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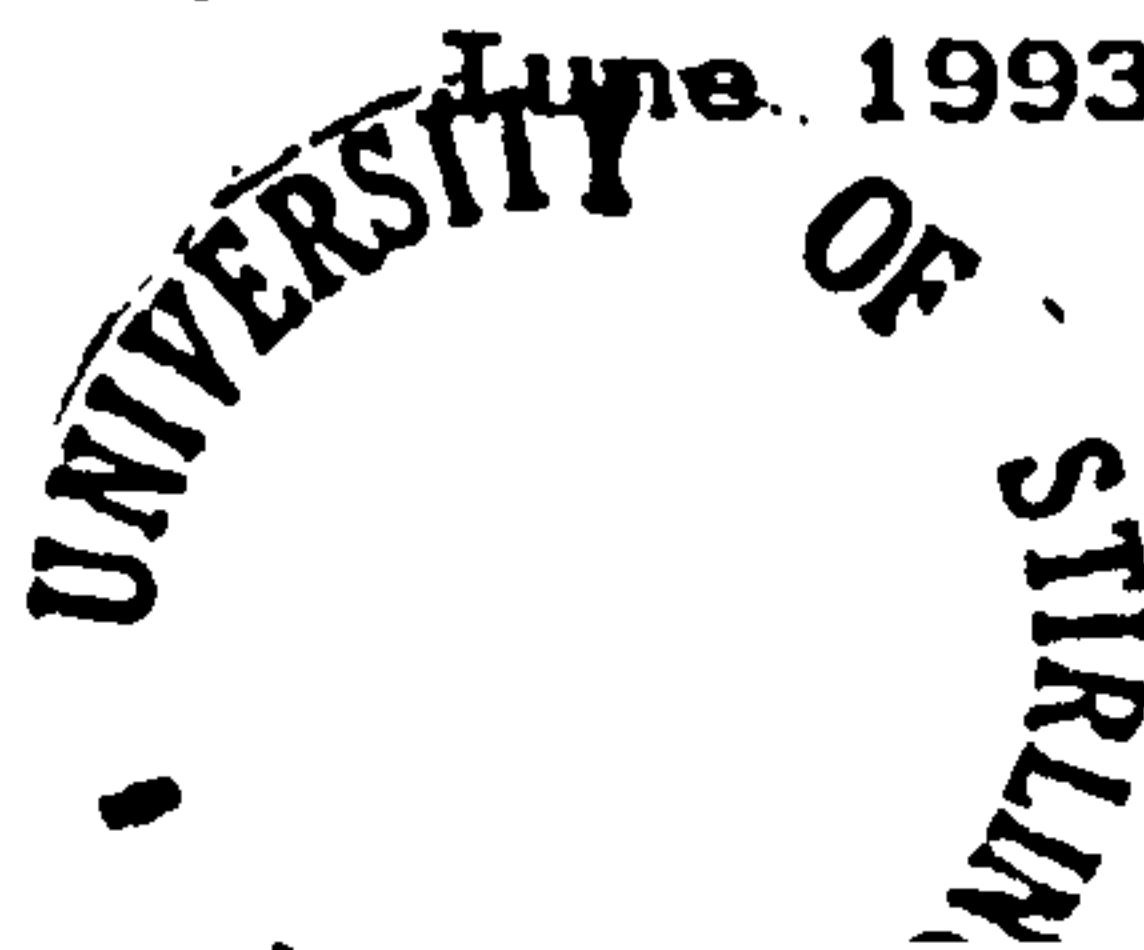
**TEXT AND PALIMPSEST:
HYPERTEXTUALITY IN THE LATER
NOVELS OF JUAN MARSE**

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**Thesis submitted in fulfilment of the requirements
for the degree of Doctor of Philosophy**

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June 1993



ABSTRACT

Juan Marsé is generally acknowledged to be one of Spain's leading writers, his work having achieved both critical acclaim and popular success. Despite this author's extensive use of references and allusion to, and quotations from, others' texts, previous research on Marsé's novels has largely ignored the important role played by intertextuality in his work.

This thesis explores Marsé's use of others' texts in five of his later novels, viz. *Últimas tardes con Teresa* (1965), *La oscura historia de la prima Montse* (1970), *Si te dicen que caí* (1973), *La muchacha de las bragas de oro* (1978) and *Un día volveré* (1982). A general overview of theories of intertextuality is followed by a detailed discussion of Gérard Genette's theory of hypertextuality, as discussed in his work *Palimpsestes: La littérature au second degré* (1982). It is his theoretical model and terminology, together with insights from Linda Hutcheon's book, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (1985), which inform the detailed analysis of Marsé's novels which makes up the greater part of this thesis.

This analysis focusses on Marsé's extensive hypertextual use not only of literary texts but also of films, pictures, comic books and song lyrics. It also examines the ways in which Marsé signals the presence of these borrowed texts to his readers and considers the connections in his work between metafiction and hypertextuality.

It is argued in conclusion that hypertextual analysis of Marsé's later novels reveals hidden dimensions in the author's work not previously commented on in other critical studies of Marsé's fiction.

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ACKNOWLEDGEMENTS

Thanks are due to all those who have helped me to bring this project to fruition. My principal debt of gratitude is to my supervisor, Dr Winston Pertaub for his support, guidance and constructive criticism which has helped to shape this thesis. I would also like to thank Dr John Izod, of the Department of Film and Media Studies, University of Stirling, for his advice in relation to the compilation of the filmography, and Dr Rob Rix, of Trinity and All Saints' College, for his continuing interest in my research and his many helpful suggestions.

It is not possible to mention here individually all of those 'significant others' who have encouraged and inspired me over the course of the past seven years but I offer them my sincere thanks. Without them, this thesis would never have been completed.

LIST OF ABBREVIATIONS USED

The following abbreviated titles of Juan Marsé's works are used throughout this thesis:

<i>Encerrados con un solo juguete</i>	<i>Encerrados</i>
<i>Esta cara de la luna</i>	<i>Esta cara</i>
<i>Últimas tardes con Teresa</i>	<i>Últimas tardes</i>
<i>La oscura historia de la prima Montse</i>	<i>La oscura historia</i>
<i>Si te dicen que caí</i>	<i>Si te dicen</i>
<i>La muchacha de las bragas de oro</i>	<i>La muchacha</i>
<i>Un día volveré</i>	<i>Un día</i>
<i>Ronda de Guinardó</i>	<i>Ronda</i>
<i>El amante bilingüe</i>	<i>El amante</i>

In addition, the title of Gérard Genette's work, *Palimpsestes: La littérature au deuxième degré* has been abbreviated to *Palimpsestes*.

INTRODUCTION

This Introduction is intended, firstly, to provide an overview of Marsé's life and work. The biographical details are not meant to be exhaustive since there is already published material on this subject. The brief examination of critical approaches to Marsé's work illustrates the range of opinions on his work, rather than offering any detailed consideration of these approaches. Where necessary, there is further discussion of the topic in Chapters Two to Six. The concluding section of this Introduction discusses the choice of a theoretical focus for this thesis.

BIOGRAPHICAL DETAILS

Juan Marsé was born in Barcelona on 8th January, 1933. His mother died shortly after giving birth and, unable to cope alone, his father gave the baby up for adoption.¹ Marsé was only three when the Spanish Civil War broke out and so, like many of the writers who later formed the *generación de los cincuenta*, he experienced the consequences of the War rather than the horrors of the conflict itself. He spent his early childhood with relatives in villages situated well away from Barcelona and only returned to the city after the war. His family considered themselves to be *vencidos*, since his adoptive father had been a member of Esquerra Republicana and later PSUC. During the forties, he was often imprisoned for these political associations and his later involvement in the resistance movement.²

Marsé started work at thirteen as a jeweller's apprentice in the Barcelona *barrío* of Gracia, a lower middle-class district, providing an income for the family. In this respect, he is unlike many other novelists who began publishing in the fifties since he was not university educated. From an early age, he enjoyed popular fiction and as an apprentice, his reading matter consisted almost entirely of *literatura de quiosco*, popular fiction sold on

the newspaper stands, mainly Westerns, adventure stories and detective novels. Like most adolescents at the time, he was also an avid reader of comics. According to Marsé: 'Leía mucho, pero sin orden ni concierto [...] novelas de todas clases, Balzac y 'El Coyote', Stendhal y Salgari, Stevenson y Edgar Wallace.'³

In 1955, he began his military service in Ceuta and during this period he discovered the work of nineteenth-century French and Spanish novelists like Stendhal, Flaubert, Galdós, Clarín and Baroja. He also read modern American writers such as Faulkner, Hemingway and Fitzgerald and decided to try writing, starting work on the first draft of *Encerrados*. Returning to Barcelona in 1957, he continued to work as a jeweller, writing in his spare time. Eventually several of his short stories were published. *Plataforma posterior* (1957) and *La calle del Dragón Dormido* (1959) both appeared in *Ínsula* and *Nada por morir* (1959), published in *Destina*, won the *Premio Sésamo*. Encouraged by this, Marsé submitted a revised version of *Encerrados* to Seix Barral. It was accepted and published in 1960, being nominated as a finalist for the *Premio Biblioteca Breve*. No award was given in 1961 due to disagreements among jury members.

Through Carlos Barral, Marsé met other writers and literary figures such as José María Castellet, Gabriel Ferrater and Jaime Gil de Biedma⁴ who all encouraged him to broaden his cultural horizons by spending time abroad. Following their advice, in 1961, Marsé moved to Paris where he stayed until 1963, returning to Barcelona only once during this period. Whilst in Paris, he did various jobs to support himself and met Juan Goytisolo, Antonio Saura, Jorge Semprún and other ex-patriots. He also joined the Communist party.

