediated through other textual discourses. Alison Ribeiro de Menezes points to the view of the world as book, an idea that informed medieval thinking, as instructive in reading both historical and contemporary texts. The *Libro de buen amor* may have been intended for a listening audience, but, 'many passages of the *Libro* rely for their effect on the listener's instant recognition of religious, legal and other learned discourses, implying that it was intended for an intellectually sophisticated audience'.<sup>296</sup> *Makbara* links also to this tension of openness and constraint, orality and stasis in written language, linking to a reading of text as public place. The novel also appeals to a learned audience. This impacts on the text in two ways; it is relevant to both the autonomy of the text as an entity that is appropriated and read by others within the marketplace that is readership and literary criticism, and also to the public space of Xemaá-El-Fná that is the key to the process of storytelling and recovering pre-modern orality.

Goytisolo himself has said that

I have gone back to the openness and originality of our literature before the onset of the Renaissance, which I think impoverished our language a great deal. The Renaissance tried to set up literary canons and models that would be immutable, whereas authors before that were free to do as they pleased.<sup>297</sup>

The return to pre-modern literature appears to denote a sense of idealisation of the past, a trap where the onlooker appropriates its positive attributes at the expense of a fuller understanding.<sup>298</sup> Yet this is not done as a naïve reaching out to a "golden era", but as

---

<sup>295</sup> Black's claim that *Makbara* is a 'hybrid work' stems solely from the oral and literary tension that I have drawn out in my discussion here. I see this as a major part, but not the only representation, of hybridity in the novel, as will be demonstrated further when discussing gender and sexuality portrayal (Black, 'Orality in *Makbara*', 591).

<sup>296</sup> Ribeiro de Menezes, 'Reciting/Re-siting the *Libro de buen amor*', 412-413.

<sup>297</sup> In interview with Marie-Lise Gazarán Gautier, *Interviews with Spanish Writers* (Elmwood Park: Dalkey Archive Press, 1991), p.141.

<sup>298</sup> The question of how full an understanding may be is of course one that is analogous to that of the critic reading the text as Other and attempting through paranoia to piece everything together, necessarily omitting

part of a larger critique and subversion of both contemporary society and contemporary literature, with *Libro de buen amor* as a paradigmatic canonical text that offers a model for Goytisolo to work with, thus ensuring that his work, although it may confront and question literary norms, is not so far removed from the dominant to be incomprehensible and completely Other. Reading between the two texts from different eras becomes a dialogue not only of tracing Ruiz in Goytisolo, but also reading Goytisolo in Ruiz, as Macklin notes:

What is significant, however, is that what is in question is not just the possible presence of Juan Ruiz in Goytisolo, but, more importantly, our (and Goytisolo's) modern and postmodern readings of Juan Ruiz. Each epoch rejects, in order to surpass, the literature of the past, but almost always ends up by appropriating it, by colonising it.<sup>299</sup>

This reading is also seen in Abigail Lee Six's work, where she identifies Goytisolo's supposedly postmodern traits that are shared with other canonical writers, mostly pre-modern: 'the fact remains that these techniques went out of mainstream practice for a time and with their re-emergence into the limelight of the present literary scene, are worth noting and naming'.<sup>300</sup> Originality becomes a case of re-writing and re-presenting the old so that its usage becomes relevant to contemporary literature; the content of the story may have changed, but the form remains universally the same. This reminds us again of the Benjaminian storyteller, where the story organically grows and is re-told, its locus and mode of dissemination as important for the community as the tale itself.

Lee Six, unlike Macklin, also points to the differing historical appropriation of the literary work, as suggested playfully by Borges in 'Pierre Menard'.<sup>301</sup> Competing readings of the text differ both contemporaneously and historically, labelled as Orientalist, Romantic or Modernist. While conflict with the past is presented as ahistoric and universal (which to some extent it must be), those who participate in understanding the text, whether author or critic, must be dependent on the episteme of the time. Macklin sees the overcoming of time, following Goytisolo's lead, as Modernist, with *Makbara* characterised by a mix of traditional, modern and postmodern.<sup>302</sup> The ironic, knowing appropriation of texts and the deliberate confusion of time is characteristic of postmodernism, and it is only through the prevalence of postmodern discourse in the episteme of contemporary culture that such a recognition can take place. In other words, both Goytisolo's reading of Juan Ruiz and the critic's reading (John Macklin's or my own) of their relationship are formed within certain paradigms and discourses of knowledge. This is not intended as a criticism of Macklin, but as a clearer example of what occurs in all literary study; the lens of contemporary interest (whether related directly to literary theory or to a wider society) magnifies the parts of the text under scrutiny that are connected to that issue, the paranoid reader making connections and

---

sections. The critic can become the flâneur, the onlooker who describes and connects, while never physically affecting or being affected by the text.

<sup>299</sup> Macklin, 'Modernity and Postmodernity', p.119.

<sup>300</sup> Lee Six, 'Breaking Rules, Making History', p.55.

<sup>301</sup> Lee Six, 'Breaking Rules, Making History', pp.55-56.

<sup>302</sup> Macklin, 'Modernity and Postmodernity', p.119.



creating wider significance from the meaning in the text. Reading in relation to other texts opens up the variables of reading cross-historically (and cross-culturally) to see connections that inform and impact upon readings of both texts. *Makbara*'s position on the cusp of the Álvaro Mendiola trilogy and the increasingly postmodern characteristics of *Paisajes después de la batalla*, is a result of identifying the novel with the preceding and later production of Goytisolo, as well as part of more general paradigms of literary study. The contemporary episteme, as far as it can be observed by those who participate in it, has placed a great value on issues such as gender and marginality, and these are two related areas to which I will now turn.<sup>303</sup>

Observation and objectification are, of course, key to understanding positionality in terms of the marginal; subjects who view themselves as part of the dominant mass in one culture, say Spain, will become the marginalised, marked by difference when in another, say Morocco. This marginal position is dependent on cultural and national identity as a personal marker (or 'señas de identidad' to draw on Goytisolian discourse). The fragmentation of identity, seen as characteristically postmodern, is really just recognition that a single subject can occupy different positions where they may be marginal in one context and central/dominant in another. Categorisation is dependent on the predominant discourses of the episteme and contingent factors that encourage or suppress the willingness to identify with categories. Goytisolo has always championed the marginalised, reflecting in both his literary and essayistic work a range of those subject/object positions that can be seen as excluded from the dominant. As we saw in Chapter Two, his early, pre-1966 novels are characterised by an exploration of the disenfranchised within Spanish society and Goytisolo himself admits that his interest in the Arabic world began when he travelled through, and wrote about, the neglected, poor Southern areas of Andalusia, as chronicled in *Campos de Níjar* and *La Chanca*.<sup>304</sup>

The desire to see the underprivileged recompensed is reflected in a short piece written for *Triunfo*, where Goytisolo praises the carnivalesque response to an unexpected black-out in New York.<sup>305</sup> After describing how the media focused on the mass looting that went on, Goytisolo reads the events as demonstrating how, 'strict hierarchization went by the board, marginality ceased to exist, and the individual felt like a human being again, amid other human beings', the media failing to fully comment on the

one important, significant, and unprecedented aspect of the event: the expansive, communal atmosphere of holiday rejoicing that reigned

---

<sup>303</sup> This reminds us of the problems involved in 'objectifying the objectified', a term appropriated from Pierre Bourdieu's understanding of the problematics of 'participant objectivation' where the critic cannot remove him or herself from the objectification process completely despite objectifying the process of objectification (see Bourdieu, *Homo Academicus*, especially Introduction, pp.xii-xix).

<sup>304</sup> See 'La Chanca, Twenty Years After' in Juan Goytisolo, *Space in Motion*, trans. by Helen R. Lane (New York: Lumen, 1987), pp.39-42.

<sup>305</sup> 'A Modest Proposal to the Princes of our Wondrous Consumer Society' reproduced in *Space in Motion*, pp.75-78.

throughout the festivities among those oppressed classes and groups relegated to the margins of society.<sup>306</sup>

In short, a carnivalesque atmosphere prevailed, led by the marginalised (Goytisolo mentions specifically Blacks and Puerto Ricans) and including the dominant members of society only as the 'victims'. The space of chaos is presented as a redeeming factor that allows a return to a primeval state of happiness and humanity, all aspects which are reflected in the space of Xemaá-El-Fná in *Makbara*.

Abigail Lee Six's in-depth work on Goytisolo's novels revolves around the Goytisolian project of presenting chaos (an unknown and therefore fearful entity) as a challenge to the hierarchies that characterise modern society; the Arabic world is just one of those marginalised areas represented, alongside the underclasses of Spain (as represented in early novels such as *Fiestas* and *El circo*) and the chaotic urban nature of cities such as Barcelona and Tangiers, the latter coming to the fore in *Reivindicación del Conde don Julián* as demonstrated earlier.<sup>307</sup> Chaotic structures in the world are then, in Lee Six's opinion, reflected in the chaotic textual structures of the (later, 'mature') novels which underline the importance of fluidity while striking at the clear, utopian genre of the literary market. Yet Goytisolo does not position himself entirely with the outcast, moving instead between a position of traditional writer to iconoclast within the same text, thus denying the orthodoxy of ascribing one ideological position to the author. Of *Paisajes después de la batalla*, Lee Six says that, '[Goytisolo's] stance in the novel refuses to be exclusively utopian or dystopian; he will not allow the literary critics to fit him neatly into either group.'<sup>308</sup> This need to confound critics and Goytisolo's desire to undermine delimiting categories are the traits of Goytisolo's work that are drawn on the most throughout this thesis, as I aim to elucidate the pull of the author between tradition and originality.

Where Goytisolo's project fails, of course, is where the presentation and reification of chaos implicitly means that chaos is placed higher than hierarchy in a hierarchical system of abstracts. Also, chaos itself becomes something explainable and identifiable, ensuring it is controlled; the streets of Tangiers are mappable and our narrator in *Don Julián* restores, albeit in a provisional way, the circularity of time and action within the novel's confusion. The chaotic text itself, although it eludes meaning, is still subjected to the overarching explanation and exploration of the critic. I do not wish to discuss here whether Goytisolo is successful in destabilising the hierarchy, rather I wish to look at the discourses and epistemes that have enabled critics to identify this destabilisation in the novels, exploring issues of marginality and perspective throughout.

Marginality in *Makbara* is marked most prominently by the Moroccan setting of much of the novel, by its two protagonists who are on the margins of society and by its textual structure, as discussed earlier. Randolph Pope begins his chapter on 'The Postmodern Goytisolo' in *Understanding Juan Goytisolo* with *Makbara*, saying of Goytisolo that

---

<sup>306</sup> 'A Modest Proposal', pp.75-76. Goytisolo's proposal, that the poor people should be given a few hours each year for lawlessness and looting to free their humanity and redress material difference, must be marked by some irony, but the essential ideology can be read with some seriousness.

<sup>307</sup> Lee Six, *Juan Goytisolo*.

<sup>308</sup> Lee Six, *Juan Goytisolo*, p.129.

Against the tendency of institutions to unify and perpetuate themselves, he celebrated dispersion and discontinuity. Against totalitarianism in any form, he revelled in fragmentation. Instead of the order of space, he asserted the fluidity of change and unplanned situations.<sup>309</sup>

Pope's example of the presentation of Xemaá-El-Fná draws, as I have done earlier, on its possibilities as a palimpsestic space made up of a collage of different activities and people. Yet the square is seen through the eyes of the outsider, its fragmentary nature dependent on the subjective viewpoint of the onlooker, the *flâneur* figure who, as mentioned earlier, is unobtrusive in narrative style and thus is concretely unidentifiable yet displays his positional status through comparisons between the square and Western modernity. He identifies the cross-cultural trends in dress, in a section worth quoting at length:

entre albornoces, haiques, chilabas, tejanos procedentes de Corea y Hong-Kong, camisetas con reclamos de Yale, California, Harvard, New York University  
*inútil preguntar a quienes las llevan si allí se graduaron : algunos, quizá la mayoría, ignoran totalmente la grafía europea*

prestigio irrisorio de un sistema caduco que parpadea a años luz de distancia, como el brillo de un planeta abolido, de una estrella desorbitada, muerta  
 vanidad de una cultura transformada en gadget, cortada de las raíces de donde debería extraer su savia, ayuna incluso de su propia y dramática inexistencia<sup>310</sup>

The cultural positions of the narrator and those being observed are revealed through this passage as opposites; the narrator is disdainful of those who seek symbolic capital in wearing university sweatshirts from places that they could never visit, let alone study at, and sees the developed society as having lost its roots, caught up in a world that is unreal, replete with simulacra. Conversely, those who do adopt Western clothing are, through the symbolic capital that they desire and acquire, confirming the supremacy of West over East, which is in direct conflict with the narrator's emphasis on the cultural purity of the Arabic space.

Again, the temptation is strong to read the narrator as Goytisolo himself, especially as his political views on the importance of the East are well documented in his essays.<sup>311</sup> The *halaiquí nesrani*, who I identified earlier as the probable narrator of 'Lectura', cannot be Juan Goytisolo in the more literal sense that is meant here, however.

<sup>309</sup> Pope, *Understanding*, p.128.

<sup>310</sup> Goytisolo, *Makbara*, p.204.

<sup>311</sup> As an example, his most recently published collection of essays, *Pájaro que ensucia su propio nido*, contains a 120 page section made up of essays under the title 'Islam y occidente', which are concerned principally with recent current affairs and events in Chechenia and Turkey, and the Israeli-Palestinian conflict (Barcelona: Galaxia Gutenberg, 2001). Randolph Pope sees Goytisolo's reintegration into Spanish journalism, after 1975, as coming about principally through his being an authoritative voice on the Arab world in Spain (*Understanding*, p.35).

Although parallels can be drawn between the author and the *halaiquí nesrani*, who occupies a hybrid space between European and Arabic oral storyteller, Goytisolo himself has never claimed to be an oral storyteller in the Arabic square, although he would like to be. In the epilogue of *Pájaro que ensucia su propio nido* Goytisolo tells us that he was honoured when a short story section of *Las semanas del jardín* was recounted to a *halca* in Xemaá-El-Fná, something he could never do himself.<sup>312</sup> In the text of *Makbara* he assumes the role of the impartial observer who is excluded from the carnivalesque activity of the people, sympathetic to the differences between cultures but unable to disengage completely with his origins and habitus. Indeed, this episode reminds us how Bourdieu's idea of the habitus is inextricably linked to the individual, who is here confronted with another culture. Judith Butler points to the individual's body as an unwitting demonstration of the habitus when she states that

Bourdieu underscores the place of the body, its gestures, its stylistics, its unconscious 'knowingness' as the site for the reconstruction of a practical sense without which social reality would not be constituted as such. The practical sense is a sense of a body, where this body is not a mere positive datum, but the repository or the site of incorporated history.<sup>313</sup>

The body is the locus for the habitus, and the habitus affects the way in which the body reads other bodies. The gaze of the onlooker, characterised by the cultural differences of East and West, is central throughout *Makbara*, as geographically the action occurs in the United States, Paris and Morocco, and spatially the excluded invade the space of the elite and vice versa.

The presentation of the Arab and the Arabic space in Goytisolo's work has come under scrutiny by several critics, many pointing out its subversive potential and the difficulties of rendering faithfully cultural differences. Goytisolo himself has stated that, in relation to *Makbara*,

aunque la presencia marroquí es real, los críticos tendrán razón al aducir que tampoco es una obra sobre Marruecos y que probablemente no concierne a los marroquíes, fuera de un pequeño núcleo de lectores informados. Como *Don Julián* y *Juan sin tierra*, *Makbara* es aún una novela para europeos, cuyo cuadro islámico no representa a los árabes por cuya liberación política, social y económica lucha desde hace años el autor de estas páginas sino a un "moro" esperpéntico, deformado por la imaginación "blanca".<sup>314</sup>

Goytisolo's audience is undeniably the European, or more specifically the Spaniard; the text addresses the onlooker and attempts to question his or her conception of the East and its people. It is because of the author's desire to use parody and stylistic subversion to attack the West, rather than portray the Arab world mimetically, that his work has been

---

<sup>312</sup> Goytisolo, *Pájaro*, p.410.

<sup>313</sup> Judith Butler, 'Performativity's Social Magic' in *Bourdieu: A Critical Reader*, ed. by Richard Shusterman (Oxford and Massachusetts: Blackwells, 1999), p.114.

<sup>314</sup> Goytisolo, 'De 'Don Julián' a 'Makbara': una posible lectura orientalista' in *Crónicas sarracinas*, (Madrid: Alfaguara, 1998), p.53. Emphasis in original.

attacked by some for consolidating the view of the East as different and impenetrable. Carmen Sotomayor notes exactly this problem and even sees the 'Lectura', as well as the hyperbole of the Arab, as presenting a stereotypical, exoticised view of Xemaá-El-Fná.<sup>315</sup> The stereotypical presentation of the Arab is also a point of concern for John Macklin:

The lasciviousness of the Arab (his twenty-six centimetre penis), his lack of logic, inability to comprehend European rationalism (lack of ears), disregard for hygiene, are curiously features which appear as part of that author's exaltation of the Arab way of life, and are not simply parodied. They reinforce the stereotype, even though Goytisolo converts them into weapons of resistance, the marginal which threatens the centre.<sup>316</sup>

Macklin reads the serious appropriation of the stereotype alongside reality as another form of ambivalence and ambiguity in the novel, while Sotomayor addresses the issue of their confrontational value:

No podemos pues, hablar en estas novelas de una reivindicación del mito árabe, sino más bien de una esperpéntica exageración del mismo, que sirve para subvertir y provocar a las "buenas conciencias" occidentales.<sup>317</sup>

It would appear that Goytisolo's stereotypes, which in their hyperbolic state draw attention to the fictional nature of the text, are directed at, and therefore dependent on, the position of the onlooker, the Western reader.

Stereotypes of the East form a part of postcolonial discourse that creates discursive cultural Others. Goytisolo's admiration for the work of Edward Said, one of the leading names in postcolonial criticism, is expressed in various essays, in particular 'De *Don Julián a Makbara*: una posible lectura orientalista' which applies a retrospective reading, since Goytisolo claims not to have read Said's pioneering work *Orientalism* until after writing *Makbara*.<sup>318</sup> *Orientalism* did much to open debate on cross-cultural reading as Said examined the discursive constructions of the East by the West, particularly in academic and imaginative writings, that then shape the reading of the Other and any engagement with it.<sup>319</sup> For Said, stereotypes, as a projection of the Other, reflect the imperialist discourse of the onlooker, while later postcolonial criticism, building on Said's consciousness raising work, sees stereotypes as both a form of resisting colonial power and as an ambivalent site of pleasure and anxiety, a projection from onlooker onto object that masks the lack of knowledge and resultant fear through a system of metonymic displacement.

Goytisolo's awareness of the role of the onlooker in constructing difference is demonstrated in both his essay work and *Makbara*. His own analysis of the novels *Reivindicación del Conde don Julián*, *Juan sin tierra* and *Makbara* takes Said as its

<sup>315</sup> Sotomayor, *Una lectura orientalista*, pp.156-159.

<sup>316</sup> Macklin, 'Modernity and Postmodernity', pp.123-124.

<sup>317</sup> Sotomayor, *Una lectura orientalista*, p127. The grotesque is yet another form of literary tradition continued in Goytisolo's work, drawing on both carnivalesque and, more recently, the theatre of Valle-Inclán.

<sup>318</sup> In *Crónicas sarracinas*, pp.31-54. See also 'Flaubert en Oriente', also in *Crónicas sarracinas*, pp.155-168 and 'Ejemplaridad de Edward Saíd' in *Pájaro que ensucia su propio nido*, pp.220-224.

<sup>319</sup> Edward Said, *Orientalism: Western Concepts of the Orient* (London: Penguin, 1995).

starting point for an overview of how Arabs and Morocco are portrayed.<sup>320</sup> In reaction, Goytisolo identifies that the Arabic world, in particular Morocco, appears as a series of mental landscapes rather than concrete realities, as a backdrop to the characters who are also not based on real people but are 'sombras o máscaras creadas por una tradición occidental embebida de represiones, temores, deseos, animosidad, prejuicios.'<sup>321</sup> Goytisolo's fourth, and last, point in the essay is that he writes only for Spain, to redress the Spanish view of Islam and Arabs. This is most clearly seen in *Reivindicación del Conde don Julián* where, as noted in the second chapter, Goytisolo's agenda is to attack Spain and its cultural stagnation through the traditional story of its downfall to the Arabs, a story based around sexual sin, eroticism being one of those characteristics applied to the Orient according to both Said and Goytisolo. On the Arab in *Makbara*, he says that

Abrevia también, de forma condensada y caricaturesca, la fantasmagoría occidental sobre el islam y los árabes: extraño, opaco, sordo - en virtud de su condición de desorejado - al discurso lógico y "racional" de los europeos, se expresa para colmo en un idioma incomprensible para éstos. [...] No es una mera concreción de la fantasía hispanocristiana, sino un personaje simbiótico.<sup>322</sup>

Conflating the text (*Makbara*) with the physical reality (Morocco and Marrakesh) is a mistake, given the hyperbole and avowed use of stereotypical elements that serve to question the cultural constructions of those who (unwittingly) subscribe to those stereotypes. Repetition of stereotypes of the marginalised does nothing but strengthen that stereotypical image, particularly when it is a naturalised image, seen as truthful. Yet again, the question of Goytisolo's ideal reader is brought into play when thinking about the nature of stereotypes and subversion, just as we saw when discussing the anti-normative difficulties of the narrative style. When Carmen Sotomayor sees 'Lectura del espacio en Xemaá-El-Fná' as underlining Goytisolo's admiration for the Arabs, despite that utopian presentation also underlining and mimicking stereotypical views of Arabs and the activities that take place in the square, we detect some of the ambiguity that allows a reader to detect both positive (admiration) and negative (stereotyping) at the same time. Would the Western reader, distanced from the object that is the East and viewing it only through the stereotype of the text, recognise the parodic and subversive edge that Goytisolo wishes to import into his text? I would suggest that it is not clear, and that it is in the parodying of the Westerners themselves that the Western reader is more likely to recognise the Self and thus relate to the critical agenda of parody at stake in *Makbara*. This relates back also to our reading of parody in *Reivindicación del Conde don Julián* and its attack on Francoist discourse, which Jo Labanyi reads as being

---

<sup>320</sup> Goytisolo, 'De *Don Julián* a *Makbara*' in *Crónicas sarracinas*. The retrospective application of a theoretical viewpoint by Goytisolo mimics the paranoid reader and literary critic who is also able to produce new readings of old texts with contemporary concepts, ensuring continued interest in the text at hand.

<sup>321</sup> Goytisolo, *Crónicas sarracinas*, p.36.

<sup>322</sup> Goytisolo, *Crónicas sarracinas*, p.51.

dependent on the reader who is 'sufficiently well-informed about Nationalist Spain to recognize the allusions'.<sup>323</sup>

Deviance and marginality, as part of a binary, threaten the dominant centre, while at the same time reconfirming its status in its own eyes through its very difference. Paul Julian Smith shows clearly how the first chapter of *Makbara* demonstrates the way in which the marginalised can be appropriated or excluded through the different discursive networks that colour viewpoints.<sup>324</sup> In 'Del más acá venido' (the title itself pointing to spatial and mental position taking), the Arab is presented to the reader through the eyes of those who encounter him on the streets of Paris, where he inspires fear, dread and disgust. He makes his way through an area which is itself characterised by an eclectic mix of theatres, shops, peep-shows and porn cinemas, until ultimately he comes across a cinema showing a horror film where the crowd outside reads him as an advertisement for the film; throughout this section the Arab is either portrayed as something abject to be avoided or is useful as an object of stimulus within capitalist consumerism. Smith here points to the way in which the discourse of capitalism gives the onlooker the means by which to assimilate and appropriate the confrontational presence of the abjected Arab. By presenting the events from the perspective of the Arab too, utilising the shifting discourse, we see the mistake made by the onlookers and how difference is constructed through different perspectives.

The discourse of the Western media is also satirically portrayed as it fetishises and misreads the protagonists living in the sewers of Pittsburgh, the underground representing another site of abjection for the dominant. The two roving reporters are quoted in unmarked direct speech, capturing the style of reporting that sensationalises its story in a bid to attract and retain audiences:

señoras, señores, radioescuchas todos, Joe Brown y Ben Hughes, del equipo de PB News, en una emisión grabada en el subsuelo del Business District, Viaje al Centro de la Tierra!<sup>325</sup>

The two are aware only of their market, as shown by the reporter who is unconcerned that he has misnamed Freud as Edmund Freud as 'éste no es el Magazine Cultural de los Viernes!'.<sup>326</sup> Again Goytisolo uses hyperbole in that Freud is a well-known name, so that he is sure that his implied reader will understand the joke. Humour is also present in the lobster bisque and immaculately ironed and creased trousers that the newsteam find in the sewers, belying the normal conception of life in such a place. The media discourse that sensationalises the troglodytes and their reasons for living away from the norm is evidently also part of the agenda to make the Western reader aware of misreadings that take place, as it comes within a longer description of the love affair of the Arab and Angel, and is also presented from their point of view.

---

<sup>323</sup> Jo Labanyi, *Myth and History in the Contemporary Spanish Novel* (Cambridge: Cambridge University Press, 1989), p.211.

<sup>324</sup> Paul Julian Smith, 'Juan Goytisolo and Jean Baudrillard: The Mirror of Production and the Death of Symbolic Exchange', *Antipodas*, 8-9 (1996-1997), 115.

<sup>325</sup> Goytisolo, *Makbara*, p.144.

<sup>326</sup> Goytisolo, *Makbara*, p.145.

Ryan Prout bases a large part of his critique of *Makbara* on the chapter 'Sightseeing Tour' and the description of the sperm fertilising the egg, in which the discourse predominantly mimics a football commentary. In reading the portrayal of gender as parodying gender-marked biology, Prout therefore grants Goytisolo a feminist position, a reading that flies very much in the face of most readings of Goytisolo as misogynist and phallogentric.<sup>327</sup> We see here, again, how the positioning of the reader has an affect on meaning-making and significance drawn; the problem of satire is that its acceptance depends on the reader being able to distinguish between the sincere and the ironic. Ambiguity and polysemy, the linguistic features that Goytisolo so prizes, open up language to readings that can support both the accepted and the iconoclastic; Prout's reading demonstrates the latter but is too contrived to be applicable to as wide a context as he deems it.

The chapter 'Hipótesis sobre un avernícola' is even more scathing in its attack on normative approaches to knowledge and reading Others. The Arab is objectified and discussed amongst several experts, who are introduced through a continuation of the media discourse of the previous chapter, as this one begins 'TODOS, TODOS A LA CATEDRAL DEL SABER!' echoing the formulation of the university as a site of grandiloquence and superior knowledge.<sup>328</sup> The participants are displayed as part of a television debate, the object of their examination silenced and excluded but present. Each speaker (ethnologist, linguist, sociologist, information theorist, Marxist) is only able to attempt to explain the unknown figure through their own expertise, some empirically but mostly theoretically, much to the chagrin of the audience who want only the "facts" and to be given them clearly. Goytisolo's satire of knowledge reflects the shift, identified by Benjamin, to the need for information and explanation when presenting narrative, which is here an attack on the modern media. The gap between elite expert and mass audience is unbridgeable, but also the gaps between the experts themselves, who are unwilling to bend in their approaches, reveal something of the multiplicity of the onlooker. Much like E. D. Hirsch and his problem of the blackbird that cannot be made complete through joining together different viewpoints, the Arab is also an object that, like the literary text, cannot be made whole through multiple objectification and whose meaning is not fixed. The Other-ing of the Arab is seen here to reflect back onto those who try to read him, their understanding of him reflecting their own cultural assumptions in the same way (although here more simplistically) that Said sees the Orient created by the West. Whereas in the first section of *Makbara* Smith saw economic capitalism as the key to understanding and appropriating the Arab, here it is cultural capital, the legitimacy and prestige of knowledge, that is seen both as an important way of reading Other, but also as out of touch with the masses and as marginalised in its own way. Throughout, Goytisolo has presented us with stereotypes that speak more to the Western reader as parodies than does the presentation of Morocco, distanced and presented as Other, safe in its confirmation of difference.

Yet while these stereotypes position and present the reader with a mimetic parody, Goytisolo's presentation of women, as much as that of Arabs, has come under fire from critics, while homosexual and queer readings have been seen positively as part of the

<sup>327</sup> Prout, *Fear and Gendering*, pp.49-55.

<sup>328</sup> Goytisolo, *Makbara*, p.161.



challenge from the marginal.<sup>329</sup> Óscar Cornago Bernal identifies the body as a modern preoccupation:

El análisis de los compartimientos eróticos y la reconsideración del cuerpo como un elemento activo y no pasivo, espacio de encuentro de pulsiones libidinales que escapan a la razón, se han erigido como uno de los pilares en el cuestionamiento radical de los modelos dominantes de concepción y comunicación de la realidad desarrollados bajo una filosofía centrada en el 'yo' y el pensamiento racionalista que ha impregnado la sociedad occidental.<sup>330</sup>

The erotic impulse and the writing that emanates from it are seen as transgressive of the norms, in particular through the use of homosexuality, which Paul Julian Smith sees as a challenge to identity construction, the conventions of literary realism and dominant institutions in the sociopolitical realm.<sup>331</sup> Smith's readings of *Señas de identidad* and Goytisolo's autobiographies show homosexuality to be a disturbance of norms, but one that is at risk of further marginalising itself through its binary dependence on heteronormativity.<sup>332</sup>

This view is one echoed in Robert Richmond Ellis's study of the autobiographies, where Goytisolo 'works within a hetero-relational discourse so as not to normalize homosexuality but instead to continue the systematic and relentless attack on dominant cultural and sexual norms.'<sup>333</sup> Goytisolo not only discusses his sexuality in his autobiographies, but homosexual characters appear in nearly all his novels, including the early works that were written before he came out to his wife-to-be, Monique Lange. It is inevitable that Goytisolo is claimed as part of a growing body of critical work in gay and lesbian studies, despite his marriage and his own refusal to be drawn into the identity politics battles of gay liberation:

Algunos me lo reprochan dentro del movimiento gay, el que no haya transformado mi homosexualidad en un instrumento político de combate. He luchado siempre contra toda marginación. La homosexualidad me parece una cosa elemental, pero de ahí a convertirlo en un instrumento... No me ha interesado nunca este tipo de militancia, fuera de la despenalización y de lo que puede ser la discriminación.<sup>334</sup>

<sup>329</sup> Doubly silenced and marginalised in this are both Arab women and lesbians, as shall be seen in this discussion.

<sup>330</sup> Óscar Cornago Bernal, 'La escritura erótica de la Posmodernidad: de la representación a la transgresión performativa en la obra de Juan Goytisolo', *Bulletin of Hispanic Studies*, 78 (2001), 597.

<sup>331</sup> Paul Julian Smith, 'Homosexual desire in Goytisolo's *Señas de identidad*' in *Carnal Knowledge: Essays on the Flesh, Sex and Sexuality in Hispanic Letters and Film*, ed. by Pamela Bacarisse (Pittsburgh: Ediciones Tres Ríos, 1991), pp.151-152.

<sup>332</sup> As well as 'Homosexual desire in Goytisolo's *Señas de identidad*', see also Smith's *Laws of Desire: Questions of Homosexuality in Spanish Writing and Film 1960-1990*, (Oxford: Clarendon Press, 1992).

<sup>333</sup> Robert Richmond Ellis, *The Hispanic Homograph: Gay Self-Representation in Contemporary Spanish Autobiography*, Illinois: University of Illinois Press, 1997, p.40.

<sup>334</sup> In interview with Javier Escudero, 'Muerte, erotismo y espiritualidad', 131. Identity representation, as noted in Chapter One, has been a key part of opening up the canon in recent years.

Brad Epps notes in the same interview how Goytisolo rejects the gay movement in the same way that he rejected the social realism that marked his early years of literary production, blaming both for stifling artistic creativity, ambiguity and polysemy, adding that

Tal y como lo concibe Goytisolo, el activismo gay está tendenciosamente anclado en la responsabilidad y la referencialidad: esto es así hasta el punto de reificar la identidad, esencializar la sexualidad, esclavizar y empobrecer la significación, y, lo que es peor, instrumentalizar el placer, incluyendo el placer del texto. En una extraña revisión de la historia, Goytisolo sugiere que los maricones no desean nada mejor que una historia contada rectamente.<sup>335</sup>

The clear identification and visibility necessary to the gay cause is in direct contrast to Goytisolo's need to question fixity, whether of identity or language. It would appear that the individual takes precedence over group identity, and for this reason it is more reasonable to think of Goytisolo's use of the erotic as a queering of text and identity, offering the possibility of avoiding binary oppositions.

Queer theory is just one current mode of approaching cultural understanding which, basing itself on deconstructive, postmodern approaches to sexuality, gender and identity, has gained currency in the institution. Although there is little evidence that Goytisolo himself supports anything amounting to queer theory in his own work, the term is a useful tool for considering discussion of gender and sexual norms.<sup>336</sup> In much the same way that Goytisolo wishes to appropriate the marginalised and re-voice it through a challenge to the dominant, the term queer has been appropriated by those to whom it was derogatorily applied (the gay community) and has been claimed as a positive. Building on discursive constructions of gender, and the impact of that discourse on understanding sex, queer theory seeks a new approach outside of the binary hetero- and homosexualities through which we understand identity.<sup>337</sup> It speaks of an identity politics which avoids teleological, straight thinking, circumvents fixed and meaningful identity and promotes indeterminacy.<sup>338</sup> As a term up for debate, queer offers a (positive) sense of vapidity that is 'the promise of a politics whose basis is not our commonality, but our very dispersion', a dispersion which does not organise us into coherent categories, thus negating the recent struggles to establish identities.<sup>339</sup> Due to its resistance to categorisation and its denial of essences of identity, queer theory has been rejected by those who see a political need for

---

<sup>335</sup> Brad Epps, 'Estados de deseo: homosexualidad y nacionalidad (Juan Goytisolo y Reinaldo Arenas a vuelapluma)', *Revista Iberoamericana*, 62 (1996), 815-816.

<sup>336</sup> Paul Julian Smith sees the lack of queer theory as a visible discourse in Spain as being due to the positivism that still persists, thus denying theory a place, and an overall social scepticism towards theorising gay and lesbian identity ('Back to Front: Alberto Cardín's Queer Habitus', *Bulletin of Hispanic Studies*, 74 (1997), 473). There has also been a growing concern to distance homosexual identity constructions in Spain from the Anglo-American and French deconstructionist movements (see Richard Cleminson 'Male Homosexuality in Contemporary Spain: Signposts for a Sociological Analysis', *Paragraph*, 22 (1999), 35-54).

<sup>337</sup> Jo Eadie, 'Queer', *Paragraph*, 17 (1994), 248.

<sup>338</sup> Eadie, 'Queer', 248.

<sup>339</sup> Eadie, 'Queer', 248.

homosexuals to create a counter-discourse to heteronormativity, claiming that queer speaks for no-one and everyone since it positions itself between categories. Eadie demonstrates this problematic positioning of queer when concluding that, since it defines itself as deviant from heterosexual,

In the polysexual world of queer, the monogamous, heterosexual, gender euphoric, vanilla male is himself a kind of fetishist, clinging to an alarmingly narrow node in the field of sexual possibilities and thereby signalling his own exuberant deviance.<sup>340</sup>

Goytisolo's *Parejita Reproductora*, much satirised in *Juan sin tierra*, fits this very queer reading, consequently denying readings of them as simple representations of Spain and its Catholic dogmas.

For Donald Morton, queer theory, in its rejection of binaries

excludes the Enlightenment project of social progress envisioned by gay studies and renounces (concept-based) commonality in the name of uncapturable difference. [...] To be gay is to have a mere identity; to be queer is to enter and celebrate the ludic space of textual indeterminacy.<sup>341</sup>

Is not the ludic play of *Makbara* a form of queering the text by questioning our conceptions of gender through the figure of the Angel? Does not the difficulty of Goytisolo's works, especially in *Juan sin tierra* and *Makbara*, demonstrate the attempt to avoid the fixity of meaning, the categories of genre and narrative? Robert Spires, analysing the former, sees homosexuality as a metafictional mode in the novel equated with *l'art pour l'art*, while the *Parejita Reproductora* are impotent artistically as all their energy goes into perfecting reproduction (through the Christian and Francoist obligations of the sex manual).<sup>342</sup> This is echoed in the work of Annie Perrin who writes of

la confrontación entre la heterotextualidad, es decir, el relato lineal, simple vehículo de un mensaje, orientado hacia la reproducción de la realidad, y la homotextualidad, entendida como una escritura de la desviación, fundada sobre el autoengendramiento y la autonomía del texto cara a lo real, que subvierte todas las instancias narrativas tradicionales.<sup>343</sup>

Building on the metaphor of the labyrinth which is found throughout Goytisolo's post-1966 work, Perrin sees it as part of a utopia that draws together opposites such as those which occur in the text of *Makbara*, the text acting as a cover to the sexed body, 'como la chilaba del árabe o el vestido del travesti que oculta y sugiere a la vez'.<sup>344</sup> Both Perrin and Spires write before the recent re-appropriation of the term queer and the theoretical

---

<sup>340</sup> Eadie, 'Queer', 250.

<sup>341</sup> Donald Morton, 'Birth of the Cyberqueer', *PMLA*, 110 (1995), 373.

<sup>342</sup> Robert C. Spires, 'Latrines, Whirlpools, and Voids: The Metafictional Mode of *Juan sin tierra*', *Hispanic Review*, 48 (1980), 162.

<sup>343</sup> Annie Perrin, 'El laberinto homotextual' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo, Almería, 1987*, ed. by Manuel Ruiz Lagos (Almería: Instituto de Estudios Almerienses, 1988), p.75.

<sup>344</sup> Perrin, 'El laberinto homotextual', p.80.

work that led to the re-thinking of sexed boundaries, yet they both touch upon the potential of Goytisolo's work in writing from the margins and, in equating writing with anti-normative sexuality, the political project that is entailed in such a reading and writing project.

Contemporary debate on sexuality as marginality and subversive potential has enabled both the author and his critics to examine those potentials in their respective work. Judith Butler's work on gender, influential in bringing queer theory to the fore, considers the matrix as a grid of discursive and cultural relations that informs our understanding of gender, 'the "activity" of this gendering cannot, strictly speaking, be a human act or expression, a willful appropriation, and is certainly *not* a question of taking on a mask'.<sup>345</sup> It is in the realm of language that gendering is enacted:

Consider the medical interpellation which (the recent emergence of the sonogram notwithstanding) shifts an infant from an 'it' to a 'she' or 'he', and in that naming, the girl is 'girded', brought into the domain of language and kinship through the interpellation of gender. But that 'girling' of the girl does not end there; on the contrary, that founding interpellation is reiterated by various authorities and throughout various intervals of time to reenforce or contest this naturalized effect.<sup>346</sup>

The shifting gender of the Angel, challenging the spaces that usually serve to reconfirm gender expectations (bearded at the Bridal Fayre) resists the naturalisation of gender, based as it is on the androgyny of the Angel's original state. For the queer theorist, textual and sexual indeterminacy work together in undermining the normative heterorelationality of traditional narrative.

Yet the political projects of both feminism and gay liberation are incompatible with the queer project that denies essential identity and is suspicious of community claims. The Angel's position, however his or her own body is reconfigured as performative and queer, is always in relation to the Arab and the two distinguishing corporeal features that differentiate him from the Angel in the game of understanding the narrative: his lack of ears and his oversized penis.

As the object of the Angel's desire, especially during the scenes that present the couple intimately, the penis represents, for Linda Gould Levine, the phallogentric, masculine power that the Angel needs to stimulate the storytelling and orality of the text:

mientras que en la tradición protestante, el semen engendra hijos, en Makbara se desafía esta noción del sexo productivo pues el semen engendra ahora discurso y palabras. [...] El acto físico de tragar semen se convierte en al acto simbólico de tragar el discurso masculino.<sup>347</sup>

Kessel Schwartz's response to *Makbara* is also quite damning, as the critic opines that 'Goytisolo indulges in descriptions of phallic size, flaccid and tumescent, with an almost juvenile joy' and '[Goytisolo] prides himself on his libertarian concerns, but he once more

<sup>345</sup> Judith Butler, *Bodies That Matter: On the Discursive Limits of 'Sex'* (New York and London: Routledge, 1993), p.7. Emphasis in original.

<sup>346</sup> Butler, *Bodies That Matter*, pp.7-8.

<sup>347</sup> Levine, 'Makbara: Entre la espada y la pared', 105.

reveals his sexist prejudice and scorn of women and pudicity'.<sup>348</sup> Tracy Jermyn's response to both of these critics is to point, as I have done, to the non-gendered position of the Angel, which, according to Jermyn, avoids male/female binary positions and reveals the 'mutual loss implicit in the erotic union of the two lovers'.<sup>349</sup> However, Jermyn's position, while sensibly questioning the desire to read only women as denigrated, denies the clear fetishism of the phallus as authoritative positioner which, regardless of gender constructions, is always a symbol of masculinity with all around it defined in relation to it.

Ultimately, similarly to the problem of the representation of Morocco and the Arabic world, the question of reading the representation of women and sexuality in *Makbara* is dependent on the question of the autonomy of literature in relation to society. In its linguistic difficulty and fetishisation of the fantasy storyteller we can see that *Makbara* moves towards a non-mimetic literature, thus denying readings that seek self-representation in the text; yet, simultaneously, there is a need to recognise self and society for parody and satire to function. With this in mind, Ángel Sahuquillo defends Goytisolo's position by referring to both the author's defence of women in his essayistic work and the fact that Goytisolo is categorised as a minority homosexual writer and therefore should not necessarily be primarily concerned with feminist issues. For Sahuquillo, the accusations of misogyny depend on the reasons for literature in society; although he does not discuss what these reasons are, I read this as symptomatic of a defence of the collapsing together of society and literature.<sup>350</sup> Stacey Dolgin reads the hypersexuality of *Makbara* as an echo of Juan Ruiz's *Libro de buen amor*, as half serious but also half joking, problematising a didactic and mimetic reading.<sup>351</sup> The excess of sexual desires may reflect the bawdy entertainment of the pre-modern text, but Goytisolo's modern cultural context affects both the presentation of desire in the text (the cinema and sewers as setting; the wedding dress and false bodily parts) and the way in which it is read, as indicated by the rise of identity politics as an issue of concern in canon.

To read *Makbara* as a singular case of suspected phallocentrism is possible, but it is in the context of his work as a whole, where the reading of one text necessarily informs another, that the charges of misogyny often gain ground. Female characters are infrequent in Goytisolo's post-1966 creative output, and those that do appear are unvoiced and/or subjected to violent behaviour. *Reivindicación del Conde don Julián* especially has been singled out for its attack on Spain and Spanish society through its identification of the "motherland" with Queen Isabella; she is seen cavorting masturbatorily and her vagina becomes part of the invasion and exploration of Spain enacted by the narrator as part of his identification with Don Julián, who facilitated the

<sup>348</sup> Kessel Schwartz, 'Makbara - Metaphysical Metaphor or Goytisolian World Revisited?', *Hispania*, 67 (1984), 38-39.

<sup>349</sup> Tracy Jermyn, 'The Accursed Share: Sacrifice in Juan Goytisolo's *Makbara*', *Neophilologus*, 81(1997), 245.

<sup>350</sup> Ángel Sahuquillo, 'Las 'traiciones' de Juan Goytisolo, su dialéctica y su relación con las de Luis Cernuda, Emilio Prados y Manuel Puig' in *Un círculo de electores: Jornadas sobre Juan Goytisolo. Lund 1998*, ed. by Inger Enkvist (Almería, Instituto de Estudios Almerienses, 1999), p.172.

<sup>351</sup> Dolgin, *La novela desmitificadora*, p.189.

Arab invasion of the year 711, with Cava, the silenced, raped woman as facilitator of the fall of Spain.<sup>352</sup>

Ryan Prout points to the 1966 bi-partite divide, discussed in Chapter Two, as a turning point in the depiction of women; they are frequent beforehand and *La isla* was written with a first person female narrator, yet they are rarely portrayed as sympathetic characters.<sup>353</sup> Hypermasculinity across Goytisolo's work, for Prout, derives from Goytisolo's identification with Morocco and the Arab male, thus leading him to disdain women and children who are excluded and therefore violated in his novels; for Prout, the masculine limits should not be seen as a failure on Goytisolo's part, but as the impossibility of speaking for all.<sup>354</sup> Prout's understanding would appear to position children, women and homosexuals all as separate groups, with Goytisolo only able to speak for one of those communities, much the same as Sahuquillo's defence cited above. The inability to speak for all, redolent of the postmodern fragmentation of identity and community, jars with the reading that seeks positive portrayal of identities.

Stephanie Sieburth reads the misogyny of *Reivindicación del Conde don Julián* with a critical eye, but her reading does not simply identify phallocentrism as authoritative of men in society generally; instead she reads women as positioned with mass culture and mass cultural forms.<sup>355</sup> Sieburth's reading is still informed by a growing awareness of the discourses that have controlled women in society (she points specifically to the Church, medical science and the bourgeois anxiety of the female body as such constructs), in particular the fear of castration that the woman Oedipally represents to the writer who is estranged from his "motherland". For Sieburth Goytisolo's own work is marked by its (masculine) High cultural traits, through its linguistic baroque play to its classical Unity form and its disdain for the common tourist and mass culture; the text's ambiguity opens up the contradictions inherent in the binary dependence of high and low cultures.<sup>356</sup> Sieburth's approach is indicative of the need to position Goytisolo culturally as part of Spanish Modernity, which the critic sees as uneven but wholly influential as the author must incorporate both the legacy of the past and the modern mass culture in order to remain relevant.<sup>357</sup>

Yet Goytisolo uses mass culture not only as a correlative to the intellectual product in his work, but also as a marginal subversive force itself; a Rolling Stones song accompanies Isabel la Católica's wild dancing, and in *Juan sin tierra* the narrator takes

---

<sup>352</sup> See Brad Epps 'The Politics of Ventriloquism: Cava, Revolution and Sexual Discourse in *Conde Julián*', *Modern Language Notes*, 107 (1992), 274-297 and Gould Levine's 'La odisea por el sexo' for examples of this kind of critique.

<sup>353</sup> Prout, *Fear and Gendering*, p.11. Prout reads the narrator of *La isla* as a representation of Nationalism. I would add to Prout's mention of *La isla* the portrayal of Doña Estanislao as a symbol of the elder ineffectual generation in *Duelo en El Paraíso* and Pira, the young girl caught in a fantasy world who is duped and murdered by a man in *Fiestas*.

<sup>354</sup> Prout, *Fear and Gendering*, pp.11-17.

<sup>355</sup> Sieburth, *Inventing High and Low*, especially Chapter Four, pp.137-187. This reading also returns us to the city, the product of modernity where mass culture is formed and opposed to High culture.

<sup>356</sup> Sieburth, *Inventing High and Low*, p.19. The discussion of the carnivalesque earlier also depends on High/Low boundaries. Sieburth's work brings gender in as an important factor in reading the interaction of such divisions.

<sup>357</sup> Sieburth, *Inventing High and Low*, p.235.

his initial inspiration from the album sleeve of a black singer, as mentioned earlier. In *Makbara*, mass culture, as has been shown, takes on a different form as pre-modern orality is presented as dominant. Western mass culture in *Makbara* is represented by the popular media and the modern need to place use-value on objects, demonstrated by the satire of media discourse. In opposition, the mass culture of Xemaá-El-Fná is approached respectfully, the carnivalesque atmosphere preserved by the narrator who entertains with the mass cultural form of oral storytelling. Yet the continuing High forms are also present with the narrator acting as *flâneur*, the bourgeois figure who does not participate with the masses, instead using the Low city for his High writing, and again we are reminded that *Makbara* is a written text despite its pretensions to orality.<sup>358</sup> The mass culture of the Arabic square is not the mass culture of the Western reader, however, and again we are reminded of Goytisolo's aim to write for that audience. For them, this mass culture represents a return to a past that is now seen as transgressive, a past that is represented in the pre-modern Spanish canon and to which Goytisolo looks for inspiration. The fetishisation of the Arabic space, predominantly masculine, draws into question the silence and non-appearance of women, as even the lovers are not established along a clear male/female heteronormative binary. This anti-normative, self-marginalising position echoes the need to distance the cultural product that is *Makbara*, part of an ongoing body of work, as different to the norm and different to the mass literature that exists elsewhere.

*Makbara*'s space of redemption, the locus of past and present, is Xemaá-El-Fná. The presentation of the square dominates the understanding and meaning-making of the text, revealing the position of the author/narrator and offering redemption from the simulacra of the modern media and mass culture that is so heavily satirised.<sup>359</sup> The space appears as a Utopian place of redemption, offering a palimpsestic re-writing and echoing the Utopian redemption offered by the Angel and Arab as anti-normative lovers who defy expectations. For Stanley Black, the Utopian impulse is clearly demonstrated through the Angel whose journey is from a repressive, obsessive society where the Utopian ideal is applied to a community, to an individual Utopia that is found with the seemingly abject Arab.<sup>360</sup> The love story offers the archetypal promise of eternal happiness, itself a Utopian dream, which Black also sees as a key to resisting oppression.<sup>361</sup> However, just as the paranoid reader must be told to be paranoid, the Utopian impulse is also a form of oppression if it is to be seen as a form of redemption for all. Contrary to Black, for Brad Epps the utopia fails because the Angel moves away from the universal, eternal nature of his/her homeland in order to become a marked, historicised individual.<sup>362</sup> In this way, s/he becomes malleable to the needs of the narrator and the Arab, defined in relation to

---

<sup>358</sup> Sieburth reads the same *flâneur* division in *Reivindicación del Conde don Julián*, with an unnamed narrator using the city for the purpose of artistic creation (*Inventing High and Low*, p.151).

<sup>359</sup> Both Annie Perrin ('*Makbara*: The Space of Phantasm', *Review of Contemporary Fiction*, 4 (1984), 157-175) and Manuel Ruiz Lagos and Manuel Ruiz Campos (*Juan Goytisolo: El centro y el método* (Seville: Editorial Guadalupe, n.d.) see the square as a mythic centre that projects its influences and traces throughout the book, offering a central locus for the subversive agenda.

<sup>360</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.172.

<sup>361</sup> Black, *Juan Goytisolo and the Poetics of Contagion*, p.166.

<sup>362</sup> Epps, *Significant Violence*, p.237.

his penis which is the object of her desire, representing a patriarchal, phallocentric fantasy, as discussed earlier.<sup>363</sup>

This connection between the space of the East and the potential for erotic freedom that it supposedly holds is related to Said's vision of the East as an eroticised space for the West, as masculine, to project feminine erotica onto an Other.<sup>364</sup> For Goytisolo, however, there is a displacement from feminising and making the East woman, to instead eliding the East with the hypersexualised (the exaggerated phallus) and homosexualised (his lover, the Angel, becomes a male with false breasts). Inger Enkvist notes differences between Said and Goytisolo, and sees the latter as linking the East with the homosexualised male.<sup>365</sup> However, Enkvist's description depends on reading the text through the author's biography, that is to say reading through the prism of a man who has openly declared his sexual desire for Arab men. In any case, as Enkvist points out, the Utopian presentation of the East denies the reality of the Arab world where the body is far from free and is restricted by religious and social customs.<sup>366</sup>

Carmen Sotomayor raises the very real question of whether the unreal representation of the Orient is in fact masking a typically Western fetishisation of the East for the 'inspiration and escapism' that Said observes.<sup>367</sup> This is an opinion echoed by Javier Escudero who says of Goytisolo's wider essay work that

Goytisolo, quien criticó abiertamente [...] las erróneas concepciones acuñadas por Occidente a lo largo de la historia al juzgar al Oriente, ofrece ahora una visión tan generalizadora, utópica e idealizada de ese mundo como la que antes censuraba.<sup>368</sup>

The East may appear fetishised, but, as Sotomayor indicated earlier, there is a sense of admiration permeating throughout *Makbara* that identifies the square and the people in it as offering a way out of the simulacra and decay of Western life. Goytisolo's habitus and position as an onlooker, reflected in the 'Lectura del espacio en Xemaá-El-Fná', mean that he is always a Westerner and will never be an Arab, and his refusal to represent mimetically any reality (Eastern or otherwise) allows others to accuse him of misrepresentation. Yet *Makbara*, in its turn to the *Libro de buen amor* and orality, positions him as a *mudéjar*, a hybrid that places itself between dominant cultures. Luce López Baralt, in a study of Islamic influence in Spanish literature, reads *Makbara* as stylistically closer to an Arabic rhythm, central to its literature and the Koran, than the attempts at

---

<sup>363</sup> See Epps, *Significant Violence*, pp.239-248.

<sup>364</sup> Said's (and Goytisolo's) discussion of Flaubert develops this argument (see *Orientalism*, pp.179-192).

<sup>365</sup> Inger Enkvist, 'Juan Goytisolo: A Special Kind of Orientalism', *Readerly/Writerly Texts*, 5 (1997-1998), 21. This, of course, fits in with a tradition of homosexualising the East in writers such as Gide and Rimbaud, re-enforcing Goytisolo's canonical heritage.

<sup>366</sup> Enkvist, 'Juan Goytisolo: A Special Kind of Orientalism', 52-54. Again we are reminded of Goytisolo's insistence that this text does not represent Morocco, but is directed at Europeans. This does not prevent readings that explore the extent of mimesis represented in the text, unavoidable in a novel that utilises the Arabic space to such strong effect.

<sup>367</sup> Sotomayor, *Una lectura orientalista*, p.219.

<sup>368</sup> Javier Escudero 'Juan Goytisolo: De apóstata a iluminado', *Revista Hispánica Moderna*, 51 (1998), 96.



Arabic in *Juan sin tierra*.<sup>369</sup> In this way, it is a conscious attempt to move towards a new style, but one that still leaves the overarching residue of the struggle with Spanish as his tool of communication.

It is in his choice of language that Abigail Lee Six identifies Goytisolo's real space, one characterised by self-exile and self-distancing from Spain which I have shown to be reflected in the ideology of the attack on *la España sagrada*.<sup>370</sup> Although never physically forced to leave his homeland (and Lee Six sensibly raises the question of whether there is any true Spanish identity within a country that is marked by regionalism), Goytisolo qualifies for a definition of exile in that he felt obliged to leave his country, to escape the intolerance that came not only politically but also from his family.<sup>371</sup> Yet as someone free to choose when to leave and when to return to Spain his departure is marked by his own desire to leave, and it is certainly his own choice to live in Morocco, to learn Arabic and to align himself with the Moroccans, for which Lee Six offers several explanations: firstly, that Goytisolo is attempting to block out a painful past of Spain and repressed sexuality; secondly, that Goytisolo is attracted to the Maghrebs because they are marginalised on a wider, global scale; and thirdly, because Goytisolo is simply attracted to Arab people and culture.<sup>372</sup>

Wherever he is geographically located, Goytisolo's work is marked by a struggle with language, with even the Arabic ending of *Juan sin tierra* conditioned by its desire to break from Spanish; language is always the link between man and country. The exiled position is one that is raised throughout study of Hispanic letters, marked as Spanish literature is by the exiled status of writers opposed to the Franco dictatorship. The geographical and ideological positions of those who stayed abroad, made visible by an infrastructure of publishing and conferences, has been identified as an object of study in its own right. Exiled status, whether chosen or not, confers a position of cultural ambiguity on the exile, positioning both culture and language of the homeland and the adopted home comparatively, often regarding the former unfavourably.<sup>373</sup> Language is the key ground on which a relationship between Goytisolo and Spain is constructed, and as has been shown, it is a highly contested and ambiguous area. Michael Ugarte's study of exilic writing revolves very much around the issues of self-representation in language and the possibility of flux offered by

Exile, both the phenomenon and the person, [that] always finds itself on the margins of something, in a liminal position between two places, times, or, for the critic, two areas of study.<sup>374</sup>

---

<sup>369</sup> Luce López-Baralt, *Islam in Spanish Literature: From the Middle Ages to the Present* (San Juan: Universidad de Puerto Rico, 1992), p.281.

<sup>370</sup> Abigail Lee Six, 'Juan Goytisolo's Portable *Patria*: Staying on Home Ground Abroad', *Renaissance and Modern Studies*, 34 (1991), 78-96.

<sup>371</sup> Lee Six, 'Juan Goytisolo's Portable *Patria*', 80-81.

<sup>372</sup> Lee Six, 'Juan Goytisolo's Portable *Patria*', 88.

<sup>373</sup> Lee Six discusses more closely some of the key terms such as "operative distance" and "nostalgia" ('Juan Goytisolo's Portable *Patria*', 89).

<sup>374</sup> Michael Ugarte, *Shifting Ground: Spanish Civil War Exile Literature* (Durham and London: Duke University Press, 1989), p.7.

Exile writing, for Ugarte, is characterised by the continual negotiation of homeland and new land, where memory and the importance of testimony are paramount.

Exile itself is characterised by a political drive and, as such, the opposing ideology often mobilises the diaspora into a voiced group, in this case the *transterrados* who fled Franco to live in other Spanish speaking countries. As difference becomes key to the exilic experience,

Vacillation, disequilibrium, ambivalence become the mainstays of uprooted lives and displaced texts. [...] All the signifieds within the land of exile keep slipping away as they are subjected to a process of mediation between the new land and the old. Exile calls for the assimilation of a different way of being, a new language which is itself nebulous and seems always to turn on itself.<sup>375</sup>

Ugarte links this to the Derridean notion of *différance*, establishing identity and meaning as a continuous act of deferral between signs, where the signified and meaning are never present, a connection that seems to me all the more pertinent to Goytisolo's project of vexing the reader/critic and deferring meaning-making in the text itself. While Goytisolo might meet some of the criteria for an exilic writer, his position is not simply that of a settled, exiled writer, for he is not part of any larger community of Spaniards abroad, political or literary.<sup>376</sup> The self-marginalised position, to which I have pointed throughout this thesis, refuses easy classification, making the categorisation and explanation of his works all the more tempting for the critic.

In the Epilogue to *Pájaro que ensucia su propio nido*, Goytisolo responds directly to the question of his position in Spanish literature by claiming that, 'mi lugar es una ausencia de lugar o, por mejor decir, un no lugar' and that he falls within no grouping of writers; he may have been born in Barcelona but he does not write in Catalan, he has a Basque surname but is not Basque, he writes in Castilian but has not lived in Spain for decades, at first he was 'afrancesado' although he has only written a few articles in French, now 'me llaman muy cortésmente moro' because he speaks the Berber dialect of Arabic and lives in Marrakech, and the only generation to which he is connected is the *generación del medio siglo* but he left that behind some thirty years ago now.<sup>377</sup> The lack of a defined space for Goytisolo within the usual reference points of Spanish literature and canon does not indicate that he has no space, rather that it is a contested space where he can be re-named and re-claimed critically through different approaches, both to a singular work like *Makbara* and to his work as a whole.

Returning to Lee Six's argument, she draws on an earlier, similar statement by Goytisolo on his own position, in order to define his linguistic usage as nomadic:

---

<sup>375</sup> Ugarte, *Shifting Ground*, p.26.

<sup>376</sup> As far as it is possible to universalise the exile experience, of course, which is always historically and culturally circumscribed. Ugarte seems to locate language, as a universal of all people, as the negotiation ground for connecting the disparate writers that make up the diaspora.

<sup>377</sup> Goytisolo, *Pájaro*, p.403.

Territorially, Goytisolo was not at home, but linguistically we found that he remained within his *patria* [i.e. Spanish]. With nomadism, the reverse is true: territorially, he is not a nomad, but linguistically he is.<sup>378</sup>

Linguistic experimentation, borrowing, play, is evident in *Makbara* through the many difficulties of reading the text, demonstrated here. In its content, as well as its form, nomadism is made apparent in its shifting of geographical settings, itself of course a linguistic construction of the *halaiquí nesrani*, who, we remember, 'les ha referido la acción, asumiendo por turno voces y papeles, haciéndoles volar de uno a otro continente sin haberme movido un instante'.<sup>379</sup> For Ugarte too, the exiled Goytisolo is nomadic both in his writing and own geographical movement.<sup>380</sup> Ugarte points to *Juan sin tierra*, whose title indicates the exilic, wandering status of both narrator and author, as epitomising nomadic writing that challenges the stability and continuity of fixity.<sup>381</sup> Once again, marginality is key to an understanding of author, text and ideology.

The resonance of the term "nomad" is reflected in recent theoretical discussion that prizes the metaphorical possibility of fluidity and shifting categories and positions, thus offering the paradox of being a category that falls between categories, similar to the reappropriation of queer. Deleuze and Guattari's influential work '1227: Treatise on Nomadology - The War Machine' distinguishes the nomad from the migrant as

The migrant goes principally from one point to another, even if the second point is uncertain, unforeseen, or not well localized. But the nomad goes from point to point only as a consequence and as a factual necessity; in principle, points for him are relays along a trajectory.

There is a significant difference between the spaces: sedentary space is striated, by walls, enclosures, and roads between enclosures, while nomad space is smooth, marked only by 'traits' that are effaced and displaced with the trajectory. [...] The nomad distributes himself in a smooth space; he occupies, inhabits, holds that space; that is his territorial principle. It is therefore false to define the nomad by movement.<sup>382</sup>

The unlimited open space is one of variability, that offers the nomad its territorial support; for the (post)modern critic, it is a space that challenges the modernity of the State (for Deleuze and Guattari) and thus the normalising centre. The exiled writer can never, of course, be a nomad, since their relation to the homeland offers a central point from which the exilic position is delimited, and Goytisolo's space is more reminiscent of the migrant, moving from Spain to France to Morocco, the points taking precedence over the paths, unlike the nomadic opposite. Likewise, the transgressive attack from the margins, however nomadic it may appear, 'necesita volver periódicamente a los terrenos originarios desde los que partió, en los que se fraguó inicialmente la traición, el origen de la diáspora

<sup>378</sup> Lee Six, 'Juan Goytisolo's Portable *Patria*', 92. Emphasis in original.

<sup>379</sup> Goytisolo, *Makbara*, p.195.

<sup>380</sup> Ugarte, *Shifting Ground*, p.205.

<sup>381</sup> Ugarte, *Shifting Ground*, p.208.

<sup>382</sup> Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minnesota: University of Minneapolis Press, 1987), pp.380-381.

y el inicio del rito.<sup>383</sup> Severo Sarduy, in a short article from the 1970s called 'Deterritorialization', links the project of *Juan sin tierra* to

Periphery, nomadism: Goytisolo's work, his extraordinary centrifugal force, are inscribed in the resonance of these two words, in the lines of tension they magnetically extend; always toward the exterior, toward the outside that beckons, far from the sedentary group and its codes, far from the despot and his administrative machine. It's the power of an ex-centric discourse, a runaway, the opposite of instituted law, in complicity with someone waiting across the border, the destruction of a city under siege.<sup>384</sup>

Sarduy's poetic essay also draws clearly on Goytisolo's marginal position, the place of both the author and his work, and its challenge to authority and normalisation.

However, does Goytisolo represent unproblematically the marginal challenge, nomadically moving between points in order to dissolve categories? Readings of *Makbara* and the trilogy suggest that this is not the case, as centres still hold, cultural positions are hierarchised, and stereotypes confirm readings of Others. Yet fleeting glimpses of meaning in the text, together with the possibility of multiple readings, also offer us a text characterised by nomadism, where the onlooker is only able to comprehend the part and not the whole trajectory of the narrative. Goytisolo's position in the canon, which I have claimed is a contested space, is a space that is his own, open territory. Those that observe from outside of that space, characterised by their sedentary need to establish points, read the territory with a will to impose the shape of a trajectory, to claim the Other that is Goytisolo's smooth space as a challenge because of its will to resist points. The onlooker paranoically establishes roads between those points, both within and between texts, with the consequence that walls and enclosures are erected, an activity encouraged by the author who structures the text, and his career, in such a way as to lead the onlooker to certain conclusions. Meaning is therefore not completely open, but Goytisolo's nomadic writing, resisting fixity, builds on the palimpsestic space that is the blank page, offering a reparative space that challenges from the margins.<sup>385</sup> Both text and space are as such violated in the 'will to understand the Other', as Sommer terms it, which is the quest to apply significance and draw conclusions.

The politics of the marginal and the open reading that characterises nomadism are not entirely compatible, however. Within the strands of criticism that I have identified in relation to *Makbara*, there is a tension between those who read the text through the prism of postcolonial theoretical discourse and those who point up its postmodern attributes. The presentation of fragmented or omitted identities in the text has been attacked as misrepresentative of the marginalised, while the subversive potential of the marginalised space of the square is recognised and praised. For all Goytisolo's admiration of the Arabs, the postmodern techniques in *Makbara* present a fragmented reality, dependent on

---

<sup>383</sup> Cornago Bernal, 'La escritura erótica', 617. Cornago Bernal is directly engaging with Deleuze and Guattari's theories in this statement.

<sup>384</sup> Severo Sarduy, 'Deterritorialization', *Review of Contemporary Fiction*, 4 (1980), 104. Emphasis in original.

<sup>385</sup> I will return to the image of the open space and Deleuze and Guattari's discussion of the rhizome, also connected to nomadism, when discussing *Las semanas del jardín* in Chapter Six.

language for its existence. Goytisolo's hybrid qualities make his voice unique, but in a postmodern world where identity is always up for grabs and perspective is always questioned, his voice is reduced to the singularity of his own identity. This position is as an onlooker with the marginalised Moroccans, rebelling against the world social order, but always interested in his own literary past and the primitive bases of life: orality and sexual desire. On nomadism and identity, Rosi Braidotti says that

Identity for me is a play of multiple, fractured aspects of the self; it is relational, in that it requires a bond to the 'other'; it is retrospective, in that it is fixed through memories and recollections, in a genealogical process. Last, but not least, identity is made of successive identifications, that is to say unconscious internalized images that escape rational control.<sup>386</sup>

Goytisolo demonstrates an element of conscious identity-making by choosing to situate himself with the pariahs and marginalised, yet nevertheless he is still subject to differing identity positions that are echoed in the text of *Makbara*. Avoiding the term postmodern, yet quite clearly working with its effects and characteristics, Randolph D. Pope says that

The acute conscience that there are many simultaneous worlds and that we effortlessly slide in and out of them, switching from PBS to MTV, from the *New York Times* to the *Post Dispatch*, from the University to Busch Stadium, from Joyce to Goytisolo, is maybe the newest challenge for literary scholars. But, then, how can I speak for all of us?<sup>387</sup>

Individualism and the inability to speak for all because of fragmented identity are connected to the nomadism of fragmentary and shifting identity positions. Positions are chosen, identities made and spaces striated.

Goytisolo enacts such positions in his experimental work, in content and form, and critics responding to that work also move between positions, becoming onlookers of the text in one guise before moving into another, all legitimated by the authority of their positions. It is in his position as controller of the text, not in its significance in the hands of the reader, that Goytisolo's authority is paramount. The foregrounding of language as part of the project from the margins, the desire to build a totalising work (in both form and content) that is also anti-normative, both work to create deliberately the contested site of significance. *Makbara*, in particular, has been shown to be characterised, in its openness to conflicting readings, by the Janus-like pull. It speaks from some margins, but not others, it uses double-voiced stereotypes, it invites the listener to the *halca* but denies the reader a clear understanding, it looks to pre-modern literature but to postmodernism too, and it moves between positions, nomadically and queerly inviting the onlooker and simultaneously denying the reader. In this way it underlines the conflicting critical debates that have recently dominated critical readings of literature and Goytisolo's problematic canonical position, which is hard to categorise yet inviting to all, ensuring him a position of one kind or another.

---

<sup>386</sup> Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), p.166.

<sup>387</sup> Randolph D. Pope, 'Theory and Contemporary Autobiographical Writing: The Case of Juan Goytisolo', *Siglo XX/20<sup>th</sup> Century*, 8 (1990-1991), 100.



## **Chapter Five**

### **Writing and Reading the Autobiographical Self**

In the two previous chapters I examined ways in which Goytisolo's complex linguistic and narrative experimentations have allowed, indeed encouraged, and affected critical reception of his novels. The hermetic, inaccessible qualities of novels such as *Juan sin tierra* and *Makbara* simultaneously invite the reader and critic to make meaning and significance, whilst denying him or her the coinage of accessibility and any authoritative meaning of the text. The foregrounding of the performative process of creating fiction, both textually in the metafiction of *Juan sin tierra* and orally in the *halaquí nesrani* of *Makbara*, necessarily draws attention to the position of the author as a key to textual production, even if meaning is predominantly in the hands of the reader. Metafictional practices remind us of the bodily presence of the real author behind the text, in this case a man whose career, as demonstrated in his own essayistic work discussed at the end of Chapter Four, spans generations, geographical locations and changes in ideology. The paradox of performance, where the actor is both Other and also always Self, is re-iterated in the Goytisolian novel where the shifting qualities of the protagonists and their actions are underlined by the authorial presence of the creator, made explicit by autobiographical and metafictional elements. This chapter will explore the ways in which Goytisolo writes himself into his novels of the 1980s and 1990s, how the authorial position is always in play throughout his work.

The constant referral to autobiographical elements in novels such as *Juan sin tierra* undermines the more common reading of the novels as exercises in autonomous, playfully self-reflexive writing.<sup>388</sup> Indeed, readings of the Álvaro Mendiola trilogy made in the 1970s often re-iterated the links between Álvaro and Goytisolo himself as an exiled writer who discovers a change in his sexual orientation and angrily turns against both his homeland and realist conventions in writing. Kessel Schwartz's work of the time continuously reads the characters of Goytisolo's novels as the author's alter egos, viewing *Reivindicación del Conde don Julián* as a therapeutic exercise to relieve Goytisolo's subconscious conflicts, and also referring to characters as 'Abel (Goytisolo)', directly linking the two.<sup>389</sup> Schwartz's case is the most extreme example of reading characters and author as the same, and it arises from a simplistic application of theories which are now more widely debated and seen to be more complex. As a result of this, later studies are more reflective on the problems of reading author as character, as Jo Labanyi notes that

The fact that [Goytisolo's] fictional narrators and characters are projections of an authorial self on the one hand emphasises the split nature of the self,

---

<sup>388</sup> For example see Jerome S. Bernstein, 'Body, Language and Divinity in Juan Goytisolo's *Juan sin tierra*' in *The Analysis of Hispanic Texts: Current Trends in Methodology*, ed. by Lisa E. Davis and Isabel C. Tarán (New York: Bilingual Press, 1976), p.87.

<sup>389</sup> Schwartz, 'Juan Goytisolo - Ambivalent Artist', 188-191.

but at the same time creates a monologic discourse in which all voices are the author's own.<sup>390</sup>

In a study of Goytisolo's two (explicitly designated as such) autobiographies, *Coto vedado* and *En los reinos de taifa*, Moreiras Menor sees the author's autobiographical project as beginning with his fictional work:

A lo largo de toda su escritura novelesca el autor ya había trazado la existencia de un yo (su alter ego Álvaro Mendiola) que encuentra su sentido en la exacta medida en que hace resistencia a la ley simbólica, a la autoridad. Por esta razón, se hace difícil, si no imposible, diferenciar y dividir el trabajo de Goytisolo en ficción y autobiografía.<sup>391</sup>

That Moreiras Menor relegates this discussion to a footnote in her study demonstrates how autobiography and fiction is often divided unproblematically, when it is in fact an issue of importance to certain readings.

While these later readings recognise the discursive construction of the self and that the division of fiction from autobiography is problematic, their willingness to read fiction as autobiography underlines the importance still given to authorial background and its consequent significance for meaning-making, as the "empirical facts" of the biography infuse the reading of the text. This is not always without good reason, in particular as Goytisolo himself has in interview pointed to the autobiographical element in his work. On the Álvaro Mendiola trilogy, he states that,

Bueno, evidentemente, hay algunos aspectos autobiográficos en el personaje de Álvaro. He volcado en él una serie de vivencias personales y ello por una razón muy sencilla, y es que yo creo que el escritor debe escribir siempre sobre lo que conoce y evitar lo demás. [...] Dicho esto no existe ninguna identificación de mi persona con el personaje de Álvaro; creo que somos muy distintos. Si en cualquier caso ha habido una relación, ésta es, digamos, paterno-filial.<sup>392</sup>

The interviewer's reply that he did not intend to suggest that the novels were literally autobiographical is symptomatic of the need to read the genres of fiction and autobiography, and hence those of fiction and fact, as separate and distinct. That the two are dependent on one another for their meaning creates a form of doubling where the text makes one claim and alternative, extra-textual evidence makes another. In a more recent interview he replies to a question concerning the coincidence of the narrator's beliefs with his own, with the following:

Aquí no puedo salir del texto... Mis convicciones personales me pertenecen. Hay que deducir del texto. Tampoco soy exactamente el

<sup>390</sup> Jo Labanyi, 'The Construction / Deconstruction of the Self in the Autobiographies of Pablo Neruda and Juan Goytisolo', *Forum for Modern Language Studies*, 26 (1990), 219.

<sup>391</sup> Cristina Moreiras Menor, 'Juan Goytisolo, F.F.B. y la fundación fantasmal del proyecto autobiográfico contemporáneo español', *Modern Language Notes*, 111 (1996), 331.

<sup>392</sup> Rodríguez Monegal, 'Entrevista con Juan Goytisolo', p.116.



narrador pero, en fin, digamos que hay una afinidad entre el narrador y yo.<sup>393</sup>

Goytisolo's refusal to express his own personal beliefs is an attempt at hiding behind a mask, the Goytisolo name of the novels, while at the same time asserting, as he had done two decades earlier, that he can only write from his own experiences and knowledge. Goytisolo's refusal to answer several other questions in Escudero's interview, particularly in connection with his career and canonical position, also demonstrate his desire to hide behind the masks of the texts alone, using them as a *portavoz* for his ideas. The invitation here is to read the novel, in this case *La cuarentena*, as a textual representation of the author's beliefs, an appeal that can be applied to nearly all his works' ideological and theoretical suppositions, from the anti-Francoist novels of the 1950s through to the anti-realist reply to his critics in *Juan sin tierra* and the desire to foreground Arabic culture in the works from 1980 onwards.

*Coto vedado* and *En los reinos de taifa*, published in 1985 and 1986 respectively, are marked and marketed as autobiographies, as belonging to the genre of writing one's own life story. This is a tradition that is often traced back to the *Confessions* of Saint Augustine via writers such as James Joyce, Rousseau and Santa Teresa de Ávila. As a recognised genre it was not legitimised until the late eighteenth century and has always been problematic to define, since the borderline between fiction and autobiography can never be made absolute.<sup>394</sup> The definition of autobiography has always been a subject of debate; at one extreme it is possible to argue, as the Russian Formalists did, that since the text is all that matters, the author's life and textual intentions are immaterial in extracting significance from the text; at the other extreme, autobiography can be read into any form of writing since every text has an author in its most literal sense, being the person who created and wrote it. It is therefore possible to read the body that exists behind (and also temporally before) the words, as its physical locus of creation, as having a bearing on intention and meaning. This presence means that autobiography works from both sides of the textual contract of author and reader; as Goytisolo suggests in his interview, the writer writes from what s/he knows, and the reader reads, if s/he chooses to, through the prism of what they know of the author. Because of this desire to read through the prism of the author, it is quite plausible to claim that 'any book with a readable title-page is, to some extent, autobiographical', as James Olney does, and that includes literary criticism.<sup>395</sup> Yet Paul de Man sees the autobiography as never simply defined, since it can never provide closure or totalisation as a text.<sup>396</sup> De Man situates the distinction of genre in the hands of the reader, seeing autobiography as defining a way of reading; in this way the distinction between fiction and truth is blurred as it is immaterial to how one interprets that text, yet reader expectation, conditioned by genre, will affect the dynamism of the reading process.<sup>397</sup> While to some extent De Man's emphasis on the reader is

<sup>393</sup> Escudero, 'Muerte, erotismo y espiritualidad', 128.

<sup>394</sup> Linda Anderson, *Autobiography* (London and New York: Routledge, 2001), pp.1-2.

<sup>395</sup> James Olney, *Autobiography: Essays Theoretical and Critical* (Princeton: Princeton University Press, 1980), p.5.

<sup>396</sup> Paul de Man, 'Autobiography as De-facement', *Modern Language Notes*, 94 (1979), 922.

<sup>397</sup> De Man, 'Autobiography', 921.

understandable, this approach denies the recognition and distinction that the label “autobiography” confers on a particular text that claims it as a genre.

Debates concerning the definition of autobiography are clearly linked to the dichotomy of truth and fiction, the one defined in opposition to the other, with the overwhelming presence of agreed truths allowing the autobiographical reading. Philippe Lejeune’s influential essay on the autobiographical contract is built upon such dichotomies that he sees as engendering an act of faith in the reader.<sup>398</sup> Lejeune’s essay begins with the assertion that an autobiography can be defined as such if the author of a prose narrative is the narrator and the narrator is the protagonist telling a story that recounts an individual life.<sup>399</sup> An autobiographical novel, for Lejeune, is identified by a reader who suspects links between protagonist and author, even if they are denied by the author, and it is in that denial where the straightforward autobiographical contract is missing, thus producing a ‘fictional contract’ instead.<sup>400</sup> The possibility of a protagonist bearing the name of the author but in a fictional context is considered, but is disregarded by Lejeune as autobiography because the reader would consider it either a mistake (to call it an autobiography) or as a novel. However, Lejeune admits that

if the internal contradiction was intentionally chosen by an author, it would never result in a text that would be read as an autobiography, or, really, as a novel either, but rather in a Pirandello-like game playing with ambiguity. To my knowledge, this is a game which is practically never played in earnest.<sup>401</sup>

Where the French critic’s analysis is useful is in his stress on the reader’s position within the contractual process; even if autobiography as a genre is open to deconstruction, its effect on how the reader approaches and consumes the text is unquantifiable but undeniable. Yet the diagrams and tables used by Lejeune reveal the complexity of combining variables of narrative style, presence of name and authorial intent. His insistence on dividing the autobiographical from the fictional, always based on the reader’s faith in establishing links between protagonist and the name on the cover of the book, resists the possibility of a continuum effect whereby the fictitious and the real exist in varying degrees within the text. The ambiguity alluded to in the quotation above admits a continuum-like possibility, but dismisses or explains it away.

In her analysis of Goytisolo’s travelogues of the early 1960s, Abigail Lee Six also speaks of a continuum of fact and fiction. Since the travelogue’s protagonist is the author and the text is based on verifiable journeys through the south of Spain, it can be seen to be autobiographical. However, Goytisolo presents several trips as one, coupled with metaphorical narrative descriptions that stylistically resemble a novelistic text, therefore blurring genre boundaries.<sup>402</sup> Such a continuum is, naturally, still composed along a

---

<sup>398</sup> Philippe Lejeune, ‘The Autobiographical Contract’ in *French Literary Theory Today*, ed. by Tzvetan Todorov (Cambridge: Cambridge University Press, 1982).

<sup>399</sup> Lejeune, ‘The Autobiographical Contract’, p.193.

<sup>400</sup> Lejeune, ‘The Autobiographical Contract’, pp.201-203.

<sup>401</sup> Lejeune, ‘The Autobiographical Contract’, p.208.