He continued to write, completing his second novel, *Esta cara* (1962) in only three months.⁵ This was also published by Seix Barral but did not enjoy the same critical acclaim as his earlier work. He returned to Barcelona to complete the novel which he had started in Paris, *Últimas tardes* (1966). Awarded the *Premio Biblioteca Breve*, it proved to be a popular and critical success. Meanwhile, disillusioned with politics, Marsé broke off contacts with the Communist Party.

Marsé continued to work as a translator and publicity agent until 1970 when he was made editor of *Bocaccia*. In the same year, he published *La oscura historia*, a sequel to *Últimas tardes*, but it failed to produce the same excitement as its predecessor. In 1974, Marsé became editor of the new magazine *Por favor*, writing a series of pen portraits of the famous and infamous, later published as *Señoras y señores* (1977). A collection of his satirical writing on the Transition also appeared as *Confidencias de un chorizo* (1977).

Controversy surrounded the publication of his next two novels. *Si te dicen* was banned by government order and not sold officially in Spain until February 14th 1977, some four years after it had been published in Mexico and awarded the *Premio Internacional de Novela 'México'* by a jury which included such illustrious names as Mario Vargas Llosa.

Marsé was once again in the news in 1978, when his novel *La muchacha* won the *Premio Planeta*. It represented a total contrast to *Si te dicen* and many critics detested the work, dismissing it as a cheap, sensationalist novel with few, if any, literary merits. Another of the finalists for the prize alleged that the jury was biased.⁶

After publishing his seventh novel, *Un día* (1982), Marsé seemed drawn again to the genre with which he had begun his literary career: the short story. Although *Ronda* (1984) was published as a novel, winning the 1985 *Premio Ciutat de Barcelona*, it would not have been out of place in his later collection of short stories, *Teniente Bravo* (1987). Marsé returned to the novel form for his latest work, *El amante* (1990) which was awarded the *Premio Ateneo de Sevilla*.

He has also been connected with the world of cinema throughout his career, working on film magazines as a youth, translating film scripts in Paris and finally co-writing several scripts, including *Dónde tú estés* (1965), *Mi profesora particular* (1972) and *Libertad Provisional* (1976).⁷ In addition, four of his novels have been adapted for the cinema. *La oscura historia*, by Jordi Cadena, was released in 1977. Vicente Aranda produced versions of *La muchacha* (1980) and *Si te dicen* (1990). Marsé himself collaborated in writing the script of Gonzalo Herralde's film of *Últimas tardes* (1983). In a recently published interview, Marsé has mentioned plans for a TVE adaptation of *Un día*.⁸

THE NOVELS

Encerrados, set in 1949, presents a bleak picture of existence in post-war Barcelona. It recounts the story of Andrés, Tina and Martín, representatives of the generation of young people whose parents were on the losing side in the Civil War. Dissatisfied with the monotony of life in a society with nothing to offer them, the trio seek solace in popular culture, sex, and fantasies of escape to a better life. Martín converts his dreams into reality, by leaving for England in search of work. However, Andrés and Tina choose to struggle on together, following the death of Tina's mother and her

rejection by her father. Marsé deals with the personal, rather than the political, repercussions of war, giving a more subjective slant to what is a typical example of the then dominant literary trend of *objetivismo*. It has none of the irony and sarcasm characteristic of the novels which followed it.

In many respects, *Esta cara* is Marsé's worst novel but it nonetheless marks an important stage in his literary development. In this work there is a marked shift away from the relatively detached, objective perspective of *Encerrados* towards a more distinctly subjective viewpoint, a change reflected in narratorial comments often loaded with irony and sarcasm. In this case, the protagonists are not society's losers but rather its privileged classes: the university-educated Catalan bourgeoisie.

Needing funding for a magazine, the story's protagonist, Miguel Dot, an idealistic journalist, renews contact with old friends. However, he finds that the student revolutionaries he knew in the mid-fifties have been transformed a few years later into successful business executives and unhappily-married couples. He is attracted to Lavinia Quero, the outsider of the group, the two eventually becoming lovers. Still needing investors, Dot seeks out Guillermo Soto, another university friend, who leads an aimless, self-centred existence, revolving around alcohol and sex. Unable to secure funding, Dot compromises his principles by working on a popular magazine but resigns in disgust when he realizes he had been collaborating in creating escapist fantasies for the working classes. Soto's carefree lifestyle is briefly halted when in a drunken state, he crashes his motorbike and kills Palmita, a young bar hostess with whom he had been having a casual relationship. He is forced into a temporary reunion with his wife but soon resumes his former lifestyle. Following a bout of illness, Dot leaves Barcelona to start a new life with Lavinia Quero.

Although both novels have some redeeming features, neither represents Marsé at his best. For Curuchet, they were 'mediocres y escasamente convincentes'⁹ and Domingo was similarly unimpressed: 'Ninguna de estas dos novelas sobrepasa del nivel medio alcanzado por este género.'¹⁰ Even at this early stage of Marsé's literary career, however, there are some features in evidence which become characteristic traits of his writing, such as his use of Barcelona as a backdrop for the novels' action. This urban landscape figures as the setting for all Marsé's novels except *La muchacha*.

With its compelling storyline and unforgettable protagonists, *Últimas tardes* captured the Spanish popular imagination in a way that few other Spanish novels of the sixties did. In general, it was favourably received by the critics, too, but drew criticism from Curuchet and Corrales Egea who were disappointed that Marsé had rejected social realism in favour of a more subjective approach, resulting in a novel that was, as Curuchet noted, 'marsista' rather than 'marxista.'

In *Últimas tardes*, Marsé charts the course of a love affair between the middle class student, Teresa Serrat, and the ambitious *xarnego*, Manolo Reyes, who fantasizes about reaching the upper echelons of Catalan society. Brought together by an accident which leads to the hospitalization of Manolo's girlfriend, Maruja, who is also maid in the Serrat household, Teresa and Manolo begin a relationship doomed to failure from the outset, as the novel's title suggests. Marsé captures the essence of the different worlds to which the couple belong - the clandestine circles of left-wing student activism and the shady underworld of Monte Carmelo - and explores the consequences when each character crosses the boundaries into an alien environment. The idyllic summer which the couple spend together is brought to an abrupt end

by Maruja's death and Teresa's enforced departure from Barcelona, organized by her concerned parents. En route to a rendezvous with the student, Manolo is arrested on a stolen motorbike, his crime having been reported to the police by Hortensia, a female friend angered by his inattentiveness.

Últimas tardes is much more accomplished than the earlier works in many ways. Both plot and characters are considerably more complex and whilst the author maintains his critical stance with respect to Spain's social problems, here he also develops a more sophisticated literary style which includes, as Sherzer notes, 'un trasfondo complicado de referencias literarias' and 'el comentario de textos dentro del texto mismo, la declaración de principios literarios'.¹² For the first time, too, Marsé makes extensive use of cinematic references and allusions, thereby adding a new dimension to his work. The hypertextual analysis of his fiction in this thesis begins with *Últimas tardes*, since it is in this novel that Marsé finds his true voice as a writer.

Manolo Reyes reappears in *La oscura historia* which, according to Clotas, established Marsé as 'un buen novelista, que renunciando a toda actitud renovadora, sabe utilizar con talento los métodos de la novela tradicional'.¹³ He continues his vivisection of Catalan society but here, it is the Catholic Church which comes under critical scrutiny. The narrator, Paco J. Bodegas, returns to Barcelona after a long absence, and reconstructs the events which caused the death of his cousin Montse, years before. He shares his memories with her sister, Nuria, who is his lover. Naive and well-intentioned, Montse had fallen in love with a prisoner (Manolo Reyes) whom she visited as part of her work for the Parish Centre. Unable to tolerate her parents' constant criticism of her behaviour, she had moved in with Manolo. Determined to end

the relationship, Montse's father bribed the *xarnego* to leave by offering him a job elsewhere. While Montse was away on a religious retreat, he had been involved in a brief liaison with Nuria and Montse had returned to find Manolo gone and to be confronted by evidence of his infidelity: Nuria's fishnet stockings left in their *pensión* room. Pregnant and alone, feeling betrayed by all those she had loved and trusted, Montse had committed suicide.

Again there is considerable use of irony in this work, but Montse is not shown in the same critical light as Teresa, being presented as an innocent victim of love, like Maruja. For the first time, Marsé introduces an intradiegetic narrator, Bodegas, who cannot be relied upon to give an accurate and objective account of events for a variety of reasons. Since events are told in retrospect, the theme of memory also emerges for the first time. Both these aspects of *La oscura historia* would be developed by Marsé and incorporated into later novels. Intertextual and hypertextual elements are also much in evidence in his fourth novel.

Marsé's criticism of Spanish society is still scathing in *Si te dicen* but he presents his recreation of the nightmarish world of Barcelona in the years immediately following the Civil War using radically different narrative techniques. In this ambiguous and chaotic work, multiple narrative strands intertwine to form a complex text, in which past and present, reality and fiction, even the characters themselves, blend one into another. For the first time, Marsé produces an overtly metafictional novel: a story about storytelling. But it is also a testament to human suffering and deprivation, a desolate tale of corruption, betrayal and the loss of innocence.

When the victim of a car crash is brought in for a post-mortem, the medical orderly, Nito, recognizes a childhood friend, Java. Events in the hospital are interlaced with incidents from Nito's adolescence when he and his friends told stories (*aventis*) to amuse themselves. Determined to be successful, the young Java let himself be corrupted by Conrado, a wheelchair-bound Fascist with voyeuristic tendencies, eventually betraying his own brother in return for social advancement. Java also encouraged his friends to join the search for a mysterious woman, the *puta roja*, a hunt which is fascinating and ultimately fruitless. The novel also chronicles the moral fall of the resistance fighters whose political idealism gradually degenerates into criminality. No brief synopsis could do justice to the intricacies of this novel's plot and structure with its kaleidoscopic patterns of recurring motifs and scenes, but a line from a Machado poem, quoted by Marsé in his text, captures its essence: 'confusa la historia y clara la pena'.