<sup>402</sup> Abigail Lee Six, *Goytisolo: Campos de Níjar*, Critical Guides to Spanish Texts: 59 (London: Grant and Cutler, 1996), p.58.

shifting line defined by a binarism, and Wolfgang Iser, who approaches the autobiographical from the perspective of questioning the novel, tries to avoid such a construction by establishing a triad of real, fictive and imaginary.<sup>403</sup> All texts have some element of reality in them, without which there would be no interest or empathy to engage the reader, yet reality that appears in a text is the product, according to Iser, of a fictionalising act:

Because this fictionalizing cannot be deduced from the reality repeated in the text, it clearly brings into play an imaginary quality that does not belong to the reality reproduced in the text but that cannot be disentangled from it. Thus the fictionalizing act converts the reality reproduced into a sign, simultaneously casting the imaginary as a form that allows us to conceive what it is toward which the sign points.<sup>404</sup>

As such, the fictionalised real in the text becomes a sign that, as in the signified-signifier relationship of language to reality, becomes a referent to something extraneous to the word on the page which is the link, engendering the imaginary function in the reader. The text is, therefore, a restructuring of reality, through which the reader (and critic) can infer intention and meaning, with particular references, such as genre, acting as signals.<sup>405</sup> Complex texts, such as the sections of *Makbara* and *Juan sin tierra* that are referred to in the previous chapters, offer in their complexity a surplus of meanings that reflects the unlimited possibilities of the imaginary function, in turn informed as it is by the reader's habitus or ideological background. Of course, the proper name itself within a text also acts as a sign and, for Brad Epps, to collapse the text and the author together is reductive as they both act as signs, with the reality to which they are referents always figured as Other.<sup>406</sup>

Ultimately, a definition of autobiography must encompass a range of positions and possibilities, as does the definition created by Randolph Pope, which he claims to be descriptive rather than normative (thus revealing his paranoid defensive position):

An autobiography is a text written in such a way that most readers will be convinced author, narrator, and main character correspond to each other, in the way in which a photograph identifies a person, the image in a mirror reflects someone, or a signature validates a check [sic]. The text concentrates on the life of the author-narrator-main character, showing from the vantage point of a limited present of writing how he or she has evolved during a long period of time in the past. Most of the verifiable

---

<sup>403</sup> Wolfgang Iser, *The Fictive and the Imaginary: Charting Literary Anthropology* (Baltimore: Johns Hopkins Press, 1993).

<sup>404</sup> Iser, *The Fictive and the Imaginary*, p.2.

<sup>405</sup> Iser, *The Fictive and the Imaginary*, p.12.

<sup>406</sup> Brad Epps, 'Rebelión, resistencia y re-significación en las últimas novelas de Juan Goytisolo' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo*, Lund 1998, ed. by Inger Enkvist (Almería, Instituto de Estudios Almerienses, 1999), p.54.

information provided in an autobiography must pass the tests of truth established by historians for historical documents.<sup>407</sup>

The attempts to define autobiography by both Pope and Lejeune refer to a narrow, specific genre, yet, as Lee Six and other critics of Goytisolo have demonstrated, the autobiographical is commonplace throughout novelistic output too. Much of Pope's definition can be equally applied to novels, especially as he does not define the special role of marketing in creating the autobiography, instead referring to a neutral text.

Recognising the difficulty in distinguishing autobiography from novel, autobiography has more recently been scrutinised to read what it "does" rather than what it "is". As autobiography has always had the aim of representing the self, and as the autobiographer's project has always been to reconstruct both the self and its past, self-writing has been claimed by those who see it as providing a voice of difference, in particular voicing women, homosexuals and other people deemed marginal. In this way the text acts as a tool for giving access to previously unvoiced viewpoints. Yet as Paul Jay points out, the past, just like the self, is always symbolically and discursively constructed, with the implication that autobiography is as much a dialogue with the past, constructed in the present, as it is a presentation of the name that legitimises the text, that the story itself purports to represent.<sup>408</sup> Ultimately, for Jay, the problem of autobiography amounts to the problem of representation of "being" through language, a view reflected also by Olney who asserts that neither the *autos* (self) nor the *bios* (life) of autobiography are simply there to be represented unproblematically.<sup>409</sup> Instead it is the text itself that gives the "being" form, a text which, following the logic of reader-response in meaning-making and the autonomous condition of language in circulation, can be read in different ways.

Randolph Pope quotes Goytisolo from a recent newspaper interview where he suggests that 'Nadie puede autodefinirse. Es la mirada de los demás la que le configura a uno. No sé realmente quién soy.'<sup>410</sup> Thus, the self that is (re)presented in Goytisolo's autobiographies has been read differently by different critics, dependent on the overriding interest that informs their reading of the text. According to the different critical approaches towards the autobiographies, there are many different facets to a definition of Juan Goytisolo:

Navajas la clasifica [a Coto vedado] como ficción, Loureiro le reprocha al autor la ingenuidad de su empresa al pretender retratar su verdadero ser; yo [Pope] he destacado la complejidad y cautelas de su construcción autobiográfica; Labanyi ve en este texto la descripción de una persona post-marxista; Robert Ellis afirma que el tema dominante es el auténtico

<sup>407</sup> Randolph D. Pope, 'Theories and Models for the History of Spanish Autobiography: General Problems of Autobiography', *Siglo XX/20<sup>th</sup> Century*, 12 (1994), 215.

<sup>408</sup> Paul Jay, *Being in the Text: Self Representation from Wordsworth to Barthes* (Ithaca and London: Cornell University Press, 1984), p.25.

<sup>409</sup> Olney, *Autobiography*, p.22.

<sup>410</sup> Pope, 'La elusiva verdad de la autobiografía' (para. 3 of 5), quotation from Alfonso Armada, 'Juan Goytisolo: "La mirada del que se sitúa a las afueras es más interesante que la del que está en el centro"', *ABC*, 430, 21<sup>st</sup> April 2000, <<http://www.abc.es/cultural>>.

ser homosexual, mientras que para Moreiras Menor se trata de una respuesta edípica a la muerte de su padre figurado, Franco. Etc.<sup>411</sup>

All the readers listed by Pope can argue their cases successfully and impose frameworks on the text that lead to a specific conclusion. All take up positions as onlookers of Goytisolo's struggle to articulate textually his past and his present state of mind, symbolically and discursively, and are able to create significance by applying frameworks of genre and ideology to the text. Goytisolo himself has become the arab of *Makbara*, discursively analysed from a variety of viewpoints.

One such exploration by David Vilaseca examines Goytisolo's re-telling of his coming out as homosexual, and the ways in which the subjects of autobiographies construct themselves in the past for re-presentation in the present.<sup>412</sup> For Vilaseca, the relationship of the autobiographical Goytisolo to his past is akin to the Moebius strip where there is no discernible beginning or end and no difference between the inside and outside. The speaker is connected in a loop of cause and effect to his past and present situation. Historically and textually speaking,

The Juan Goytisolo of 1956 is no entity in himself; a mere imperfect prefiguration of his namesake successor, his identity is established in the mode not of what he *was* (which he no longer is), not even of what he *will be* (which the autobiographer never follows through), but in the mode of what he *will (not) have been* for what "I" ("Juan Goytisolo") presently am. [...] Ultimately, it is the later, present-day Goytisolo who, by endowing his predecessor with a specific meaning and position in the overall narrative, thus 'precedes' him in the autobiography, not the other way around.<sup>413</sup>

Also, the present-day Juan Goytisolo is textually constructed and unstable, as Vilaseca demonstrates here by referencing Goytisolo in inverted commas. This instability of the referent "Juan Goytisolo" is a feature of Ángel Loureiro's study of modern Spanish autobiography, where Loureiro reads the "Goytisolo" of the autobiographies as a subject who struggles for authenticity. To some extent every reference to the author in writing is marked by these invisible inverted commas that underline the name's function as an unstable referent to a living human being, but for the purposes of everyday convention the inverted commas are unseen by the reader and writer of the name.<sup>414</sup>

*Coto vedado* and *En los reinos de taifa* are characterised by a need to confront the past and symbolically destroy it in order to recover the present and deny the 'unwelcome and treacherous' guest, the previous Goytisolo, any role.<sup>415</sup> The guest that is the previous Goytisolo may not carry the image that he requires, as Inger Enkvist shows by pointing to the need in the autobiographies to set the record straight in terms of his public image, especially in relation to how the name "Juan Goytisolo" was perceived in the Francoist

<sup>411</sup> Pope, 'La elusiva verdad', (para. 1 of 5).

<sup>412</sup> David Vilaseca, 'Juan Goytisolo's Queer (Be)Hindsight: Homosexuality, Epistemology, and the "Extimacy" of the Subject in *Coto vedado* and *En los reinos de taifa*', *Modern Language Review*, 94 (1994), 426-437.

<sup>413</sup> Vilaseca, 'Juan Goytisolo's Queer (Be)Hindsight', 430. Emphasis in original.

<sup>414</sup> Ángel G. Loureiro, *The Ethics of Autobiography: Replacing the Subject in Modern Spain* (Nashville: Vanderbilt University Press, 2000), p.101.

<sup>415</sup> Loureiro, *The Ethics of Autobiography*, p.107.

Spain of the 1960s and 1970s.<sup>416</sup> The consequence of representing the self in such a way is alluded to when Enkvist reads the novels and autobiographies side-by-side to reveal the stereography effect where one informs the other.<sup>417</sup> The stereography term comes again from Lejeune's work where he points to the writer's intent in supplementing his or her novelistic work with autobiographical work as implicitly extending the autobiographical contract.<sup>418</sup>

In the case of Goytisolo, his work as a literary critic, as a cultural commentator and as a journalist has both supplemented his novelistic work and is used as a tool for reading his fiction. At the end of *En los reinos de taifa*, Goytisolo recounts his experience of writing *Reivindicación del Conde don Julián*, while throughout the autobiographies he apes the style of *Señas de identidad*, alternating italicised sections written in the *tú* form with the normative first-person, authoritative commentary which is generic of autobiography. The second person address, which in Chapter Three I identified as being directed to both the protagonist and the reader, invokes again a *desdoblamiento* of character, between speaker and listener, which in Goytisolo's autobiographies is more explicitly aimed across a temporal divide towards his own earlier self. The 'what I would have been' that Vilaseca discusses is in fact also a 'you', a 'what you would have been' that displaces the authoritative *I* in favour of a distanced self that is, as an addressee, always a textually based Other. This is exemplified by Goytisolo in this extract which lays bare the autobiographical project in an autobiography itself:

sujeto a los meandros de la memoria, imperativo de dar cuenta, a los demás y a ti mismo, de lo que fuiste y no eres, de quien [sic] pudiste ser y no has sido, de precisar, corregir, completar la realidad elaborada en tus sucesivas ficciones, este único libro, el Libro que desde hace veinte años no has cesado de crear y recrear y según adviertes invariablemente al cabo de cada uno de sus capítulos, todavía no has escrito.<sup>419</sup>

The two volumes of autobiography may be a supplement to the fictional work, but they indicate clearly the importance and possibility of writing to the self, and creating the other self that is present throughout much of Goytisolo's later fiction.

It is in this process of writing to the self, particularly in the direction of the *tú* form towards a someone or something that is an other, that Goytisolo exemplifies the Derridean analysis of Friedrich Nietzsche's autobiography *Ecce homo*, which regards the autobiographical contract as a pact with the self, different to that which Lejeune identifies.<sup>420</sup> The rhetoric of apostrophe, directing text or speech to an addressee in an authoritative monologic, has always been associated with autobiography, but Derrida shifts the focus of the addressee from the unknown recipient of a confession back to the origin of the discourse, the autobiographer. Nietzsche's autobiographical text is marked

<sup>416</sup> Inger Enkvist, 'Autobiographical Intertextuality in Juan Goytisolo', *Readerly/Writerly Texts*, 4 (1996), 179.

<sup>417</sup> Enkvist, 'Autobiographical Intertextuality', 175.

<sup>418</sup> Lejeune, 'The Autobiographical Contract', p.217.

<sup>419</sup> Goytisolo, *Coto vedado*, p.34.

<sup>420</sup> Jacques Derrida, *The Ear of the Other*, trans. by Avital Ronell, ed. by Christie McDonald (Lincoln: University of Nebraska Press, 1988).

by his obsession with double identity; he claims to have a *doppelgänger* and he draws on the tradition of his parentage that posits his death through his father, and his living state through his mother.<sup>421</sup> Nietzsche proclaims his greatness when he states 'I am no man, I am dynamite', claiming he is the first immoralist whose teachings may not be heard now, but will be posthumously.<sup>422</sup> Derrida pulls on these strands of Nietzsche's autobiography to explore both the interaction of speaking and listening that occurs in the autobiographical project and also the way in which death becomes the overriding concern behind writing life.

For Derrida, the autobiographical project necessarily involves the utterance of an *I*, a self-objectification that not only creates an other, but in the process splits the subject into addresser and addressee, with the autobiographer perhaps the only addressee of the text, as in the case of Nietzsche.<sup>423</sup> The autobiographical process itself occurs within a cycle of eternal return, as Derrida terms it, where the *I* runs the risk of being misinterpreted as it is necessarily uttered into the public domain.<sup>424</sup> The Self as Other implicitly hears the *I* in the moment of utterance as it is expelled and returned to the ear, and later, through the recognition of the signal that is the name/signature, any number of others can textually read that *I* in association with a real person, living or dead, 'The text is signed only much later by the other'.<sup>425</sup> Drawing on the Nietzschean death/father and living/mother dichotomy, Derrida states that

I have, I am, and I demand a keen ear, I am (the) both, (the) double, I sign double, my writings and I make two, I am the (masculine) dead the (living) feminine and I am destined to them, I come from the two of them, I address myself to them, and so on.<sup>426</sup>

This doubling entails also an eternal degeneration and regeneration as using language involves 'passing between the natural, living mother tongue and the scientific, formal, dead paternal language'.<sup>427</sup> The name carried by the text begins to operate as a mark of both life and death:

In calling or naming someone while they are alive, we know that his name can survive him and already survives him; the name begins during his life to get along without him speaking and bearing his death each time it is inscribed in a list, or a civil registry, or a signature.<sup>428</sup>

As such, the naming process fixes identity and speaks of death, autobiographically fixing the name in writing so it becomes thanatography, from the Greek meaning the writing of death. The life (and death) outside the text, represented by the name and the works by

---

<sup>421</sup> Friedrich Nietzsche, *On the Genealogy of Morals and Ecce Homo* (New York: Vintage Books, 1989), pp.222-225.

<sup>422</sup> Nietzsche, *Ecce Homo*, pp.326-327.

<sup>423</sup> Derrida, *The Ear of the Other*, p.13.

<sup>424</sup> Derrida, *The Ear of the Other*, p.14.

<sup>425</sup> Derrida, *The Ear of the Other*, p.51. Clearly this has implications for critical readings, as Derrida recognises himself, and I will return to this shortly.

<sup>426</sup> Derrida, *The Ear of the Other*, p.21.

<sup>427</sup> Derrida, *The Ear of the Other*, p.26.

<sup>428</sup> Derrida, *The Ear of the Other*, p.49.

that author, are constantly in relation to each other through what Derrida calls the *dynamis*, again a term with a Greek etymological origin, meaning force, which is neither within nor without life or work. It is, therefore, to the name where profit and deficit return as 'only the name can inherit, and this is why the name, to be distinguished from the bearer, is always and a priori a dead man's name, a name of death'.<sup>429</sup> The doubling that Derrida makes explicit above and the play of masks and identities hide even further the true bearer of life, the author, making us always wary of the *I* that is never a simple self-presentation. Ultimately, autobiography for Derrida is not a genre, but a practice that leaves traces throughout all writing, and, I would contend, imprints its traces throughout all reading practices too.

Derrida's theories have been influential but not always uncritically accepted. Linda Anderson questions the Nietzschean and Derridean gender based dichotomy of death and living, where the woman becomes a locus for language but is not able to speak for herself.<sup>430</sup> This is certainly a problem in that it essentialises positions and I would prefer to think of the dichotomy as being that of the fixed, established meanings that we understand to be language, in relation to the possibility of new meaning and new semantic construction every time we use words. Therefore, the use of language becomes performative in the way that Goytisolo used it in *Makbara*, as discussed in the previous chapter, where the repeated and (re)presented is revitalised by the narrator and where the body in action and the word are inextricably linked. Also critiquing Derrida, Ángel Loureiro extends the political possibilities of the signature in relation to the other, which for him is a double responsibility:

In the first place, by signing, the self is responding for itself before the other; and in the second not only the signature responds to the other's injunction to speak, but that same logic of alterity implies that the signed text is also a legacy to an other that not simply receives it but has to cosign it and thus take responsibility for it. Autobiography comes from the other and is for the other.<sup>431</sup>

Implicit in being in the position of the other, I would argue, is the will to make meaning, and the "co-signing" action, as Loureiro terms it, involves stepping into the system of return, becoming an ear that listens and then a mouth that speaks. To a living author, this becomes a dialogue where the author's name and reputation is at stake, where, as noted earlier, the autobiography offers the chance to speak back and "correct" the way in which the sign that is their name is perceived by those that matter most, that is to say "others" both in the senses of alterity and at its most literal level.

The failure to recognise the ethicopolitical effect of the circulation of the signature is where Derrida is mostly criticised. As is the case with much criticism of Derrida's deconstructive work, critics regard theory as turning its back on the reality of the empirical world. Randolph Pope counterargues Derrida's theory where 'autobiography can stutter only of absence and death' with the most pragmatic of points:

---

<sup>429</sup> Derrida, *The Ear of the Other*, p.7.

<sup>430</sup> Anderson, *Autobiography*, p.83.

<sup>431</sup> Loureiro, *The Ethics of Autobiography*, p.24.



I suspect that these same critics who conflate autobiography with fiction would not hire Mr Goytisolo if he presented a curriculum vitae claiming to have a PhD from Columbia, if the registrar of that institution denied Mr Goytisolo had ever studied there. They would not accept a check [sic] from me if I signed it “Rafael Alberti” and claimed that signatures were nothing more than another form of fiction.<sup>432</sup>

Although Pope’s examples remove the debate from the context of the novelistic discourse that characterises autobiography, he is right to point out that the signature, as I have suggested earlier with regard to the reader’s response to the explicitly autobiographical text, has a social responsibility since autobiographies ‘stake personal claims’ and create public images.<sup>433</sup> He goes on to argue that there will always be some conditions in which we can agree that something is truthful, as suggested in his examples above. The rules of the game mean that we expect autobiographers either to lie or tell the truth and we, as (paranoid) readers, play the detective game; on the other hand a novel can never lie, only contradict.<sup>434</sup> Pope’s arguments rely on the distinction between autobiography and novel being made explicitly, which in most cases it is, as we see in the case of Goytisolo where *Coto vedado* and *En los reinos de taifa* are marketed as autobiographies. But what of the novels which deliberately blur those lines, which enact the *dynamis* that Derrida wrote of, and invite the reader into the game of truth and fiction? How do we reconcile the name of the author on the novel’s cover with the autobiographical, truthful referents contained within, since the desire to associate that name with the biological life of the writer is unavoidable? What of the novel that disregards the signature, but presents Lejeune’s possible, but disregarded, homonymous character, such as *Las semanas del jardín*?

That Goytisolo writes to himself, in the Derridean, autobiographical style of self-reflection, is undoubtable.<sup>435</sup> The *tú* form that deliberately evokes a split subject, the metafictional practices where the narrator addresses the critics of earlier Goytisolo novels or is in dialogue with the editor, and the appearance of his own name with references to his own previous writings are all instances where the autobiographical and the novelistic boundaries are characterised by *dynamis*. Referents to empirical facts connected to Juan Goytisolo have been read into the pre-1966 works by critics such as Kessel Schwartz and Phyllis Zatlin Boring, who, mostly prior to the more theoretical standings of later critics, detect elements informed by Goytisolo’s own ideologies and personality, such as the (repressed) homosexual tendencies of some characters and the critical standing against Francoist policies.<sup>436</sup> It is not until *Señas de identidad* that Goytisolo clearly offers a

<sup>432</sup> Pope, ‘Theories and Models’, 211.

<sup>433</sup> Pope, ‘Theories and Models’, 211.

<sup>434</sup> Pope, ‘Theories and Models’, 214.

<sup>435</sup> Indeed, it could be argued that all writing or utterances, as they are produced by the subject, necessarily entail a dialogue with other, particularly in the Lacanian sense where entry into the symbolic and consciousness is conditional upon recognising Other. Also, they are all reducible to the living bearer of the utterance (presuming the bearer is known), in which case they are all autobiographical in that they leave traces, in the Derridean sense. While this is universal, I mean to say here that in Goytisolo’s work there is a particularly strong sense of autobiography in his novelistic work.

<sup>436</sup> See Kessel Schwartz, ‘Juan Goytisolo - Ambivalent Artist’ and Phyllis Zatlin Boring, ‘The World of Childhood in the Contemporary Spanish Novel’, *Kentucky Romance Quarterly*, 23 (1976), 467-481.

novel that draws explicitly on his life-story but that is presented in a fictive frame.<sup>437</sup> Abigail Lee Six maintains the distance between protagonist and author, stating that Álvaro Mendiola and Goytisolo may share similarities but one is not reducible to the other.<sup>438</sup> This position is taken also by Michael Ugarte who sees Álvaro and Goytisolo as separate entities, but as connected by documents and texts that are inserted into the novel, such as the letter from Cuba and newspaper articles.<sup>439</sup> As documents, the fictionalised real in this case is not represented by a word referring to an item that exists beyond the text, but by a larger section of text that carries with it possible ideological readings and referents to the state systems that produce discourse.

The metafictional and self-reflexive mode of *Juan sin tierra* invites an autobiographical reading of the novelist presented in both the creative process and also in dialogue with his contemporaries and predecessors through critique of other styles and forms of writing. Robert Spires makes the analogy between the novel, where the creator is clearly reflected, and the Velázquez painting *Las meninas*, where the creator is also portrayed within the creation, in the act of creating that very piece of work.<sup>440</sup> The *tú* form underlines how the narrator is both subject and object of his own creation. The protagonist can clearly be seen to be what is generically termed as autobiographical; just as we hold the painter in *Las meninas* to be Velázquez, then the writer of *Juan sin tierra* is Goytisolo, the name that appears on the cover of the book. The representation of the self is not only done in a self-reflective way, but also, as Enkvist points out, the final sections of *Juan sin tierra* act as a rebuttal of those who have attacked *Reivindicación del Conde don Julián*, Goytisolo's previous publication.<sup>441</sup> Like many other critics, Enkvist is caught between defining Goytisolo's work as autobiography or novel, instead demonstrating how *Juan sin tierra* is neither exactly one nor the other. Indeed, as Antonio Candau has demonstrated, Goytisolo uses one protean character, Vosk, as representative of all those critics, voicing them through the character before reducing him to a mere initial 'V' and then killing him completely.<sup>442</sup> The name, important in giving identity and therefore life, is also a tool for death as it is reduced to eventually become a non-entity. As the Álvaro Mendiola trilogy invites autobiographical readings, it seems natural that Goytisolo, in response to critical readings that link his life to his work, sees that particular part of his writing as important to his continued project of subverting genre, readerly expectations and literary norms.

In his 1982 novel, *Paisajes después de la batalla*, both explicitly autobiographical referents and the commentary on authorship are foregrounded. The unnamed protagonist is continually described by an omniscient narrator as 'nuestro héroe', reflecting a Cervantine style which I will discuss more closely later. The protagonist lives at the same address as the real life Juan Goytisolo, is the author of some of the same publications and

---

<sup>437</sup> The travelogues that appeared earlier in the 1960s are, as has been mentioned, another point of debate. As my focus here is now on what are explicitly marketed as novels, I leave the travelogues to one side.

<sup>438</sup> Lee Six, 'Juan Goytisolo's Portable *Patria*', 78.

<sup>439</sup> Ugarte, *Trilogy of Treason*, p.70.

<sup>440</sup> Spires, 'Latrines, Whirlpools, and Voids', 155.

<sup>441</sup> Enkvist, 'Autobiographical Intertextuality', 166.

<sup>442</sup> Antonio Candau, 'Juan Goytisolo y la escritura de la maledicencia', *Revista de Estudios Hispánicos*, 27 (1993), 116.

has the same likes and dislikes.<sup>443</sup> In his introduction to the Espasa-Calpe edition of the novel, Andrés Sánchez Robayna quotes Goytisolo from an interview where he states that, 'mi personaje vive en mi barrio, en mi casa; duerme en mi habitación y en mi cama; hace todo lo que yo hago, pero no soy yo: posee una dimensión imaginaria'.<sup>444</sup> This reminds us of Iser's definition of the imaginary as a factor in play when any referent to reality is placed in a fictive context; within the frame of an explicitly autobiographical text the facts about Juan Goytisolo as they appear in the text are implicitly believed through the reader's act of faith in the autobiographical contract, yet within the framework of an avowed novel, there is a contradictory pull in the reader between the imaginary function and the desire to read as if the text were an autobiography.

Brad Epps states that the reader must quite literally decide how far Goytisolo is real or textual when confronted with his continuous presence where he is both narrator and protagonist.<sup>445</sup> Epps's approach avoids the issue of genre and allows the individual to re-imagine the relationship of text to author in their own way. In this way, what is enacted is similar to the Barthesian author who is a guest in his own text, at the invitation of the reader:

He is inscribed in his novels like one of his characters, figured in the carpet; no longer privileged, paternal, aletheological, his inscription is ludic. He becomes, as it were, a paper-author: his life is no longer the origin of his fictions but a fiction contributing to his work; there is a revision of the work on to the life (and no longer the contrary).<sup>446</sup>

Goytisolo's life is inscribed explicitly in his text, not only through the similarities of character, narrator and author, but also through the referent that is his name, his signature, which also appears in the novel. As a result, the novel exists both autonomously, as a piece of fiction that stands apart from its author, and also as part of the referent that is the author and his name, never simply one nor the other.

The name of the author, of course, carries meaning and significance which has an effect on the way it is understood and related to the novel as a whole. As Andrew Wernick points out, the author's name always holds a standing or reputation of some kind; it is in free circulation as it becomes detachable from the product that it endorses, and it also acts as a promotional brand name for a range of products, in this case, novels.<sup>447</sup> The name has a repeatable, iterable form, as Derrida terms it, which holds within it a reference to a body, either living or dead.<sup>448</sup> Presented within the text,

---

<sup>443</sup> For example, Marta Gómez Mata and César Silió Cervera claim that the episode where the protagonist expresses his dislike of university "tuna" bands mirrors Goytisolo's own hatred of them (*Oralidad y polifonía en la obra de Juan Goytisolo*, p.104).

<sup>444</sup> Andrés Sánchez Robayna, Introduction to *Paisajes después de la batalla*, Madrid: Espasa-Calpe, 1990, p.24, originally from an interview with Gérard de Cortanze in *Magazine Littéraire* (Paris), April 1985, p.96 (translation by Sánchez Robayna).

<sup>445</sup> Epps, *Significant Violence*, p.368.

<sup>446</sup> Roland Barthes, *Image-Music-Text* (London: Fontana, 1977), p.161.

<sup>447</sup> Andrew Wernick, 'Authorship and the Supplement of Promotion', in Maurice Biriotti and Nicola Miller, eds., *What is an author?* (Manchester: Manchester University Press, 1993), pp.92-96.

<sup>448</sup> Jacques Derrida, 'Signature Event Context' in *A Derrida Reader: Between the Blinds*, trans. by Alan Bass, ed. by Peggy Kampf (Columbia: Columbia University Press, 1991), p.107.

however, we should never read the author's presence as a simple presentation of the self, but instead, following Gayatri Spivak's analysis of the Salman Rushdie affair, we should see it as something 'staged', constructed by the author and therefore not to be confused with the living body that is represented by the name.<sup>449</sup> The case of Rushdie exemplifies the way in which the ideas espoused in a fictional text, ascribed to the author's name, are conflated with the supposed ideologies of the author himself, his name acquiring a coinage associated with anti-Islamic intent.

As noted earlier, Goytisolo's name also acquired an unwanted ideological meaning as his writings were blacklisted under Franco, supposedly due to his anti-Spanish political writings published in France and the documentary he showed in Italy. As such, he found himself silenced but voiced through the very fact of his censured position:

El franquismo me concedía una existencia excepcional, como lo probaba el celo extremo de la censura an acallar mi nombre y el interés con que sus funcionarios rastreaban la presencia de mis libros en las trastiendas de las librerías que los vendían de contrabando.<sup>450</sup>

In this way he becomes a trace in relation to his old identity, 'fantasma de mí mismo, individuo sin sombra'.<sup>451</sup> Goytisolo became a physical entity that could travel around Spain but was denied discursive outlets; his name persisted, albeit beyond his control, as a marker of dissidence and transgression. As the author-ity in writing his novel, Goytisolo is aware of the possibility of play in the game of meaning borne out in the dialectic between himself and his name and what it represents. Staging his name in the novel enacts the real, fictive and imaginary, as Iser termed it; it is a referent to a real person, but is, however, only a linguistic representation and, as such, is a fictive signifier for another reality; it consequently enacts the imaginary function within the reader who imagines the author implied by the name and their relationship to the text at hand.

This reading of the name is dominated by the fact that the name in circulation is marked by the reading of the work onto the life, as Barthes observed, thus affecting the general perception of that name in society at large. Recognition of the name is key. A character called Juan Goytisolo in a Pérez Galdós novel would not have evoked the same reader response in 1890 as it would have had it been in a novel of 1990; conversely a character by the name of Pérez Galdós in a Goytisolo novel would raise interest and would most likely engender a reading of that name based upon the later author's rejection and parodic treatment of realism as a narrative style. Similarly, the protagonist's usurpal of the Don Julián name in *Reivindicación del Conde don Julián* plays strongly on the mythic and cultural baggage attached to it, as a marker of dissidence and as a bridge between the Spanish and the Islamic. Following the logic of the arguments set out here, I would argue that the self-reflexive presentation of one's own name in a fictional text is thus not an unproblematic presentation of the author, but neither is it a wholly fictional entity, as its presence in the text is a clear signal from the author for the reader to read the

<sup>449</sup> Gayatri C. Spivak, 'Reading *The Satanic Verses*' in Biriotti and Miller, *What is an author?*, p.106.

<sup>450</sup> Juan Goytisolo, 'Marginalidad y disidencia: la nueva información revolucionaria' in *Libertad, libertad, libertad* (Barcelona: Anagrama, 1978), p.32.

<sup>451</sup> Goytisolo, *Libertad, libertad, libertad*, p.32.

name in a certain context. As such, we are again faced with the performative paradox of the name as a mask, a referent to the real author, but at the same time seen as a representation.

In *Paisajes después de la batalla*, the confusion of masks extends not only to the actions of the protagonist who, as I have shown earlier, shares characteristics with the author, but also to the authority of the narrator over his protagonist and the plot of the book being written. Between the epigraph and the first chapter of the novel comes an author's thanks to three organisations or people: the correspondents of *Libération*, the DAAD in Berlin and 'a su presunto homónimo, el remoto e invisible escritor «Juan Goytisolo»', who is supposedly a writer whose scientific fantasies have appeared in the Spanish newspaper *El País*.<sup>452</sup> Immediately the norms of reading are challenged; who is 'el autor' who is acknowledging his helpers here if he is not Juan Goytisolo? Are there really two Goytisolos? Does this page involve the novel's protagonist already or is it merely a postmodern game of Goytisolo's by referring to himself as an-other? Just as Derrida reads Nietzsche's unpaginated exergue as blurring the boundaries of text and life, so too does this note of thanks, as it stands between the text and the title-page of extra-textual reality. It soon becomes apparent in the novel itself that there is a confusion of author, narrator and protagonist and that there is little that is reliable, particularly as one of the narrators tells us within the text, 'Cuidado lector: el narrador no es fiable'.<sup>453</sup> This undermines his own position echoing the well known paradox of the Cretan liar, and, as mentioned in Chapter Three, the paranoid reader who must be paranoid of being told to be paranoid.

The double identity of the author and his alleged homonym is made most explicit towards the end of the novel in the section entitled 'Su vida es sueño', a clear intertextual reference to one of the most canonical of Spanish works, Calderón's *La vida es sueño*, a play which itself ponders double realities and double identities. Throughout the section, questions are raised as to the identity of the writer of the autobiography that the protagonist is forced to write:

¿será él o yo quien se expresa? [...] ¿son obra de su musa o de ese escritor huraño y a todas luces antipático que las divulgó en El País? [...] ya no sabe si es el remoto individuo que usurpa su nombre o ese goytisolo lo está creando a él.<sup>454</sup>

The reproduction of the Goytisolo name and the constant allusion to his life throughout the novel threaten authorial responsibility and accountability, fragmenting the author between an *I* and an Other, between narrative levels of the text.<sup>455</sup> As Brad Epps notes, reproduction of the name necessarily entails death in its multiplicity that denies an original, concealing an absence that is 'the ghost in the machine of writing'.<sup>456</sup> The phatasmatic traces of this ghost are resurgent in this novel as the creator becomes the created and vice versa; where is the original located and who is in authority?

<sup>452</sup> Juan Goytisolo, *Paisajes después de la batalla* (Madrid: Espasa-Calpe, 1990), p.42.

<sup>453</sup> Goytisolo, *Paisajes*, p.217.

<sup>454</sup> Goytisolo, *Paisajes*, pp.221-222.

<sup>455</sup> Epps, *Significant Violence*, pp.274-275.

<sup>456</sup> Epps, *Significant Violence*, p.276.

In addition to the intertextual link to Calderón in the title of ‘Su vida es sueño’, the confusion of narrative authority in the *desdoblamiento* of two Goytisolos is an intertextual reference to Borges, whose prose poem ‘Borges y yo’ also presents a narrator unsure of who is in control. Borges’s short stories often include autobiographical references in the same vein as Goytisolo’s later works. The *yo* of ‘Tlön, Uqbar, Orbis Tertius’ is a narrator who could be Borges dining with his real-life friend Bioy Casares and writing of his experiences in an essay complete with footnotes, thus reinforcing the sense of factual content and blurring genres marked by the fiction or truth of the works they encompass.<sup>457</sup> As Goytisolo notes, Borges delights in confusing and testing his readers, nowhere more so than in ‘Borges y yo’ where the reader is confronted by a first person narrator who describes the differences and similarities between himself and another Borges, resulting ultimately in a struggle for survival:

De Borges tengo noticias por el correo y veo su nombre en una terna de profesores o en un diccionario biográfico. Me gustan los relojes de arena, los mapas, la tipografía del siglo XVIII, el sabor del café y la prosa de Stevenson; el otro comparte esas preferencias, pero de un modo vanidoso que las convierte en atributos de un actor. [...] Hace años yo traté de librarme de él y pasé de las mitologías del arrabal a los juegos con el tiempo y con lo infinito, pero esos juegos son de Borges ahora y tendré que idear sus cosas. Así mi vida es una fuga y todo lo pierdo y todo es del olvido, o del otro.

No sé cuál de los dos escribe esta página.<sup>458</sup>

Borges’s text reveals the struggle between the private and the personal, the name that has currency on the street and the real life Borges (the *yo*) that remains hidden behind. Although there may appear to be two separate entities, the final sentence undermines any distinction between the two, paradoxically presenting a *yo* that denies self-knowledge of its own bearer. It is tempting to read the final line’s denial as reflecting the impossibility for an outsider also of knowing whose voice is speaking. While we saw in ‘Pierre Menard, autor del Quijote’ that the same words could yield different readings depending on context, here the reader of the published work will only know the Borges that is represented externally, ‘el otro’, and not the personal *yo*. The narrator’s lack of control denies the reader the possibility of ascertaining authority through the text. Goytisolo returns to these themes of control in *Paisajes después de la batalla*; which voice of Goytisolo’s is in control?<sup>459</sup>

The novel is characterised by a struggle both at the level of physical violence and also for control of language and the referent to which the individual word belongs: the bewildering introduction of Arabic road and shop signs in a Parisian suburb; the paedophilic dependency of the protagonist (who for this identity is dependent on Charles Ludwig Dodgson, the reality behind the pseudonymous mask of Lewis Carroll) on the

<sup>457</sup> Borges, *Ficciones*, pp.13-40.

<sup>458</sup> Jorge Luis Borges, *Selected Poems* (London: Penguin, 2000), p.92.

<sup>459</sup> A similar question is posed in the 1991 novel *La cuarentena*, where it is either the autobiographically correct ‘autor sesentón’ or ‘el niño ignorante’ who is writing the text (Juan Goytisolo, *La cuarentena* (Madrid: Alfaguara, 1999), p.171).

children he prays on, who in turn become the aggressors and his captors as he is caught in the trap of the 'Maricas Rojas'; the lack of stability in our unreliable narrator and the indeterminacy of the author. By the end of the novel, the reader, while always aware of Goytisolo's overarching presence, is unsure of who is in control of the story that is being told. The narrator addresses the reader directly at the beginning of the section '¡Eso no puede seguir así!':

El sufrido lector de esta narración confusa y alambacada tiene perfecta razón en plantearse una serie de preguntas sobre sus silencios, ambigüedades y escamoteos y, según nos tememos, se las está planteando ya.<sup>460</sup>

The narrator of this section claims to speak on behalf of the reader who wants to know more about the protagonist's wife, who has been mentioned but not voiced or further represented. Yet who is this narrator who is supposedly in dialogue with the reader? Ultimately, of course, the novel's language and narrative structure is controlled by the real life author, Juan Goytisolo, and the confusion of narrators, autobiographical elements and characters reflects Goytisolo's desire to question both genre divisions of autobiography and novel and also the authority of his name.

In the impossibility of determining the speaker, Epps suggests that we understand the characters as either all representative of Goytisolo, or as each being different, clearly a difficult task in either case as a normative reading would attempt to disengage character from author.<sup>461</sup> Schwartz posits the possibility that Goytisolo may be a character created by his narrator.<sup>462</sup> This reading points towards the *mise-en-abyme* which Borges reads as suggestive of the relationship between fiction and reality:

¿Por qué nos inquieta que Don Quijote sea lector del Quijote y Hamlet espectador de Hamlet? Creo haber dado con la causa: tales inversiones sugieren que si los caracteres de una ficción pueden ser lectores o espectadores, nosotros, sus lectores o espectadores, podemos ser ficticios.<sup>463</sup>

There is, therefore, both the possibility of detaching the name from the author completely (as in the case of a 'Juan Goytisolo' character in a Pérez Galdós novel), and also that of the Borgesian reversal of authorial power and control. The former is of course impossible due to the signature in circulation, carrying remainders of a reality outside of the text, while the latter is a philosophical folly that indicates the extent to which narrative control can be reversed; after all, the imaginary function does enable the reader to create the character and if the character shares its name with the author then the possibility of inventing the author must also be true.

---

<sup>460</sup> Goytisolo, *Paisajes*, p.184.

<sup>461</sup> Epps, *Significant Violence*, p.280.

<sup>462</sup> Kessel Schwartz, 'Themes, 'Écriture' and Authorship in *Paisajes después de la batalla*', *Hispanic Review*, 52 (1984), 485.

<sup>463</sup> Jorge Luis Borges, *Prosa completa 3* (Barcelona: Bruguera, 1985), p.60. Again, we can find connections with other Goytisolo novels such as *La cuarentena*, which links to the Borges story 'Las ruinas circulares' as it questions the reality of dreams, '¿Quién será el soñador y quién el soñado?' (*La cuarentena*, p.159).