Marsé's sixth novel, *La muchacha*, has clear links with a short story called *Parabellum*, published in 1977. This novel is also overtly metafictional work but it does not make the same use of technical and stylistic innovation found in *Si te dicen*. Critics found the work difficult to classify and to interpret, since it has touches of political satire, metafiction and the fantastic, an unlikely combination which produces an intriguing result.

As Spain enters a new political era with the arrival of democracy, Luys Forest, an aging writer and former government employee under Franco, begins his memoirs. Fearing that he may have to account for his former political affiliations and sundry misdemeanours, he determines to rewrite his past to provide a more acceptable version of his involvement in the Falange. His niece, Mariana, arrives unexpectedly with plans to interview him for a

magazine article and stays to assist him with his work. As Forest continues with his autobiography, he realizes that he has the opportunity to rewrite his life as he wished it had been and starts creating an alternative version of his past. When life starts to imitate art, and objects invented by the writer appear in his house, Forest initially suspects his niece of mischief. However, as the number of strange coincidences multiplies, he becomes ever more concerned at his inability to distinguish between the truth and fiction in his versions of the past until shocking revelations by his sister-in-law drive him to the brink of madness and attempted suicide.

Some critics have highlighted the differences between *La muchacha* and Marsé's other works¹⁴ but it is the similarities between this novel and his others that are striking and noteworthy. As in *Si te dicen*, Marsé explores the problematic relationship between truth and fiction, in this case by examining autobiography, the art of telling stories about oneself. He also addresses what was a crucial political and personal issue for many Spaniards in the mid-seventies: whether it was more appropriate to forgive and forget the past or to remember old injustices and exact revenge. Memory is thus another central concern of this work, too. In addition, in *La muchacha*, Marsé investigates the process of literary creation, as he himself has pointed out:

Este personaje [Luys Forest] en este intento desesperado por corregir la realidad de su vida, se parecía mucho a la personalidad del novelista y la naturaleza del oficio de escribir una novela, es decir, rectificar continuamente la realidad.¹⁵

In *Un día* (1982), Marsé returns again to the post-war Barcelona setting, of his other novels. However, like *La muchacha*, his seventh novel also captures the spirit of the Transition, a period of great political and social

change and also of uncertainty and insecurity. Significantly the story is told by an adolescent narrator who is passing through his own personal transition to adulthood and concerns the relationship between a group of young people and the protagonist of the story, Jan Julivert. In their insecurity, the adolescents seek the reassurance offered by their childhood heroes, personified in Julivert, who seems to be the perfect combination of gangster and cowboy.

When Julivert, a former resistance fighter with a reputation for violence, returns home in 1959 after serving a long prison sentence, his arrival causes excitement and consternation in the *barria*. His nephew Néstor, convinced that Julivert is his father, believes that his arrival will herald the start of a new life for him and his mother, forced into prostitution. Later when Julivert takes a job as the bodyguard of a former Fascist judge, Luis Klein, his old comrades are sure that the ex-gunman's actions are motivated by revenge. Rumours also suggest a possible romantic involvement between Julivert and Klein's wife. However, when Julivert settles down to a routine life of domesticity, interest in his activities declines. Néstor in particular is disillusioned by his uncle's behaviour. When an approach by old comrades fails to elicit Julivert's assistance in assassinating Klein, much changed after suffering brain damage in a car accident, they proceed with their scheme unaided. As a result, both Julivert and the ex-judge are killed together in an ambush. Meanwhile Suau, who knew Julivert well, reveals his friend's true motives for returning: a desire to see Luis Klein with whom he had had a brief romantic involvement before his arrest and imprisonment.

In this novel, there is no evidence of the ironic treatment characters received in previous novels and although Julivert does not measure up to

the mythical proportions of his cinematic counterparts, his failure is not condemned, as Sherzer notes:

El intento del autor no es de ridiculizar a su héroe, sino el de humanizarle y, a la vez, deshumanizarlo; de hacerlo parte de una realidad degradante que destrozaba constantemente el idealismo de los que combatían la dictadura franquista.¹⁶

This novel is the last of Marsé's works subjected to detailed analysis in this thesis. However, Marsé has written two further novels since *Un día* was published and these will be briefly commented on here.

Ronda resembles a short story rather than a novel and curiously, in the book's blurb, it is referred to as a parable. The chronological setting is the most precise of any of Marsé's works, 8th May 1945, the day Spaniards read of Germany's surrender in the Second World War. Over the course of this day, a police inspector on the verge of retirement accompanies Rosita, a young orphan, on her daily round of chores, trying to persuade her to identify a corpse which may be that of the man who raped her. The story follows their journey through the streets of post-war Barcelona and Marsé paints the same grim picture of life in the period as he did in *Si te dicen*. Rosita also has much in common with the young characters in that novel, demonstrating the same capacity for adult cunning and childlike fantasy, the key to psychological and physical survival in difficult times. Like the search for the *puta roja* in *Si te dicen*, the inspector's case remains unresolved, when the corpse proves to be that of a prisoner mutilated by torture, a silent witness to the brutalizing effects of Franco's regime hinted at throughout the novel.

In his latest novel *El amante*, Marsé combines a contemporary setting with memories of childhood and returns to an earlier theme in this satirical

exploration of a *xarnego*-catalan relationship. The central characters are a mismatched couple, Juan Marés and Norma Valentí, a Generalitat employee with a weakness for *xarnegos*. In an attempt to recapture his ex-wife's interest, Marés assumes the identity of a childhood friend, Juan Faneca, and begins leading a double life. After succeeding in arousing Norma's interest in the guise of his *alter ego*, Marés spends a final passionate night with her. However, finding it impossible to return to his former self, he starts a new life as Faneca.

CRITICAL APPROACHES TO MARSE'S WORK

Marsé has won many of the major Spanish literary awards and *Últimas tardes* and *Si te dicen* are generally agreed to be among the finest novels published in Spain in recent times. In addition to this critical acclaim, he has also been a popular success, as shown not only by his book sales but also by the number of interviews with, and articles about, him which appear regularly in the Spanish Press. It is surprising, then, to find that there are only two book-length studies of his work and that the first of these, by William M. Sherzer, was not published until 1982.¹⁷

Sherzer covers Marsé's first six novels, focussing on what he identifies as the key aspects of the author's writing: his use of irony and the development of the dialectic element in his fiction. Since Sherzer sees point of view as an important aspect of irony in Marsé's work, he analyses the role of the narrator in each novel in detail, observing a progression from an objective to a subjective point of view which develops into the multiple narratorial voices of his later fiction. Sherzer also pays close attention to character, exploring the dialectic nature of Marsé's writing embodied in the protagonists of the novels, who are typically paired opposites. Generally,

Sherzer's analysis of these areas is thorough and revealing. He is the first to discuss Marsé's female characters in any great depth, for example. His approach proves incapable of coping with the complexities of *Si te dicen*, however, a novel in which some characters blend one into another and the narrator's identity is often impossible to establish.

Samuel Amell's study covers the eight novels which Marsé had published by 1984.¹⁹ He has few new insights to offer about the author's work but his thematic analysis is nonetheless interesting, exploring the development of Marsé's literary world and according due consideration to the use of myth and fantasy in his narrative. He also examines Marsé's interest in the problematic relationship between reality and representation and the process of narration and usefully incorporates Marsé's own comments on these topics into his commentary.

Prior to the publication of these monographic studies, Marsé's writing has been discussed in a number of general surveys of the Spanish post-war novel, including works by Domingo (1973), Gil Casado (1968), Sanz Villanueva (1972), Schwartz (1976), Sobejano (1970) and Soldevila Durante (1980).²⁰ However, most provide only an overview of the novels rather than any detailed criticism, giving plot résumés and highlighting principal themes.

A survey of these works shows that Marsé's work, in particular *Últimas tardes*, has elicited a wide range of opinions. As Curuchet observed of this work:

Sólo muy pocas novelas, en toda la literatura de la postguerra española, han tenido la virtud de promover reacciones tan enconadas y discusiones tan intensas y apasionadas.²⁰

At one end of the critical spectrum, Curuchet and Corrales Egea expressed the greatest degree of dissatisfaction with the work, respectively referring to the novel as a 'proyecto irrealizado [...] la promesa incumplida'²¹ and 'una ocasión perdida'.²² At the other extreme, Sobejano lavished praise on the work, comparing it to *Tiempo de silencio* (1961), the novel by Luis Martín Santos which, only a few years earlier, had caused a major sensation on the literary scene, delivering the *coup de grâce* to social realism as a literary movement in Spain.

In this instance, the discrepancy can be explained by the fact that both Curuchet and Corrales Egea responded to the text as left-wing critics who had expected Marsé to continue his writing in the *objetivista* style which had characterized his early writing. Consequently, they were dismayed by such a subjective and ironic text. In other cases, differences in critical opinion are apparently prompted by personal taste rather than ideology. Soldevila Durante, for example, is the only Spanish critic not to have appreciated *Si te dicen*, an opinion reflected in his complaint about the novel's labyrinthine structure:

Cuando una obra tiene que ser releída una segunda vez para el entendimiento cabal de su primer nivel de significación, cabe preguntarse si no han traspasado los límites entre la complejidad y la confusión.²⁴

Pronouncements on *La muchacha* have been equally disparate. For Azancot, the book represented 'un hito en la historia de la novela española'²⁴ whilst Villanueva was equally convinced that in this work, 'el fracaso de Marsé es rotundo'.²⁵ Chacun à son goût...!