The climax of *Paisajes después de la batalla* involves the protagonist being literally blown up with dynamite, 'desmembrado y hecho trizas como tu propio relato'.<sup>464</sup> This comes about as the result of his failure to write the truth of his life. Amid the unreliable narrators, the reader is unsurprised to see this failure of the autobiographical project. The impossibility of dividing fact and fiction, where 'un buen relato ficticio vale por cien verdades si respeta mejor que ellos las leyes de la verosimilitud', demonstrates the difficulty of reconciling the life story with the creative text demanded by the reader.<sup>465</sup> The protagonist's project of writing to the self fails because the dynamis of his text does not stand up to the demands of the laws of truth and fiction. The autobiographical project is destroyed and fragmented in the fragmentation of the self in the text, and with its failure the focus turns from the writer's role to that of the reader in the final section of the novel, 'El orden de los factores no altera el producto', where the narrator, who is connected to the text that speaks 'yo: lo escrito' at the end of the penultimate section, directly addresses the reader:

Por favor, nada de "experimentación", "sintagma verbal", "niveles de lectura", "próposito lúdico". Digamos sencillamente como los matemáticos que el orden de los factores no altera el producto.<sup>466</sup>

The reader to whom he appeals is of course the critic who will attempt to explain the novel using the phrases quoted. His desire to present an open text that could have been written from any starting point and continued in any direction reminds us of the Calder mobile effect desired in *Juan sin tierra* and which the novel form implicitly denies. The product is affected by its order as the reader follows the line of the text and makes connections and links, just as the autobiographical presentation and the blurring of narrator, protagonist and author also affect the imaginary function of the reader. Authorship, a constant point of contention throughout the novel, is literally blown up. Yet the Barthesian claim of the 'death of the author' has been highly exaggerated and instead he is wounded and maimed, but continues to live; it may appear to be a postmodern game when the text "speaks" for itself to its readers in the final section of *Paisajes después de la batalla*, but the text is made to speak independently for its author.

In contrast, *El sitio de los sitios*, published in 1995, demonstrates a move away from a metafictional presentation of an autobiographical writer at his desk, to the presentation of the author as a character who happens to be an author. While *Paisajes después de la batalla* was published before Goytisolo's two autobiographical volumes, the 1995 novel appears afterwards and Manuel Hierro reads the texts stereographically, as if one complements the other.<sup>467</sup> The novel begins with an unnamed traveller checking into a hotel room in war-torn Sarajevo. He soon becomes fascinated by what is going on outside, and he watches, through an eye-sized hole, the snowy and almost deserted street outside where snipers watch a lone woman walking along the street. Hierro draws parallels, drawing on the small details such as her clothes and bag, between this woman,

---

<sup>464</sup> Goytisolo, *Paisajes*, p.233.

<sup>465</sup> Goytisolo, *Paisajes*, p.161.

<sup>466</sup> Goytisolo, *Paisajes*, p.235.

<sup>467</sup> Manuel Hierro, 'La memoria sitiada de Juan Goytisolo en *El sitio de los sitios*', *Antipodas*, 8-9 (1996-1997), 144-154.



who we learn is eventually shot and killed, and Goytisolo's own mother, whose death in a bombing raid on Barcelona during the Spanish Civil War is recounted in *Coto vedado*.<sup>468</sup> To a first-time reader of Goytisolo's work, the details the narrator gives as he muses on the woman have no significance outside of the text, but for those who know his autobiography Goytisolo signposts his relationship to his text in the following way:

Qué clase de tesoro protegía amorosamente en el bolso? Leña, comida, regalos para sus cuatro hijos? Caía la nieve en ráfagas oblicuas, chocaba contra el plástico, la humedecía el párpado. Una cifra revolteaba en su mente como un copo voluble, insensato. Cuatro, había escrito cuatro? Qué vínculo secreto había establecido con aquella silueta huérfana en la desolación invernal?<sup>469</sup>

Hierro points out the connections between the autobiography and the novel, centred upon the presents for the four children, viewing the whole process as a form of textual redemption of memory and as 'una suerte de exorcismo contra la muerte de la memoria, tomando ésta y el recuerdo como el germen de la autobiografía'.<sup>470</sup> While this is a possible reading, Hierro avoids the question of the textuality of a narration that is supposedly oral as it follows the protagonist's thought process. In a novel that, like many of Goytisolo's other novels, is marked by a struggle for control between multiple narrators, the process of writing and narration is made explicit. The novel is compiled of documents: letters and reports from the commanding officer investigating the disappearance of the traveller, short stories and experiences of the siege written by one of the *tertulia* members, poems ascribed to 'J.G.', even an author's note that acts as an epilogue establishing the autobiographical reality of Goytisolo's two visits to Sarajevo during the Balkan wars. The flagging up of the autobiographical connection, 'había escrito cuatro?', is done to remind the reader also of the textual nature of re-seeing and remembering, in turn represented textually in the novel.

The multiple narrators and readers present in the novel lead to a situation where, according to Linda Gould Levine, 'autor y lector o autores y lectores figuran igualmente como entes de ficción inmersos en una telaraña verbal'.<sup>471</sup> The web of texts revolves around the disappearance of the traveller who is the first (seemingly) authoritative narrator of the novel, and whose identity must be sought through the texts that he has left behind. The detective work needed to identify him falls to the international army officer, whose progress we initially follow through his reports, interspersed with the texts that he reads. As a commentary on the readerly creation of the author behind the text, *El sitio de los sitios* involves its readers as they identify with the detective figure, only to see him undermined, first by his own logic and later by the revelation that the texts he is using do not originate from the traveller:

<sup>468</sup> Hierro, 'La memoria sitiada de Juan Goytisolo', 149-150.

<sup>469</sup> Juan Goytisolo, *El sitio de los sitios* (Madrid: Alfaguara, 1995), pp.17-18.

<sup>470</sup> Hierro, 'La memoria sitiada de Juan Goytisolo', 153.

<sup>471</sup> Linda Gould Levine, 'En torno a Juan Goytisolo: Un círculo de lectores' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo*. Lund 1998, ed. by Inger Enkvist (Almería, Instituto de Estudios Almerienses, 1999), p.129.

Cómo incluir en la documentación destinada al Estado Mayor del Ejército unas páginas que ponen en tela de juicio el conjunto de mis informes y me convierten por contera en un ente ficticio, un ser de papel? Simple personaje mencionado por el protagonista del relato de un supuesto autor desaparecido!<sup>472</sup>

The lesson is clear; the web of narrators and texts denies the possibility of one origin, despite the attempt to fix one.

The construction of the author by the reader is doomed to failure, as while the officer is tricked by the writings of a contemporary, the originator of those stories himself wonders who 'J.G.' is, whose poem collection he deliberately plants on the dead traveller, whose identity is also under question. That 'J.G.' are the initials of the author of *El sitio de los sitios* is of course difficult to escape, even for a new reader of Goytisolo's. The biographical details of 'J.G.', that we are aware of, are suggestive of but do not entirely match Juan Goytisolo's; 'J.G.' was a prisoner in the Spanish Civil War, which of course Goytisolo was not, but both are marked by homosexuality, and the physical features of the traveller's body that is supposedly 'J.G.' are again suggestive of a typical description of Goytisolo.<sup>473</sup> As Gould Levine notes, the disappearance of the author (that is, the initial narrator) at the beginning of the novel is a ploy to open up the narrative to a multiplicity of writers and readers.<sup>474</sup> I would contend that this reveals Goytisolo's preoccupation with the author as representation of a living person, where he is both marked by absence (and death), and also by longevity through the creation of an image of the author through the text and the name (which reduced to initials is also marked by absence). This occurs textually within the novel itself, but is also a metafictional comment on the process which occurs outside of the text too. As readers, we are continually imagining the motives and life of the author because of the text we hold in our hands, and this imaginary function becomes textual, as Iser notes, as the autobiographical referents to reality invite the reader into further speculation as to the author's life. Yet, as Goytisolo reminds us repeatedly in both *Paisajes después de la batalla* and *El sitio de los sitios*, the text can lie, the narrator is unreliable, and the ambiguous plurality of the signifier can open up meaning to an impossible degree. Consequently, there is a contradictory pull between the desire to construct an authorial reality and the impossibility of such a task.

The creative functions of reading a life and producing an author are the essential themes of the 1997 publication *Las semanas del jardín*, a novel that was written by Goytisolo but published under the pseudonym of 'Un círculo de lectores' with Goytisolo's face appearing, in the middle background, on the front cover.<sup>475</sup>

<sup>472</sup> Goytisolo, *El sitio de los sitios*, p.97.

<sup>473</sup> Gould Levine lists the autobiographical elements that connect Goytisolo to the novel, including the green shirts he often wears which the dead man also has on. The link of the traveller to Goytisolo's mother mentioned earlier is another such link (Gould Levine, 'Entorno a Juan Goytisolo', p.128).

<sup>474</sup> Gould Levine, 'Entorno a Juan Goytisolo', p.128.

<sup>475</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín* (Madrid: Alfaguara, 1997).

Interestingly, the English translation published by Serpent's Tail proclaims Goytisolo's name on the cover, doing without the pictorial representation of the Spanish first edition. In private conversation, the translator, Peter Bush, has told me that this was on the publisher's insistence because Goytisolo's name, already relatively unknown in the English speaking market, needed the exposure. The name is therefore important in promoting visibility.

The novel is made up of twenty eight sections, each by a different narrator from the group of twenty eight that make up the *círculo de lectores*, readers who become writers, and each identified by a letter from the Arabic alphabet. Their remit is to spend three weeks reconstructing the life of the Spanish poet Eusebio, who disappeared after being interned in a Melilla prison camp during the Spanish Civil War. Although each author is anonymous, some reveal biographical facts about themselves in their texts, such as 'Aín' who begins, 'Soy una adepta del realismo mágico, lectora asidua de García Márquez, la Allende y sus aventajados discípulos'.<sup>476</sup> The story that 'Aín' tells is marked by the magical realist style of writing, and the story of a man who becomes a stork by choice can be read as an intertextual link both to Arabic mythology and to Alejo Carpentier's *El reino de este mundo*, whose prologue did much to coin 'lo real maravilloso' as a precursor to magical realism.<sup>477</sup> Other narrators do not reveal themselves at all, instead assuming a first person narrative of either Eusebio himself or someone supposedly connected to him. Their anonymity is declared by the introductory narrator, 'Alif', who states that

Los colectores se proponían acabar con la noción opresiva y omnímoda del Autor: cada cual podía intervenir en el relato con entera libertad, ya siguiendo el hilo de lo expuesto por su predecesor, ya desautorizándolo y enmendándole la plana.<sup>478</sup>

Author-ity thus belongs only to the narrator of the moment, and the novel demonstrates the possibility of creating both a linear story and opposing stories; by the end of the novel Eusebio has become Eusebio/Eugenio/Alphonse as the name that gives him his identity is also up for debate, undermining any historical approach by the *círculo* to ascertain his biography.

The twenty-sixth narrator, 'H'a', tries to give some closure to the story of Eusebio by assuming his position and voicing him as an onlooker and listener from the grave:

Imaginé que era un personaje ficticio, mero ser de papel como el que laboriosamente estáis construyendo: impotente, fragmentado, disperso, resignado a los aleas de una precaria e irreal condición. [...] Me sentía observado desde mil ángulos y facetas, acosado por una mirada prismática, un ojo múltiple, poliédrico. [...] La única certidumbre se reducía a un nombre al que me agarraba como a un clavo ardiendo. Si la Lozana dispuso del privilegio de vosear a su autor y los personajes de Unamuno y Pirandello se rebelaron audazmente contra su destino, ¿qué podía un ente abigarrado y frágil como yo ante una asamblea de lectores que me creaba y destruía, me erguía y zarandeaba?<sup>479</sup>

<sup>476</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, p.115.

<sup>477</sup> Goytisolo tells us that 'Según una vieja tradición marroquí, los campesinos beréberes consideran a las cigüeñas como seres humanos que, a fin de viajar y conocer otros mundos, adoptan temporalmente su forma' (*Pájaro que ensucia su propio nido*, p.410). In Carpentier's novella the protagonist, Ti Noel, chooses to become a goose at the end of the novel.

<sup>478</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, p.12.

<sup>479</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, pp.171-172.

The power of the creators, that is the readers, is made clear here, and there is strength in numbers; any one character can speak back to one author, but against many authors it struggles to find its voice as their growing body of texts writes a history that, although disputed, grows in acceptance and thus authenticity. The narrator 'H'a', although s/he, like all the others, has no authoritative voice to speak for Eusebio, reminds the *círculo* of the power of visibility and acceptance when those who claim to speak on someone's behalf do so with authority. Mohamed El-Madkouri points out that the only narrator of the group who loses his authority is the one who tries to impose the most authority by presenting an academic essay with notes, pedantically explaining Arabic words.<sup>480</sup> He is drowned out by the others who quote from a literary text, *La Celestina*, underlining the literary nature of the group and project.

Just as the author's signature circulates in the public domain, being re-created and re-told as new facts come to light, so too does Eusebio's as his name is re-appropriated by each narrator. There is a struggle not only between the narrators who make up the circle, but also, as the *mise-en-abyme*, between the characters who they have created. The narrator 'Dal' foregrounds the problem of memory and control over the text in a narrative where a speaker claims to be fictitious, with the consequence that his words, which the narrator has written down, disappear from the page:

¿Obra maliciosa de un genio travieso o fechoría promovida por Madame S., en su afán de acaparar para sí la memoria del muerto y redactar después a salto de mata una biografía oportunista y mendaz?<sup>481</sup>

The narrator attempts to explain the disappearance through the presence of Madame S., who appears in this and earlier sections, suggesting a struggle for control, not only of the words, but also of the biography of the dead man, that is to say control of his life story. Eusebio is unable to speak for himself since he is dead, although others may attempt to speak for him. The narrative of 'Dal' also includes the play of the self-reflective fictitious character, Hamid, whose words are subsequently lost:

"Mi nombre es Hamid y mis iniciales figuran en la página 141 de la novela cuyo único ejemplar, desaparecido con la maleta que lo contenía, intentan construir laboriosamente usted y sus amigos, lectores y socios del Círculo. ¡Soy, como ve, un personaje de ficción aludido tan sólo de paso y carente de rasgos físicos!"<sup>482</sup>

Ultimately, all the narrators and characters of *Las semanas del jardín* are fictitious with the exception of the author who is "invented" by the Círculo, as explained by the penultimate narrator, 'Wau':

---

<sup>480</sup> Mohamed El-Madkouri, 'La configuración de lo árabe en Juan Goytisolo: realidad e imaginario' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo*. Lund 1998, ed. by Inger Enkvist (Almería, Instituto de Estudios Almerienses, 1999), pp.24-25.

<sup>481</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, pp.49-50.

<sup>482</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, pp.48-49. The book to which he refers is Goytisolo's previous novel, *El sitio de los sitios*, creating an inter/intratextual link.

El Círculo de Lectores, antes de dispersarse, inventó un autor. [...] ... forjaron un apellido ibero-eusquera un tanto estrambótico, Goitisoló, Goitizoló, Goytisoló - finalmente se impuso el último -, le antepusieron un Juan - ¿Lanas, Sin Tierra, Bautista, Evangelista?-, le concedieron fecha y lugar de nacimiento - 1931, año de la República, y Barcelona, la ciudad elegida por sorteo-, escribieron una biografía apócrifa y le achacaron la autoría -¿o fechoría?- de un treintena de libros.<sup>483</sup>

They also create a picture of him to place on the cover of the book they have produced, which of course is that of the real Juan Goytisoló, whose characteristics are also described above.

The reversal of creation means that the author is fictitious, debated and created by his readers as much as Eusebio has been, that is to say created from nothing. The subversive potential of the anti-authoritarian stance is lost, not only through its dependence on the traditional concept of the author, as Stanley Black notes, but also because Goytisoló, lest we forget that he is the author all along, delights in reminding us of that very fact.<sup>484</sup> The novel is not strictly anonymous, without author, as it is attributed to a community of writers and carries the picture of Goytisoló on its cover. The truly anonymous text circulates freely, 'unobstructed by the illusion that published writing constitutes an act of communication from the author to the reader', while

the writer's invisibility creates a vacuum that is inevitably filled, however imperfectly, by the reader's (re)construction of the voice-in-the-text. And the attentive reader may well recognise the writer behind the veil.<sup>485</sup>

This quotation reveals the cultural need for ascribing author-ity to the text, as we are conditioned to accept the importance of the author. Goytisoló recognises this and with the multiple anonymity of the group, he re-inserts a degree of author-ity, albeit one that is dependent on a fictitious existence that paradoxically represents a real identity.

Patricia Waugh reads authorial attempts to intrude on the text as attempts to (re)assert the identity of the author.<sup>486</sup> In this case, Goytisoló grants himself identity through the text, pointing up not only his authority but, paradoxically, reminding the reader of his or her role in creating that authority. He is not only granted status (life) in the text but also death, as we remember that 'nombrarse a sí mismo en la propia escritura es, a la vez que crearse una identidad, matarla'.<sup>487</sup> In the Barthesian equation where 'the birth of the reader must be at the cost of the death of the author', the two halves of the equation (reader and author) are positioned in a constant dialogue of supplementarity, each relying on the other for their existence.<sup>488</sup> In this symbiotic relationship the author needs listeners; s/he needs others who position themselves as listeners and who then

<sup>483</sup> Un círculo de lectores [Juan Goytisoló], *Las semanas del jardín*, p.175.

<sup>484</sup> Black, *Juan Goytisoló and the Poetics of Contagion*, p.232.

<sup>485</sup> Donald W. Foster, 'Commentary: In the Name of the Author', *New Literary History*, 33 (2002), 379-380.

<sup>486</sup> Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, (London: Methuen, 1984), p.133.

<sup>487</sup> Cristina Moreiras Menor, 'Ficción y autobiografía en Juan Goytisoló: algunos apuntes', *Anthropos*, 125 (1991), 76.

<sup>488</sup> Barthes, *Image-Music-Text*, p.148.

become speakers who will ensure that the name of the author lives on. In considering this, we turn back to Derrida, Nietzsche and the contradictory pull of life and death that becomes textual in the process of writing the self.

The epigraphs, positioned both within and without the text, act as signposts for the way in which Goytisolo wishes his readers to approach the text. *Las semanas del jardín* has two epigraphs that both point towards the need to read Goytisolo's work in relation to other writers. The first, a short extract from Cervantes's *Don Quijote*, centres on the metafictional and intratextual play of the author whose own works are mentioned in the present novel:

Vio que al principio de lo escrito decía: *Novela de Rinconete y Cortadillo*, por donde entendió ser alguna novela, y coligió que pues la del *Curioso impertinente* había sido buena, que también lo sería aquella pues podría ser fuesen todas de un mismo autor...<sup>489</sup>

There are, of course, similar intratextual representations of the author in many of Goytisolo's novels, and here he points to the writer who represents both the precursor of that narrative play and also the centre of the canon. The link between the two is made more explicit by Goytisolo referring to his own work in *Las semanas del jardín*:

me aburren soberanamente las obras difícilmente adaptables a la pantalla tipo Joyce, Céline, Thomas Bernhard o ese conde don Julián sobre el que tantas y tan cargantes tesis se han escrito.<sup>490</sup>

Both Cervantes and Goytisolo hide behind a multiplicity of narrators, which in *Don Quijote* is much like the confusion of layers of narrative seen in *Paisajes después de la batalla*, while Goytisolo is masked by a group of writers on the same narrative level.

Where Goytisolo can be seen to differ is in his ironic playfulness; he is aware how the author's name is in circulation and he is aware of his reader's awareness of the literary canon and his precursors. This is not to say that Cervantes was not also aware of his audience and the links that they made between his novel and the stories that he parodied in *Don Quijote*. The difference is more one that is often ascribed to postmodern irony, an awareness that everything has already been said and only the ironic can re-present the lost gravity of the grand narratives that have been critiqued. Goytisolo, as the modern author, is aware of his canonical position, and he presents himself and his difficult work playfully as the object of many studies, but also seriously as a counterpart to writers such as Joyce and Céline, canonical writers of international stature. Ironic playfulness masks a serious desire to be recognised on a par with those writers.

The second epigraph refers more specifically to the relationship of authors to their predecessors, as it comes from an essay by the Modernist poet and influential essayist T.S. Eliot:

<sup>489</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, n.p. Originally from Miguel de Cervantes Saavedra, *Don Quijote de La Mancha*, 2 vols. (Barcelona: Editorial Juventud, 1992), I, p.477. The Cervantine link is also underlined by the title of the novel *Las semanas del jardín*, which is the title of a lost work by Cervantes. The original novel is no longer extant and, like Eusebio, is the subject of critical debate and searches.

<sup>490</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, p.125.

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must see him, for contrast and comparison, among the dead.<sup>491</sup>

The epigraphs of *Las semanas del jardín* suggest that to understand Goytisolo, we must read him alongside his great predecessors, a reading continuously suggested throughout the novel through the playful references to Cervantes, Borges and Calderón, amongst many others. It is not only part of the readerly contract to place the author amongst the greats, but the writer's imperative too. Throughout the novel, and here I follow Epps's claim that either none of the voices of the novel belong to the signature that signs it off or they all do, Goytisolo is involved in writing himself into the text, either through the referents to the reality that exists beyond the text or through the reproduction of the name that is the re-iterable sign.<sup>492</sup> Yet as he writes to himself, invoking the ear of the other in the process, his apostrophic address to the reader reveals his dependency on the other that listens, in order for him to claim legitimacy as an author in both the simple and authoritative sense. The fictional framework for his self-writing removes the process from that of the autobiographical contract of truth and lies, and instead the reader's detective game takes place in the fictive realm where the reader is invited into a game of referents and shifting characters and narrators, all with the (im)possibility of being autobiographically Goytisolo. The author, who is always omnipresent as the creator of the text, becomes an overbearing presence and a constant reminder to the reader of both the fictional status of the text and its simultaneous dependence on a reality to which it acts as a reference. For Epps this constant presence, rather than undermining Goytisolo's authority through narrative confusion and uncertainty, actually underlines the author's position as authoritative and omnipresent.<sup>493</sup>

All canonical construction is built upon dialogue with the past, on recognising visibility of other names and works of literature, and it also revolves around an inheritance of the canon, a tradition that is passed down. Goytisolo writes not only for a present day audience but also for one from the past, as he is informed by the canon, and for one in the future where his own visibility and acceptance will ensure his name's longevity. This process, as I have highlighted throughout this study, is foregrounded in the novels as he comments on and presents both the writers' and readers' roles. Language has a redemptive role to play where the plural signifier, and here I have focused on the name and the pluralised *I* that speaks, acts as a referent facilitating the imaginary and allowing the game of ambiguity that challenges readers and provokes the many critical readings of Goytisolo's novels. This is a game played very much in earnest. The writer embodies the fatherly death through the inheritance of tradition, of models to be emulated, while the creative function of the maternal allows the new, the experimental.

---

<sup>491</sup> T.S. Eliot, 'Tradition and the Individual Talent' in *Selected Essays* (London: Faber and Faber, 1972), p.15.

<sup>492</sup> Of course, the two are linked as Inger Enkvist reminds us when she notes that autobiography itself is a re-telling and re-casting of documents that themselves become representative signs of other people, places, times and discourses too (Enkvist, 'Autobiographical Intertextuality', 184).

<sup>493</sup> Epps, 'Rebelión, resistencia y re-significación', p.56.

All writing is autobiographical in the sense that it always involves writing both to the self and for the self, while at the same time appealing to an other that will listen. When Derrida said that 'I have, I am and I demand a keen ear', he referred not only to the writing of the self, but also to that self in dialogue with others; the author has an ear that listens to himself and to his predecessors, he is an ear that is open to dialogue in the return of the other as he writes, and he demands a keen ear in the others that make up his readership. Those readers, and the critics like myself to whom he especially appeals, listen and, through the eternal return of their own self-writing, speak of his name to others. Goytisolo's writing shows us the possibilities not just of blurring genre, but also of encapsulating textually both the fixity of death and the endless possibility of life. Writing the self, and writing of life, is impossible without speaking also of death; writing fiction which is as autobiographically and intertextually playful as Goytisolo's reveals the dynamism and supplementarity of the writer's task.



## Chapter Six

### Intertextuality in Goytisolo's Recent Novels

Within the unavoidable utterance of death in writing there exists also, therefore, a process of listening to the past and of dialogue with predecessors, that is to say with the canon. I propose now to consider more closely Goytisolo's use of other canonical authors as a way of both comparing himself favourably with them and ensuring his place alongside them, particularly as a point from which he can distance himself and in comparison to which he can position himself as original and transgressive.

Borges's 'Pierre Menard, autor del Quijote' reveals the palimpsestic way in which language, in particular literature, can act as a conduit for texts of the past, becoming double-voiced. While Cervantes's and Menard's texts were identical, the latter took on extra meaning because of the new context and processes in which it was produced and consumed by the reader, whilst retaining the possibility of meaning found in its former incarnation. Of course, Borges's humour takes the possibility of re-writing texts from the past to an extreme by presenting us with a literal re-writing, but theories of intertextuality have demonstrated subtler ways of understanding relationships between novels and between the past and the present. The model of most explicit intertextuality sees the later text, the hypertext, as the host of an earlier hypotext, either directly quoted or directly alluded to. In this way, Borges's direct mention of *Don Quijote* and French symbolist poets in 'Pierre Menard' points the reader to those earlier writers, as does Goytisolo's mention of Joyce and Céline in *Las semanas del jardín*. Even at this most basic level, intertextuality is dependent on both visibility and reader recognition, where the reader is able to relate the name that appears in the text to an extra-textual entity and body of works, and is able to place the quotation or reference within a wider context of literary tradition, thus enabling significance to be drawn. Recognition becomes harder for the reader when the allusion to another writer or text is couched within the text of the host without any punctuation or system of visibly marking it as different. Goytisolo begins *Las semanas del jardín* with 'A partir de la breve reseña de una obra de cuyo autor no quiero acordarme',<sup>494</sup> thus echoing Cervantes's opening of *Don Quijote*: 'En un lugar de La Mancha, de cuyo nombre no quiero acordarme'.<sup>495</sup> Goytisolo makes the assumption that any reader with knowledge of the Hispanic canon will recognise the allusion, as Cervantes's opening line is surely one of the most famous in Spanish literature, yet references to more obscure texts may go unnoticed by the reader whose own range of reading may not match that of the author.

In this way, the text can be seen to be double-voiced in that it allows the unknowledgable reader to construct meaning, but also offers a second level of significance and meaning to the knowledgable reader. Of course, sometimes the unknowledgable reader may find that they are confronted by something inexplicable. In the (admittedly unlikely) case that the reader did not recognise the quotation, then the phrase 'de cuyo autor no quiero acordarme' raises questions of linguistic style and the withholding of information; why does the narrator not want to remember the author's name? I would suggest that the imaginary function and the desire to read normatively

<sup>494</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, p.11.

<sup>495</sup> Cervantes, *Don Quijote de La Mancha*, I, p.35.

would elide the difficulty presented by such an anomaly, as without any extra-textual knowledge that points to a hypotext the reader would not consider reading the text in an intertextual way. At this stage I am identifying intertextuality as it functions within a text, and will shortly be considering the wider ramifications and ethics of reading fiction in this way.

As an echo, the host text repeats the sounds of the first, but it does so within a new context, both in the text itself as the original is presented as part of a new sentence, paragraph and novel, but also in a new societal and cultural context. The new utterance can transform the echo into a new sound, and it also has a bearing on how the original echo itself is perceived. This is always dependent on the reader, as Ross Chambers shows:

There can be no intertextuality (constitutive of the literary system) except as it is produced by a reader in the act of perceiving the textual discourse as part of the literary system; and it is thus recognising the text as belonging to a form of discourse historically produced as subject to 'interpretation' that the reader constitutes the text as an 'alter ego' with respect to itself, that is as meaning 'more', or rather other, than it says. In other words, the supposed 'alter ego' relations of literary textuality are in fact a triangulated system, since the text does not become 'text' until it is read.<sup>496</sup>

The text that is other to the reader, as identified in Chapter Two, must be assimilated and explained, depending on the knowledge of the reader and the signposts given by the author.

In its widest meaning, the definition of intertextuality is dependent on an understanding that language in communal use acts as a matrix that connects all utterances and writings. All literature is therefore a combination of the already said and the already read, making any desire to read for origins and literary sources irrelevant:

The intertextual in which every text is held, it itself being the text-between of another text, is not to be confused with some origin of the text: to try to find the 'sources', the 'influences' of a work, is to fall in with the myth of filiation; the citations which go to make up a text are anonymous, untraceable, and yet already read: they are quotations without inverted commas.<sup>497</sup>

As an unavoidable and all-pervasive element in writing, where all texts are marked by the traces behind them that remain invisible, intertextuality becomes almost meaningless as a critical tool since any fictional text cannot avoid referring to others, not only linguistically but also because it is formed generically by the tradition that precedes it. Taking the accessible model and subverting it demonstrates how an agenda and an ethical use of

---

<sup>496</sup> Ross Chambers, 'Alter ego: intertextuality, irony and the politics of reading' in *Intertextuality: Theories and Practices*, ed. by Michael Worton and Judith Still (Manchester: Manchester University Press, 1990), pp.144-145.

<sup>497</sup> Barthes, *Image-Music-Text*, p.160.

intertextuality can be brought into play, by both author and critic, in an attempt to go against that tradition and carve out a space in it. As Ross Chambers notes,

If intertextuality functions within the literary system as an oppositional gesture towards (socially) canonised texts of the 'tradition', it constitutes at the same time, by virtue of its own implicit but necessary address to a readership that will so recognise it, an appeal for canonisation on its own behalf, that is for the (social) acceptance of its own (socially and literarily) oppositional gesture.<sup>498</sup>

It is a gesture, therefore, that looks Janus-like backwards and forwards, as we shall see in the analysis of Goytisolo's fictional work.

Identifying important precursors for modern writers, in the Barthesian myth of filiation, is a task that can be perilous for the critic. As the Barthesian version of intertextuality shows, the process of reading opens up the text to any multitude of traces rendered 'visible' by the reader's determination. Reading backwards through the prism of one author, in this instance Goytisolo 'provokes a new history and geography of literature', as Michael Wood notes when considering the ways in which precursive writers who do not resemble each other can be reconciled together in the work of the later writer.<sup>499</sup> The canonisation process enacts a re-mapping of literary tradition as influential authors are seen in a new way by critics, within a context of paradigms of understanding literature that are constantly shifting. A view of the past, as I have just discussed in terms of viewing the canon, can be done only from the present. Accordingly, the past can only speak through the present, which Brad Epps terms ventriloquism where a second voice is used as a mouthpiece of the first, enacting what amounts to a silencing of the first voice as it is made invisible and cannot answer for itself.<sup>500</sup> The text, as dummy, is double voiced from the perspective of both author, when he consciously chooses to allude to other authors, and reader who can make meaning in the text and create links based on his/her own readings and how they suppose the author to have been influenced. The reader's filiation to the canon ensures a recognition of the pervasiveness of those central to the canon; authors such as Cervantes and Borges will currently figure prominently in readings of postmodern and experimental writings, as both have been re-claimed in the current paradigm as key precursors of this type of fictional production. Aside from this matrix of intertextuality that runs through all textual production, Goytisolo's novels have been explicit in their intertextual references, and double-voicing is prominent in varying degrees throughout his work where, as I have already demonstrated, the processes of textual production and metanarratives are foregrounded. Goytisolo's paratextual work, his essays and journalistic commentaries on the writings of others and on his own work, provide us with an indication of how the author sees himself in relation to his precursors, or at least how he wants the public to see him.

That Goytisolo's novels are characterised by the presence of texts within the text that is the novel itself is quite clear. Even when we look back to his early works, now

---

<sup>498</sup> Chambers, 'Alter ego', p.145.

<sup>499</sup> Michael Wood, 'Cervantes reads Borges and Nabokov' in *Cervantes and the Modernists: The Question of Influence*, ed. by Edwin Williamson (London: Tamesis, 1994), p.31.

<sup>500</sup> Epps, 'The Politics of Ventriloquism', 292.

bracketed off as “social realist”, we can see that the critique of Francoist discourse in many of the novels is a form of intertextual double-voicing. *La resaca* begins with a sign on a wall bearing the maxim 'Ni un hogar sin lumbre, ni un español sin pan', a motif repeated throughout the novel which assumes ironic importance as the working class characters are forgotten and left poverty stricken because of those who proclaim the maxim.<sup>501</sup> It last occurs at the end of Chapter Six where a character contemplates the words before slashing his veins with a knife.<sup>502</sup> The opening scene of *Fiestas* sees a group of children interested in free sweets and competition entries, immediately establishing the difference between the children who 'jugaban entre los montones de basura' and the idealistic dreams to which they aspire.<sup>503</sup> Pira's desires to win the competition, travel to Italy and see her father, referred to as Papá, are confounded when she does not win, leading her to desperately put her trust in a man who instead tricks and murders her. The allusion to Papá in Italy, since it can be read as a double-voiced allusion to the Pope and the Catholic Church, is significant as the ending of the novel sees the religious congress in Barcelona hypocritically show its charitable nature when it has been responsible for much of the hardship in the slums where the novel is set.

As examined in Chapter One, the narrative style of Goytisolo's work in the late 50s and early 60s is "behaviourist" and depersonalises the author as the narrator does not intrude on the action. Goytisolo points to this as a way of confronting censorship, as the implicit irony presented in the novel allows the reader to take the events of the novel at face value, or to read them as ironic commentaries, particularly when the author and critics point to such a reading.<sup>504</sup> Kathleen Glenn reads *Duelo en El Paraíso*, not unjustifiably, as an allegory of the state of Spain and Spanish society.<sup>505</sup> She reads Doña Estanislao's estate, El Paraíso, as a symbol of Spain, and when her son tells her 'Nos engañamos desde hace tiempo. [...] Siempre nos hemos alimentado de engaños y fantasías', Glenn claims 'These words also describe Spain, a Spain which too long has nourished itself on fantasies and dreams of past glories.'<sup>506</sup> Michael Ugarte's study of intertextuality in Goytisolo's work similarly reads characters such as Utah in *El circo* as the embodiment of Spain's decay, while the ending of *La resaca* reveals the indifference of society to the plight of Spaniards.<sup>507</sup>

Regardless of authorial intention, readings such as these reveal the possibility of creating significance according to wider ideological contexts, revealing the double-voiced nature, and ambiguity, of even the most seemingly straightforward of texts. I would argue

---

<sup>501</sup> Goytisolo, *Obras completas*, I, p.849.

<sup>502</sup> Goytisolo, *Obras completas*, I, p.1022.

<sup>503</sup> Juan Goytisolo, *Fiestas* (Barcelona: Ediciones Destino, 1991), p.7.

<sup>504</sup> Juan Goytisolo, *El furgón de cola* (Barcelona: Seix Barral, 1976), p.56. Placing Goytisolo within the wider context of writing in Spain at the time would most likely lead the reader to assume an ironic stance on the author's part, since it is clear that Goytisolo is against Franco and dismissive of Spanish society of the time. In his essays in *El furgón de cola*, Goytisolo sees the censors as readers who are uninterested in double readings, being primarily concerned with how Nationalists are represented morally and linguistically (see 'Escribir en España' and 'Los escritores españoles frente al toro de la censura').

<sup>505</sup> Kathleen Glenn, 'Duelo en El Paraíso: A Study of the Spanish Civil War', *Canadian Modern Language Review*, 30 (1973), 62-66.

<sup>506</sup> Glenn, 'Duelo en El Paraíso', 64.

<sup>507</sup> Ugarte, *Trilogy of Treason*, pp.12-13.

that it is also possible to read characters such as Doña Estanislao as marked by their desires to tell stories and fantasies within their own story, creating a metanarrative structure that reminds us of Cervantes's *Don Quijote* and also of the *1001 Nights* where the act of storytelling is so famously an act of delaying death. In *Duelo en El Paraíso*, the very ending of the novel sees Doña Estanislao remembering the losses of her natural sons and her adopted son, Abel. She disavows her role in their deaths, claiming a different story which begins '-Mire usted: una vez, hace ya varios años...' but, as the final line of the novel, leaves the narrative suspended at the beginning of a tale that has been told before, but is now embellished by the recent death of Abel.<sup>508</sup>

Three novels of the late 1950s are connected as a trilogy specifically through the intertextual link of a poem by Antonio Machado called 'El mañana efímero'. In *El circo* and *Fiestas*, lines from the poem make up epigraphs, while *La resaca* makes use of the poem as a brief epilogue at the end of the novel proper. The poem concerns itself with Spain and its possibly bleak future, and it is easy to see how, in the case of the first two novels, the content of the epigraph reflects the content of the novels. *El circo* begins with 'El vano ayer engendrará un mañana / vacío y ¡por ventura!, pasajero. / Será un joven lechuzo y tarambana, un sayón con hechura de bolero', while *Fiestas* begins 'Esa España inferior que ora y embiste, / cuando se digna a usar de la cabeza / aun tendrá luengo parto de varones / amantes de sagradas tradiciones / y de sagradas formas y maneras'. The ending of the poem, used to complete *La resaca*, consists of the following:

...Mas otra España nace,  
la España del cincel y de la maza  
con esa eterna juventud que se hace  
del pasado macizo de la raza.  
Una España implacable y redentora,  
España que alborea  
con un hacha en la mano vengadora.  
España de la rabia y de la idea.<sup>509</sup>

Both novels question the hypocrisy and empty words of the establishment as they affect the working class people of Barcelona; the epigraphs suggest a division of Spain, not along the lines of politics as we might expect, but instead chronologically. Machado's poem ends with the suggestion of a re-birth of Spain, and it is significant that the final quotation should be placed at the end of the novel. As Genaro J. Pérez notes, this creates a juxtaposition between the pessimistic message of the novel itself and the possibility of a new generation's revival of Spain.<sup>510</sup> Goytisolo would appear to offer his reader an alternative ending then, but one that is textually based and not a part of the novel proper, suggesting the importance of outside influences and sources and presaging what we will see to be the important plurality of sources that characterises later Goytisolo novels.<sup>511</sup>

<sup>508</sup> Juan Goytisolo, *Duelo en El Paraíso* (Barcelona: Ediciones Destino, 1999), p.283.

<sup>509</sup> Goytisolo, *Obras Completas*, p.1028.

<sup>510</sup> Pérez, *Formalist Elements in the Novels of Juan Goytisolo*, p.75.

<sup>511</sup> In this respect, I am of course enacting a retrospective intratextual reading of Goytisolo's novels, overlaying the importance of later novels, common to many readings of the 'early period'.

Whether as epigraphs or epilogue, the poem is present not only to be read as a reflector of content, but also as a way of pointing to literary precursors. As I have suggested earlier, the splitting of the subject that writes autobiographically also involves a split of that subject to look backwards and forwards, creating a dialogue that listens to the past (and finds a (dead) ear from that past to write to) and projects towards future ears. For Genette, the epigraph has a more specific role than just reflecting on content:

While that author awaits hypothetical reviews, literary prizes, and other official recognitions, the epigraph is already, a bit, his consecration. With it, he chooses his peers and thus his place in the pantheon.<sup>512</sup>

I would argue that intertextual referencing in any part of the text enacts a desire to be positioned amongst peers. This is the case whether the reference is intended as laudatory or derogatory, since the latter case involves placing the peer in a visible role of canonical importance, significant and unavoidable fact of supplementarity that has affected much of the criticism of what is probably Goytisolo's most intertextually marked novel, *Reivindicación del Conde don Julián*.

As has been noted earlier, the 1970 novel's primary focus is on attacking Spain as *la España sagrada*, which includes attacking those canonical figures among its literary heritage that are esteemed and supported by the Franco regime. Linda Gould Levine's introduction to the Cátedra edition of the novel identifies the Generation of '98 as the main literary focus for Goytisolo's attack, along with the sonnets, honour dramas and the *romancero* that are the essence of the Spanish identity.<sup>513</sup> The intertextual link is made parodically, often as the unmarked quotation that, as Gould Levine notes, can be so opaque as to be invisible to most readers, and often done by association.<sup>514</sup> The linguistic difficulty and ambiguity of the novel, with its protean, shifting characters, allows both the author to promote ambiguity with the language used and the reader to read the text itself as double-voiced and polysemic. Gould Levine, for example, studies the journey into the vagina of Isabel la Católica as an echo of Virgil, of Góngora's 'Polifemo y Galatea' and of the medical discourse of encyclopaedias, all of which allow different resonances and significances to be drawn from the event in the novel itself. In his essays, Goytisolo openly admits that in *Reivindicación del Conde don Julián* his aim is to enter into an intertextual dialogue with writers of the past:

A veces, en "Don Julián", las citas sirven para entablar un diálogo con otros textos. Constituyen, por así decirlo, una especie de homenaje a autores como Rojas, Cervantes, Fray Luis, Góngora, etc. En otras ocasiones es una parodia, como es el caso del paisaje de Castilla descrito por Unamuno y el "98". [...] Al escribir este libro me propuse realizar una obra que fuera, a un tiempo, creación y crítica, literatura y discurso

---

<sup>512</sup> Gerard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997), p.160. According to Genette, the epigraph can also have the function of elucidating the title (p.156).

<sup>513</sup> Gould Levine, *Reivindicación*, p.30.

<sup>514</sup> Gould Levine, *Reivindicación*, p.31.

sobre la literatura; más que una novela, en la acepción clásica del género, escribir un texto.<sup>515</sup>

For some critics it is the game of discovering the hidden links and revealing them that supports their wider readings of the novel and Goytisolo's presentation of the human mind and society. As an example, we see that Lucille Braun takes a teleological approach to literary study by suggesting that there is a 'vast amount of material to be checked' in order to produce a definitive picture of *Reivindicación del Conde don Julián*'s intertextual links, eventually producing an annotated edition, 'although, regrettably, that will deprive future readers of the game of discovery'.<sup>516</sup> For others, especially Epps and Gould Levine, the ethical effects of the regeneration of previous discourses are of greatest importance, a regeneration that is a creation built upon destruction as Goytisolo himself indicates in the quotation above.

Yet this presents ethical problems both for an understanding of Goytisolo's intentions and for the critics themselves. Firstly, as Stephanie Sieburth demonstrates, the double-voiced re-presentation of ideological language, a thread linking both the pre-1966 novels and *Reivindicación*, not only destabilises the dominant discourse but also by implication all language; there can be no use of language that is straightforward and bears the origins of its utterer.<sup>517</sup> As Brad Epps notes,

Herein lies the dangerous power of intertextuality: in its limitless reversibility, in its denial of ends and origins, in its confusion of authorial voices, intertextuality is less substance than method and cannot in fact function as the permanent base for any one political project.<sup>518</sup>

His emphasis on the ventriloquism inherent in making the text speak, even despite itself, is redolent of the postcolonial deconstructionist mode that has been effectively used by critics such as Gayatri Spivak to read and speak texts in a manner that belies their cultural origins and canonicity.<sup>519</sup> The method of reading and writing such texts is, as Epps notes, limitlessly reversible, denying the stability necessary for specific position-taking on the part of either author or reader. Epps does not deny intertextuality's subversive potential but finds, because of its instability and its enactment of ventriloquism, that its polyvalent meaning opens the text up to a confusion of meanings, engaged in a state of play that silences some and voices others. Destruction and regeneration occurs not only in terms of the Francoist discourses and myths of Spain that are attacked, via the intertextuality of the original myth of sin and lust in the story of Julián, Cava and Rodrigo, but also as the texts themselves are taken from their original contexts and re-presented. Gould Levine reads

---

<sup>515</sup> Juan Goytisolo, 'Declaración de Juan Goytisolo' in *Juan Goytisolo*, ed. by Emir Rodríguez Monegal et al., Colección Espiral, 8 (Madrid: Fundamentos, 1975), p.142. Goytisolo's words in his essay indicate how far he has been influenced by the literary theories espoused by Roland Barthes, in that he refers to his novel as a 'text' characterised by polysemic language.

<sup>516</sup> Lucille V. Braun, 'The "Intertextualization" of Unamuno and Juan Goytisolo's *Reivindicación del Conde don Julián*', *Hispanófila*, 30 (1987), 53.

<sup>517</sup> Sieburth, 'Reading and Alienation', 91.

<sup>518</sup> Epps, 'The Politics of Ventriloquism', 275-276.

<sup>519</sup> I am thinking here specifically of the essay 'Three Women's Texts and a Critique of Imperialism', where Spivak reads *Jane Eyre*, *Wide Sargasso Sea* and *Frankenstein* through the marginal, thus revealing their cultural constructions and assumptions, re-casting the texts into a new light despite themselves.

creation and destruction as in necessary tension in Goytisolo's creative processes, which is in opposition to the anxieties that characterise Harold Bloom's theories of intertextual influence.<sup>520</sup>

While Bloom's battles take place within the realm of the world of the text alone, Goytisolo can be seen to grapple with literature within a social context and with its wider representation, rather than with literary tradition alone; the wider destructive tendency necessarily involves assassination and total regeneration, as Gould Levine terms it. The most quoted and well-known scene of *Reivindicación del Conde don Julián* sees the protagonist in a public library where he takes books of canonical Spanish authors from the shelves and then takes pleasure in placing dead insects in between the pages and squashing them flat, a (humorous) form of literally staining the text that represents that which Goytisolo dislikes about the Spanish tradition.<sup>521</sup> The supplementarity of parody is again played out here; while Goytisolo may be critiquing his predecessors, he is nonetheless confirming their canonical position as part of his tradition, reminding us of intertextuality's role as the forge on which the literary past is constructed. The Generation of 1898 are attacked as a group whose longevity and importance have been artificially prolonged; their constant evocation of the Castilian landscape is parodied by linking them to the *capra* and *carpeto* in the Gredos mountains where they are hunted and shot.<sup>522</sup>

Lucille V. Braun points out that Goytisolo's parody of Unamuno, who comes under particular attack, is intertextually carried out by quoting, without inverted commas, both Unamuno's work and a newspaper article written in the style of Unamuno. Only the perceptive reader with knowledge like Braun's is able to distinguish between the two, but the reader can still recognise the attack on Spanish tradition without recognising the subtle differences of hypotext. As cultural icons, the Generation are attacked as paradigmatic of Spanish intellectual thought, rather than as people, and it is the representative value of their works that prompts the response from Goytisolo, rather than the works themselves. Equally derided by Goytisolo is the role of Seneca in the Spanish consciousness; he appears as one facet of the protean characters that the protagonist encounters during the day, hyperbolically seen as the political saviour of the people, and linked to the stereotypes of bullfighting, mysticism and the (supposedly) stoic nature of the Spanish people.<sup>523</sup> As with the Generation of 1898, Seneca's name, his signature, is brought to the fore for what it represents rather than for his writings themselves, creating an intertextual link that is more dependent on the significance of the author's name in the matrix of cultural and social history, than it is on the hypotext itself. Understood this way, it is possible for critics such as Sumner Greenfield to criticise Goytisolo's position as hypocritical, claiming that Goytisolo and the earlier generation have much in common; 'si Goytisolo flagela a los eruditos de su época por las vacuidades de su crítica, los

---

<sup>520</sup> Gould Levine, 'Introduction', p.32.

<sup>521</sup> Goytisolo, *Reivindicación*, pp.34-36. While we may see this as a purely humorous intervention in the novel, the episode also reveals the games that Goytisolo plays in earnest.

<sup>522</sup> Braun, 'The "Intertextualization" of Unamuno, 49-51.

<sup>523</sup> Goytisolo, *Reivindicación*, p.108.



noventayochistas de seguro hicieron la misma cosa'.<sup>524</sup> Equally, Janet Winecoff sees both the Generation of 1898 and the generation to which Goytisolo previously belonged, that of 1950, as attempting to understand national catastrophes, analysing the problems as the first step towards a solution.<sup>525</sup> What both Greenfield and Winecoff overlook is the fact that although the actions of the generations may be similar, it is what they represent and the temporal context in which they have been understood that is important.

In addition to the destruction of specific authors or groups, Ryan Prout sees a destructive tendency in the novel's appropriation of diseased texts of the past.<sup>526</sup> The diseased status of the text is of course dependent on the reader identifying the hypotext's historical and cultural context, but when these are identified, they necessarily infect the later text. The ethics of intertextuality means that the hypertext, as host, carries the hypotext's "disease" within it and as part of it. As a strategy in *Reivindicación del Conde don Julián* for metaphorically destroying an already "sick" Spain, the protagonist imagines passing on rabies via blood transfusions to the Spanish people; for Prout disease is also connoted by the chain of colons that connect the phrases throughout the novel.<sup>527</sup> Destruction is therefore achieved not only by the violent means of assassination, but also through gradual infusion of meaning that corrodes and eventually destroys through implication. The novel's narrative form, as we have seen in Chapter Two, reacts also to dominant forms of writing narrative, and is thus established in an intertextual relationship that looks to other forms and theories of writing for inspiration. The chain of signifiers breaks the text apart, dividing the language itself into autonomous sections, each phrase standing separate like a text or book, but dependent on others for its meaning.

In interview Goytisolo tells us that he has deliberately forged a tradition of writers to whom he turns as a way of producing what amounts to his own personal canon:

Lo que a mí me interesa no es tener discípulos, sino tener antepasados:  
forjarme un linaje de abuelos o bisabuelos ilustres, y por eso miro hacia  
Cervantes, hacia Fernando de Rojas, hacia San Juan de la Cruz.<sup>528</sup>

Goytisolo is intent on forging a past that includes some authors as positive influences whilst excluding others against whom he reacts, revealing the writer's position as bricoleur, piecing together consciously the elements that will make up his work. This even extends as far as recovering writers on the periphery of the canon; Goytisolo's championing of José María Blanco White, the early nineteenth century exiled writer, can be seen as a way of both using his own position to remind others of forgotten figures from the past, and also of promoting his own name. In interview he again points specifically to Blanco White as one of the ways in which he has had to search for his own literary past because he is discontented with the one he has inherited growing up under Franco.<sup>529</sup> In

<sup>524</sup> Sumner M. Greenfield, 'Juan Goytisolo y la generación del 98: Un caso de miopía revisionista', *Siglo XX/20<sup>th</sup> Century*, 1 (1983), 3.

<sup>525</sup> Winecoff, 'The Spanish Novel from Ortega to Castellet', 41.

<sup>526</sup> Prout, *Fear and Gendering*, p.21.

<sup>527</sup> Prout, *Fear and Gendering*, p.36.

<sup>528</sup> Riera, 'Regreso al origen', 37.

<sup>529</sup> Pope, 'La libertad de los parias', p.109.

an article published in *Libre*, Goytisolo sees the influence of certain intellectuals as negatively affecting the Spanish view of Blanco White:

En España no sólo se heredan propiedades y bienes; de generación en generación se transmiten, igualmente, criterios y juicios y, con honrosas excepciones, los historiadores y ensayistas del país siguen viviendo aún hoy, en lo que a Blanco concierne, de las dudosas rentas del señor Menéndez [Pelayo]<sup>530</sup>

As well as this corrective stance, Goytisolo also makes an explicit link between himself and his predecessor, seeing both as self-exiled victims of the Spanish authorities because they wrote against official guidelines, thus implicating himself as both an outsider and as worthy of canonisation.<sup>531</sup>

But while Blanco White appears to be a project of the author's used to counteract the predominant intelligentsia and legitimate his own position through the recuperation of a like-minded writer, Goytisolo's explicit appeal to the core of the Hispanic canon places him in dialogue with a tradition that he not so much forges himself, as that has been forced upon him. The most cited influence on Goytisolo's work, both by critics and by the author himself, has been Cervantes, an author considered to be central to any understanding of Hispanic literature. As an integral part of the canon, Cervantes can be considered to be an author who is widely available, that is, pervasive in all understandings of the canon within the Spanish speaking community. As with all authors considered central to canon, Cervantes was not accepted immediately in his time as canonical (in part, of course, because the current definition and understanding of canon was not available). Over time, he has been claimed differently by differing readers, with their readings often seen today as reflective of the dominant literary and cultural paradigms of their time. Cervantes's status is so great that Edwin Williamson suggests that *Don Quijote* is now seen as the most paradigmatic novel of paradigm change, both as a novel that itself brought about a paradigmatic change in the novel form and also because the text itself can be traced through different paradigms.<sup>532</sup> The novel's status has come about in a number of ways, as the characters of both Don Quijote and Sancho Panza have been read as symbols that represent varying characteristics of the human condition and the Spanish national character, and the narrative form itself has also been seen as parodic of the chivalric romance, representative of the birth of the novel form and more recently as an important precursor to postmodern styles of writing. Indeed, Roberto González Echevarría has written that it is not Don Quijote himself who has been the character who has had the longest lasting impression on literary history, but instead the narrator who appears as essentially one amongst many unreliable levels of narrator, editor and translator.<sup>533</sup> For González Echevarría, this means that the Cervantine narrator is evoked every time a novel is written, such is the unconscious influence that the form has. Again,

<sup>530</sup> Juan Goytisolo, 'José María Blanco White: Antología', *Libre*, 2 (1971-1972), 47.

<sup>531</sup> Juan Goytisolo, ed., trans. and prologue, *Obra inglesa de Blanco White* (Madrid: Alfaguara, 1999), p.67.

<sup>532</sup> Edwin Williamson 'Introduction' in *Cervantes and the Modernists*, p.8.

<sup>533</sup> Roberto González Echevarría, 'Cervantes and the Modern Latin American Narrative', *Ciberletras*, 1 (1999), <[http://www.lehman.cuny.edu/ciberletras/v1n1/crit\\_07.htm](http://www.lehman.cuny.edu/ciberletras/v1n1/crit_07.htm)> [16<sup>th</sup> September 2002] (para. 10 of 27).

this raises questions of the conscious nature of palimpsestic influences and of who is in control of ascertaining such influences; does the reader later link the two authors together on recognising their thematic or stylistic compatibility, thereby creating non-existent connections of origins, or is an author's influence so paradigmatic as to have overwhelming influence on all subsequent writers? In the case of core canonical authors such as Shakespeare and Cervantes, I believe that we can see influence to be unconscious, in much the same way that Bloom reads the all-pervasive influence of certain writers as part of the canon. As founding fathers of what is known as modern literature, these writers continue to be paradigms of modes of textual production.

Goytisolo's relationship to Cervantes is, in his own words, characterised by both an unconscious and a conscious appropriation of the earlier author. In interview, Goytisolo remembers that it was not until after writing *Reivindicación del Conde don Julián* that he became aware that the library scene, with its purposeful destruction of certain books and authors, echoed that in *Don Quijote* where the priest and barber destroy the books that they see as pernicious and valueless: 'no tenía conciencia de que estaba entrando en el terreno, en el campo de maniobras de Cervantes; estaba cervanteando, por llamarlo de alguna manera, sin saberlo.'<sup>534</sup> To my knowledge, Goytisolo is the only writer who repeatedly uses the neologism *cervantear* in his discussions of intertextuality, referring in his analysis of Cervantine elements in Cabrera Infante's *Tres tigres tristes* to the possibility of 'cervantear sin que uno lo sepa'.<sup>535</sup> As an adjective, *cervantina*, it is also used to mark texts that are like those of Cervantes, but as a dynamic verb it connotes an active desire on the part of the person who is *cervanteando* to imitate and, by implication, esteem the original. The neologism acts as a mark of originality and prestige, entering discourse as a way of imposing paradigms, as it becomes commonplace in the community that uses it, and also reinforcing canonicity.<sup>536</sup> That influence then becomes paradigmatic and pervasive, to the extent that the "active desire" becomes unconscious as suggested by Goytisolo here. Such is Cervantes's influence, that Goytisolo claims that his writing, in particular from *Reivindicación* onwards, is always infected by it; it is a palimpsestic trace that always lingers behind, identifiable as a part of the writers' production process only with hindsight, as was the case with Goytisolo and the library scene.

Continuing with the comparison of *Reivindicación del Conde don Julián* and *Don Quijote*, the novels have been compared thematically and stylistically by Michael Ugarte who sees them both as books about other books, with heroes who are really anti-heroes, and as texts that play with the role of fantasy and reality.<sup>537</sup> Abigail Lee Six has pointed, like Goytisolo does with the library scene, to the echoing in *Reivindicación* of a Cervantine scene where a dietitian advises Sancho Panza on his eating habits with the hyperbolic consequence that everything is unfit for consumption; Goytisolo has his character ridicule the purity of the Spanish language by banning all food with a name of

<sup>534</sup> Pope, 'La libertad de los parias', p.111.

<sup>535</sup> See 'Lectura cervantina de *Tres tigres tristes*' in *Disidencias*, p.218.

<sup>536</sup> Goytisolo himself has seen his name become an adjective amongst critics who when discussing his work talk of the 'novela goytisoliana'. I have not yet seen, however, this neologism applied to a different writer's work, which would suggest that Goytisolo is in an influential canonical position.

<sup>537</sup> Ugarte, *Trilogy of Treason*, p.101.

Moorish origin.<sup>538</sup> Lee Six goes on to see the destruction of *la España sagrada* as a wider attack on historical metanarratives, and thus as typically postmodern, but she does so without recognising that Goytisolo's major tool is of course the most canonical of Spanish writers, an author (and protagonist) who have been claimed as part of the grand narrative of Spanish character and intellectual history. That Goytisolo claims Cervantes as an important precursor is certainly not in doubt, and as well as unconsciously mimicking *Don Quijote* because of its pervasive canonicity, he makes a direct appeal to the novel as exemplary of the narrative games that he employs in his own work. In this way we are reminded of how the definition of canon implies the creation of rules, and of how the current episteme values writers such as Cervantes and Borges as precursors of the narrative games present in novels claimed, problematically in the light of the eras in which these Hispanic precursors wrote, as post-modern.

As we have seen, intertextuality as mimic and attack can be both hidden, as it is in much of *Reivindicación del Conde don Julián*, but also made explicit, with the author reliant on his ideal reader sharing a common knowledge of core literary canonical texts. In this way, Goytisolo can use authors such as Cervantes and Borges as 'conscious, deliberate allusions which serve a specific end of which both the author and reader are aware'.<sup>539</sup> Whilst both Hispanic precursors offer Goytisolo models of narrative play, they also offer the paradoxical position of being writers that are representative of order whilst also questioning that order. This is just one way of reading, amongst others, and one that Goytisolo can use as a way of positioning himself both as an inheritor of the earlier masters and as an outsider to tradition, as Alison Ribeiro de Menezes notes:

Goytisolo's reading of Cervantes evidences a paradoxical pull between the desire for an origin or source, a tradition upon which he can call for solidarity and support, and the absolute relativization of that origin through the play of interpretative possibilities. In choosing to read Cervantes to suit his own subversive intentions, he highlights the contingency of the literary canon and the reasons for Cervantes' centrality in it.<sup>540</sup>

As we saw with *Reivindicación*, Goytisolo creates a personal canon where influences are either to be worn proudly, as in the case of Cervantes and Góngora, or to be attacked as is the case with Unamuno and Lope de Vega. As Ribeiro de Menezes sees it, Goytisolo does not ever undermine canon as a concept, just the place of certain writers within it.<sup>541</sup> As such, this approach reveals the paradox of prizing originality, whether configured as play in narrative style or content, and yet also adhering to the rules of novel production, allowing the work to be marketed, read and consumed as a novel. For Ugarte this is also paradoxical in that Goytisolo therefore appears to place himself in the tradition that he

<sup>538</sup> Lee Six, 'Breaking Rules, Making History', p.43.

<sup>539</sup> Alison Ribeiro de Menezes, "'En el principio de la literatura está el mito": Reading Cervantes through Juan Goytisolo's *Reivindicación del Conde don Julián* and *Juan sin tierra*', *Bulletin of Hispanic Studies* (Liverpool), 77 (2000), 586. As Ribeiro de Menezes points out, this is intertextuality of specific dialogue, rather than the Barthesian general matrix of intertextuality.

<sup>540</sup> Ribeiro de Menezes, "'En el principio de la literatura está el mito'", 597. Pina Rosa Piras sees both Cervantes and Goytisolo as sharing a common perspective on Spain as outsiders (Piras, 'El cervantismo de Juan Goytisolo', *Cervantes: Bulletin of Cervantes Society of America*, 19 (1999), 174).

<sup>541</sup> Ribeiro de Menezes, "'En el principio de la literatura está el mito'", 597.

intends to destroy, that is, the Hispanic canon, which could be read through Bloom's anxiety theories as purging links and then replacing that which is purged, in this case the precursors.<sup>542</sup>

For Goytisolo, the criticism of Hispanic authors and the purging of their position does not make his writing in any way anti-Spanish, since he sees his work as

*añadiendo, con mayor o menor acierto, una serie de ramas nuevas a este viejo árbol de la literatura española. O sea que la literatura es más fuerte que mi propósito de crítica de ella.*<sup>543</sup>

His dialogue with and critique of the Spanish tradition does not therefore destroy it, but is in effect the stem from which a new growth of literature can be born. Originality is necessary in order to forge that new tradition, and in a later essay Goytisolo equates this (or defends it) with his anti-normative writing:

el escritor que ambiciona dejar huella y añadir algo al árbol frondoso de la literatura no vacilará en desestabilizarse al lector, obligándole a internarse en un terreno ignoto y proponiéndole de entrada un juego de reglas totalmente desconocido.<sup>544</sup>

He presents this as part of the Oedipal struggle whereby he has been confronted with writers from the past himself and therefore wants to pass on the same experience to his readers, reminding us of Kosofsky Sedgwick's understanding of paranoid reading as generationally perpetuated and re-learned.<sup>545</sup> The necessity of experiencing surprise as an anti-paranoid response can be read into sections of novels such as *Juan sin tierra*, but as I demonstrated in Chapter Two it is always tempered by the impossibility of rejecting completely the novel form. Teaching the reader to doubt is seen as an extension of the Cervantine project of both reading intertextually and reading the world.<sup>546</sup> The dialogues that Goytisolo's novels establish with other texts are marked both by attempts at original form and by the metafictional nature of the novels where Goytisolo presents a mixture of discourses, self-consciously reflecting dialogue with other texts.

As I have previously noted in Chapter Two, *Juan sin tierra* presents a mix of both High and mass cultural elements; its opening pages are concerned with both the mass culture of the singer represented on the album sleeve, and also with the new textual representation of it as a self-conscious tool of metafiction. As a piece of criticism, where Goytisolo intertextually crosses genres, the novel presents its author/protagonist as a critic of realism and as the legacy of critics such as Lukacs, who appears as 'San Lukács'. Chapter Six of the novel presents clearly, albeit through Protean-like characters, the death of realism as literary practice tenets such as 'EL PERSONAJE NO MORIRÁ' and 'EL

<sup>542</sup> Michael Ugarte, 'Juan Goytisolo's Mirrors: Intertextuality and Self-Reflection in *Reivindicación del Conde don Julián* and *Juan sin tierra*', *Modern Fiction Studies*, 26 (1980), 615.

<sup>543</sup> Pope, 'Juan Goytisolo', 128.

<sup>544</sup> Juan Goytisolo, 'Lectura y relectura' in *El bosque de las letras* (Madrid: Alfaguara, 1995), p.206.

<sup>545</sup> Goytisolo, 'Lectura y relectura', p.208.

<sup>546</sup> Wolfram Eilenberger, Haukur Ástvaldsson, and Francisco Herrera, 'Nacionalidad cervantina: Una entrevista con Juan Goytisolo', *Especulo*, 11 (1999),  
<<http://www.ucm.es/info/especulo/numero11/jgoytiso.html>> [Accessed 24<sup>th</sup> March 1999] (para. 25 of 28).

REALISMO ES LA CUMBRE DEL ARTE' are ended by the literal death (in the plane of narrative reality) of the character that embodies them.<sup>547</sup> Much work has been done on the parody that Goytisolo uses in this section of the novel, allowing us to see quite clearly how Goytisolo uses his predecessors as representatives of literary ideologies of writing, but asking how this is affected when his own earlier writings are implicated in the ideologies questioned.<sup>548</sup>

Goytisolo has been critical of much of his early work, stressing that his discovery and reading of novels and theories in the 1960s opened up his horizons, allowing him to produce his "mature" work that starts with *Reivindicación del Conde don Julián*. In interview he refers to his two autobiographical volumes as finishing at the point where his mature work begins, thus speaking for itself, the implication being that his autobiographies explain how he developed to that stage.<sup>549</sup> Dismissing them, problematically, as naïve and realist texts, Goytisolo is attacking his own works by dismissing the reasoning that stands behind them, while the autobiographical nature of much of his work, as I have shown in the first half of this chapter, presents us with a Goytisolo who is self-reflective to the point of postmodern playfulness and confusion of origins. Gould Levine touches upon this, in relation to the autobiographical elements, as part of the Bloomian anxiety of influence:

Harold Bloom ha descrito detalladamente la ansiedad que pueda experimentar un autor [...] Pero, ¿qué sucede, me pregunto, cuando el antecesor es uno mismo, cuando la voz que susurra siblinamente en la mente del escritor es la de sí mismo o de la máscara ficticia que se ha puesto en cierto texto?<sup>550</sup>

Gould Levine recognises that Goytisolo's questioning of origins and his playful use of masks makes the task of identifying the true author's voice difficult, but nevertheless the attempt to blur the identity of the author, whether autobiographically or through an attack on origins, demonstrates the importance of the representative power of the author as a name in the public domain.

It is Goytisolo's wish to be known for his mature works and not those of his early period, re-employing language in an attempt to replace the earlier Goytisolo with the later one. In the terms used by Bourdieu, Goytisolo is an example of the producer of literature who has become locked into an institutional concept that he helped to produce and support, only to later desire a change in his status in the literary field. The earlier Goytisolo can also be read as a trace behind the autobiographically styled narrator and protagonist who is the subject of roundtable debate, similar to that in the discussion of *Makbara* in Chapter Two. In *Juan sin tierra*, the journalists are presented as critics of the

<sup>547</sup> Goytisolo, *Juan sin tierra*, p.217.

<sup>548</sup> See in particular Ribeiro de Menezes, "En el principio de la literatura está el mito", Paul Julian Smith, 'Cervantes, Goytisolo, and the Sodomitical Scene' in Williamson, ed., *Cervantes and the Modernists*, and Paul Jordan, 'Goytisolo's *Juan sin tierra*: A Dialogue in the Spanish Tradition', *Modern Language Review*, 84 (1989), 846-859.

<sup>549</sup> Riera, 'Regreso al origen', 36.

<sup>550</sup> Linda Gould Levine, '¿Cómo se lee a Juan Goytisolo leyendo a Juan Goytisolo?' in Manuel Ruiz Lagos, ed., *Escritos sobre Juan Goytisolo*, pp.4-5.

author who does not (and indeed cannot) respond.<sup>551</sup> They produce a list of faults with his work, based on the antithesis of the realist doctrine.<sup>552</sup> The accusations they level at him reflect the real criticisms made of Goytisolo, claiming him as an author whose characters are not fully rounded, as a resentful and bitter writer, and as a writer who does not write for the public but for a different readership. Goytisolo makes comments on his lack of status and literary prizes in comparison to other, younger writers, always with an ironic glance to his own position which is, of course, one where he is taking the higher ground as the writer who has moved away from the crowd.<sup>553</sup>

It is because of his originality and experimental form that others cannot understand him, and as he is situated on the margins and anti-normative, then the character is seen as ill and should follow the treatment that has been meted out to others who 'se han desembarazado de sus obsesiones y reflejan fielmente el mundo exterior'; there is a return to the innocence that marks the pre-1966 style of writing that characterised Goytisolo's own novels.<sup>554</sup> Ultimately though, control lies with the narrator, and in an Unamuno-esque style the narrator kills off his critic Vosk, with the character appealing directly to the controlling author:

dígame usted, señor novelista : es éste el paraíso adonde conducen sus cantos de sirena revolucionarios? [...] me ha reducido usted al murmullo de un vago e inidentificable discurso : ni voz mía siquiera, sino de usted, de mi amo : va usted a abandonarme así?<sup>555</sup>

The narrative play presents a dialogue that is Goytisolo's depiction of his relationship to his critics, especially those that are still tied to the past and the realist style. It is therefore both intertextual and extratextual in that it represents a dialogue between what Genette terms paratexts, the essays and criticisms that form an impression of a work, and the novel itself.<sup>556</sup> The critics themselves have read Goytisolo through the prism of both his early works and his later post-1966 novels. Through the autobiographical elements, however problematically they are presented, he becomes his own precursor in the sense that his writing self-consciously reflects the desire to move onwards from realism. By foregrounding the dialogue with wider narratives of writing and understanding literature, Goytisolo makes his position clear in *Juan sin tierra*, thus denying his earlier stance.

While Goytisolo agrees that his writing tries to distance itself from the majority of literature produced from the 1970s onwards, he does not see his experimental writing as in any way avant-garde, since he is primarily interested in engaging with the Spanish tradition:

<sup>551</sup> Goytisolo, *Juan sin tierra*, pp.227-229.

<sup>552</sup> Goytisolo, *Juan sin tierra*, p.231.

<sup>553</sup> Goytisolo, *Juan sin tierra*, p.232.

<sup>554</sup> Goytisolo, *Juan sin tierra*, p.239.

<sup>555</sup> Goytisolo, *Juan sin tierra*, p.246.

<sup>556</sup> The roundtable discussion recurs in *Makbara*, as mentioned before, and in different format in both *Paisajes después de la batalla* and *La saga de los Marx*, where the narrator of the novel is in dialogue with the editor who demands simpler storylines and clearer characterisation.

Por eso he negado siempre ser un autor de vanguardia, puesto que mis obras conectan con textos medievales o clásicos. En rigor se me podría tachar de escritor de retaguardia.<sup>557</sup>

As the rearguard, instead of avantgarde, Goytisolo's novels engage with writers of the past such as Cervantes, San Juan de la Cruz, Juan Ruiz, and Fernando de Rojas, and also with texts such as *La lozana andaluza*. These are all writers and works that are characterised in some way by polysemy, multiplicity and, certainly when retrospectively applied, postmodern traits of writing. Many of these postmodern narrative techniques that reveal the narrator's self-conscious position, undercutting the boundaries of fiction and life and questioning master narratives, can in fact be described as pre-modern, and Goytisolo blames the prevalence of Italian and French Renaissance models for sterilising Spanish literature when it could have taken its cue from Juan Ruiz and Rojas.<sup>558</sup> If, as according to Goytisolo, the Renaissance (and Romantic) periods have created a normalised conception of the literary canon, then it is Goytisolo's agenda to reawaken those elements that now seem transgressive. As noted earlier, Goytisolo has been claimed as postmodern by writers who see, for example, the play of narrators and blurring of reality in *Paisajes después de la batalla* as a questioning of novelistic discourse, leading ultimately to him allowing the text to speak for itself, 'yo: lo escrito', while in fact Goytisolo is imitating Juan Ruiz where the book also "speaks". The pre-modern is re-presented as postmodern because of its context of production and also because, as Linda Hutcheon points out in her influential study, postmodern literature is infused with an ironic knowledge of its contradictions and its relationship to the past which is not a nostalgic return but a critical reworking.<sup>559</sup> This reworking is not only undertaken by the writer in dialogue with tradition, but also by the postmodern reader who is influenced by temporal and epistemic contexts.

The pre/post-modern traits praised by Goytisolo are intimately connected to esoterically difficult literature, as discussed in Chapter Two. *Las virtudes del pájaro solitario* openly engages with the mystical poetry of San Juan de la Cruz, and also looks backwards from the viewpoint of the Golden Age poet to the sufi poetry that influenced San Juan. The two epigraphs can be linked as one sentence that spans the poetry of San Juan and the sufi Ibn Al Farid: 'En la interior bodega / de mi Amado bebí / SAN JUAN DE LA CRUZ / un vino que nos embriagó / antes de la creación de la viña / IBN AL FARID'.<sup>560</sup> The title itself is reminiscent of a lost San Juan text, *Las propiedades del pájaro solitario*, referring to the mystic as a bird, a stock image of earlier mystical sufi poetry, the prime example of which being Farid ud-Din Attar's *The Conference of the Birds*. This connotative meaning of *pájaro* is further enhanced by the context in which it is used in Goytisolo's novel to refer to the homosexual man, taken from the Caribbean argot. In this way, Goytisolo builds upon the polysemy already implied in the mystical language, where communion with God is expressed in the language of human love where the bodily and the spiritual become separated.

<sup>557</sup> Riera, 'Regreso al origen', 37.

<sup>558</sup> Riera, 'Regreso al origen', 37.

<sup>559</sup> Hutcheon, *A Poetics of Postmodernism*, p.4.

<sup>560</sup> Juan Goytisolo, *Las virtudes del pájaro solitario* (Madrid: Alfaguara, 1997), n.p.



The novel is concerned with the *pájaros*, gay men referred to in the feminine, who struggle against the apparition that is AIDS, represented by Ben Sida. The final pages are particularly concerned with the journey towards the divine:

Liberadas de una envoltura ilusoria y estéril, salidas del capuz y cesta opresores a la dulzura y novedad del riad, habíamos renacido ligeras y esbeltas y, en grupos de treinta, como en el conocido texto persa, nos preveníamos para el arduo e incitante viaje, el sobrevuelo de los siete valles escarpados y ásperos hasta la cima solitaria en donde reina S., el pájaro etéreo, incoloro y extático<sup>561</sup>

The Persian text is, of course, *The Conference of the Birds*, where the thirty birds travel through the seven valleys, the seven Ways of sufi mysticism, to the Simorgh, here reduced to the initial S. It is unsurprising that mystical language is seen to be liberating, since Attar's poem revels in the ambiguity of allegorical stories characterised by love that crosses societal boundaries (homosexual, between royalty and slaves, cross-religions) and by the representation of people and characters as birds. The thing they strive for the most, the Simorgh that is God, is itself a play on words as si-morgh is Persian for thirty birds and what the thirty birds discover at the end of their arduous journey is none other than themselves.<sup>562</sup> The doctrines of sufism themselves are described by Dick Davis as

an esoteric system, partly because it was continually accused of being heretical, partly because it was held to be incomprehensible and dangerous if expounded to those who had not received the necessary spiritual training. [...] Most sufi authors tend to retreat into paradox at crucial moments, whether because they feel their beliefs are genuinely inexpressible by other means or because they fear reprisal.<sup>563</sup>

The marginal, potentially transgressive status of the sufi mystic, marked by the passion of love and what amounts to self-destruction, offers Goytisolo an interesting comparison to his own desire to question societal and literary rules and canons. Goytisolo too retreats into linguistic paradox and ambiguity as a means of expressing the inexpressibility of life and as a way of reaching out to those precursive authors of Hispanic and Islamic tradition.<sup>564</sup>

As briefly mentioned in Chapter Two, Goytisolo sees the sufi poets as complex writers, who 'hacen todo tipo de interpretaciones, y en lugar de aclarar el texto lo complican'.<sup>565</sup> Dick Davis also sees the use of metaphors in Attar's work as appearing to defy logic, but he claims that they are always intentional and while the stories may come across as obscured they are not to be read that way.<sup>566</sup> This is partly explained by the

<sup>561</sup> Juan Goytisolo, *Las virtudes del pájaro solitario*, p.234.

<sup>562</sup> Dick Davis, 'Introduction' in Farid ud-Din Attar, *The Conference of the Birds*, trans. by Afkham Darbandi and Dick Davis (London: Penguin, 1984), p.16.

<sup>563</sup> Davis, 'Introduction', p.1.

<sup>564</sup> Goytisolo's reading of San Juan not only situates the saint as part of Christian-Judaism mysticism, but also sees him as influenced by the Islamic poets, although there is no evidence that San Juan knew of sufi poetry (see Riera, 'Regreso al origen', 38).

<sup>565</sup> Riera, 'Regreso al origen', 38.

<sup>566</sup> Davis, 'Introduction', pp.17-18.

distance between the modern Western reader and the style of Persian writing which places different values on the use of metaphor, according to Davis. Goytisolo explores mystic language in an essay on the work of San Juan scholars analysing the qualities of language and form that Goytisolo emulates in his own work:

La ambigüedad y polivalencia del lenguaje, incongruencias verbales, versos descoyuntados, modificaciones súbitas de paisaje, rupturas en el desarrollo argumental y ordenación cronológica.<sup>567</sup>

For Michel de Certeau, mystical language is characterised by free shifting, which in turn ‘makes possible the indefinite prolongation of [...] semantic research as an echo effect. It says nothing. It permits saying’.<sup>568</sup> The mystical poems therefore become places of origin for a range of possible readings, since they stand as autonomous objects. The polysemy of mystical language allows the multiple and heterodox readings that Goytisolo favours, promoting a re-reading of the canon from different perspectives.

For Goytisolo, San Juan de la Cruz represents that multiple *I* that stands between Christian, Jewish and Islamic cultures, the Spain of the historian Américo Castro who saw Spanish identity, from an exilic standpoint, as a product of multiplicity. Alison Kennedy reads Goytisolo’s reading of San Juan as based on more than aesthetic influence:

The notion that there could be a connection between one of Spain’s Christian mystical poets and an Islamic mystical tradition is, in terms of the orthodox literary canon, “heretical”. Goytisolo’s motivation in writing the *Pájaro solitario* is therefore as much political as it is aesthetic.<sup>569</sup>

While I agree with Kennedy to the extent that Goytisolo is attracted to writers who can be seen to protest, and that he claims them as precursors because of their transgressive stances, Kennedy sees *Las virtudes del pájaro solitario* as weakened by the lack of concrete proof that San Juan de la Cruz was influenced by Arabic and Persian literature, despite the many similarities demonstrated by scholars such as Luce López Baralt.<sup>570</sup> Polysemy is not an Eastern quality alone, and Kennedy sees Goytisolo’s alignment of linguistic potential with the Arabic world as merely reinforcing stereotypes, instead seeing Goytisolo’s real challenge to the canon as being the characteristically postmodern foregrounding of the role of interpretation in the novel.<sup>571</sup> Such a reading reinforces the role of the individual as the locus of interpretation and, in its postmodern irony, the reading resists monologic interpretation and ideological appropriation, a response that is problematic in that it privileges the individual against wider cultural and social identities. The text may present itself as autonomous, but its intertextuality reveals its dependence

---

<sup>567</sup> Juan Goytisolo, *Cogitus interruptus* (Barcelona: Seix Barral, 1999), p.171.

<sup>568</sup> Michel de Certeau, *Heterologies: Discourse on the Other* (Minneapolis: University of Minnesota Press, 1986), p.99.

<sup>569</sup> Alison Kennedy, ‘Mystical Paradoxes and Moorish Resonances: A Solution to Juan Goytisolo’s Problematic Aesthetic’, *Journal of Iberian and Latin American Studies*, 4 (1998), 115.

<sup>570</sup> Kennedy, ‘Mystical Paradoxes and Moorish Resonances’, 116. See Luce López Baralt, *Islam in Spanish Literature and San Juan de la Cruz y el Islam: Estudio sobre las filiaciones semíticas de su literatura mística* (Mexico City: Colegio de México, 1985).

<sup>571</sup> Kennedy, ‘Mystical Paradoxes and Moorish Resonances’, 116-117.

and ethical relation to others; whether San Juan knew of sufi mystical poetry or not, Goytisolo's re-representation of his work in *Las virtudes del pájaro solitario* assumes and explores the connection between the language of the medieval Persian and Arabic poets, the Golden Age Spanish saint and the late twentieth century context of ironic self-knowledge.