Articles on Marsé published from the late seventies onwards reflect a

diversity of critical approaches to his writing, stimulated by the growth in awareness of the work of various literary theorists. Readings of *Si te dicen* by Gould Levine²⁶ and Garvey²⁷ throw new light on aspects of the novel's structure and themes respectively, each critic using different theoretical tools to interpret the text. Gould Levine sees links between techniques used by modern Latin American novelists and the 'fusión entre lo verosímil y lo maravilloso'²⁸ found in *Si te dicen*. She also points to similarities between this novel and Juan Goytisolo's work, particularly *Reivindicación del conde don Julián* (1970), seeing both as examples of Umberto Eco's notion of 'open' texts.²⁹ Her idea of the kaleidoscopic novel in which a limited number of elements are rearranged in different patterns is a useful model for working with the novel's structure and is also revealing when applied to characters in the text.

Garvey's approach to the novel is a structuralist one, with Barthes, Kristeva and Culler figuring among the footnotes to her article. She compares *Si te dicen* to works by writers of the French *nouveaux romans* such as Robbe-Grillet. Drawing on ideas from Barthes's *S/Z* (1970), she demonstrates how Marsé sets up the patterns of the classic traditional narrative or 'readerly' text only to subvert these conventions, thus encouraging his readers to think about the process by which the text has been constructed. She notes, however, that unlike many of the *nouveaux romans* which contain no references to a recognizable social reality, Marsé uses this narrative technique as an effective means of reflecting the chaotic uncertainty of life in Barcelona in the early years of Franco's regime. Garvey is also one of the few critics to have drawn links between *Si te dicen* and the much-maligned *La muchacha*, observing that both texts explore the relationship between fiction and reality.

Thompson's readings of Marsé's fiction using psychoanalytical theories have produced interesting results although some may be put off by what is at times a rather opaque style, drawing on the work of Jacques Lacan, renowned for his abstruse, and at times almost impenetrable, language. Thompson's analysis of *La muchacha*,³⁰ which also makes use of Harold Bloom's work³¹ reveals a subtext of Oedipal conflict between Forest and his father, reflected in intertextual allusions, and in the themes and imagery used in the novel. The same critic's reading of *Un día*³² also uses Lacanian theory, but places more emphasis on the mythical dimensions of Marsé's writing.

Other writers investigating Marsé's use of myth include Geneviève Champeau³³ and Jo Labanyi.³⁴ Champeau's reading of *Si te dicen* as a re-working of the Fall or the Descent into Hell proves useful in tying together some otherwise disparate elements in the text. Her observations about Marsé's subversion of Francoist ideology are, on the whole, interesting but her treatment of the *aventi*, which forms the very core of the novel, is poor.

Labanyi's analysis of the same novel, included in her book *Myth and History in the Contemporary Spanish Novel* (1989), focusses on Marsé's treatment of modern myths which have their source in popular culture. Unlike Champeau, her exploration of these mythical elements in the text is directly linked to her discussion of the *aventi* since she argues that the adolescents use the mythology of films, comics and pulp fiction in their story-telling as an attempt to 'create a mythical counter-culture that enables them to achieve a degree of mobility in a society threatened by paralysis'.³⁵ Her use of Walter Ong's work on orality brings another new dimension to the study of this novel.³⁶

Two of the latest analyses of Marsé's writing use other literary theories to produce readings which highlight different aspects of his work. Silvina Persino produces a reading of *Si te dicen* which examines the 'dimensión corporal'³⁷ of the text, in an interpretation influenced by the type of French Feminist critique associated with figures like Hélène Cixous. The approach is well suited to *Si te dicen* because as Silvina Persino notes, the novel is 'una galería inmensa de cuerpos humanos castigados, dolientes, vejados'.³⁸ However, it might be less illuminating when applied to some of Marsé's other works.

On the other hand, Bakhtin's notions of the carnivalesque and polyphony, which Carolyn Morrow⁴⁰ uses in her analysis of *Últimas tardes* would seem to have much potential for use with the Marsé's other texts, too, suggesting possibly fruitful avenues of research for the future. Curiously, although Morrow has little difficulty in applying Bakhtinian theory to the text, she makes some elementary mistakes in her recounting of the novel's plot, stating, for instance, that 'Maruja is injured in a boating accident'.⁴⁰ Small inaccuracies like this mar what is otherwise an interesting and original interpretation of a much-studied novel.

FINDING A FOCUS

On starting the research for this thesis, I was struck immediately by the imbalance in the amount of critical attention that each of Marsé's novels had received individually, published work on *Últimas tardes* and *Si te dicen* far outweighing that on his other books. Some like *La oscura historia* had passed largely unremarked by the critics and I felt that if only for this reason alone, Marsé's work still merited investigation. Rereading his novels in sequence, I became increasingly conscious of the constant references and

allusions to other texts, including books, paintings, song lyrics and in particular, Hollywood films of the thirties, forties and fifties.

A search for published material on this aspect of Marsé's fiction proved in one sense, disappointing and in another, exciting, since it produced only two articles on this topic: Nivia Montenegro's discussion of intertextuality in *Si te dicen*⁴¹ and John P. Devlin's analysis of cinematic elements in *Un día*⁴² Indeed, to date, only one other piece of research dealing with cinema in Marsé's novels has been published: the study of *Si te dicen* in *Challenges to Authority: Fiction and Film in Contemporary Spain* (1988) by Robin W. Fiddian and Peter W. Evans.⁴³ It was this little-researched area concerning Marsé's intertextual 'borrowings' which I believed could provide new insights into the author's fiction, since even initial analysis of his use of films suggested that cinematic references and allusions formed part of a complex intertextual network.

Since much has been written about the film/fiction relationship, this seemed an area likely to provide a theoretical framework.⁴⁴ The field can be split into two broad categories: studies of the impact which film has had on narrative techniques, and the process and problems of literary adaptation. However, I was not convinced that either area offered the right focus for work on Marsé's novels, since I was more interested in examining the ways in which modern writers were drawing on cinema as a source of mythology, theme, plot and archetypes.

By the late eighties, several studies of film influence on the novels of the Argentinian writer, Manuel Puig, had been published but very little else had been written about contemporary Hispanic novelists and cinema.⁴⁵ While

work on Puig was interesting and suggested that there were similarities between the ways in which this author and Marsé drew on the world of film, I was struck by the fact that only one of the researchers engaged in work on this topic, René Alberto Campos, had developed a systematic approach. His application of psychoanalytical theory to Puig's work is by turns illuminating and mystifying and did not appear to offer the approach best suited to Marsé's writing. A different kind of model and terminology was needed which could be used to analyse and discuss the multiple ways in which Marsé used cinematic texts in his writing.

I therefore widened the focus of my research, looking more generally at Marsé's use of quotations, references and allusions, since it became clear that I needed a theory of intertextuality rather than a model which only explained his use of film. Publications on intertextuality have multiplied rapidly in recent years but some key names consistently appear in connection with this field and their ideas are considered briefly in the opening sections of Chapter One of this thesis. One of these theorists, Gérard Genette, had produced a detailed model and an accompanying terminology which attempted to explain and describe the complexity of intertextual relationships and this seemed particularly well-suited to my purposes. His ideas about intertextuality, or as he prefers, hypertextuality, together with the model which he devised are discussed in detail in the opening chapter of this thesis. Insights from Linda Hutcheon's work on parody and self-consciousness in fiction⁴⁶ have also been used, bringing a further dimension to this topic.

In this thesis, I have used a modified version of the framework and terminology which Genette proposes in *Palimpsestes* (1982) to analyse five of

Marsé's novels. Inevitably, Marsé's use of hypertextuality cannot always be neatly compartmentalized to fit Genette's scheme which, like all theoretical frameworks, is a gross generalization, requiring testing and development. However, in most cases, the model proves to be a useful analytical tool which facilitates the process of labelling, categorizing, comparing and contrasting aspects of Marsé's hyper-textual practices.

The results of these analyses are presented in Chapters Two to Six. The five novels selected for consideration are discussed separately but in each case, there is also an examination of the novel's relationship to Marsé's body of work, highlighting similarities in theme, imagery, character etc. Each chapter also includes an analysis of Marsé's methods of signalling to readers that he is borrowing from other writers and examines the metafictional dimension of the author's use of hypertextuality.

INTRODUCTION: Notes

1. These details have been compiled from a variety of sources including Samuel Amell's *La narrativa de Juan Marsé, contador de aventuras* (Madrid: Playor, 1984), William Sherzer's *Juan Marsé: entre la ironía y la dialéctica* (Madrid: Fundamentos, 1982) and many published interviews with Marsé.
2. Marsé dedicated *Un día* to his adoptive father, Pep Marsé, and has acknowledged that much of his information about the activities of the *maquis* was gleaned from his father's stories.
3. Juan Marsé, *El Pijoaparte y otras historias*, ed. by Lolo Rico Oliver (Barcelona: Bruguera, 1981), p. 49.
4. Gil de Biedma dedicated a poem entitled 'Noche triste de octubre, 1959' to Marsé. They remained close friends until the poet's death.
5. A revised version of *Esta cara* was published in 1970.
6. For further details about this controversy, see Chapter Five.
7. Augusto M. Torres, 'El cine de Juan Marsé', *El País*, 15 June 1986, pp. 10-11.
8. Mercedes Abad, '"La película *Si te dicen que caí* contiene demasiado sadismo"', *Cambio 16*, 2 October 1989, pp. 100-101.
9. Juan Carlos Curuchet, 'Juan Marsé o la conciencia derrotada', in *A partir de Luis Martín Santos: Cuatro ensayos sobre la nueva novela española* (Montevideo: Alfa, 1973), pp. 71-86 (p. 72).
10. José Domingo, *La novela española del siglo veinte*, II (Barcelona: Labor, 1973), p. 119.
11. Curuchet, p. 83.
12. William Sherzer, 'Introduction', in *Si te dicen que caí* (Madrid: Catedra, 1982), pp. 13-45 (pp. 26 and 27).
13. Salvador Clotas and Pere Gimferrer, *Treinta años de literatura* (Barcelona: Kairós, 1971) p. 49.
14. Luis Suñén called this novel a 'paréntesis' in Marsé's work. See 'Juan Marsé and Andrés Berlanga: realidad y literatura', *Ínsula*, (September 1984), 11.
15. Mercedes Beneto, 'Con el último Premio Planeta, a lo largo de Juan Marsé', *Destino*, 26 October 1978, p. 32.
16. Sherzer, *Si te dicen que caí*, p. 36.
17. See note 1.
18. See note 1.

19. See bibliography for further details.
20. Curuchet, p. 72.
21. *ibid.*, p. 86.
22. José Corrales Egea, *La novela española actual (ensayo de ordenación)* (Madrid: EDICUSA, 1971), p. 148.
23. Ignacio Soldevila Durante, *La novela desde 1936* (Madrid: Alhambra, (1980), p. 261.
24. Leopoldo Azancot, 'Marsé, novelista', *Nueva estafeta*, 2 (1980), 85-87 (p. 87).
25. Dario Villanueva, 'La novela española en 1978', *Anales de la narrativa española contemporánea*, 4 (1979), p. 99.
26. Linda Gould Levine, 'Si te dicen que caí: un calidoscopio verbal', *Journal of Spanish Studies: Twentieth Century*, 7 (1979), 309-327.
27. Diane I. Garvey, 'Juan Marsé's *Si te dicen que caí*: The Self-Reflexive Text and the Question of Referentiality', *Modern Language Notes*, 95 (1980), 376-387.
28. Gould Levine, p. 323.
29. Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts* (Bloomington: Indiana University Press, 1979).
30. Currie K. Thompson, 'A Question of (Id)entity: The Reification of Desire in Juan Marsé's *La muchacha de las bragas de oro*', *Symposium*, (Spring 1985), 61-73.
31. Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: W. W. Norton, 1973).
32. Thompson, 'Returning to the Text: Juan Marsé's *Un día volveré*', *Anales de la literatura española contemporánea*, 10 (1985), 81-98.
33. Geneviève Champeau, 'A propos de *Si te dicen que caí*', *Bulletin Hispanique*, 85 (1983), 359-378.
34. Jo Labanyi, 'Fiction as corruption: *Si te dicen que caí*', in *Myth and History in the Contemporary Spanish Novel* (Cambridge: Cambridge University Press, 1989), pp. 135-177.
35. Labanyi, p. 135.
36. Walter Ong, *Orality and Literacy: The Technologizing of the Word* (London: Methuen, 1982).
37. María Silvina Persino, 'Si te dicen que caí: una lectura de cuerpos', *Revista de estudios hispánicos*, 25 (1991), 57-71, (p. 57).
38. Silvina Persino, p. 57.

39. Carolyn Morrow, 'Breaking the Rules: Transgression and Carnival in *Últimas tardes con Teresa*, *Hispania*, 74 (1991), 834-840.
40. Morrow, p. 836.
41. Nivia Montenegro, 'El juego intertextual de *Si te dicen que caí*', *Revista canadiense de estudios hispánicos*, 5 (1981), 145-55.
42. John P. Devlin, 'Killing the Hero: Image and Meaning in Juan Marsé's *Un día volveré*', in *Essays in Honour of Brian Tate from his Colleagues and Pupils*, ed. by R. A. Cardwell, (Nottingham: University of Nottingham, 1984), 29-37.
44. Robin W. Fiddian and Peter W. Evans, '*Si te dicen que caí*: A Family Affair', in *Challenges to Authority: Fiction and Film in Contemporary Spain* (London: Tamesis, 1988), pp. 47-60.
44. See the bibliographies compiled by Daniel (1973), DeMarco (1975), Goodwin (1975), Ross (1975), Wagner (1981), and Wicks (1978) respectively. Full details are given in the bibliography.
45. Articles by Boccia (1986), Merrim (1985), Mitchell (1978) and Wyers (1981) all address this dimension of Puig's fiction. Worley's thesis (1983) also examines Puig's work, while Alberto Campos (1985) devotes a full book to the analysis of one novel. Full details in the bibliography.
46. Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (London: Methuen, 1985).

CHAPTER ONE

From Intertextuality to Hypertextuality:

Gérard Genette's *Palimpsestes*

Until then I had thought each book spoke of the things, human or divine, that lie outside books. Now I realized that not infrequently books speak of books: it is as if they spoke among themselves [...] a long, centuries-old murmuring, an imperceptible dialogue between one parchment and another.

Umberto Eco, *The Name of the Rose*

Wanting connections, we found connections - always, everywhere, and between everything. The world exploded into a whirling network of kinships, where everything pointed to everything else, everything explained everything else.

Umberto Eco, *Foucault's Pendulum*

The critical theorist Michael Worton has observed that 'to speak of intertextuality is [...] to enter a minefield of warring definitions.' It is precisely this precarious territory which is explored here, not with the intention of providing a comprehensive account of what are often conflicting notions of intertextuality but rather to set the scene for the examination of Gérard Genette's particular understanding of the term. An analysis of the theoretical framework which he proposes in his work *Palimpsestes: La littérature au second degré* will form the major focus of attention in the latter part of this chapter.

INTERTEXTUALITY: A BRIEF SURVEY

The idea that writers are influenced by reading the works of other writers and that the texts they subsequently produce bear evidence of this influence is certainly not a new one, as Michael Worton and Judith Still illustrate in their overview of the historical development of the concept of intertextuality.² They argue that although the term *intertextuality* was only coined in comparatively recent times, it is possible to 'find theories of intertextuality wherever there has been discourse about texts.'³ Opinions about the way in which texts function are to be found in the works of a succession of Ancient Greek philosophers and Latin writers and these insights are often similar to ideas presented by modern-day theorists in their discussions of intertextuality. Worton and Still demonstrate in detail that these Classical writers, each in their own individual way, all acknowledged that those wishing to create their own texts should first read the texts written by others.

In *The Republic*, Plato argued that the poet creates not by imitating nature but by imitating other works of art which are themselves imitations of previous human creations. Aristotle, too, refers to imitation, in his work *On the Art of Poetry*, but his concern is with the process by which writers distil into their own text the essence of the mass of texts which are known to them. In his own work, also named *On the Art of Poetry*, Horace urges would-be writers to model their own literary characters on types already present in the creations of others. Similarly, Longinus devotes a chapter of his *On the Sublime* to the subject of how latter-day writers might find themselves inspired by imitating and emulating the great writers of the past. In their respective works on oratory and rhetorics, *De Oratore* and *Institutio Oratorum*, Cicero and Quintilian both stress the necessity of reading for those wishing to improve their oral delivery, and they commend the stylistic exercise of imitation which would serve as 'an apprenticeship in improvisation'.⁴

In comparison to the critical interest which intertextuality currently provokes and the sheer volume of publications which it stimulates, this earlier body of theoretical writings is indeed small. However, if theoretical commentators on this subject were limited in classical times, 'enactors of intertextuality'⁵ or writers who consciously produced texts which imitated other texts certainly were not. Both Bakhtin and Genette in their respective studies⁶ draw attention to the importance of forms such as the parody and the travesty in both Greek and Roman literary tradition. Both cite numerous examples from antiquity and indeed Bakhtin goes so far as to suggest that: 'Everything serious had to have, and indeed did have, its comic double.'⁷

Thus, when they created parodies or travesties, Greek and Roman writers consciously produced texts which had to be read intertextually since the comic or critical effect of any parody or travesty can only be appreciated when it is set against another text, namely the epic or tragedy which it ridicules. In Bakhtin's opinion, furthermore, these literary forms were of vital importance in the development of the novel since their objective was:

to provide the corrective of laughter and criticism to all existing straightforward genres, languages, styles, voices; to force men to experience beneath these categories a different and contradictory reality that is otherwise not captured in them.⁹

As early examples of what Bakhtin refers to as 'dialogic discourse', parody and travesty therefore 'paved the way for the impiety of the novelistic form'.⁹

These literary forms, parody and travesty, were also used extensively by writers in the Middle Ages, although during this period, it was often sacred texts rather than epics or tragedies which served as inspiration. The extent of intertextual borrowing was such that one modern authority on parody in the Middle Ages, Paul Lehmann, has stated that the history of medieval literature 'is the history of the appropriation, re-working and imitation of someone else's property'.¹⁰ One specific genre, known as the *cento*, a Latin word literally meaning 'a patchwork garment', was a literary composition made up entirely of textual fragments taken from the works of other authors.

Medieval texts of this kind, literally constructed as their name suggests from snippets of other texts which have been strung together, encapsulate the essence of much modern thinking about the nature of intertextuality, bringing to mind, for example, Julia Kristeva's assertion that 'tout texte se

construit comme une mosaïque de citations et tout texte est absorption et transformation d'un autre texte'.¹¹ Or Roland Barthes observation that 'every text is a new fabric woven out of bygone quotations'.¹² It is not surprising then that research carried out into the literary practices of writers in the Middle Ages by contemporary scholars like Paul Zumthor, for example, has also helped to shape current understanding of the concept of intertextuality.¹³

Imitation, quotation, plagiarism and other intertextual practices have continued to play an important role in the work of writers since medieval times. Indeed, those very novelists, poets and playwrights who are considered to be major figures in the Western European literary canon are also those who have most consistently 'borrowed' from other writers, and Spanish writers from Cervantes to Juan Goytisolo have been some of the principal enactors of intertextuality. However, it has been the francophone critics such as Kristeva, Barthes and Riffaterre, who have been among the major figures in the theoretical debate about intertextuality. Their differing concepts of intertextuality, along with those of other relevant critical theorists, will be briefly considered here.