Yet while language, as with many of Goytisolo's later novels, may stand autonomously, representations of contemporary society ensure that textual production and consumption is tied to an extra-textual signified. In *Las virtudes del pájaro solitario*, Goytisolo's representation, as a bystander, of the effects of AIDS has been well-documented in the work of Brad Epps and Robert Richmond Ellis, with the former demonstrating the ethical problems and possibilities of the ambiguous text that can, and should, be reduced to a reading that is accountable to AIDS.<sup>572</sup> Both objective viewpoints and subjective desires to write are simultaneously presented in the mystical text by the presence of an *I*, according to Certeau, which acts objectively as an autobiographical representation of author, narrator, protagonist and proper name, as well as subjectively revealing the origins of the text as the *I* that 'replace[s] the world as speaker (and the institution that is supposed to make it speak)'.<sup>573</sup> This returns us to the earlier discussion where the *I* signifies dialogue with an Other, which for Certeau is not simply part of a reflection needed by the Self for its own recognition. Because of the implicit supplementarity of the binary of Self and Other, the *I* is also a mark for where the Other speaks, with the mystical experience enabling the *I* to become a conduit for the Other that is God. In this (necessarily autobiographical) dialogue with Other, societal concerns, such as AIDS, are necessarily reflected and re-spoken through the perspective of the narrative *I*. Simultaneously, the *I* re-presents not only the temporal and cultural context in which the proper name writes, but also the literary tradition with which it is in constant dialogue. Intertextually the *I* acts as a conduit for the Other that is previous writing, becoming a figure that represents the proper name of the writer to whom it is connected, as well as the palimpsestic traces of earlier writings and historical discourses. The name as Derridean signature means that later readers can identify the *I* through their own readings, which they impose on the text, reflecting both the text's origins and current possibilities; the writer himself can point to his precursors, and the other voices that come together as part of the later *I*. This is heterogeneously built as a bricolage effect and mirrored in the text itself that revels in multiplicity.

From this I turn to *Las semanas del jardín* as a novel where Goytisolo deliberately creates a multiple identity that is both openly and esoterically a construction of its origins and its traces, and as a novel that presents itself both as an anti-novel and as steeped in literary heritage. The play of anonymity that characterises the 1997 novel has already been discussed earlier in this chapter in terms of the clear autobiographical element that Goytisolo introduces without ever explicitly claiming it to be relative to himself. Instead Goytisolo is represented by a multiplicity of narrators, the *círculo de lectores*, whose

---

<sup>572</sup> See Brad Epps, 'The Ecstasy of Disease: Mysticism, Metaphor, and AIDS in *Las Virtudes del pájaro solitario*' in *Bodies and Biases: Sexualities in Hispanic Cultures and Literature*, eds., David William Foster and Roberto Reis (Minneapolis: University of Minnesota Press, 1996) and Richmond Ellis, *The Hispanic Homograph*.

<sup>573</sup> Certeau, *Heterologies*, p.94.

short narratives both complement and contrast with one another. The narratives link both to each other and to outside textual sources, either through direct or more oblique references. Goytisolo's preceding novel, *El sitio de los sitios*, points towards these aspects that are developed further in *Las semanas del jardín*. As examined earlier, both novels are characterised by multiple, unreliable narrators, and are texts made up from a multitude of texts, not so much a case of 'cervantear sin que uno lo sepa', but a self-conscious echo of *Don Quixote*.

The epigraph of *El sitio de los sitios* addresses the multiplicity of voices present in the *I* that speaks: 'Hablan en el poeta voces varias: / Escuchemos su coro concertado, / Adonde la creída dominante / Es tan sólo una voz entre las otras. / LUIS CERNUDA',<sup>574</sup> Goytisolo's interest in Cernuda, as another iconic writer of heterodoxy and transgression, is documented in his own essays and critical work.<sup>575</sup> The verses that Goytisolo quotes at the head of this novel connect back to the mystical poet who struggles with language in order to convey a union that speaks of more than one, and where the poet's voice is subjugated to others; they also allude to the matrix of intertextuality where the traces of voices past speak through the current voice. *El sitio de los sitios* itself is also constructed through multiple voices in the fictional plane, with no one voice able to claim authority over the others, identical to the multiple narrators of *Las semanas del jardín*.

It is in this weaving together of narratives and the opening up of possibilities of identity and history which characterises both novels, that Goytisolo looks both forwards as a writer keen to engage with current issues and backwards to his precursors' narrative games, in particular those of Jorge Luis Borges. In interview, Goytisolo openly claims Borges as a positive influence in twentieth century re-readings of *Don Quixote*:

Todos [del siglo XIX] atribuían al Quijote una serie de cargas nacionalistas o místicas sin leer verdaderamente la obra. Yo diría que la lectura descondicionada de Borges demuestra la creatividad y la modernidad de la invención cervantina. Creo que a partir de esto ha surgido un grupo de escritores que, directa o indirectamente estamos influidos por Cervantes.<sup>576</sup>

Goytisolo's reading of the influence of Cervantes places the paradigmatic shift in his reception in the hands of Borges, an author who himself, as I have demonstrated throughout this and the previous chapter, is influential as a core canonical, available model. In an earlier interview, defending the intertextual complexity of *Reivindicación del Conde don Julián*, Goytisolo elaborates further his understanding of Borges's ideas of intertextuality:

Siguiendo las huellas de Cervantes, Borges nos enseña que el influjo y relación entre obras pertenecientes a épocas distintas no operan de modo

<sup>574</sup> Goytisolo, *El sitio de los sitios*, n.p.

<sup>575</sup> See Juan Goytisolo, 'Homenaje a Luis Cernuda' in *El furgón de cola*, where Goytisolo recounts the poet's life and work, pointing to the elements that we see that they have in common: their exilic status, revolutionary literary roles, Spain presented as the 'madrastra' and their willingness to go against the crowd. See also Ángel Sahuquillo, 'Las 'traiciones' de Juan Goytisolo', where Sahuquillo detects intertextual allusions to Cernuda's poetry in *Las semanas del jardín*.

<sup>576</sup> Eilenberger, Ástvaldsson and Herrera, 'Nacionalidad cervantina', (para. 3 of 28).

unilateral, sino que son recíprocos en la medida en que la obra posterior puede inyectar a su vez nueva savia en las obras que la proceden, entablar diálogo con ellas y enlazar así, más allá de los límites de una y otra, con un nuevo texto general, común y más vasto: el de la totalidad del museo imaginario.<sup>577</sup>

The desire to engage with previous works in a dialogue based around the reproduction of predecessors in a new context, amid the wider totality that is the canon, is evidenced even in later works such as *El sitio de los sitios*, where Borges's themes are reproduced or alluded to. Génaro Pérez claims that the relationship is parodic as Goytisolo writes with an ironic stance while Borges's work is a 'profundo comentario filosófico', a reading that denies Borges's humorous intent and, according to Pérez, thus places the two at odds.<sup>578</sup> Conversely, Michael Ugarte sees Borges as the playful writer and Goytisolo as the more serious, a position which I have pointed to earlier in this chapter in discussion of anonymity and autobiography; while Philippe Lejeune does not see the possibility of the fictive autobiographical subject as earnest, I have suggested that Goytisolo's self-presentation, in terms of the playful dialogue with previous writers, is a serious attempt to stand alongside writers of the canon.<sup>579</sup>

Goytisolo's allusions to Borges's narrative technique are most obvious with reference to the Argentinian writer's short story 'El jardín de senderos que se bifurcan', where Borges presents the motif of the labyrinth as the novelistic work of the writer Ts'ui Pên.<sup>580</sup> Pên's book is interpreted as a bifurcation of time, not space, where the protagonists of the story operate within a system of multiple possibilities of action, as opposed to eliminating possibilities by one particular action. The plot appears contradictory and anti-normative as a character who dies in one chapter is alive again in the next, as such revealing the futility of the paranoid reading and instead the necessity of surprise. Another Borges story, 'El sur', puts into practice the possibility of multiple simultaneous actions by a single protagonist.<sup>581</sup> In this story, two possible causes of Juan Dahlmann's death are recounted; an initial reading shows us that he suffers septicemia following a blow to the head and after recovering decides to travel to his parent's country estate, where he dies in a knife fight. Borges, however, inserts details that subvert such a straight-forward reading, and increasingly, the 'reality' becomes more questionable to the point where the reader must decide whether Juan Dahlmann actually died from the septicemia in hospital, or did recover and died in a knife fight. Language here is not simply intended as polysemic, placed into the hands of the interpreter/reader, but is presented as the logical conclusion of the protagonist's desires as we experience events through his perspective. Narratorial unreliability does not deny the meaning-making process, but Borges uses particular signposts that, when recognised, can confuse. A reparative reading, based itself on paranoid connections suggested by Borges's

<sup>577</sup> Ortega, 'Entrevista con Juan Goytisolo', pp.123-124.

<sup>578</sup> Genaro J. Pérez, 'Desconstrucción paródica en *Paisajes después de la batalla* de Juan Goytisolo', *Hispania*, 71 (1988), 246.

<sup>579</sup> Ugarte, *Trilogy of Treason*, p.146.

<sup>580</sup> Borges, *Ficciones*, pp.100-118.

<sup>581</sup> Borges, *Ficciones*, pp.205-216. Both this story and 'El jardín de senderos que se bifurcan' offer more complex readings than those that I offer here; I am discussing them with reference to the narrative strategies that they propose and contain.

labyrinth/novel in the hands of Ts'ui Pên, would say that both possible stories (or neither?) are true.

Taking Borges as his paradigmatic precursor, Goytisolo both makes specific reference to the title of Borges's short story with chapters such as 'En el París de los Trayectos que se Bifurcan' in *Paisajes después de la batalla*, and, in the mix of narrators and texts of *El sitio de los sitios* he refers to 'el laberinto o jardín de los textos que se bifurcan y ramifican hasta tejer un bosque'.<sup>582</sup> The simultaneity and confusion of texts in this novel is under the control of a Cervantine compiler, and the last chapter presents us with the narrator's view of the battle with the editor who wants a text that is reader friendly, unified instead of pluralised.<sup>583</sup> The narrator's response is to organise the "chorus" (echoing the Cernuda epigraph), only to find that it is a perpetual task where 'tejes y destejes y lo ganado en un día se pierde el siguiente [...] vives inmerso en un cuento oriental', an Oriental story that is both the Chinese box of texts within texts and the labyrinth of Ts'ui Pên, an unending slippery production of text and meaning.<sup>584</sup> The suggestion of multiple realities runs throughout the novel too. Earlier I pointed to the comandante's double presence as a character within the texts that he was reading. Even the mysterious initial narrator J.G., voiced by the writer who planted the texts in the hotel room, becomes the subject of speculation as existing in a double temporality; at the end of the 'Primer sueño' the (uncertain) narrator questions himself: '(Dónde te hallas en realidad? Con el ojo pegado al agujero de la ventana en la Avenida de los Francotiradores o al de la cerradura de la ergástula en el reino de la sutileza?)'.<sup>585</sup>

As characters whose identities are debated by fictional characters within the plane of narrative reality, both 'J.G.' and Eusebio of *Las semanas del jardín* become subject to multiple realities as the competing texts and narrators produce different outcomes and possibilities. This is especially so in the later 1997 novel, where Eusebio's name, history and even sexuality are questioned; each of the twenty eight narrators of *Las semanas del jardín* creates their own story but also connects it intertextually to each others' stories, confirming or denying the events and characters of their colleagues' narrations and thus producing their own garden of forking paths, as the first narrator tells us: 'Nuestro jardín cervantino, con sus arriates y macizos de flores, era también el de Borges: senderos y bifurcaciones, avances y ramificaciones, altos y vueltatrás'.<sup>586</sup> The title itself is of course referring to the lost Cervantes text; the 'garden' refers metaphorically to Borges's locus for the labyrinth of novel and universe, intertextually to the lost manuscript by Cervantes (echoing the lost 'manuscript' that is Eusebio), symbolically to the Biblical paradise (echoed by the narrators' isolation from the rest of society during their discussions) and literally to the three weeks in the garden where the narrators meet. Equally Cervantine are the first line's echo of the infamous first line of *Don Quijote*, as discussed earlier, and a description where Eusebio, supposedly cured of his anti-Franco, homosexual tendencies, burns the books and letters of his library that were written by dissidents such as Lorca and

<sup>582</sup> Goytisolo, *El sitio de los sitios*, p.155.

<sup>583</sup> Goytisolo, *El sitio de los sitios*, p.179.

<sup>584</sup> Goytisolo, *El sitio de los sitios*, p.180.

<sup>585</sup> Goytisolo, *El sitio de los sitios*, p.31.

<sup>586</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, p.13.

Cernuda.<sup>587</sup> Equally Borgesian are the roles of detective and reader, as discussed in relation to the paranoid reader in Chapter Two, and the multiple paths of storytelling which Linda Gould Levine relates to the 'rizoma acentrado y no jerárquico según precisan los eminentes críticos Gilles Deleuze y Félix Guattari [sic]'.<sup>588</sup> While Gould Levine dismisses the rhizomatic because the novel contains centres, I believe that an understanding of Deleuze and Guattari's definition of rhizome is implicit in Goytisolo's project of destabilising author, reader and narrative subject.

Deleuze and Guattari's work has commonly been included under the umbrella of postmodernism, read as a means of attacking grand narratives such as the Oedipal syndrome, and, in the case of the rhizome, the metaphorical structure of the tree as a form of organising knowledge. They prize multiple structures and flux over the static, therefore opening up the wider interconnected state of existence over the restrictive definitions constant in everyday discourse. For them,

Arborescent systems are hierarchical systems with centers of significance and subjectification, central automata like organized memories. [...] To these centered systems, the authors contrast acentered systems, finite networks of automata in which communication runs from any neighbour to any other, the stems or channels do not preexist, and all individuals are interchangeable, defined only by their state at a given moment.<sup>589</sup>

The rhizomatic differs from the root in that its growth is not structured by linearity, but from any available point, operating along simultaneous, parallel lines. Deleuze and Guattari use the example of the relationship between the orchid and the wasp as forming a rhizome in their interactive status:

The orchid deterritorializes by forming an image, a tracing of a wasp; but the wasp reterritorializes on that image. The wasp is nevertheless deterritorialized, becoming a piece in the orchid's reproductive apparatus. But it reterritorializes the orchid by transporting its pollen. Wasp and orchid, as heterogeneous elements, form a rhizome.<sup>590</sup>

While conventional logic sees the orchid as imitating the wasp for its own benefit, rhizomatically speaking they are interlinked as capturing each others codes, 'a surplus of code, an increase in valence, a veritable becoming, a becoming-wasp of the orchid and a becoming-orchid of the wasp'.<sup>591</sup> This is extended specifically to consider the supposedly mimetic relationship of the book to the world:

Contrary to a deeply rooted belief, the book is not an image of the world. It forms a rhizome with the world, there is an aparallel evolution of the

---

<sup>587</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, p.72. Again, wider knowledge of Goytisolo's work suggests an ironic reading of this scene as these are the writers he favours, as opposed to those in *Reivindicación del Conde don Julián* he critiques, yet another playful intratextual comment.

<sup>588</sup> Gould Levine, 'Entorno a Juan Goytisolo', p.130.

<sup>589</sup> Deleuze and Guattari, *A Thousand Plateaus*, pp.16-17. Emphasis in original.

<sup>590</sup> Deleuze and Guattari, *A Thousand Plateaus*, p.10.

<sup>591</sup> Deleuze and Guattari, *A Thousand Plateaus*, p.10.

book and the world; the book assures the deterritorialization of the world, but the world effects a reterritorialization of the book, which in turn deterritorializes itself in the world (if it is capable, if it can). Mimicry is a very bad concept, since it relies on binary logic to describe phenomena of an entirely different nature.<sup>592</sup>

Agency is, of course, still under question, and the rhizomatic connection is always dependent on the wider epistemic, cultural and social contexts of the onlooker; if I had never seen a wasp, I would not look at a flower with its resemblance in mind and if I did not expect the late twentieth century writings of Juan Goytisolo and his critics to be engaged in ideological readings then I would not connect them to the world at large, beyond the autonomous independence of the text.

The question of access to the rhizomatic is dealt with by Deleuze and Guattari in their differentiation of traces and maps. The arborescent tree structure of understanding places traces, the visible connections between elements, in a hierarchy, while the rhizome is a map that can be accessed from a variety of entry points, principally the traces that characterise it:

translat[ing] the map into an image; it has already transformed the rhizome into roots and radicles. It has organized, stabilized, neutralized the multiplicities according to the axes of significance and subjectification belonging to it. It has generated, structuralized the rhizome, and when it thinks it is reproducing something else it is in fact only reproducing itself.<sup>593</sup>

Agency for reading the map is placed on the outside of it, and the map is permeable and adaptable depending on the approach of the onlooker.<sup>594</sup> The map of history and literature that I created in Chapter One is dependent on the viewpoint that I have now, and the tradition that is handed down to me through the canon; canonical texts are traces of a chaotic map, providing points of structure and reference. A text, according to Deleuze and Guattari, is a trace par excellence:

The cultural book is necessarily a tracing: already a tracing of itself, a tracing of the previous book by the same author, a tracing of other books however different they may be, an endless tracing of established concepts and words, a tracing of the world past, present and future.<sup>595</sup>

Intertextuality is part of a mapping of literature (and world/reality) where authors can consciously reveal their traces, and as Goytisolo does in many interviews when he refers to his position in relation to the tree of Spanish literature, but also where textuality, in the Barthesian sense, is an infinite chaotic re-writing of all other texts. The Borgesian labyrinth of textual possibilities moves not only spatially within the plane of narrative (the possibility of multiple parallel existences that are not linear and arboreal), but also temporally as the narratives trace previous stories and texts. Alfonso de Toro sees

---

<sup>592</sup> Deleuze and Guattari, *A Thousand Plateaus*, p.11.

<sup>593</sup> Deleuze and Guattari, *A Thousand Plateaus*, p.13.

<sup>594</sup> Deleuze and Guattari, *A Thousand Plateaus*, p.12.

<sup>595</sup> Deleuze and Guattari, *A Thousand Plateaus*, p.24.



Borges's literature as an important example of rhizomatic literature in that his stories produce a new world dependent on literature, instead of merely imitating reality; in 'Pierre Menard, autor del Quijote', Borges questions originality through the idea of the palimpsest while 'El jardín de senderos que se bifurcan' presents us with the rhizomatic.<sup>596</sup> The labyrinth, and the resonances that it carries in classical, philosophical and literary terms, is identical to the map in its capacity as a locus for the possibilities of storytelling from which any narrative event may arise, even if they are seemingly contradictory.

I have already shown that Goytisolo echoes the Borgesian ideal of parallel stories in *Las semanas del jardín*, and Deleuze and Guattari offer us a way of understanding the anti-logos implied in both Borges's and Goytisolo's forms of anti-normative storytelling. *Las semanas del jardín* presents us with twenty eight narrators trying to make sense of the map that is Eusebio. There are few traces to which they can turn and their authority is undermined by those who contradict them, and equally by those who continue their stories in a different manner; as a social collective of readers and writers their interdependence reveals different readings of traces that allow, if not insist on, the making of connections and the underlying of differences. Throughout Goytisolo's novels, the readerly function has been that of detective, trusting or scrutinising the narrator, drawing paranoid connections and placing tracings over the chaotic map of the text. This is actively encouraged by an author who takes personal delight in confusing his readers, and who equally wants to draw his readers towards a particular view of literary tradition; there is certainly an agenda here, belying the rhizomatic, chaotic form that his literature espouses.

The appeal to the norm, whether to the centre of the literary canon, to the book structure that orders chaos, or to logical sentence structure replacing the chains of signifiers (and their implied rhizomatic connections), is a reterritorialisation, a return to the base of that which the author wishes to transgress. In *Las semanas del jardín*, the first narrator tells us that

Aunque los diferentes esquemas y la educación literaria dispar de los narradores suscitara una poderosa corriente centrífuga, la convención temática de ceñirse al personaje de Eusebio hacía las veces de contrapeso.<sup>597</sup>

It is because of this central point of convergence that Gould Levine could not see the text as rhizomatic, yet, as Óscar Cornago Bernal shows us, the rhizomatic cannot consistently exist outside of norms (the map cannot exist without its traces):

El viaje esquizoide [the rhizome] no tiene una dirección única y fija, sino que ha de volver periódicamente sobre una reterritorialización que le

---

<sup>596</sup> See Alfonso de Toro, 'El productor 'rizomórfico' y el lector como 'detective literario': la aventura de los signos o la postmodernidad del discurso borgesiano (intertextualidad-palimpsesto deconstrucción-rizoma)' in *Jorge Luis Borges: Variaciones interpretativas sobre sus procedimientos literarios y bases epistemológicas*, ed. by Karl Alfred Blüher and Alfonso de Toro (Frankfurt am Main: Vervuert, 1995), 133-168.

<sup>597</sup> Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín*, p.14.

impulse hacia un nuevo periplo de traición por las tierras de la marginalidad. Por esta razón, la concepción mimética de la ficción, la representación simbólica y el empleo de personajes y tramas según leyes lógicas no desaparecen del todo en la obra de Goytisolo, compartiendo el espacio en mayor o menor medida con la construcción discursiva y autorreferencial.<sup>598</sup>

Cornago Bernal reads back as far as Goytisolo's first novel, *Juegos de manos*, as introducing via one of its characters an early Protean, multiple form, and he declares *Makbara* and *Juan sin tierra* to be the most rhizomatic of Goytisolo's novels, since the 1990s novels are characterised by more logical intertextuality and character portrayal. Both Gould Levine and Cornago Bernal read the rhizomatic merely as a matter of narrative style and form, rather than as part of wider issues of narrative control and intertextuality as I do here. The need to reterritorialise is part of the need to assume the textual precursor, part of the canon, as a standpoint from which to launch new tracings as part of the narrative map. The chapters of *Las semanas del jardín* do not create a linearity, but instead a series of plateaus that intercommunicate.<sup>599</sup> The list of 'lecturas' and 'apropiaciones y saqueos de los colectores' provides a point of comparison of traces from which Goytisolo leaps, indebted, into the originality that is represented by the *círculo de lectores* and the story they attempt to resurrect of Eusebio: all fictional of course. Writing autobiographically and intertextually allows Goytisolo to overlap mappings and traces, inviting the critical readings that he evidently desires.

---

<sup>598</sup> Óscar Cornago Bernal, "'Historia de la locura en la época posmoderna": el viaje esquizoide de Juan Goytisolo', *Anales de la Literatura Española Contemporánea*, 27 (2002), 120.

<sup>599</sup> Deleuze and Guattari call their book *A Thousand Plateaus* because it is a multiplicity of texts that connect, p.22.

### **Conclusion**

This thesis has taken as its starting point the understanding that literary canonisation is never carried out according to a model that can be applied to all authors and all texts. Instead, in the same way that the canon itself is changing, authors write in ever shifting epistemes, and are received by readers, some of whom assume the position of critics, in equally contingent circumstances. In Goytisolo's case we have seen that he is claimed in a variety of ways, each dependent on the temporal and social origins of the novels, and also equally dependent on the approach of the critic, whose meaning-making process is determined by the ideological, philosophical or stylistic model they have in mind. In my case, this has been through the application of models of canonisation, alongside the application of theoretical ideas from a wide variety of sources, which have helped to open up and promote an understanding of the critical processes occurring both in the work of the critics and in Goytisolo's novels too.

Any attempt to canonise a writer must take into account the contexts in which that author produced his or her work. If canon is representation of a community or identity, then Goytisolo can be, and has been, considered a Spaniard, a homosexual, an exile, an Orientalist, a part of the Latin American Boom, a Marxist and even a misogynist. The fact that Goytisolo has been publishing for fifty years can account in some respect for the wide range of labels and allegiances that have been read into his work; not only his style and thematic content have altered, but also the world in which he writes has changed irrevocably during that time. Each novel, travelogue, essay and autobiographical piece can be located in its own context of origin, and my discussion, in the second chapter of this thesis, of the various approaches to dividing the trajectory of his career elucidates both the internal and the external elements that help to categorise and code those texts: style (neo-realism, experimental, ludic); theme (Franco's society, attack on Spain, the writing process itself); theory (behaviourism, post-structuralism, postmodernism); social context (Franco's Spain, Morocco, transnational) and wider movements (censorship, hedonism of 1960s/70s, multiple postmodern narratives). At the same time, these are all works written by one author and there is always the temptation to read intratextually, in particular by reading earlier texts through the prism of the later "mature" novels. Read together, we see a range of theoretical, philosophical, literary and critical trends have converged upon this author's career, revealing paradigm shifts in both Hispanism and the wider institution.

The critical work of Kessel Schwartz, Linda Gould Levine, Genaro Pérez, Abigail Lee Six, Randolph Pope and Brad Epps all differ, not only in the approach that they take to their object of study, but also because their own contexts differ. Whilst Schwartz introduced the young Goytisolo to a wider academic audience, sometimes simplistically analysing complex novels, Gould Levine was part of the shift to the focus on the Álvaro Mendiola trilogy and the destructive forces at work in Goytisolo's novels, both positive (against Francoist discourse) and negative (the position of women). Whilst Pérez read Goytisolo's trajectory theoretically, Lee Six enacted a thematic reading which explores the supplementarity of order and chaos; Pope concentrated on the question of truth and authenticity in his writings on autobiography, whilst Epps has most recently deconstructed and questioned many of the underlying assumptions of accessibility and

meaning available to both author and critics. With this chain of critics, I do not mean to suggest that there is a simplistic line of developing sophistication between them (nearly all are still actively debating and writing about Goytisolo's work), or even that these are the most important critics, but that each has his or her own approach that is fed by their habitus, their affiliation to the educational system and the canon of work that has gone before them. In the case of Brad Epps, for example, his own homosexuality has openly influenced and conditioned some of his readings of Goytisolo's work, *Las virtudes del pájaro solitario* and its tale of AIDS in particular. Whilst it is fair to say that a novel's temporal and social origins must be respected in any appreciation of the text, the same must also be said of the critic, whose own temporal and social origin bear on his interpretation of the text at hand, however much this is denied. As indicated above Goytisolo has been claimed widely, yet at the same time his essence is always reduced to that of Spain and the Spanish canon, despite, and because of, his struggle to free himself of that cultural legacy whilst simultaneously engaging with it thematically and intertextually.

We have seen that Goytisolo's work has been claimed in a variety of contexts, and through a variety of approaches, with each critic's readings then appropriated by other critics. The earlier critic is often dismissed by a 'superior' approach or argument, thus continuing and reinforcing the paradigmatic model of the furthering of knowledge as suggested by Kuhn. Shifts occur in understanding as the object of study is objectified; on first publication, *Señas de identidad* was read through the same model applied to Goytisolo's earlier texts, and then later re-read and re-coded as part of the attack on *la España sagrada*. The difficulty in assigning a common theme to the post-Mendiola trilogy occurs because the author's work is thematically and stylistically disparate. From a later temporal perspective, paradigm shifts and the episteme of the critic will allow different readings and understandings of these later texts. This is not to say that time grants true authority, as Francisco Rico suggested when considering his responsibility for the canon, as instead it grants only the illusion of control through the communal agreement of codes and the symbolic capital that the critic represents and holds. This is as true for the canon itself, always malleable, as for the critic dealing with the individual text.

The relationship between the literary critic and the object of study is comparable to Walter Benjamin's explanation of the historian's relationship to the past:

The true picture of the past flits by. The past can be seized only as an image which flashes up at the instant when it can be recognized and is never seen again. [...] For every image of the past that is not recognized by the present as one of its own concerns threatens to disappear irretrievably.<sup>600</sup>

The text as a physical entity exists in the present, but as an artefact of the past its continued presence is dependent on the images it presents and which continue to be relevant to the contemporary audience. Canonically speaking, the concerns of today condition both which texts are remembered, and also how they are remembered in

---

<sup>600</sup> Benjamin, *Illuminations*, p.247.

relation to that community's past identity. Benjamin reminds us that the past is always mediated through the episteme of the present, whether consciously or not. The coding and re-coding of Goytisolo's work is done within this context, where the critic places the text within the wider contexts, thus importing certain meanings.

Brad Epps's discussion of both magical and social realism as imperfect mirrors of society, discussed in Chapter Two, reminds us of the problems of considering the literary text as autonomous of society, especially when the underlying ideology is to engage in social critique.<sup>601</sup> We have seen in Goytisolo's writing that his texts have held up a mirror to, or enacted a reterritorialization of, the society in which they were written: from the anti-Francoist parody of *La resaca*, the Arab market square of *Makbara*, the threat of AIDS in the gay community in *Las virtudes del pájaro solitario*, to the Balkan Wars in *El sitio de los sitios*. These have all become ways of contextualising and reading the novels, particularly, as we have seen, in the case of the debate surrounding the presentation of the Arabic world. Yet the text/mirror is not a true reflection, as Epps claims, but is instead a refraction, a distortion that is necessarily produced through the author's perspective and literary language. In addition the text's mirror is one placed there by its readers. The negotiation of meaning is done through the present, as the images it reflects to the onlooker from the present reflect their own interests in the text. The illusion is not that of a mirror, but of transparency, of being able to see through the text palimpsestically to its origins, to its author and to its message. Yet in effect these are conditioned by extra-textual factors in the present that influence readings of the past.

Ultimately, in whatever way the texts are read, Goytisolo's novels have been claimed as points in a mapping of contemporary Spanish narrative because of their appeal to multiple identities and geographical spaces, coupled with their inventive and evocative language. Discussion of Deleuze and Guattari's theories of nomadism leads us to understand the construction of knowledge as a nomadic space where the points between trajectories allow a map to be formed, onto which individuals, sites of knowledge and ideas can be placed. What begins as a transparent reading of Goytisolo and his work becomes one that is contested and debated by successive generations of critics, and one which is then connected and mapped onto other equally contested areas of knowledge such as the tradition of the Spanish novel, queer theory or the rise of the Boom novelists. Each site of knowledge is categorised accordingly and is always contingent upon its visibility, its tradition and its status in relation to other sites.

Certain texts become key reference points within their own system, in other words a canon, and within the work of Goytisolo it is the Álvaro Mendiola trilogy that becomes a reference point influencing readings of texts before it, after it and, by other authors, parallel to it. The context in which the trilogy was produced helps explain Goytisolo's popularity; the complex experimental texts reflected both the shift in literature towards experimental narratives and also the rejection of realist narratives tied up, in part, with the Boom writers. The complex use of language becomes an invitation to the critic whose symbolic capital thrives on explanation and exploration of literature. This is often seen as an enjoyable challenge to the critic, as Enkvist suggests here: 'El placer experimentado es el placer de poder descifrar, es decir un 'metaplacer' que no está relacionado con la

---

<sup>601</sup> Epps, 'Questioning the Text'.

impresión más inmediata que puede tener un lector no especializado'.<sup>602</sup> It is in the play of language that possibility arises.

Much of Goytisolo's originality, ensuring that he stands out from the crowd of both contemporary and historical authors, stems from the play of language and storytelling techniques highlighted in my readings of both *Makbara* and *Las semanas del jardín* amongst others. Within the canonical tradition, Goytisolo consciously links his writings to those of Juan Ruiz and other pre-modern writers, both Hispanic and Arabic. Óscar Cornago Bernal sees the unintelligible disorder of the Goytisolian world as a mark of the Medieval fool, in whose madness the secrets of the world are contained.<sup>603</sup> The act of re-focussing on the narrative techniques of the pre-modern re-traces the map of literature, with what was once commonplace becoming estranged to the modern reader and then re-presented as original. The postmodern context in which Goytisolo writes enables us to read this as plundering of the past for an ironic re-presentation in the present. That Goytisolo's own narratives enact such a re-presentation from a variety of Spanish sources, which in themselves embody the Islamic, Christian and Judaic literary traditions, show us however that there is more at stake than simply postmodern play.

Throughout the novels, we have seen how language and identity are co-dependent. In *Makbara*, the protagonists' identities are circumscribed by the shifting language of the *halaquí nesrani*, and the bodies of the Arabs in Xemaá-el-Fna are characterised by the workings of language itself; in *Reivindicación del Conde don Julián* the unnamed narrator uses language as a tool against Spain by appropriating the name of Don Julián and all the connotations that he historically represents; *Paisajes después de la batalla* shows us just one example of the possibility of play in relation to autobiography. *Las semanas del jardín* shows the play of language and narrative control that creates new identities for both Eusebio and Goytisolo. Goytisolo's autobiographical narrative play is both ludic and serious. It is a form of comparison to the great writers, whether positively or negatively portrayed, and it provides a framework for understanding his own works in the same vein. The reading of Derrida has shown us how language is a point of iterability, where the unavoidable repetition of words reproduces intertextually the past tradition, both consciously and unconsciously. Language is also a site for the name, a point from which the signature, itself simply words, survives into the future:

To write is to produce a mark that will constitute a kind of machine that is in turn productive, that my future disappearance in principle will not prevent from functioning and from yielding, and yielding itself to, reading and rewriting.<sup>604</sup>

The re-reading and re-writing of the work is possible because of the nature of language, and with Goytisolo's language, described as baroque, experimental and opaque, there is a

---

<sup>602</sup> Inger Enkvist, 'Un estudio metacrítico sobre Juan Goytisolo' in *Los múltiples yos de Juan Goytisolo. Un estudio interdisciplinar*, ed. by Inger Enkvist and Ángel Sahuquillo (Almería: Instituto de Estudios Almerienses, 2001), p.81.

<sup>603</sup> Cornago Bernal, "'Historia de la locura en la época posmoderna'", 116. This returns us also to Attar's *The Conference of the Birds* where the wise are often referred to as fools, as well as well-known European medieval texts such as Brandt's *Das Narrenschiff* (The Ship of Fools).

<sup>604</sup> Derrida, 'Signature Event Context', p.91.

wider invitation that both denies certain readers and also invites multiple perspectives, as demonstrated in the discussions of resistant writing. The texts themselves are open to wider meaning-making processes than the author intends, reflected both in the struggle to naturalise plot and in the possibility of reading deconstructively “against the grain”, as has been done by Linda Gould Levine in order to open up the analysis of *Makbara* to the feminist debate.<sup>605</sup> Just as canon and culture are words whose meanings have been increasingly contested, the sexual and bodily imagery in Goytisolo's work has attracted attention which Goytisolo encourages but cannot ultimately control.

Whilst original and polysemic texts are prized and rewarded with canonicity as they become new points of reference on the narrative map, they must also to some extent conform to the paradigm of literature. The author must write within a particular context, and readings of Goytisolo's work habitually place him within certain social and political contexts, and always in relation to his homeland Spain (or, as Lee Six terms it, the language that is his *patria*). We have also seen how Benjamin views language as a locus for re-tellings, where the truth of culture is re-fashioned and continued. Innovative narrative technique and linguistic style are seen by critics as masks that conceal the truth of the hermetic text buried beneath multiple perspectives. This relates to the truth of the author who is also hidden behind, or autobiographically within, the text. The autobiographical nature of Goytisolo's novels is encapsulated in the polyvalent *yo* that is a conduit for the multiple perspectives of past and present, representing also the death inscribed in the signature of the living name. However much Goytisolo wants to write in a reparative way, encouraging surprise at the shifting gender, geographical and social locations in which we find his protagonists, he cannot escape his Spanish identity and his habitus that is in part made up of the intertextual tradition that he contests, and to which he must ultimately conform.

I have shown how Goytisolo has used canonical writers and figures as representative of the culture that he is critiquing, and therefore has, often humorously, attacked them by parodying their style. Intertextual destruction is carried out by specific reference to writers and through parody of the neo-realist style in the Mendiola trilogy. More often, Goytisolo consciously appropriates and re-voices writers whom he considers important to the Hispanic canon, in particular Cervantes, Borges, Juan Ruiz and San Juan de la Cruz. His relationship to the writings is one that takes the earlier text as a stylistic and ideological precursor, which is then updated by re-writing those characteristics in the contemporary episteme: Ruiz's oral verse becomes a comment on Arab/Western relations; Sufi and mystic language enables the contemporary writer to explore marginal sexual identities; the Cervantine play of character control becomes a play with the 'death of the author', and Borgesian suggestions of plurality become multiple reflections of questionably autobiographical narrators. On the tree trunk of Hispanic literature, Goytisolo feeds off his precursors and shoots forth a new branch, characterised as chaotic and rhizomatic. His relationship to the canon is marked, to some extent, by a need to emulate and surpass the brilliance of his precursors, while at the same time creating something new, something *goytisoliano* for which he will be remembered. Originality suggests a need to transgress canonical boundaries, but we have seen that ultimately his

---

<sup>605</sup> Gould Levine, ‘*Makbara*: Entre la espada y la pared’.

novels can never truly escape the definitions of the novel. His experimental style is still contained within the covers of the book form. While the dream-like state of the protagonist of *Reivindicación del Conde don Julián* is contained within the unities of time, space and action, the protagonists of *Makbara* are definable by their relationship to both the phallus and the *halaiqui nesrani*. The “disappeared” author of *Las semanas del jardín* cannot help but re-invent and re-represent himself pictorially on the front cover.

Goytisolo may question canonical and narratorial authority from within, but the law of canon is always ultimately in place due to the supplementarity of the dialectics of power and subversion. As Josep-Anton Fernàndez notes, 'Transgression not only gives rise to an intense pleasure deriving from the subversion of boundaries, but also a heightened consciousness of these boundaries.'<sup>606</sup> Re-confirming the law is unavoidable in any attempt to subvert or alter it, and this is equally true of the canon itself as it is understood by most as a form of dividing great literature from the unworthy, of prioritising certain identities over others. Fernàndez's study reads fictions by gay men that question canon through the disturbance of sexual norms, which in this particular case is coupled with a political stance because of the Catalan context and language in which they are written. The contingent nature of language, and therefore literature, opens a text up to a variety of readings, meaning that 'literary strategies are overdetermined and a number of 'choices' hit two targets at once, aesthetic and political, internal and external'.<sup>607</sup> Bourdieu suggests here that the aesthetic is linked to the political because the critic chooses to read the two as significant to the text, although the choice is more often than not a product of the episteme and thus disavowed. The text is never closed (although claiming this is to paradoxically close off the possibility of any stable meaning-making) and the field in which the text is read is also never closed, as it is always open to new forms and possibilities. Paradigm shifts occur following re-readings and re-mappings of the points that establish a field; some remain the same both before and after such changes in the ways in which knowledge is recognised and received.

The presentation of the Arab in *Makbara*, or 'J.G.' in *El sitio de los sitios*, allows us to read the non-shifting points of reference palimpsestically appearing through the text much as the critic approaches the text with such fixed notions in mind. The author himself is just such a figure, performatively appearing in the novels themselves, providing us with a point of reference to explain the texts. An exploration of originality, which in itself is sometimes a return to the old but re-configured for a new audience, creates new markers and points of reference. Fernàndez's study reads Terenci Moix's presentation of sexual and political transgression as a form of 'both submitting to the authority of the literary institution and obtaining the perverse pleasure of changing its internal functioning'.<sup>608</sup> Does Goytisolo enact such a 'perverse pleasure'? I would suggest that he does, since his works present marginalised identities (sexual and political), experimental narratives and intertextual precursors as questioning authority, but always with an eye on his own position. His work is always built upon the laws that it wishes to transgress, as exemplified by Orientalist and feminist critiques who regard the exclusion of women or

---

<sup>606</sup> Josep-Anton Fernàndez, *Another Country: Sexuality and National Identity in Catalan Gay Fiction* (Leeds: Maney Publishing, 2000), p.167.

<sup>607</sup> Bourdieu, *The Rules of Art*, p.205.

<sup>608</sup> Fernàndez, *Another Country*, p.96.



the misrepresentation of the Arabic world as the touchstones by which his works should be read, despite the other possible textual intentions. The postmodern play with authorship can in fact be read as an underpinning of the authoritative nature of the author, since the very locus of the questioning of such grand narratives is ultimately reducible to the author himself, reaffirming the Romantic figure of the author as the lone voice of reason. Goytisolo cannot resist placing himself within his own fictional texts, even when supposedly returning to the pre-modern collective authorship of multiple narrators. Accordingly, Goytisolo does not transgress the canon, but perverts it, as Fernández sees Moix's work. His own space is one marked by a multiplicity of geographical locations, stylistic and aesthetic techniques and intertextual references, but always around the touchstone of the Spanish language and Spanish identity; Goytisolo is self-positioned as an exile from the canon, but it is exactly this that has allowed him to be claimed by critics as a new point of reference in a mapping of Spanish narrative and cultural thought.

The critics, too, echo the perverse position towards tradition and canon by claiming the text in their own way, simultaneously questioning the authoritative readings of the canon of critics and proclaiming their own originality. In order for this very study to be deemed successful it must make 'an original contribution to knowledge'.<sup>609</sup> This contribution must be grounded in a tradition of (supposedly stable) knowledge, demonstrated by reading and discussion of critics, but the thesis must also present an original argument, thus enacting a paradigm shift along the lines of those discussed in Chapter One.<sup>610</sup> As a metacritical study, this thesis has engaged with a large body of the canon of both Goytisolo's own writings and those of his critics, as well as drawing on wider theories that suggest ways of understanding the processes of literary canonisation. This process itself has occurred within the boundaries of the institution and canon to which I am affiliated. I have not transgressed the rules, merely 'perverted' them with the aim of highlighting this very act itself.

My own relationship to Goytisolo's texts is therefore one in which I seek to understand the role of the producer, Juan Goytisolo, in their production, but also the critic's role as consumer. There is a performative emphasis in Goytisolo's novels which I have highlighted in the use of the *halaiqui nesraní* in *Makbara*, in the autobiographical play of the man behind the name, and in the theatre of narratorial control that characterises *El sitio de los sitios* and *Las semanas del jardín*. Both the actual process of producing literature, and its relationship to the canon and to the tenets of realism, are highlighted in the Goytisolian narrator who self-reflexively considers literary creation and its repercussion on the name of the author. We have also seen an emphasis on the consumer, either obliquely through the resistance to meaning-making in the experimental style, or by presenting characters that consume and negotiate texts and stories themselves, just as the author does intertextually.

The interaction with the aesthetic, both within and without the text itself, underpins the negotiation of seeing and being seen that is vital to the canonisation

---

<sup>609</sup> University of Birmingham document defining the PhD for new research students.

<sup>610</sup> To some extent this will of course depend on the visibility of the work, with publication the chief form of disseminating information. The intention of 'originality' remains the same, nevertheless.

process.<sup>611</sup> The Arab in the streets of Paris at the beginning of *Makbara* is seen both as a threat but is then consequently explained away through the capitalist logic of advertising. Goytisolo tells us that the character is an example of the Western fantasy projected onto the Arab world, but also,

no es una mera concreción de la fantasía hispanocristiana, sino un personaje simbiótico, configurado por la mirada hostil y reprobatoria del prójimo con quien se cruza: espantajo por antonomasia, a la vez invisible (las ojeadas de los bienpensantes le atraviesan) y amenazador (en cuanto asume, potenciándolas, las características negativas u odiosas que el eurócrata medio le imputa).<sup>612</sup>

The reader not only follows the logic of the European reading but also sees the reverse, through the eyes of the Arab himself as the narrative perspective follows him through the streets. The process underpins the multiple perspectives and plural realities that characterise Goytisolo's novels, including those early novels that represent the underclass of Spanish society in relation to its elite. Symbiotically the peripheral defines the centre and in its supplementarity each depends on the other for their identities, which are always re-negotiated depending on context. Discussion of canon has shown that in defining the elite books, it is also necessary to define those that are excluded, often those that are equated with mass and popular culture. The novels themselves must first be made visible, through publication, and must then be tied to a position within the canon system that they try to attain both internally, through all the methods discussed in this study, but which is also tied to the wider extra-textual elements of the author's name, the tradition in which they are identified, and the context in which they are published. The text never stands alone, and it is in the method of seeing it that its significance is determined, just as the Arab, Eusebio and the Mendiola protagonists are enigmas that need to be understood and defined through the consumer negotiation of identities and differences.

A short essay by Joseph Hillis Miller offers an interesting way of considering the relationships of text to critic, and text with text.<sup>613</sup> Hillis Miller, writing in the 1970s, responds to criticism of deconstructive readings which are deemed parasitical on 'obvious readings'.<sup>614</sup> He then considers the relationship of the parasite to the host, both in the natural sense of the tree and ivy, and also in the context of the univocal and deconstructive textual readings. The relationship of parasite to host is one of dependence as the parasite cannot exist without the host, but at the same time the host is slowly killed by the guest; 'The parasite is destroying the host. The alien has invaded the house, perhaps to kill the father of the family, in an act which does not look like parricide, but is.'<sup>615</sup> Yet instead of the parasite and host existing as a supplementarity of opposites,

---

<sup>611</sup> This very idea also links in to postcolonial critique that re-reads people and objects from differing perspectives, shifting the site of authority. This is echoed in the canon debate where the canonical text is re-read to reinforce its possible anti-canonical nature, as discussed in Chapter One. The example of the Arab that I will give here ties this critique to (postcolonial) readings of marginal figures, perhaps indicative of current paradigms of understanding difference.

<sup>612</sup> Goytisolo, *Crónicas sarracinas*, p.51.

<sup>613</sup> Joseph Hillis Miller, 'The critic as host', *Critical Inquiry*, 3 (1977), 439-447.

<sup>614</sup> Hillis Miller, 'The critic as host', 439.

<sup>615</sup> Hillis Miller, 'The critic as host', 440.

there is a triangular relationship contained within the etymological roots of the word itself. Parasite means 'beside the grain', that is, there is a third element necessary for the equation, which is the food that nourishes both host and parasite.<sup>616</sup> Consequently, Hillis Miller determines that the univocal reading is not synonymous with the text itself and that

Both readings, the 'univocal' one and the 'deconstructive' one, are the fellow guests 'beside the grain', host and guest, host and host, host and parasite, parasite and parasite. [...] On the one hand, the 'obvious and univocal reading' always contains the 'deconstructive reading' as a parasite encrypted within itself, as part of itself, and, on the other hand, the 'deconstructive' reading can by no means free itself from the metaphysical, logocentric reading which it means to contest.<sup>617</sup>

The text itself provides the grain, the nourishment. The reading that questions established and received knowledge is caught in this bind of supplementarity, perverting rather than transgressing the laws that govern its production, but always feeding from the third part of the equation, the canon itself. Goytisolo's novels are parasites on the host of the trunk of the Spanish canon, simultaneously attacking and being nourished by his predecessors. He is also a parasite on the image of Spain, as demonstrated by readings that foreground the attack on *la España sagrada*, especially that of Prout who employs the discourse of the biologically diseased host. The novels themselves parasitically cannibalise previous texts by intertextually citing other authors, reversing and blurring the supposedly binary oppositions of the host and the guest as the citations become parasites themselves in the later text.<sup>618</sup>

Goytisolo's writings also turn parasitically on the institution of criticism itself through their metafictional commentaries on the meaning-making process. The grain, in this case, is the institution of criticism itself, both as the originator of theoretical and abstract ideas which demonstrate current paradigms, but also as the locus of canonisation and the tool for ensuring longevity. Goytisolo desires to see his novels studied and considered important, so that they can be included within the history of Spanish literature, the canon that is passed down to future generations. The games of intertexts, polysemy and myth that Goytisolo plays invite the need for careful and complex readings. The contexts and paradigms through which the appropriation takes place have differed and altered throughout his career. As we have seen, he becomes part of a generation defined by common ideology; he is a part of the move to experimental literature that questions and attacks conservative Spanish society, while he is also an important reminder of the need to reconsider the past in his autobiographical work. Yet at the same time he is representative of the current paradigm of postmodern literary play, in this case simultaneously grounded in the social concerns of war, sexuality and culture. These factors have given him a place within the vectors of the Hispanic canon that he himself has recognised as a peripheral one, a no-place, but that is symbolically a central place.

---

<sup>616</sup> Hillis Miller, 'The critic as host', 442.

<sup>617</sup> Hillis Miller, 'The critic as host', 444-445.

<sup>618</sup> In making this point Hillis Miller refers to the current (in the 1970s) work of Harold Bloom, whose influence theories also reads cannibalistic links between authors and texts ('The critic as host', 446).

It is not only the case that Goytisolo needs his novels to be recognised, but also that the critic needs novels like Goytisolo's to legitimate his authoritative position as interpreter and commentator. Hillis Miller suggests in his title that the critic is host to the parasite, with both traditional and deconstructive readings feeding from the text. The critic reads the text through the prism of the canon to which he or she is already affiliated, just as the author also engages with just such a tradition. Is it not then the institution of the canon, and the educational and academic context in which it is perpetuated, that is the grain that feeds the symbiotic relationship of novelist and critic? Both sit down to eat at the dinner table that is the canon, the industry of academia, and the cultural capital that canon affords.

This thesis has shown that Goytisolo's position in the contemporary Spanish canon is undeniable due to continuing debates and study of his work, encouraged and reflected in the novels themselves which engage with current epistemological trends. Paradigm shifts of the future may decentralise his works, may normalise his originality and consider his texts emblematic of another era, or may even consider him irrelevant to an understanding of the narrative of Spanish literature. His varied and extensive output makes this unlikely, however, and Juan Goytisolo is a name that has become, and will continue to be, part of the nourishment of future critics and writers of the Hispanic tradition.

## **Bibliography**

- Allen, Graham, *Harold Bloom: A Poetics of Conflict* (Herts: Harvester Wheatsheaf, 1994)
- , *Intertextuality* (London and New York: Routledge, 2000)
- Almela, Margarita, 'A vueltas con la historia: *La saga de los Marx*, de Juan Goytisolo', in *La novela histórica a finales del siglo XX*, ed. by José Romera Castillo, Francisco Gutiérrez Carbajo and Mario García-Page (Madrid: Visor, 1996)
- Alonso, Eduardo, 'Un "Fondo de armario" de literatura contemporánea', *Ínsula*, 622 (1998), 23-24
- Alvar, Carlos, José-Carlos Mainer and Rosa Navarro, *Breve historia de la literatura española* (Madrid: Alianza Editorial, 1997)
- Álvarez-Ude, Carlos, 'El significado de *Ínsula* en la literatura española contemporánea', *Cuadernos Hispanoamericanos*, 618 (2001), 7-17
- Amell, Samuel, 'Tradición y renovación, un difícil balance en la novela española actual' in *Spanish Literature: Current Debates on Hispanism*, ed. by David William Foster, Daniel Altamiranda and Carmen de Urioste (New York and London: Garland, 2000)
- Anderson, Linda, *Autobiography* (London and New York: Routledge, 2001)
- Anderson, Reed, '*Señas de identidad*: Chronicle of Rebellion', *Journal of Spanish Studies*, 2 (1974), 3-19
- , 'Luis Martín-Santos and Juan Goytisolo: Irony and Satire in the Contemporary Spanish Novel', *Orbis Litteratum*, 33 (1978), 359-374
- Attar, Farid ud-Din, *The Conference of the Birds*, trans. by Afkham Darbandi and Dick Davis, (London: Penguin, 1984)
- Barthes, Roland, *Image-Music-Text* (London: Fontana, 1977)
- Basanta, Angel, *Literatura de la postguerra: La narrativa* (Madrid: Editorial Cincel, 1981)
- Ben Salem, Abdelatif, ed., *Juan Goytisolo ou Les paysages d'un flâneur* (Fayard: Institut du monde arabe, 1996)

- Benallou, Larnire, 'El carácter oral en *Makbara*' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo, Almería 1987*, ed. by Manuel Ruiz Lagos (Almería: Instituto de Estudios Almerienses, 1988)
- Benjamin, Walter, *Illuminations* (London: Pimlico, 1999)
- Benremdane, Ahmed, 'El dialecto marroquí empleado en la obra de Juan Goytisolo: Función y significación' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo, Almería 1987* (see Benallou above)
- Benson, Ken, 'Transformación del horizonte de expectativas en la narrativa posmoderna española: De *Señas de identidad* a *El jinete polaco*', *Revista Canadiense de Estudios Hispánicos*, 19 (1994), 1-20
- Bergmann, Emilie, 'Reshaping the Canon: Intertextuality in Spanish Novels of Female Development', *Anales de la Literatura Española Contemporánea*, 12 (1987), 141-156
- Bernstein, Jerome S., 'Body, Language and Divinity in Juan Goytisolo's *Juan sin tierra*' in *The Analysis of Hispanic Texts: Current Trends in Methodology*, ed. by Lisa E. Davis and Isabel C. Tarán (New York: Bilingual Press, 1976)
- , 'Reivindicación del Conde don Julián y su discurso eliminado', *Voces*, 1 (1981), 55-66
- Bieder, Maryellen, 'A Case of Altered Identity: Two Editions of Juan Goytisolo's *Señas de identidad*', *Modern Language Notes*, 89 (1974), 298-310
- , 'De *Señas de identidad* a *Makbara* estrategia narrativa en las novelas de Juan Goytisolo', *Revista Iberoamericana*, 47 (1981), 89-96
- , '"La cárcel verbal": Narrative Discourse in *Makbara*', *Review of Contemporary Fiction*, 4 (1984), 120-127
- , 'Woman and the Twentieth-Century Spanish Literary Canon: The Lady Vanishes', *Anales de la Literatura Española Contemporánea*, 17 (1992), 301-324
- Biriotti, Maurice and Nicola Miller, *What is an author?* (Manchester: Manchester University Press, 1993)
- Birkerts, Sven, *Literature: The Evolving Canon* (Massachusetts: Allyn and Bacon, 1993)

- Black, Stanley John, 'Orality in *Makbara*: A Postmodern Paradox?', *Neophilologus*, 78 (1994), 585-598
- , 'Mysticism, Postmodernism and Transgression in *La cuarentena* by Juan Goytisolo', *Bulletin of Hispanic Studies*, 78 (2001), 241-257
- , *Juan Goytisolo and the Poetics of Contagion: The Evolution of a Radical Aesthetic in the Later Novels* (Liverpool: Liverpool University Press, 2001)
- Blasco, Francisco Javier, 'El palimpsesto urbano de *Paisajes después de la batalla*', *Anales de la Literatura Española Contemporánea*, 10 (1985), 11-29
- Blesa, Túa, "'Hem de fer foc nou'", *Ínsula*, 652 (2001), 9-13
- Bloom, Harold, *El canon occidental*, (Barcelona: Anagrama, 1995)
- , *The Western Canon: The Books and Schools of the Ages* (London: MacMillan Publishers, 1996)
- , *The Anxiety of Influence: A Theory of Poetry*, 2<sup>nd</sup> edn, (Oxford: Oxford University Press, 1997)
- , *Shakespeare: The Invention of the Human* (London: Fourth Estate, 1999)
- Blüher, Karl Alfred and Alfonso de Toro, eds., *Jorge Luis Borges: Variaciones interpretativas sobre sus procedimientos literarios y bases epistemológicas* (Frankfurt am Main: Vervuert, 1995)
- Bonet, Laureano, 'Dámaso Alonso y la Escuela de Barcelona: Huellas, semillas, silencios', *Ínsula*, 530 (1991), 19-22
- Booker, M. Keith, *Techniques of Subversion in Modern Literature* (Gainesville: University of Florida Press, 1991)
- Borges, Jorge Luis, *Otras inquisiciones* (Madrid: Alianza, 1976)
- , *Prosa completa 3* (Barcelona: Bruguera, 1985)
- , *Ficciones* (Madrid: Alianza, 1997)
- , *Selected Poems* (London: Penguin, 2000)
- Boring, Phyllis Zatlin, 'The World of Childhood in the Contemporary Spanish Novel', *Kentucky Romance Quarterly*, 23 (1976), 467-481

- , 'Adolescent Friendship in Two Contemporary Spanish Novels', *Hispanófila*, 60 (1977), 53-57
- Boudreau, H.L., 'Galdós and the Boom-Books', *Anales Galdosianos*, 25 (1990), 119-123
- Bourdieu, Pierre, 'The Forms of Capital' in *Handbook of Theory and Research for the Sociology of Education*, ed. by John G. Richardson (Westport: Greenwood, 1986)
- , *Homo Academicus*, trans. by Peter Collier (Cambridge: Polity Press, 1988)
- , *The Rules of Art*, trans. by Susan Emanuel (Cambridge: Polity Press, 1996)
- Braidotti, Rosi, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994)
- Braun, Lucille V., 'The "Intertextualization" of Unamuno and Juan Goytisolo's *Reivindicación del Conde don Julián*', *Hispanófila*, 30 (1987), 39-56
- , 'Inside and Outside: Topology and Intertextuality in Juan Goytisolo's *Paisajes después de la batalla*', *Revista Canadiense de Estudios Hispánicos*, 14 (1989), 15-34
- Breckenridge, Jane, 'Literatura de viaje parodiada y subvertida a través de un capítulo de *Makbara*', *Monographic Review/Revista Monográfica*, 12 (1996), 218-227
- Brown, Nicholas and Imre Szeman, eds., *Pierre Bourdieu: Fieldwork in Culture* (Lanham: Rowman and Littlefield, 2000)
- Brownlow, Jeanne P. and John W. Kronik, eds., *Intertextual Pursuits: Literary Mediations in Modern Spanish Narrative* (London: Associated University Presses, 1998)
- Buckley, Ramón, *Problemas formales en la novela española contemporánea* (Barcelona: Ediciones Península, 1973)
- Burke, Seán, *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida* (Edinburgh: Edinburgh University Press, 1992)
- Burunat, Silvia, *El monólogo interior como forma narrativa en la novela española (1941-1975)* (Madrid: Ediciones José Porrúa Turanzas, 1980)
- Busette, Cedric, 'Goytisolo's *Fiestas*: A Search for Meaning', *Romance Notes*, 12 (1971), 270-273



Butler, Judith, *Bodies That Matter: On the Discursive Limits of 'Sex'* (New York and London: Routledge, 1993)

-----, 'Performativity's Social Magic' in *Bourdieu: A Critical Reader*, ed. by Richard Shustermann (Oxford and Massachusetts: Blackwells, 1999)

Cabrera Infante, Guillermo, 'Paisajes con Goytisolo al frente', *Quimera*, 27 (1983), 56-59

Candau, Antonio, 'Juan Goytisolo y la escritura de la maledicencia', *Revista de Estudios Hispánicos*, 27 (1993), 113-122

-----, 'Sobre el autor y la muerte: Juan Goytisolo, *La cuarentena* y la retórica de la imaginación', *Revista Canadiense de Estudios Hispánicos*, 19 (1995), 263-279

Cano, José Luis, 'Los libros del mes', *Ínsula*, 111 (1955), 6-7

-----, 'Con Juan Goytisolo en París', *Ínsula*, 132 (1957), 8

-----, 'Los libros del mes', *Ínsula*, 136 (1958), 6

-----, 'Los libros del mes', *Ínsula*, 167 (1960), 8

Carenas, Francisco, 'La razón de ser del último lenguaje de Goytisolo', *Cuadernos Americanos*, 192 (1974), 116-123

-----, 'Juan Goytisolo: otra concepción de la moralidad y el arte', *Cuadernos Americanos*, 238 (1981), 107-114

Carpentier, Alejo, *El reino de este mundo* (Barcelona: Seix Barral, 2000)

Carrasquer, Francisco, 'Una subida más de Juan Goytisolo', *Ínsula*, 497 (1988), 13

Castellet, José María, 'Introducción a la lectura de *Reivindicación del Conde don Julián* de Juan Goytisolo' in *Juan Goytisolo*, ed. by Emir Rodríguez Monegal et al., Colección Espiral, 8 (Madrid: Fundamentos, 1975)

-----, *Literatura, ideología y política* (Barcelona: Anagrama, 1976)

-----, '¿Existe hoy una cultura española?' in *La cultura bajo el franquismo*, ed. by Castilla del Pino et al. (Barcelona: Ediciones de Bolsillo, 1977)

- , 'Juan sin tierra: Una opinión' in *Juan sin tierra*, Colección Espiral, 28 (Madrid: Editorial Fundamentos, 1977)
- Certeau, Michel de, *Heterologies: Discourse on the Other* (Minneapolis: University of Minnesota Press, 1986)
- Cervantes Saavedra, Miguel de, *Don Quijote de La Mancha*, 2 vols. (Barcelona: Editorial Juventud, 1992)
- Cibreiro, Estrella, 'Reivindicación del Conde don Julián y la trilogía de Juan Goytisolo: La dialéctica entre el individuo, la historia y el discurso literario', *Hispanic Journal*, 15 (1994), 7-19
- , 'Apocalípsis y ecologismo, muerte y posteridad: de Paisajes después de la batalla a La saga de los Marx de Juan Goytisolo', *Anales de la Literatura Española Contemporánea*, 26 (2001), 29/433-60/464
- Cirre, José Francisco, 'Novela e ideología en Juan Goytisolo', *Ínsula*, 230 (1966), 1
- Cleminson, Richard, 'Male Homosexuality in Contemporary Spain: Signposts for a Sociological Analysis', *Paragraph*, 22 (1999), 35-54
- Compitello, Malcolm Alan, 'Squaring the Circle: Critical Methodology and the 1970s' "New" Spanish Novel', *Anales de Literatura Española Contemporánea*, 9 (1984), 59-69
- Cornago Bernal, Óscar, 'La escritura erótica de la Posmodernidad: de la representación a la transgresión performativa en la obra de Juan Goytisolo', *Bulletin of Hispanic Studies*, 78 (2001), 597-618
- , "'Historia de la locura en la época posmoderna": el viaje esquizoide de Juan Goytisolo', *Anales de la Literatura Española Contemporánea*, 27 (2002), 95-130
- Corrales Egea, José, 'Entrando en liza: cinco apostillas a una réplica', *Ínsula*, 152-153 (1959), 26-27
- , *La novela española actual* (Madrid: Editorial Cuadernos, 1971)
- Couffon, Claude, 'Una reivindicación' in *Juan Goytisolo* (see Castellet above)
- Cova, Joan M. de la, 'What Kinds of Games are these anyway?: The Metafictional Play and Politics of *Cobra* and *Juan sin tierra*', *Revista Hispánica Moderna*, 43 (1990), 206-217

- Culler, Jonathan, *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature* (London and New York: Routledge, 1975)
- Curutchet, Juan Carlos, *Cuatro ensayos sobre la nueva novela española* (Montevideo: Editorial Alfa, 1973)
- , 'Juan Goytisolo y la destrucción de la España sagrada' in *Juan Goytisolo* (see Castellet above)
- Dale, Scott, 'El espejo proteico roto en *Señas de identidad*', *Tropos*, 21 (1995), 45-58
- Davis, Dick, 'Introduction' in *The Conference of the Birds*, Farid ud-Din Attar (see Attar above)
- Davis, Stuart, 'Is there a Peninsular Spanish Canon in Hispanic Studies?', *Donaire*, 16 (2001), 5-11
- , 'In Defence of an Institution: Approaches to the Peninsular Spanish Canon', *Journal of Iberian and Latin-American Studies*, 7 (2001), 129-142
- Deleuze, Gilles and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (New York: Viking Press, 1977)
- , *A Thousand Plateaus: Capitalism and Schizophrenia* (Minnesota: University of Minneapolis Press, 1987)
- De Man, Paul, 'Autobiography as De-facement', *Modern Language Notes*, 94 (1979), 919-930
- Derrida, Jacques, 'The Law of Genre', *Glyph*, 7 (1980), 203-232
- , *The Ear of the Other*, trans. by Avital Ronell, ed. by Christie McDonald (Lincoln: University of Nebraska Press, 1988)
- , 'Signature Event Context', trans. by Alan Bass, in *A Derrida Reader: Between the Blinds*, ed. by Peggy Kampf (Columbia: Columbia University Press, 1991)
- Dehennin, Elsa, 'La memoria histórica de Juan Goytisolo' in *La memoria histórica en las letras hispánicas contemporáneas*, ed. by Patrick Collard (Geneva: Librairie Droz, 1997)
- Díaz, Janet W., 'Origins, Aesthetics and the "nueva novela española"', *Hispania*, 59 (1976), 109-117

Díaz-Migoyo, Gonzalo, 'Juan sin tierra: La reivindicación de Onan' in *Juan sin tierra* (see Castellet above)

-----, 'Juan Goytisolo's Novel Trilogy: A Reader's Personal Memory', *Review of Contemporary Fiction*, 4 (1984), 76-79

Doblado, Gloria, *España en tres novelas de Juan Goytisolo* (Madrid: Colección Nova Scholar, 1988)

Dolgin, Stacey L., *La novela desmitificadora española (1961-1982)* (Barcelona: Anthropos, 1991)

Domingo, José, 'La última novela de Juan Goytisolo', *Ínsula*, 248-249 (1967), 13

-----, *La novela española del siglo XX. 2 - De la postguerra a nuestros días* (Barcelona: Editorial Labor, 1973)

Dravasa, Mayder, 'Writing as Conquest and Anxiety of Influence in Juan Goytisolo's *Reivindicación del Conde don Julián*', *Revista de Estudios Hispánicos* (Río Pedras), 22 (1995), 37-51

Durán, Manuel, 'Notas al margen de *Señas de identidad*, de Juan Goytisolo' in *Homenaje a Sherman H. Eoff*, ed. by José Schraibman (Madrid: Editorial Castalia, 1970)

-----, 'El lenguaje de Juan Goytisolo', *Cuadernos Americanos*, 173 (1970), 167-179

-----, 'Vindicación de Juan Goytisolo: *Reivindicación del Conde don Julián*', *Ínsula*, 291 (1971), 1,4

-----, '*Juan sin tierra* o la novela como delirio', in *Juan sin tierra*, (see Castellet above)

-----, 'Perspectivas críticas: horizontes infinitos. Un orden desordenado: la estructura de *Juan sin tierra*', *Anales de la Novela de Posguerra*, 3 (1978), 75-88

Eadie, Jo, 'Queer', *Paragraph*, 17 (1994), 244-251

Eilenberger, Wolfram, Haukur Ástvaldsson and Francisco Herrera, 'Nacionalidad cervantina: Una entrevista con Juan Goytisolo', *Espéculo*, 11 (1999)  
<<http://www.ucm.es/info/especulo/numero11/jgoytiso.html>> [24<sup>th</sup> March 1999]

Eliot, T.S., 'Tradition and the Individual Talent' in *Selected Essays* (London: Faber and Faber, 1972)

- El-Madkouri Maataoui, Mohamed, 'La configuración de lo árabe en Juan Goytisolo: realidad e imaginario' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo*, Lund 1998., ed. Inger Enkvist (Almería, Instituto de Estudios Almerienses, 1999)
- Embarek, Malika, 'Todos nos llamamos Juan' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo*, Almería 1987 (see Benallou above)
- Enkvist, Inger, 'Autobiographical Intertextuality in Juan Goytisolo', *Readerly/Writerly Texts*, 4 (1996), 165-185
- , 'Two Hispanic Intellectuals: Juan Goytisolo and Mario Vargas Llosa', *Readerly/Writerly Texts*, 5 (1997-1998), 73-104
- , 'Juan Goytisolo: A Special Kind of Orientalism', *Readerly/Writerly Texts*, 5 (1997-1998), 15-68
- , 'Ética, estética y política en *Paisajes después de la batalla* y *El sitio de los sitios* de Juan Goytisolo' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo* (Lund, 1998) (see El-Madkouri above)
- , 'Un estudio metacrítico sobre Juan Goytisolo' in *Los múltiples yos de Juan Goytisolo: Un estudio interdisciplinar*, ed. by Inger Enkvist and Ángel Sahuquillo (Almería: Instituto de Estudios Almerienses, 2001)
- , 'Juan Goytisolo en el MLA. ¿Una imagen en miniatura del hispanismo?' in *Los múltiples yos de Juan Goytisolo. Un estudio interdisciplinar* (see Enkvist above)
- Epps, Brad, 'Thievish Subjectivity: Self-Writing in Jean Genet and Juan Goytisolo', *Revista de Estudios Hispánicos*, 26 (1992), 163-181
- , 'The Politics of Ventriloquism: Cava, Revolution and Sexual Discourse in *Conde Julián*', *Modern Language Notes*, 107 (1992), 274-297
- , 'The Space of Sexual History: Reading Positions in *El cuarto de atrás* and *Reivindicación del Conde don Julián*' in *Critical Essays on the Literatures of Spain and Spanish America*, ed. by Luis T. González del Valle and Julio Baena (Colorado: The Society of Spanish and Spanish-American Studies, 1991)
- , 'Estados de deseo: homosexualidad y nacionalidad (Juan Goytisolo y Reinaldo Arenas a vuelapluma)', *Revista Iberoamericana*, 62 (1996), 799-820
- , 'The Ecstasy of Disease: Mysticism, Metaphor, and AIDS in *Las Virtudes del pájaro solitario*' in *Bodies and Biases: Sexualities in Hispanic Cultures and*

*Literature*, ed. by David William Foster, Roberto Reis (Minneapolis: University of Minnesota Press, 1996)

-----, 'Rebelión, resistencia y re-significación en las últimas novelas de Juan Goytisolo' in *Un círculo de electores: Jornadas sobre Juan Goytisolo*, Lund 1998., (see El-Madkouri above)

-----, 'Writing in Accessible Language: Benet, Goytisolo, Galdós', *Revista de Estudios Hispánicos*, 34 (2000), 350-390

-----, 'Questioning the Text', conference paper given at "Territories of Life and Writing: Autobiography in the Work of Juan Goytisolo", University of East Anglia (October 2002)

Epps, Bradley S, *Significant Violence: Oppression and Resistance in the Narratives of Juan Goytisolo 1970-1990* (Oxford: Clarendon Press, 1996)

Escudero, Javier, 'Muerte, erotismo y espiritualidad: entrevista con Juan Goytisolo', *Revista de Estudios Hispánicos*, 27 (1993), 123-139

-----, 'La preocupación ante la muerte en el último Juan Goytisolo: *La cuarentena*', *La Torre*, 8 (1994), 207-216

-----, *Eros, mística y muerte en Juan Goytisolo (1982-1992)* (Almería: Instituto de Estudios Almerienses, 1994)

-----, 'Juan Goytisolo: de apóstata a iluminado', *Revista Hispánica Moderna*, 51 (1998), 87-101

-----, 'España en el corazón: el diálogo intelectual entre Juan Goytisolo y Américo Castro', *Revista de Estudios Hispánicos*, 35 (2001), 111-131

Fallend, Ksenija, *Prefigurar el porvenir: Tiempo en la novela y su reflejo en la trilogía de Álvaro Mendiola de Juan Goytisolo* (Frankfurt am Main: Peter Lang, 1998)

Feal Deibe, Carlos, 'Tentativa de interpretación de *Fin de fiesta* de Juan Goytisolo', *Anales de la Novela de Posguerra*, 3 (1978), 5-25

-----, '¿Evasión o rebelión?: Lectura de *Fiestas* de Juan Goytisolo', *Romance Quarterly*, 28 (1981), 309-322

Fernandez, James, 'La novela familiar del autobiógrafo: Juan Goytisolo', *Anthropos*, 125 (1991), 54-60

- Fernàndez, Josep-Anton, *Another Country: Sexuality and National Identity in Catalan Gay Fiction* (Leeds: Maney Publishing, 2000)
- Ferry, Anne, 'Anonymity: The Literary History of a Word', *New Literary History*, 33 (2002), 193-214
- Forrest, Gene Steven, 'La destrucción del mito por medio del mito dos "prometeos" de la nueva novela española', *Modern Language Notes*, 93 (1978), 297-309
- Foster, Donald W., 'Commentary: In the Name of the Author', *New Literary History*, 33 (2002), 375-396
- Fuentes, Carlos, *La nueva novela hispanoamericana* (Mexico: Editorial Joaquín Mortiz, 1969)
- , 'Juan Goytisolo or the Novel as Exile', *Review of Contemporary Fiction*, 4 (1984), 72-76
- , 'El honor de la novela: A propósito de Juan Goytisolo' *La nación*, August 6<sup>th</sup> 1989, 1
- García Berrio, Antonio, 'Necesidad y jerarquía de la estética: la polémica americana sobre el canon literario', *Revista de Occidente*, 173 (1995), 101-115
- García Gabaldón, Jesús, 'El escritor frente al lenguaje: excursión poética' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo*, Almería 1987 (see Benallou above)
- , 'Makbara, espacio de encuentros', *La Torre*, 4 (1990) 353-360
- García Lara, Fernando, 'Memoria y paisaje almeriense en la obra de Juan Goytisolo' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo*, Almería 1987 (see Benallou above)
- Gates, Henry Louis Jnr., *Loose Canons: Notes on the Culture Wars* (Oxford: Oxford University Press, 1992)
- Gazarían Gautier, Marie-Lise, *Interviews with Spanish Writers* (Elmwood Park: Dalkey Archive Press, 1991)
- Geist, Anthony L., 'An interview with Juan Goytisolo', *Triquarterly*, 57 (1983), 38-48
- Genette, Gerard, *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997)

Gies, David T., ed., *The Cambridge Companion to Modern Spanish Culture* (Cambridge: Cambridge University Press, 1999)

Gil Casado, Pablo, *La novela social española* (Barcelona: Seix Barral, 1975)

-----, 'Makbara es un cementerio', *Cuadernos Americanos*, 40 (1981), 217-226

Gimferrer, Pere, 'El nuevo Juan Goytisolo', *Revista de Occidente*, 46 (1974), 15-39

-----, 'Juan sin tierra: El espacio del texto' in *Juan sin tierra* (see Castellet above)

-----, 'El pensamiento literario (1939-1976)' in *La cultura bajo el franquismo*, ed. by Castilla del Pino et al. (Barcelona: Ediciones de Bolsillo, 1977)

-----, 'Riesgo y ventura de Juan Goytisolo' in Juan Goytisolo, *Obras completas I. Novelas* (Madrid: Aguilar, 1977)

-----, 'Implicaciones', *Voces*, 1 (1981), 80-82

-----, 'La cuarentena de Juan Goytisolo', *Vuelta*, 17 (1993), 11-12

Glenn, Kathleen, 'Duelo en El Paraíso: A Study of the Spanish Civil War', *Canadian Modern Language Review*, 30 (1973), 62-66

Gómez Mata, Marta and César Silió Cervera, *Oralidad y polifonía en la obra de Juan Goytisolo* (Madrid: Ediciones Júcar, 1994)

González, Bernardo, A., 'Perspective in Juan Goytisolo's *Fiestas*: Towards an Understanding of "Objectivity" in Neorealism', *Anales de la Literatura Española Contemporánea*, 6 (1981), 63-77

-----, 'Mimesis and Narrative Discourse: Juan Goytisolo's Search for Immediacy', *Review of Contemporary Fiction*, 4 (1984), 80-88

-----, 'The Character and his Time: From *Juegos de manos* to *Reivindicación del Conde don Julián*', *Revista Canadiense de Estudios Hispánicos*, 9 (1984), 31-44

González Echevarría, Roberto, 'Cervantes and the Modern Latin American Narrative', *Ciberletras*, 1 (1999), <[http://www.lehman.cuny.edu/ciberletras/v1n1/crit\\_07.htm](http://www.lehman.cuny.edu/ciberletras/v1n1/crit_07.htm)> [accessed 16<sup>th</sup> September 2002]



- González-Ortega, Nelson, 'The Official Formation of the Historical and National Literary Discourses of Spain and its (Sub)version in the Work of Juan Goytisolo' *Readerly/Writerly Texts*, 5 (1997-1998), 108-145
- , 'Juan Goytisolo y la (de)construcción del lenguaje literario moderno y de la sociedad española postmoderna' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo, Lund 1998* (see El-Madkouri above)
- Gould Levine, Linda, 'Don Julián: Una 'galería de espejos' literarios', *Cuadernos Americanos*, 188 (1973), 217-230
- , *Juan Goytisolo: la destrucción creadora* (Mexico: Joaquín Mortiz, 1976)
- , 'La odisea por el sexo en *Reivindicación del Conde don Julián*' in *The Analysis of Hispanic Texts: Current Trends in Methodology*, ed. by Lisa E. Davis and Isabel C. Tarán (New York: Bilingual Press, 1976)
- , 'Juan sin tierra: Goytisolo se retrata', in *Juan sin tierra* (see Castellet above)
- , 'Makbara: Entre la espada y la pared - ¿Política marxista o política sexual?', *Revista Iberoamericana*, 47 (1981), 97-106
- , Introduction to *Reivindicación del Conde don Julián*, Juan Goytisolo (Madrid: Cátedra, 1985)
- , '¿Cómo se lee a Juan Goytisolo leyendo a Juan Goytisolo?' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo, Almería 1987* (see Benallou above)
- , 'La escritura infecciosa de Juan Goytisolo: Contaminación y cuarentena', *Revista de Estudios Hispánicos*, 28 (1994) 95-110
- , 'Entorno a Juan Goytisolo: Un círculo de lectores' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo, Lund 1998* (see El-Madkouri above)
- Goytisolo, Juan, 'Para una literatura nacional popular', *Ínsula*, 146 (1959), 6, 11
- , 'José María Blanco White: Antología', *Libre*, 2 (1971-1972), 47-76
- , 'Declaración de Juan Goytisolo' in *Juan Goytisolo* (see Castellet above)
- , *El furgón de cola* (Barcelona: Seix Barral, 1976)

- , *Disidencias* (Barcelona: Seix Barral, 1977)
- , *Libertad, libertad, libertad* (Barcelona: Anagrama, 1978)
- , *Obras completas*, 2 vols (Madrid: Aguilar, 1978)
- , *España y los españoles* (Barcelona: Editorial Lumen, 1979)
- , 'Novela, crítica y creación', *Revista Iberoamericana*, 47 (1981), 23-31
- , 'El territorio del poeta', *Quimera*, 16 (1982), 8-16
- , *El circo* (Barcelona: Ediciones Destino, 1982)
- , *Space in Motion*, trans. by Helen R. Lane (New York: Lumen, 1987)
- , *Paisajes después de la batalla* (Madrid: Espasa-Calpe, 1990)
- , *Fiestas* (Barcelona: Ediciones Destino, 1991)
- , *La saga de los Marx* (Barcelona: Mondadori, 1993)
- , *Juan sin tierra* (Barcelona: Mondadori, 1994)
- , *Makbara* (Barcelona: Mondadori, 1995)
- , *El sitio de los sitios* (Madrid: Alfaguara, 1995)
- , *El bosque de las letras* (Madrid: Alfaguara, 1995)
- , *Juegos de manos* (Barcelona: Ediciones Destino, 1997)
- , *Las virtudes del pájaro solitario* (Madrid: Alfaguara, 1997)
- , *Crónicas sarracinas* (Madrid: Alfaguara, 1998)
- , *Señas de identidad* (Madrid: Alianza Editorial, 1999)
- , *Coto vedado* (Madrid: Alianza Editorial, 1999)
- , *En los reinos de taifa* (Madrid: Alianza Editorial, 1999)
- , *Reivindicación del Conde don Julián* (Madrid: Alianza Editorial, 1999)
- , *Cogitus interruptus* (Barcelona: Seix Barral, 1999)