KRISTEVA AND BAKHTIN

Kristeva, one of the most influential post-structuralist and feminist theorists, is generally acknowledged to have coined the term *intertextuality*, in an article first published in 1967.¹⁴ Only a few years later, in her work *La Révolution du langage poétique* (1974), Kristeva herself rejected this term on the grounds that it had acquired a much broader, more general meaning than the one which she had originally assigned to it:

Le terme 'intertextualité' désigne cette transposition d'un (ou de plusieurs) système(s) de signes en un autre; mais puisque ce terme a été souvent entendu dans le sens banal de 'critique de sources' d'un

texte, nous lui préférons celui de *transposition*, qui a l'avantage de préciser que le passage d'un système signifiant à un autre exige une nouvelle articulation du thétique - de la positionnalité énonciative et dénotative.¹⁵

Genette, too, opts for new terminology in an attempt to clarify the multiple types of relationship which exist between texts.

Kristeva's ideas were heavily influenced, at least initially, by the work of the Russian theorist, Mikhail Bakhtin, who questioned the notion of the unique and original identity of texts. She is generally acknowledged to have been the first to have brought the previously largely unknown work of this Formalist to the attention of a wider audience, in works such as her article 'Bakhtine, le mot, le dialogue et le roman' which appeared in 1967.¹⁶ Kristeva was particularly interested in Bakhtin's ideas about discourse and since, through her work, these ideas have influenced others, it is worth briefly examining them here.

After examining and comparing works by Russian writers, Bakhtin claimed to have identified two different kinds of discourse which he labelled *monologic* and *dialogic*. In his *Problems of Dostoyevsky's Poetics* (1929),¹⁷ Bakhtin argues that dialogic discourse was typically to be found in the novel, with its interplay between the authorial voice and the voices of characters. In this form, different ideological stances are expressed without ultimately being absorbed and/or judged by a totalizing authorial discourse. Monologic discourse was, he asserted, tyrannical, with one voice expressing one unified ideology with no room for interplay. Working with the basic premise that 'every novel is a dialogized system',¹⁸ Bakhtin developed his notion of the polyphonic novel, an artistic creation in which a variety of discourses or voices (*heterophony* or *heteroglossia*) representing multiple

ideologies was to be found. He also claimed that 'language in use is essentially "dialogic", every speech act springing from previous utterances and being structured in expectation of a future response',¹⁹ an idea that can be usefully compared to the work of later theorists like Laurent Jenny, who also links language and intertextuality:

Hors de l'intertextualité, l'œuvre littéraire serait tout simplement imperceptible, au même titre que la parole d'une langue encore inconnue. De fait, on ne saisit le sens et la structure d'une œuvre littéraire que dans son rapport à des archétypes, eux-mêmes abstraits de longues séries de textes dont ils sont en quelque sorte l'invariant.²⁰

Kristeva, too, states that 'every text is from the outset under the jurisdiction of other discourses which impose a universe on it'.²¹

Kristeva and other theorists have also been influenced by Bakhtin's notion of the carnivalesque, presented in his *Rabelais and his World* (1966)²². In this work, Bakhtin examines the role of popular culture in the Middle Ages and Renaissance and explores its relationship to the literary creations of Rabelais. Bakhtin was interested in carnival and other popular celebrations because of their inherently subversive nature and he argues that they encouraged, albeit temporarily, the creation of a laughter-filled, inverted, anti-hierarchical world which was the mirror image of the official culture of the age, which was solemn and ecclesiastical. Similarly, in the polyphonic novel, the text's multiple voices undermine the stability of an apparently monological entity. As Peter Barry explains:

The text provides us with a dialogue or carnival of many different voices, some ironic, some humorous, some self-mocking or self-parodying. Within this textual carnival there can be no place for the reasoned, authoritative, single voice to silence all others and impose a fixed and reliable version of the events depicted, for the text is by nature anarchic rather than authoritarian.²³

As previously mentioned, Bakhtin had a particular interest in literary forms such as parody and travesty which use the power of laughter for disruptive and/or critical ends. Of particular interest in the present context are his comments on parody:

Thus it is that in parody two languages are crossed with each other, as well as two styles, two linguistic points of view, and in the final analysis two speaking subjects. It is true that only one of these languages (the one that is parodied) is present in its own right; the other is present invisibly, as an actualizing background for creating and perceiving.²⁴

His description of the relationship between the two languages with one invisible, yet present in the background, is strikingly similar to the central image of Genette's own work on intertextuality, that is, the palimpsest:

Un palimpseste est, littéralement, un parchemin dont on a gratté la première inscription pour lui en substituer une autre, mais où cette opération n'a pas irrémédiablement effacé le texte primitif, en sorte qu'on peut y lire l'ancien sous le nouveau, comme par transparence.²⁵

Kristeva, then, was instrumental in disseminating the work of Bakhtin to a wider audience. In addition, as Worton and Still suggest, one of her main contributions to the field of intertextual criticism has been 'her formulation of a theory of the subject and of language'.²⁶ Her success in applying her own theoretical insights to texts has been less distinguished, however, and Jonathan Culler, amongst others, criticizes her for returning to what she has referred to as 'critique des sources' although her personal definition of intertextuality had suggested a new and revolutionary approach to intertextual criticism.²⁷

BARTHES AND RIFFATERRE

Kristeva's term, *intertextuality*, was borrowed by another theorist, Roland Barthes, although he uses it to refer to his own distinct idea about the relationship which exists between texts and readers. At the same time as Kristeva's writings on intertextuality were appearing in the late sixties, Barthes was declaring the death of the author²⁸ and redefining the role of the reader in keeping with the new type of fictional writing which was appearing. Unlike the traditional Realist novels, closed, 'readerly' (*lisible*) texts which were consumed passively by the reader, the French *nouveaux romans* were 'writerly' (*scriptible*) texts which invited the active participation of the reader in the creation of infinite and inexhaustible meanings. Barthes dismissed the notion of intentionality as irrelevant, since the author 'can only imitate a gesture that is always anterior, never original'.²⁹ The reader, too, is a plurality of texts, 'the space on which all the quotations that make up a writing are inscribed without any of them being lost'.³⁰

In *S/Z* (1970), a study of Balzac's novella *Sarrasine* (1830), Barthes demonstrated that even a so-called Realist text contained a plurality of meanings since it, too, was 'a tissue of signs'³¹ which referred back to previous texts: the 'déjà-lu'.³² He used a textile metaphor, 'the weaving of voices',³³ to refer to the concept of intertextuality, thus evoking an analogy which he had previously used elsewhere:

A text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writing, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture.³⁴

Metaphors linking text and textile also occur elsewhere in his work. In *Le Plaisir du texte* (1973), he wrote of 'la théorie de texte comme une hyphologie (hyphos, c'est le tissu et la toile d'araignée)³⁵ and in an article also published in 1973, an analysis of an Edgar Allan Poe story, he made the following comparison:

Textual analysis indeed requires us to represent the text as a tissue [...], as a skein of different voices and multiple codes which are at once interwoven and unfinished.³⁶

In the context of metaphors and imagery used by Barthes in connection with intertextuality, it is worth mentioning here an image which appeared in one of his earlier works, *Writing Degree Zero* (1953):

A stubborn after-image, which comes from all the previous modes of writing and even from the past of my own, drowns the sound of my present words. Any written trace precipitates, as inside a chemical at first transparent, innocent and neutral, mere duration gradually reveals in suspension a whole past of increasing density, like a cryptogram.³⁷

Like Bakhtin's idea of the invisible, actualizing intertext, Barthes's description of the text as cryptogram (*cryptographie* in the original French), linked to such notions as the 'stubborn after-image', once again brings to mind Genette's palimpsest.

The final theoretical perspective on intertextuality to be commented on here is that of Michael Riffaterre, who has elaborated and refined his notions of this concept both through his theoretical writings and also through his analyses of individual texts. The major focus of his critical work has been on poetry rather than on narrative but nonetheless, he has some interesting insights to offer on the role played by the reader in

intertextual analysis. Like Barthes, Riffaterre acknowledges the fact that intertextuality is an inherent feature of literary texts, a latent potential which must be activated by the reader. Indeed a recent definition offered by Riffaterre of intertextuality - 'the web of functions that constitutes and regulates the relationships between text and intertext'²⁸ - has echoes of Barthes's own use of the spider's web analogy.

In his later work, Riffaterre differentiates between two different kinds of intertextual reader response: aleatory and obligatory intertextuality. The former of these would be epitomized by Barthes's idea that readers may legitimately explore the associations between a text and any other text since ultimately all texts are interrelated, a philosophy of interconnectedness memorably expressed in *Le Plaisir du texte* (1973):

Et c'est bien cela l'inter-texte: l'impossibilité de vivre hors du texte infini - que ce texte soit Proust, ou le journal quotidien, ou l'écran télévisuel: le livre fait le sens, le sens fait la vie.²⁹

Riffaterre, however, argues that the full significance of a literary work can only be appreciated when that work is read against a particular intertext or intertexts, hence his reference to 'obligatory' intertextuality.

In his critical studies of various literary works, he has illustrated how those obligatory intertexts which condition and restrict reader response to a text are to be found inscribed in the text itself and suggested how they can be discovered by the competent reader who is able to decipher the clues provided. He refers to these textual clues variously as 'unconventionalities', 'signposts' and 'connectives', terms which can be defined as:

words and phrases indicating, on the one hand, a difficulty - an obscure or incomplete utterance in the text - that only an intertext can remedy; and, on the other hand, pointing the way to where the solution must be sought.⁴⁰

This notion of obligatory intertextuality and textual 'signposting' has interesting parallels with some of the ideas concerning the relationship between author and reader which are developed by both Genette and Linda Hutcheon, two literary theorists who have both written extensively about intertextuality, albeit from differing perspectives. The remaining section of this chapter is devoted to a detailed examination of some aspects of their work on intertextuality and to a discussion of the particular relevance of their theoretical insights with reference to the later novels of Juan Marsé.

GÉRARD GENETTE AND *PALIMPSESTES*

The brief survey above of definitions of intertextuality is ample proof of Andrew Oliver's observation concerning the term:

Il est évident que chacun sait à peu près ce qu'il entend lorsqu'il s'en sert; il sait également à peu près comment s'en servent les autres. La difficulté réside dans l'"à peu près" et dans l'utilité d'un terme qui paraît désigner des phénomènes multiples.⁴¹

Mutual misunderstandings are rife among critics who use a word to mean just what they choose it to mean - neither more nor less. Genette's work, *Palimpsestes* could be seen to be, at least in part, a response to this confusion. His intention to define terms and establish conceptual boundaries is well summed up by the phrase the author himself borrows from the French writer, Paul Valéry to describe his aim: "nettoyage de la situation verbale" (p. 33). Genette succeeds in creating a general theoretical framework, shown in Figure I, which is intended to represent the various relationships which

may exist between one written text and another. Further explorations by the author of the categories which make up this framework, result in a detailed taxonomy which covers the multiplicity of forms which these relationships may take and signals varying degrees of textual interdependence. He provides examples to illustrate all the categories throughout the study.

Stated in such simple terms, Genette's achievement may not seem a great one but his work is of major importance since it is one of only a few to have addressed the topic of the mechanics of what is generally known as intertextuality and what Genette himself refers to as hypertextuality (*hypertextualité*).

Since it is largely Genette's ideas as formulated in *Palimpsestes* which inform the later analysis of Marsé's fiction, his terminology and theoretical models are presented here with the degree of detail considered necessary for their comprehension. English translations of Genette's terminology are used throughout, accompanied by the original French term in italicized form in parentheses. In those cases when the term is a neologism formulated by the theorist himself, an English transliteration of the word is used. For further clarification whenever necessary, Genette's definitions of the terms he uses are given in the original French in the Appendices.

Genette neatly side-steps the confusion caused by the vastly differing interpretations offered as to the meaning of the word *intertextuality* by devising his own blanket term to cover any type of relationship which may exist between one text and another: transtextuality (*transtextualité*). Within this broad category, he distinguishes five distinct though interconnected kinds of transtextual relationships. These he names paratextuality (*para-*

textualité), metatextuality (*metatextualité*), architextuality (*architextualité*), intertextuality (*intertextualité*) and hypertextuality (*hypertextualité*) respectively. The latter term forms the major focus of interest in the next section of this work and will be examined in detail. The other categories will be dealt with as and when they arise in connection with the analysis of Marsé's work.

One further point should be stressed here. For Genette, intertextuality refers specifically and exclusively to the practices of (i) quotation and plagiarism, both of which normally entail the exact reproduction within one text of elements taken from another and (ii) allusion. This very precise use of the term is clearly at odds with the broader, more general definitions of intertextuality discussed above. Like them, it also differs considerably from the original meaning assigned to the term by Kristeva.

HYPertextUALITY

Genette defines hypertextuality as:

Toute relation unissant un texte B ([...] *hypertexte*) à un texte antérieur A ([...] *hypotexte*) sur lequel il se greffe d'une manière qui n'est pas celle du commentaire. (pp. 11-12)

Using his terminology, text B would be described as a second degree text (*texte au second degré*), that is a text which has been derived from another pre-existing text A either by transformation (*transformation*) or imitation (*imitation*) (p. 12).⁴² Both of these words have specific meanings for Genette and he illustrates the difference between them by reference to two literary hypertexts which both share the same hypotext: Homer's *Odyssey*. James Joyce's *Ulysses* (1922) would be described as a transformation of the *Odyssey* since it transposes the action of Homer's hypotext to twentieth-century Dublin. The

Aeneid, however, would be classed as an imitation of the Homeric hypotext since, although it was inspired by the epic form and thematic content of the Ancient Greek work, Virgil's hypertext tells a different story. Put in the simplest of terms, transformation is 'saying the same thing in a different way' - 'dire la même chose autrement' (p. 13) and imitation is 'saying something else in a similar way' - 'dire autre chose semblablement' (p. 13).

It must be stressed at this point that in this thesis, as in Genette's work, the words *hypotext* and *hypertext* are not used to refer exclusively to written texts but may also indicate a film, a picture, a piece of music etc. Thus Marcel Duchamp's painting *L.H.O.O.Q.* (1919) and Andy Warhol's silk-screen print *Thirty are Better than One* (1962) are both hypertexts sharing a common hypotext: da Vinci's *Mona Lisa* (1503). The stage musical *West Side Story*, filmed in 1961, is a hypertextual transformation of a dramatic hypotext: Shakespeare's *Romeo and Juliet* (1599). Film director Mel Brooks's comedy *High Anxiety* (1977) is a hypertextual imitation of Alfred Hitchcock's personal style or idiolect (*idiolecte*). In the latter case, Brooks's film does not have one specific hypotext, the idiolect being constituted from distinctive elements in Hitchcock's technique.

These processes of transformation and imitation may be carried out in three modes, classified as playful (*ludique*), satirical (*satirique*) and serious (*sérieux*). Using these terms, Genette constructs a matrix, as shown in Figure I (p. 39a), which identifies six broad categories of hypertextual techniques which he labels respectively as: parody (*parodie*); pastiche (*pastiche*); travesty (*travestissement*); caricature (*charge*); transposition (*transposition*) and forgery (*forgerie*). He further refines his model by the insertion of additional intermediate modes which he refers to as humorous (*humoristique*),

MODE PROCESS	PLAYFUL	SATIRICAL	SERIOUS
TRANSFORMATION	PARODY	TRAVESTY	TRANSPOSITION
IMITATION	PASTICHE	CARICATURE	FORGERY

Figure I: Genette's general table of hypertextual modes and processes

ironic (*ironique*) and polemic (*polémique*). This expanded model is represented in Figure II (p. 40a). It should be emphasized that Genette does not visualize any of these categories as totally separate entities and he acknowledges the inevitable overlapping between them by the use of broken lines in his models. It should also be stressed that when used by Genette, each of these terms has a specific meaning which may differ considerably from its commonly-held meaning. For example, *forgery* has none of the negative connotations or associations of the word as it is commonly used. Similarly, *parody* and *pastiche* have very precise meanings for Genette, which differ considerably from the very much broader definitions of these terms offered by other critics, as will be explained in the examination of these categories which follows.

1 TRANSFORMATION

1.1 PARODY

In defining this term as 'le détournement de texte à transformation minimale' (p. 33), Genette stresses the degree of transformation involved in creating the hypertext from the hypotext. In the case of a literary hypertext, for example, a parody might simply entail changing a word, or even a letter, in the hypotext. Indeed, in its most minimal form, parody could be said to share many of the characteristics of the pun. Although parodies may be short, this is not always the case and Genette cites as proof a work entitled *Chapelain décoiffé* (1664), an unfinished parody of Corneille's *Le Cid* (1637) written by Boileau, Racine and others, which is some four scenes in length (p. 25). Parodic hypertextuality is not limited to word-play but could include visual puns like the moustached *Mona Lisa* in Duchamp's *L.H.O.O.Q* or musical parodies where the minimal transformation could be a change from major to minor key, or from *allegretto* to *largo*, for example.

MODE PROCESS	PLAYFUL		SATIRICAL		SERIOUS	
	HUMOROUS	IRONIC	POLEMIC	SERIOUS	POLEMIC	SERIOUS
TRANSFORMATION	PARODY	TRAVESTY	TRANSPOSITION			
IMITATION	PASTICHE	CARICATURE	FORGERY			

Figure II: Expanded version of Genette's general table

Another writer on parody, Linda Hutcheon, uses the word *playgiarism*⁴³ to describe such artistic practices and this captures the spirit of the parody as Genette sees it, where the emphasis is on the ludic aspect of transformation, of re-creation for recreation. Parodic hypertexts are not intentionally derisory of their hypotexts although certain audiences may find them controversial, disturbing or even shocking. In the majority of cases, the creator of a parody intends simply to prompt a wry smile, a knowing look, possibly a hearty laugh.

Parody is, one might say, in the eye of the beholder for it is he or she who must make the connection between the hypertext and the hypotext and recognize the element of transformation. Any humorous or ironic message sent by the originator of the hypertext will quite simply be lost if those meant to receive it are not aware of the link between the parody and the hypotext of which it is a transformation. As Genette stresses: 'On ne peut percevoir et apprécier la fonction de l'un sans avoir l'autre à l'esprit, ou sous la main' (p. 26). Elsewhere, Riffaterre expresses much the same idea when he refers to an 'obligatory intertextuality', obligatory in the sense that 'on ne comprend pas, ou on ne comprend qu'à moitié, si la lecture du texte n'est pas régie par la présence parallèle de l'intertexte'.⁴⁴

If a parody is to be considered successful, the presence of the hypotext must be detected. For this reason, the parodies which abound in the headlines and journalese of the popular Press in particular and in the witty slogans and visual imagery used in advertising are usually transformations of hypotexts such as famous paintings, familiar lines from poems or well-known proverbs or sayings.