- , *La cuarentena* (Madrid: Alfaguara, 1999)
- , *Duelo en El Paraíso* (Barcelona: Ediciones Destino, 1999)
- , ed., trans. and prologue, *Obra inglesa de Blanco White* (Madrid: Alfaguara, 1999)
- , *Carajicomedia* (Barcelona: Seix Barral, 2000)
- , *Pájaro que ensucia su propio nido* (Barcelona: Galaxia Gutenberg, 2001)
- Greenfield, Sumner M., 'Juan Goytisolo y la generación del 98: Un caso de miopia revisionista', *Siglo XX/20<sup>th</sup> Century*, 1 (1983), 2-4
- Guillamon, Julià, 'Fellini por Goytisolo: *La saga de los Marx*', *Quimera*, 121 (1993), 46-53
- Guillermo, Edenia and Juana Amelia Hernández, *La novelística española de los 60* (New York: Eliseo Torres and Sons, 1971)
- Guillermo de Torre, 'Los puntos sobre algunas "íes" novelísticas (Réplica a Juan Goytisolo)', *Ínsula*, 150 (1959), 1-2
- Guillory, John, *Cultural Capital: The Problem of Literary Canon Formation* (Chicago: University of Chicago Press, 1993)
- Harris, Wendell V., 'Canonicity', *PMLA*, 106 (1991), 110-121
- Hayman, David, *Re-Forming the Narrative: Toward a Mechanics of Modernist Fiction* (Ithaca and London: Cornell University Press, 1987)
- Heller-Goldenberg, Lucette, 'La escritura 'mudéjar' de Juan Goytisolo' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo, Lund 1998* (see El-Madkouri above)
- Henn, David, 'Juan Goytisolo's Almería Travel Books and their Relationship to his Fiction', *Forum for Modern Language Studies*, 24 (1988), 256-271
- , 'Two Views of Almería: Juan Goytisolo and Gerald Brenan', *Revue de Litterature Comparée*, 65 (1991), 429-446
- Hernández, José A., 'Juan Goytisolo - 1975', *Modern Language Notes*, 91 (1976), 337-355

- Herpoel, Sonja, 'Presencia de la utopía en *Juan sin tierra*: la auténtica, subversiva revolución', *Revue Belge de Philologie et d'Histoire*, 62 (1984), 521-529
- Herzberger, David K., 'Toward the Word/World Conflict: The Evolution of Juan Goytisolo's Narrative Theory' in *Perspectivas de la novela*, ed. by Alva V. Ebersole (Valencia: Albatros Hispanófila, 1979)
- , 'Theoretical Approaches to the Spanish New Novel: Juan Benet and Juan Goytisolo', *Revista de Estudios Hispánicos*, 14 (1980), 3-17
- , 'Language and Referentiality in *Señas de identidad*', *Revista Canadiense de Estudios Hispánicos*, 11 (1987), 611-621
- , 'Narrating the Past: History and the Novel of Memory in Postwar Spain', *PMLA*, 106 (1991), 34-45
- , 'History, Apocalypse and the Triumph of Fiction in the Post-War Spanish Novel', *Revista Hispánica Moderna*, 44 (1991), 247-258
- Hierro, Manuel, 'Por los territorios del anti-edipo: La genealogía indeseada de Juan Goytisolo en *Coto vedado*', *Monographic Review/Revista Monográfica*, 9 (1993), 93-103
- , 'La memoria sitiada de Juan Goytisolo en *El sitio de los sitios*', *Antipodas*, 8-9 (1996-1997), 144-154
- Hillis Miller, Joseph, 'The critic as host', *Critical Inquiry*, 3 (1977), 439-447
- Hirsch Jr., E. D., *Validity in Interpretation* (New Haven and London: Yale University Press, 1967)
- , *The Aims of Interpretation* (Chicago and London: University of Chicago Press, 1976)
- Houssein, Bouzalmate, 'El monólogo interior en *Don Julián*' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo, Almería 1987* (see Benallou above)
- Hutcheon, Linda, *A Poetics of Postmodernism: History, Theory, Fiction* (New York: Routledge, 1988)
- Ilie, Paul, *Literatura y exilio interior* (Madrid: Fundamentos, 1981)
- Isasi Angulo, A. Carlos, 'La novelística de Juan Goytisolo (Entrevista con el autor)', *Papeles de Son Armadans*, 76 (1975), 65-87

- Iser, Wolfgang, 'The Reading Process: A Phenomenological Approach', *New Literary History*, 3 (1972), 279-299
- , *The Fictive and the Imaginary: Charting Literary Anthropology* (Baltimore: Johns Hopkins Press, 1993)
- Izquierdo, José María, 'Ideological Aspects in the Work of Juan Goytisolo', *Readerly/Writerly Texts*, 5 (1997-1998), 147-170
- , "'Negativismo crítico" versus "pensamiento único" en la obra de Juan Goytisolo' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo*, Lund 1998 (see El-Madkouri above)
- , 'Narradores españoles novísimos de los años noventa', *Revista de Estudios Hispánicos*, 35 (2001), 293-308
- Jagose, Annamarie, *Queer Theory: An Introduction* (New York: New York University Press, 1996)
- Jay, Paul, *Being in the Text: Self Representation from Wordsworth to Barthes* (Ithaca and London: Cornell University Press, 1984)
- Jdidi Embarec, Malika, 'Lectura marroquí de *Makbara*', *Voces*, 1 (1981), 83-86
- Jermyn, Tracy, 'The Accursed Share: Sacrifice in Juan Goytisolo's *Makbara*', *Neophilologus*, 81 (1997), 231-251
- Jones, Margaret E.W., *The Contemporary Spanish Novel 1939-75* (Boston: Twayne Publishers, 1985)
- Jordan, Barry, *British Hispanism and the Challenge of Literary Theory* (Warminster: Aris and Phillips, 1990)
- , 'At the Margins of Social Realism: The Early Goytisolo', *Symposium*, 44 (1990), 88-101
- Jordan, Barry and Rikki Morgan-Tamasunas, eds., *Contemporary Spanish Cultural Studies* (London: Arnold, 2000)
- Jordan, Paul, 'Goytisolo's *Juan sin tierra*: A Dialogue in the Spanish Tradition', *Modern Language Review*, 84 (1989), 846-859

- Kennedy, Alison, 'Mystical Paradoxes and Moorish Resonances: A Solution to Juan Goytisolo's Problematic Aesthetic', *Journal of Iberian and Latin American Studies*, 4 (1998), 109-119
- , 'Juan Goytisolo, Miguel de Unamuno and Spanish Literary History' in *A Lifetime's Reading: Hispanic Essays for Patrick Gallagher*, ed. by Don W. Cruickshank (Dublin: University College Dublin Press, 1999)
- Kosofsky Sedgwick, Eve, 'Paranoid Reading and Reparative Reading; or, You're so Paranoid, You Probably Think This Introduction is about You' in *Novel Gazing. Queer Readings in Fiction*, ed. by Eve Kosofsky Sedgwick (Durham and London: Duke University Press, 1997)
- Kuhn, Thomas S., *The Structure of Scientific Revolutions*, 2<sup>nd</sup> edition (Chicago: University of Chicago Press, 1970)
- Labanyi, Jo, 'The Ambiguous Implications of the Mythical References in Juan Goytisolo's *Duelo en El Paraíso*', *Modern Language Review*, 80 (1985), 845-857
- , *Myth and History in the Contemporary Spanish Novel* (Cambridge: Cambridge University Press, 1989)
- , 'The Construction / Deconstruction of the Self in the Autobiographies of Pablo Neruda and Juan Goytisolo', *Forum for Modern Language Studies*, 26 (1990), 212-221
- Lanz, Juan José, 'La joven poesía española: Notas para una periodización', *Hispanic Review*, 66 (1998), 261-287
- Lauter, Paul, *Canons and Contexts* (New York: Oxford University Press, 1991)
- Lázaro, Jesús, *La novelística de Juan Goytisolo* (Madrid: Alhambra, 1984)
- Lechte, John, *Fifty Key Contemporary Thinkers: From Structuralism to Postmodernity* (London and New York: Routledge, 1994)
- Ledford-Miller, Linda, 'History as Myth, Myth as History: Juan Goytisolo's *Count Julian*', *Revista Canadiense de Estudios Hispánicos*, 8 (1983), 21-30
- Lee Six, Abigail, 'La paradigmática historia de Caperucita y el lobo feroz: Juan Goytisolo's use of "Little Red Riding Hood" in *Reivindicación del Conde don Julián*', *Bulletin of Hispanic Studies*, 65 (1988), 141-151
- , 'Sterne's Legacy to Juan Goytisolo: A Shandyian Reading of *Juan sin tierra*', *Modern Language Review*, 84 (1989), 351-357

- , *Juan Goytisolo: The Case for Chaos* (London: Yale University Press, 1990)
- , 'Breaking Rules, Making History: A Postmodern Reading of Historiography in Juan Goytisolo's Fiction' in *History and Post-War Writing*, ed. by Theo D'haen and Hans Bertens (Amsterdam: Rodopi, 1990)
- , 'Juan Goytisolo's Portable *Patria*: Staying on Home Ground Abroad', *Renaissance and Modern Studies*, 34 (1991), 78-96
- , *Goytisolo: Campos de Níjar*, Critical Guides to Spanish Texts: 59 (London: Grant and Cutler, 1996)
- Lejeune, Philippe, 'The Autobiographical Contract' in *French Literary Theory Today*, ed. by Tzvetan Todorov (Cambridge: Cambridge University Press, 1982)
- Levine, Susan F., "'Cuerpo" y "no-cuerpo" - una conjunción entre Juan Goytisolo y Octavio Paz', *Journal of Spanish Studies*, 5 (1977), 123-135
- , 'The Lesson of the *Quijote* in the Works of Carlos Fuentes and Juan Goytisolo', *Journal of Spanish Studies*, 7 (1979), 173-185
- Libre*, 1 (1971) and 1-2 (1971-1972)
- López, Julio, 'La obsesión metalingüística en Juan Goytisolo', *Cuadernos Hispanoamericanos*, 350 (1979) 621-626
- López-Baralt, Luce, 'Makbara: Juan Goytisolo's Fictionalized Version of *Orientalism*', *Review of Contemporary Fiction*, 4 (1984), 138-145
- , 'Juan Goytisolo aprende a reír: los contextos caribeños de *Makbara* y *Paisajes después de la batalla*', *Ínsula*, 468 (1985), 3-4
- , *San Juan de la Cruz y el Islam: Estudio sobre las filiaciones semíticas de su literatura mística* (Mexico City: Colegio de México, 1985)
- , *Islam in Spanish Literature: From the Middle Ages to the Present* (San Juan: Universidad de Puerto Rico, 1992)
- , 'Narrar después de morir: *La cuarentena* de Juan Goytisolo', *Nueva Revista de Filología Española*, 43 (1995), 59-124

Loureiro, Ángel G., 'Intertextual Lives: Blanco White and Juan Goytisolo' in *Intertextual Pursuits: Literary Mediations in Modern Spanish Narrative*, ed. by Jeanne P. Brownlow and John W. Kronik (London: Associated University Presses, 1998)

-----, *The Ethics of Autobiography: Replacing the Subject in Modern Spain* (Nashville: Vanderbilt University Press, 2000)

Macklin, John, 'Modernity and Postmodernity: Personal and Textual Identities in Juan Goytisolo's *Makbara*' in *The Scripted Self: Textual Identities in Contemporary Spanish Narrative*, Ruth Christie, Judith Drinkwater and John Macklin (Warminster: Aris and Phillips, 1995)

Márquez Villanueva, Francisco, 'Los lenguajes de ultratumba en Juan Goytisolo', *Cuadernos Hispanoamericanos*, 618 (2001), 93-108

Marra-López, José R., 'Juan Goytisolo: Problemas de la novela', *Ínsula*, 158 (1960), 11

-----, 'Tres nuevos libros de Juan Goytisolo', *Ínsula*, 193 (1962), 4

Martín Morán, José Manuel, '*Paisajes después de la batalla*: La verdad, la ficción y el vacío' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo*, Almería 1987 (see Benallou above)

-----, 'Los espejos del pájaro solitario', *Revista de Literatura*, 52 (1990), 527-535

-----, 'La escritura mística de Juan Goytisolo', *La Torre*, 8 (1994), 25-49

-----, 'La oralidad en las novelas de Juan Goytisolo', *Antipodas*, 8-9 (1996-1997), 155-172

-----, 'La baraca de Sarajevo: Lectura cervantina de *El sitio de los sitios*' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo*, Lund 1998 (see El-Madkouri above)

Martínez Adell, A., 'Fiestas', *Ínsula*, 145 (1958), 6

McHale, Brian, *Constructing Postmodernism* (London and New York: Routledge, 1992)

Meerts, Christian, 'El espejo' in *Juan Goytisolo* (see Castellet above)

Meitin, Susana, '*Disidencias*: La destrucción de una identidad', *Cuadernos Hispanoamericanos*, 342 (1978), 665-673



- Mignolo, Walter D., 'Canons A(nd)Cross-Cultural Boundaries (Or, Whose Canon Are We Talking About?)', *Poetics Today*, 12 (1991), 1-28
- Millington, Mark I., 'On Location: The Question of Reading Crossculturally', <<http://www.nottingham.ac.uk/hispanic/research/markloc.html>> [accessed 16<sup>th</sup> April 2002] Also published in *Siglo XX/20<sup>th</sup> Century*, 13 (1995), 13-39
- Mora Sánchez, Blanca Elvia, 'Reivindicación del Conde don Julián en la evolución estilística de Juan Goytisolo', *Texto-Crítico*, 2 (1975), 131-152
- Moreiras Menor, Cristina, 'Ficción y autobiografía en Juan Goytisolo: algunos apuntes', *Anthropos*, 125 (1991), 71-76
- , 'Juan Goytisolo, F.F.B. y la fundación fantasmal del proyecto autobiográfico contemporáneo español', *Modern Language Notes*, 111 (1996), 327-345
- Moreno Rodríguez, Ramón, 'Edipo y Álvaro Mendiola: algunos paralelismos', *Bulletin Hispanique*, 103 (2001), 695-703
- Morton, Donald, 'Birth of the Cyberqueer', *PMLA*, 110 (1995), 369-381
- Mujica, Barbara, 'Teaching Literature: Canon, Controversy and the Literary Anthology', *Hispania*, 80 (1997), 203-215
- Nair, Sami, 'Territorias del paria' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo, Almería 1987* (see Benallou above)
- Navajas, Gonzalo, *La novela de Juan Goytisolo* (Madrid: Sociedad General Española de Librería, 1979)
- , 'Juan sin tierra: Fin de un período novelístico', *Revista de Estudios Hispánicos*, 13 (1979), 173-181
- , *Teoría y práctica de la novela española posmoderna* (Barcelona: Ediciones del Mall, 1987)
- , 'Generación y canon o ley y orden en literatura', *Siglo XX/20<sup>th</sup> Century*, 12 (1994), 157-170
- , '¿Qué puede el pensamiento español del siglo XX?', *Revista de Estudios Hispánicos*, 32 (1998), 355-361
- Nelson, Esther W., 'The Self-Creating Narrator of Juan Goytisolo's *Juan sin tierra*', *Symposium*, 35 (1981), 251-266

- Newberry, Wilma, 'The Baptist Betrayed: Juan Goytisolo's *La resaca* and *Fin de fiesta*', *Revista de Estudios Hispánicos*, 9 (1975), 47-63
- Nickel, Catherine, 'The Topography of the Canon: A Systems Approach to Canon Formation', *Siglo XX/20th Century*, 12 (1994), 171-194
- Nietzsche, Friedrich, *On the Genealogy of Morals and Ecce Homo*, trans. by Walter Kaufman (New York: Vintage Books, 1989)
- Nolting-Hauff, Ilse, 'Romanexperiment und Regimekritik in *Señas de identidad* von Juan Goytisolo', *Romanische Forschungen*, 108 (1996), 89-111
- Nora, Eugenio G. de, *La novela española contemporánea (1939-1967)* (Madrid: Gredos, 1970)
- Olney, James, ed., *Autobiography: Essays Theoretical and Critical* (Princeton: Princeton University Press, 1980)
- Ong, Walter, *Orality and Literacy: The Technologizing of the Word* (London: Routledge, 1982)
- Ortega, José, 'Reivindicación del Conde don Julián, última novela de Juan Goytisolo', *Caravelle*, 17 (1971), 153-167
- , 'Aproximación estructural a *Reivindicación del Conde don Julián* de Juan Goytisolo', *Explicación de Textos Literarios*, 3 (1974), 45-50
- Ortega, Julio, 'Entrevista con Juan Goytisolo' in *Juan Goytisolo* (see Castellet above)
- , 'Cántico de Juan Goytisolo', *La Torre*, 4 (1990), 361-368
- , 'Juan Goytisolo, Castilla del Pino y la biografía imaginaria', *Cuadernos Hispanoamericanos*, 585 (1999), 143-147
- Otero, Carlos-Peregrín, 'Lengua y cultura en *Juan sin tierra*' in *Juan sin tierra* (see Castellet above)
- Oviedo, José M, 'La escisión total de Juan Goytisolo: Hacia un encuentro con lo Hispanoamericano', *Revista Iberoamericana*, 42 (1976), 191-200
- Palacios, Alvarez, *Novela y cultura española de postguerra* (Madrid: Editorial Cuadernos, 1975)

- Pellón, Gustavo, 'Juan Goytisolo y Severo Sarduy: discurso e ideología', *Hispanic Review*, 56 (1988), 483-492
- Pérez, Genaro J., *Formalist Elements in the Novels of Juan Goytisolo* (Potomac: José Porrúa Turanzos, 1979)
- , 'Some Leitmotifs and Bridges in the Sonata Form Structure of Juan Goytisolo's *Reivindicación del Conde don Julián*', *Hispanófila*, 22 (1979), 41-52
- , 'Form in Juan Goytisolo's Travelogues: *Campos de Níjar* and *La Chanca*', *Romance Notes*, 20 (1979), 5-10
- , 'Construcción y destrucción en *Paisajes después de la batalla*', *Ínsula*, 484 (1987), 7
- , 'Juan Goytisolo y la perversa inversión paródica del cuento infantil' in *Selected Proceedings of the Mid-America Conference on Hispanic Literature*, ed. by Luis T. González-del-Valle and Catherine Nickel (Lincoln: Society of Spanish and Spanish-American Studies, 1986)
- , 'Desconstrucción paródica en *Paisajes después de la batalla* de Juan Goytisolo', *Hispania*, 71 (1988), 242-248
- Pérez, José-Carlos, *La trayectoria novelística de Juan Goytisolo: el autor y sus obsesiones*, Zaragoza: Ediciones Oroel, 1984
- Pérez Bazo, Javier, '*Reivindicación gongorina del Conde don Julián* (Juan Goytisolo: palabra ajena: manierismo: catarsis)' in *Hommage à Robert Jammes*, ed. by Francis Cerdan (Toulouse: Presses Universitaires du Mirail, 1994)
- Pérez Bowie, José Antonio, '¿La inviabilidad de la novela histórica? *La saga de los Marx*, de Juan Goytisolo' in *La novela histórica a finales del siglo XX* (see Almela above)
- Pérez-Rasilla Bayo, E. and J. M. Joya Torres, *Obras claves de la narrativa española* (Madrid: Editorial Ciclo, 1990)
- Perriam, Chris, Michael Thompson, Susan Frenk and Vanessa Knights, *A New History of Spanish Writing 1939 to the 1990s* (Oxford: Oxford University Press, 2000)
- Perrin, Annie, '*Makbara*: The Space of Phantasm', *Review of Contemporary Fiction*, 4 (1984), 157-175
- , 'El laberinto homotextual' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo*, Almería 1987 (see Benallou above)

- Perrin, Annie and Françoise Zmantar, 'El mito del laberinto', *Voces*, 1 (1981), 33-54
- Piedrahita Rook, Carmen, 'La "toma" de la palabra por Juan Goytisolo en *Reivindicación del Conde don Julián*', *Hispanófila*, 28 (1985), 43-50
- Piera, Carlos, 'Ausencias del canon', *Revista de Occidente*, 181 (1996), 89-98
- Piras, Pina Rosa, 'El cervantismo de Juan Goytisolo', *Cervantes: Bulletin of Cervantes Society of America*, 19 (1999), 167-179
- Plaza, Sixto, 'Coto vedado, ¿autobiografía o novela?' in *Actas del IX Congreso de la Asociación Internacional de Hispanistas*, ed. by Sebastián Neumeister, Vol. II (Frankfurt/Main: Vervuert Verlag, 1989)
- Pope, Randolph D., 'Juan Goytisolo: La libertad de los parias' in *Espejo de escritores*, ed. by Reina Roffé (Hanover: Ediciones del norte, 1985)
- , 'La censura en las primeras novelas de Juan Goytisolo', *España Contemporánea*, 3 (1990), 97-104
- , 'Writing after the Battle: Juan Goytisolo's Renewal' in *Literature, the Arts, and Democracy*, ed. by Samuel Amell (London: Associated University Presses, 1990)
- , 'La hermandad del crimen: Genet examina a Goytisolo' in *Estudios en homenaje a Enrique Ruiz-Fornells*, ed. by Juan Fernández Jiménez, José J. Labrada Herraiza and L. Teresa Valdivieso (Erie: Aldeeu, 1990)
- , 'Theory and Contemporary Autobiographical Writing: The Case of Juan Goytisolo', *Siglo XX/20<sup>th</sup> Century*, 8 (1990-1991), 87-101
- , 'Theories and Models for the History of Spanish Autobiography: General Problems of Autobiography', *Siglo XX/20<sup>th</sup> Century*, 12 (1994), 207-217
- , 'Letters in the Post, or How Juan Goytisolo Got to La Chanca', *World Literature Today*, 69 (1995), 22-28
- , *Understanding Juan Goytisolo* (Columbia: University of South Carolina Press, 1995)
- , 'El espacio interrogante de Capadocia: El aprendizaje de la identidad en la obra de Juan Goytisolo' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo*, Lund 1998 (see El-Madkouri above)

- , 'La elusiva verdad de la autobiografía: En torno a *Coto vedado* de Juan Goytisolo', *Ciberletras*, 5 (2001),  
<<http://www.lehman.cuny.edu/ciberletras/v05/pope.html>> [accessed 6<sup>th</sup> March 2002]
- Porrua, María del Carmen, 'Tres novelas de guerra civil', *Cuadernos Hispanoamericanos*, 473-474 (1989), 45-57
- Pozuelo-Yvancos, José María, *El canon en la teoría literaria contemporánea* (Valencia: Ediciones Episteme, 1995)
- Pozuelo Yvancos, José María and Rosa María Aradra Sánchez, *Teoría del canon y literatura española* (Madrid: Cátedra, 2000)
- Prout, Ryan, *Fear and Gendering: Pedophobia, Effeminophobia and Hypermasculine Desire in the Work of Juan Goytisolo* (Baltimore: Peter Lang, 2001)
- Quesada Abad, Dulce María, 'Ruptura o evolución: la mixtificación como constante en la narrativa de Juan Goytisolo' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo, Almería 1987* (see Benallou above)
- Ramos, Alicia, 'Texto y contexto en 'Reivindicación del Conde don Julián' de Juan Goytisolo', *Ínsula*, 396-397 (1979), 19
- , 'La anti-España de Juan Goytisolo', *Explicación de Textos Literarios*, 10 (1982), 15-32
- , 'Defensa del erotismo en *Don Julián*', *Iris*, 3 (1982), 159-174
- Reiss, Timothy J., 'Perioddity: Considerations on the Geography of Histories', *Modern Language Quarterly*, 62 (2001), 425-452
- Ribeiro de Menezes, Alison, "'En el principio de la literatura está el mito": Reading Cervantes through Juan Goytisolo's *Reivindicación del Conde don Julián* and *Juan sin tierra*', *Bulletin of Hispanic Studies* (Liverpool), 77 (2000), 585-603
- , 'Reciting/Re-siting the *Libro de buen amor* in the zoco: Irony, Orality and the Islamic in Juan Goytisolo's *Makbara*', *Modern Language Notes*, 117 (2002), 406-431
- Richard, Nelly, *Residuos y metáforas* (Santiago de Chile: Cuarto Propio, 1998)
- Richmond Ellis, Robert, *The Hispanic Homograph: Gay Self-Representation in Contemporary Spanish Autobiography* (Illinois: University of Illinois Press, 1997)

- Riera, Carmen, 'La Escuela de Barcelona, un habla expresiva fruto de la amistad', *Ínsula*, 494 (1988), 12-13
- Riera, Miguel, 'Regreso al origen. Entrevista', *Quimera*, 73 (1988), 36-40
- Ríos-Font, Wadda C., 'Literary Value, Cultural Production and Postmodern Fragmentation: Manuel Vázquez Montalbán and the Spanish Literary Institution', *Revista de Estudios Hispánicos*, 32 (1998), 375-384
- Roberts, Gemma, 'El auto-engaño en *Juegos de manos* de Juan Goytisolo', *Hispanic Review*, 43 (1975), 393-405
- Rodríguez, Jesús, 'La reivindicación del paria en *Makbara* de Juan Goytisolo', *Crítica Hispánica*, 18 (1996), 331-339
- Rodríguez Monegal, Emir, et al., *Juan Goytisolo*, Colección Espiral, 8 (Madrid: Fundamentos, 1975)
- Roffé, Reina, *Espejo de escritores* (Hanover: Ediciones del Norte, 1985)
- Rogers, Elizabeth S., 'Goytisolo y Golding: la civilización transformada en la barbarie' in *Actas del Sexto Congreso Internacional de Hispanistas*, ed. by Alan M. Gordon and Evelyn Rugg (Toronto: Paul Malak, 1980)
- Rogmann, Horst, 'El contradictorio Juan Goytisolo', *Ínsula*, 359 (1976), 1,12
- Romero, Hector R., 'La evolución crítico-literaria de Juan Goytisolo', *Revista de Estudios Hispánicos*, 8 (1974), 323-343
- , 'Señas de identidad: Una nueva etapa en la novelística de Juan Goytisolo', *Hispanófila*, 53 (1975), 61-71
- , 'Juan sin tierra: análisis de un texto literario', *Anales de la Novela de Posguerra*, 1 (1976), 85-107
- , 'La función del 'Doppelgänger' en las novelas de Juan Goytisolo', *Kentucky Romance Quarterly*, 24 (1977), 411-418
- , *La evolución literaria de Juan Goytisolo* (Miami: Ediciones Universal, 1979)
- , 'La destrucción creadora: Un paralelo entre Pío Baroja y Juan Goytisolo', *Canadian Modern Language Review*, 38 (1982), 235-242

- , 'Sexo y escatología en las novelas más recientes de Juan Goytisolo', *Iris*, 1 (1989), 177-186
- Ruiz Campos, Alberto Manuel, *Estructuras literarias en la nueva narrativa de Juan Goytisolo* (Almería: Instituto de Estudios Almerienses, 1996)
- Ruiz Lagos, Manuel, ed., *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo, Almería 1987* (Almería: Instituto de Estudios Almerienses, 1988)
- , 'Makbara: viaje errático al centro del universo-mundo', *La Torre*, 4 (1990), 369-380
- Ruiz Lagos, Manuel and Alberto Manuel Ruiz Campos, *Juan Goytisolo. El centro y el método* (Seville: Editorial Guadalmena, n.d.)
- , *Lector apud Goytisolo* (Seville: Editorial Guadalmena, 1996)
- Rusch, Gebhard, ed., *Empirical Approaches to Literature: Proceedings of the Fourth Conference of the International Society for the Empirical Study of Literature* (Siegen: Lumis Schriften Sonderreihe, 1995)
- Sahuquillo, Angel, 'El exilio, lo anal y la identidad proteica en *Juan sin tierra*', *Antipodas*, 8-9 (1996-1997), 130-143
- , 'Postmodernism and its Influence in the Work of Juan Goytisolo', *Readerly/Writerly Texts*, 5 (1997-1998), 171-221
- , 'Las "traiciones" de Juan Goytisolo, su dialéctica y su relación con las de Luis Cernuda, Emilio Prados y Manuel Puig' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo, Lund 1998* (see El-Madkouri above)
- Said, Edward, *Orientalism: Western Concepts of the Orient* (London: Penguin, 1995)
- Salgarello, Acyr, 'Estructura de la novela contemporánea: el ejemplo de Goytisolo en *Reivindicación del Conde don Julián*', *Hispanófila*, 53 (1975), 25-39
- Sánchez-Arnosi, Milagros, 'Juan Goytisolo: "La creación como liberación"', *Ínsula*, 426 (1982), 4
- Sánchez López, Pablo, 'La novela hispanoamericana en España y el debate sobre el realismo (1967-1972)', *Bulletin of Hispanic Studies* (Liverpool), 76 (1999), 57-73
- Sánchez Robayna, Andrés, Introduction to *Paisajes después de la batalla* (see Goytisolo above)

- Sarduy, Severo, 'Deterritorialization', *Review of Contemporary Fiction*, 4 (1984), 104-109
- Sarriá, Francisco G., 'Ambivalencia temática de *Duelo en El Paraíso*', *Iberoromania*, 4 (1975), 101-114
- Sauerberg, Lars Ole, *Versions of the Past: Visions of the Future* (London: MacMillan Press, 1997)
- Saval, José-Vicente, 'Carlos Barral's Publishing Adventure: The Cultural Opposition to Francoism and the Creation of the Latin-American Boom', *Bulletin of Hispanic Studies*, 79 (2002), 205-211
- Sayers Peden, Margaret, 'Juan Goytisolo's *Fiestas*, an Analysis and Commentary', *Hispania*, 50 (1967), 461-466
- Schaefer-Rodríguez, Claudia, 'Travel as a Rejection of History in the Works of Juan Goytisolo', *Revista Canadiense de Estudios Hispánicos*, 12 (1987), 159-168
- Schulman, Aline, 'Marks of Identity: Identity and Discourse', *Review of Contemporary Fiction*, 4 (1984), 145-157
- , 'El nómada narrador en la obra de Juan Goytisolo' in *Escritos sobre Juan Goytisolo: Coloquio en torno a la obra de Juan Goytisolo, Almería 1987* (see Benallou above)
- Schwartz, Kessel, 'The Novels of Juan Goytisolo', *Hispania*, 47 (1964), 302-308
- , 'The United States in the Novels of Juan Goytisolo', *Romance Notes*, 6 (1965), 122-125
- , *Juan Goytisolo* (New York: Twayne Publishers, 1970)
- , 'Juan Goytisolo, Cultural Constraints and the Historical Vindication of Count Julian', *Hispania*, 54 (1971), 960-966
- , 'Juan Goytisolo - Ambivalent Artist in Search of his Soul', *Journal of Spanish Studies*, 3 (1975), 187-197
- , 'Women in the Novels of Juan Goytisolo', *Symposium*, 31 (1977), 357-367.
- , '*Juan sin tierra*, esperpento anal' in *Juan sin tierra* (see Castellet above)



- , 'Juan Goytisolo, *Juan sin tierra*, and the Anal Aesthetic', *Hispania*, 62 (1979), 9-19
- , 'Fauna in the Novels of Juan Goytisolo', *Hispania*, 64 (1981), 540-549
- , 'Juan Goytisolo's Non-Fiction Views on *la España sagrada*', *Revista de Estudios Hispánicos*, 16 (1982), 323-332
- , 'The Literary Criticism of Juan Goytisolo', *Review of Contemporary Fiction*, 4 (1984), 88-96
- , 'Makbara - Metaphysical Metaphor or Goytisolian World Revisited?', *Hispania*, 67 (1984), 36-42
- , 'Themes, 'Écriture' and Authorship in *Paisajes después de la batalla*', *Hispanic Review*, 52 (1984), 477-490
- Schwartz, Ronald, *Spain's New Wave Novelists 1950-1974* (Metchuen: The Scarecrow Press, 1976)
- Sheffy, Rakefet, 'The Concept of Canonicity in Polysystem Theory', *Poetics Today*, 11 (1990), 511-522
- Sieburth, Stephanie, 'Reading and Alienation in Goytisolo's *Reivindicación del Conde don Julián*', *Anales de la Literatura Española Contemporánea*, 8 (1983), 83-93
- , *Inventing High and Low: Literature, Mass Culture and Uneven Modernity in Spain* (Durham: Duke University Press, 1994)
- Skareke, Anna, 'La apropiación de un relato oral: Las relaciones transtextuales entre Juan Goytisolo y Juan Ruiz' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo*, Lund 1998 (see El-Madkouri above)
- Smith, Paul Julian, 'Homosexual desire in Goytisolo's *Señas de identidad*' in *Carnal Knowledge: Essays on the Flesh, Sex and Sexuality in Hispanic Letters and Film*, ed. by Pamela Bacarisse (Pittsburgh: Ediciones Tres Ríos, 1991)
- , *Laws of Desire: Questions of Homosexuality in Spanish Writing and Film 1960-1990* (Oxford: Clarendon Press, 1992)
- , 'Cervantes, Goytisolo, and the Sodomitical Scene' in *Cervantes and the Modernists: The Question of Influence*, ed. by Edwin Williamson (London: Tamesis, 1994)

- , 'Juan Goytisolo and Jean Baudrillard: The Mirror of Production and the Death of Symbolic Exchange', *Antipodas*, 8-9 (1996-1997), 111-129
- , 'Back to Front: Alberto Cardín's Queer Habitus', *Bulletin of Hispanic Studies*, 74 (1997), 473-481
- Sobejano, Gonzalo, 'Juan Goytisolo: La busca de la pertenencia' in *Juan Goytisolo* (see Castellet above)
- , 'Valores figurativos y compositivos de la soledad en la novela de Juan Goytisolo', *Revista Iberoamericana*, 47 (1981), 81-88
- Sobiesuo, Andrew M., 'Africa as Metaphor and Parodic Frame in Juan Goytisolo's Trilogy', *Confluencia*, 12 (1996), 178-186
- Sommer, Doris, 'Resistant Texts and Incompetent Readers', *Poetics Today*, 15 (1994), 523-551
- Sotomayor, Carmen, *Una lectura orientalista de Juan Goytisolo* (Madrid: Editorial Fundamentos, 1990)
- , 'Sobre caleidoscopos, rompecabezas y otros aspectos lúdicos en la narrativa de Juan Goytisolo' in *Un círculo de relectores: Jornadas sobre Juan Goytisolo*, Lund 1998 (see El-Madkouri above)
- Soufas, Jr. C. Christopher, 'Julius Petersen and the Construction of the Spanish Literary Generation', *Bulletin of Spanish Studies*, 79 (2002), 247-262
- Sousa, Ronald W., 'Canonical Questions', *Ideologies and Literature*, 4 (1983), 103-106
- Spires, Robert C., 'La autodestrucción creativa en *Reivindicación del Conde don Julián*', *Journal of Spanish Studies*, 4 (1976), 191-202
- , 'Modos narrativos y búsqueda de identidad en *Señas de identidad*', *Anales de la Novela de Posguerra*, 2 (1977), 55-72
- , 'El nuevo lenguaje de la "nueva novela"', *Ínsula*, 396-397 (1979), 6-7
- , 'From Neo-realism and the New Novel to the Self-referential Novel: Juan Goytisolo's *Juan sin tierra*', *Anales de la Narrativa Española Contemporánea*, 5 (1980), 73-82
- , 'Latrines, Whirlpools, and Voids: The Metafictional Mode of *Juan sin tierra*', *Hispanic Review*, 48 (1980), 151-169

- Spitzmesser, Ana María, 'Estructural, fractal y tiempo interno en *Las virtudes del pájaro solitario* de Juan Goytisolo', *Hispanic Journal*, 15 (1994), 335-344
- Spivak, Gayatri C., 'Reading *The Satanic Verses*' in *What is an author?*, ed. by Maurice Biriotti and Nicola Miller (Manchester: Manchester University Press, 1993)
- , 'Three Women's Texts and a Critique of Imperialism' in *Postcolonial Criticism*, ed. by Bart Moore-Gilbert, Gareth Stanton and Willy Maley (New York: Longman, 1997)
- Squires, Jeremy S., '(De)mystification in Juan Goytisolo's early Novels, from *Juegos de manos* to *La resaca*', *Modern Language Review*, 91 (1996), 393-405
- Stallybrass, Peter and Allon White, *The Politics and Poetics of Transgression* (New York: Cornell University Press, 1986)
- Suárez, Manuel, 'Reivindicación de una estructura diferente: el ejemplo del verbo de don Julián' in *Hommage à Louise Bertrand (1921-1979)*, Annales de la Faculté des lettres et sciences humaines de Nice, 23 (Paris: Presses du Palais-Royal, 1983)
- Sullà, Enric, ed., *El canon literario* (Madrid: Arco/Libros, 1998)
- Sullivan, Constance A., 'Re-Reading the Hispanic Literary Canon: The Question of Gender', *Ideologies and Literature*, 4 (1983), 93-101
- Suñen, Luis, 'Makbara de Juan Goytisolo', *Ínsula*, 402 (1980), 5-6
- Thompson, Currie K., 'The Dionysian Myth in Goytisolo's *Duelo en El Paraíso*', *Symposium*, 35 (1981), 341-356
- Toscano Liria, Nicolás, 'Convergencias: Juan Goytisolo's *sin tierra* y Carlos Fuentes en *Terra nostra*' in *La obra de Carlos Fuentes: una visión múltiple*, ed. by Ana María Hernández de López (Madrid: Editorial Pliegos, 1988)
- Ugarte, Michael, 'Juan Goytisolo: Unruly Disciple of Américo Castro', *Journal of Spanish Studies*, 7 (1979), 353-364
- , 'Juan Goytisolo's Mirrors: Intertextuality and Self-Reflection in *Reivindicación del Conde don Julián* and *Juan sin tierra*', *Modern Fiction Studies*, 26 (1980), 613-623
- , *Trilogy of Treason: An Intertextual Study of Juan Goytisolo* (Columbia: University of Missouri Press, 1982)

- , *Shifting Ground: Spanish Civil War Exile Literature* (Durham and London: Duke University Press, 1989)
- Ullán, José Miguel, 'Arabesco para la transparencia', *Voces*, 1 (1981), 15-22
- Un círculo de lectores [Juan Goytisolo], *Las semanas del jardín* (Madrid: Alfaguara, 1997)
- Valente, José Angel, 'Lo demás es silencio', *Ínsula*, 271 (1969), 15
- Vargas Llosa, Mario, 'Reivindicación del Conde don Julián o el crimen pasional' in *Juan Goytisolo* (see Castellet above)
- Vegas González, Serafín, 'La función terrorista del lenguaje', *Cuadernos Hispanoamericanos*, 335 (1978), 190-212
- Vilaseca, David, 'Juan Goytisolo's Queer (Be)Hindsight: Homosexuality, Epistemology, and the "Extimacy" of the Subject in *Coto vedado* and *En los reinos de taifa*', *Modern Language Review*, 94 (1994), 426-437
- , "'Waiting for the Earthquake': Homosexuality, Disaster Movies and the "Message from the Other" in Juan Goytisolo's Autobiography', *Paragraph*, 22 (1999), 55-75
- Villanueva, Dario et al., *Historia y crítica de la literatura española: 9. Los nuevos nombres* (Barcelona: Editorial Crítica, 1992)
- Waugh, Patricia, *Metafiction: The Theory and Practice of Self-Conscious Fiction* (London: Methuen, 1984)
- White, Hayden, 'The Problem of Change in Literary History', *New Literary History*, 7 (1975), 97-111
- , *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore and London: John Hopkins University Press, 1987)
- Williamson, Edwin, *Cervantes and the Modernists: The Question of Influence* (London: Tamesis, 1994)
- Winecoff, Janet, 'The Spanish Novel from Ortega to Castellet: Dehumanization of the Artist', *Hispania*, 50 (1967), 35-43
- Wing, George Gordon, 'Some Remarks on the Literary Criticism of Carlos Fuentes', in *Carlos Fuentes*, ed. by Robert Brody and Charles Rossman (Austin: University of Texas Press, 1982)

Worton, Michael and Judith Still, eds., *Intertextuality: Theories and Practices* (Manchester: Manchester University Press, 1990)

Ynduráin, Domingo, *Historia y crítica de la literatura española: 8. Época contemporánea 1939-1980* (Barcelona: Editorial Crítica, 1980)

Zavala, Iris M., 'Apuntes sobre la postmodernidad en la heterogeneidad social española' in *Spanish Literature: Current Debates on Hispanism* (see Amell above)