A quick survey of a recent issue of *Time International* magazine revealed how widespread this type of transformation is in journalistic writing.⁴⁵ At least nine articles had headings which could be considered to be examples of minimal parodies, and these included transformations of common expressions (*From the Sublime to the Meticulous; Rain of Terror; Out but Not Down; Sail of the Century; Corporate Punishment*) or even single words (*Whitemare?*), titles of plays (*Comedy of Errants*) and films (*Home Alone Too*), and a parody of a famous cinematic quotation (*Go Ahead, Back My Play*).

Parodic transformations have also provided countless book, film and television programme titles. A typical example, taken at random from the *Radio Times*,⁴⁶ was the title of a documentary 'Britannia waives the rules', a phrase which parodies a familiar line from the song *Rule, Britannia* (1740). The programme in question followed the fortunes of the first Wrens to embark on officer training with men at the Britannia Royal Naval College, following a change in regulations concerning the role of women in the modern British Navy. The title combines elements of humorous and creative word-play with a touch of mild irony. The documentary itself was not, of course, a parody - merely its title.

Genette points out that literary critics themselves are not averse to indulging in parody, often transforming the titles of works by other critics and adopting them for their own purposes. In these cases, the parody is often only apparent to a select few and serves to encourage readers to establish parallels and/or differences between the views expressed in the hypotext and the hypertext. Thus the heading of the concluding chapter of Hutcheon's study *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, is, appropriately enough, itself a parodic transformation. Her 'The World, the

Parodic Text, and the Theorist' is a reworking of the title of Edward Said's book *The World, the Text, and the Critic* (1983). A quick glance through the bibliography of critical articles on Marsé's fiction also reveals examples of parodic titles, with 'El oscuro secuestro del primo Marsé' and 'El amante trilingüe' being two of a number which are transformations of titles of the author's novels.⁴⁷

1.2 TRAVESTY

Genette distinguishes between travesty as a historical literary genre, the dramatic form known as burlesque travesty (from Italian *burla* meaning ridicule or mockery), and its modern-day counterpart. Burlesque travesty flourished during the Baroque period, but by the late seventeenth century, its popularity was already fading. Burlesque travesties were transformations of Classical hypotexts such as Virgil's *Aeneid*, taking the form of stage productions. In essence, Genette suggests, they were variations on a theme written in response to a public demand for such works, at a time when the unclassical use of Classical forms was at its height.

The writers of these burlesque travesties followed three basic rules of transformation. Firstly, they rewrote the Latin hexametre of the original as octosyllabic verse in the vernacular form. Secondly, in terms of style and discourse, they used familiar and popular linguistic styles in contrast with the highly formalized style of the Classical hypotext. Thirdly, where deemed necessary, they up-dated details and imagery found in the hypotext, which led to the frequent appearance of anachronisms in the hypertext, deliberately used for humorous purposes.

In broad terms, travesty is the satirical transformation of a hypotext and is not linked to any particular historical period; nor it is necessarily a dramatic form. As examples of modern travesties, Genette cites Offenbach's operetta *Orpheus in the Underworld* (1858) and Alfred Jarry's *Passion considérée comme course de côte* (1903), a sacrilegious travesty in which the events of Christ's Passion are transformed into the stages of a bicycle race resembling the Tour de France. In a list of more contemporary examples of sacrilegious travesties one could include Fernando Arrabal's play, *El cementerio de automóviles* (1965) described as a 'tratamiento burlesco de la pasión de Cristo'.⁴⁰ Examples of travesty also abound in the work of the Spanish film director, Luis Buñuel, and one of the most infamous instances of a satirical transformation is to be found in his film, *Viridiana* (1961) In the scene in question, a band of unruly beggars and cut-throats feasting at table momentarily pause, believing they are to be photographed. In doing so they reproduce their own version of the well-known image of Christ and his Apostles represented in da Vinci's *Last Supper* (1498).

1.3 TRANSPOSITION

Genette's final category of transformation is referred to as transposition (*transposition*) and this covers an enormous breadth and variety of hypertextual transformation techniques. As ever, attention will be focussed on those hypertextual techniques which are of direct relevance to the later analysis and discussion of Marsé's writing.

Broadly speaking, there are two basic types of transposition which a hypotext can undergo: the transposition of its form (*transposition formelle*) or the transposition of its content (*transposition thématique*). The two processes are not mutually exclusive. Genette stresses that any kind of

transposition, however minor it may appear, inevitably produces a hypertext which is significantly different from the hypotext:

Il n'existe pas de transposition *innocente* - je veux dire qui ne modifie d'une manière ou d'une autre la signification de son hypotexte. (p. 340. Genette's emphasis)

The major difference between transposition of form and transposition of content is one of intention on the part of the person transforming the hypotext. Any change in meaning caused by the transposition of form is usually unintended by the producer of the hypertext. It can be seen as merely an incidental or accidental by-product, as in the case, for example, of a translator who attempts to render the original text as faithfully as possible but must necessarily make changes in order to put it into another language. The change in meaning which results from the transposition of content, on the other hand, is evidence of a conscious desire for that change on the part of the transformer and represents a deliberate attempt to force a rereading of the hypotext for a variety of reasons.

1.3.1 TRANSPOSITION OF FORM

There are many different processes included in Genette's discussion of the category of transposition of form. Several of these are either not relevant to the later analysis of Marsé's work or of only limited interest in this context. A full list of all these transformation techniques, together with a definition of each of the terms used by Genette is to be found in the Appendices. Those processes which are considered to be of central importance to the discussion of Marsé's writing are covered here in detail, beginning with quantitative transformation (*transformation quantitative*).

1.3.1.1. Quantitative Transformation

As the term suggests, this type of transformation involves a quantitative change to the hypotext, producing a hypertext which contains a fewer or a greater number of words than the original text. It could also refer to a new version of a film which is shorter or longer than another one. This term does not include, for example, the reduction or enlargement of the size of printed characters. In certain art forms, such as fine art or sculpture, it is possible to make a small-scale or large-scale replica that exactly reproduces the characteristics of the original but this is clearly not the case with a written text where a change in the length of a work always entails some form of alteration to the hypotext. As Genette notes:

Réduire ou augmenter un texte, c'est produire à partir de lui un autre texte, plus bref ou plus long, qui en dérive, mais non sans l'*altérer* de diverses manières. (p. 264. Genette's emphasis)

A hypotext can be reduced by three basic means. Excision (*excision*) entails the removal or cutting out of part or parts of the hypotext. Thus a film which was originally made for screening in the cinema may well undergo excision for television, either for reasons of censorship or merely to ensure that it fits into the planner's viewing schedule. When the hypotext is re-written in a more compact manner, the resultant hypertext is produced by the process of concision (*concision*), a summary of a text which is done 'phrase à phrase, au niveau des microstructures stylistiques' (p. 280). Condensation (*condensation*) also involves summarizing but the end product is normally a distillation of the hypotext's essence. In theory, a hypotext of any length could be condensed into just one sentence, if this were sufficient to convey its meaning adequately.

In the context of condensation, it is interesting to consider briefly the notion of *mise en abyme*, that is the repetition within a work of an image or motif which mirrors the structure or character of that work as a whole. The device is also known as interior duplication.⁴⁹ One of the most well-known pictorial examples of this device is Jan Van Eyck's *The Arnolfini Marriage* (1434) in which the convex mirror situated in the background of the picture reproduces in miniature the young couple depicted in the foreground (see Illustration I, p. 47a). In literary texts, this device can take the form of reference within the work to another text which serves as a reduced model of the narrative's subject as a whole: 'A côté de la tempête dans l'Atlantique, la tempête dans le verre d'eau'.⁵⁰ Myths, legends, paintings, plays, novels, films photographs, even stained glass windows and tapestries which are described in the text can all act as sources of interior duplication.

The French writer, André Gide, is generally acknowledged to have been the originator of the term and was probably the first novelist to produce theoretical writing on the subject, although the use of *mise en abyme* as a narrative device dates back much further. His understanding of the term, as he expressed it in 1893, is still generally applicable:

J'aime assez qu'en une œuvre d'art, on retrouve ainsi transposé, à l'échelle des personnages, le sujet même de cette œuvre. Rien ne l'éclaire mieux et n'établit plus sûrement toutes les proportions de l'ensemble. Ainsi, dans tels tableaux de Memling ou de Quentin Metsys, un petit miroir convexe et sombre reflète, à son tour, l'intérieur de la pièce où se joue la scène peinte. Ainsi, dans le tableau des Ménages de Velasquez (mais un peu différemment). Enfin, en littérature, dans *Hamlet*, la scène de la comédie; et ailleurs dans bien d'autres pièces. Dans *Wilhelm Meister*, les scènes de marionnettes ou de fête au château. Dans *la Chute de la maison Usher*, la lecture que l'on fait à Roderick, etc. Aucun de ces exemples n'est absolument juste. Ce qui le serait beaucoup plus, ce qui dirait mieux ce que j'ai voulu dans mes *Cahiers*, dans mon *Narcisse* et dans *La Tentative*, c'est la comparaison avec ce procédé du blason qui consiste, dans le premier, à en mettre un second 'en abyme'.⁵¹



ILLUSTRATION I: Jan Van Eyck, *The Arnolfini Marriage* (1434)

Genette makes no explicit reference to this literary technique in his work on hypertextuality and yet it seems to share many of the features which he ascribes to his category of condensation. Indeed, Jean Ricardou used exactly that term in describing the function of the *mise en abyme* in the *nouveau roman*:

Elle [la mise en abyme] le redit autrement; le plus souvent elle met en jeu des événements plus simples, plus brefs; en cette condensation, les dispositifs répercutés ont tendance à prendre une netteté schématique.⁵²

Interior duplications which encapsulate the essence of a work, capturing its entirety in reduced proportions like the mirror in the Van Eyck painting are found frequently in Marsé's work. More will be said about the hypertextual and metafictional functions which they fulfill within each of the novels in the analysis of each of ^{the} texts studied.

Genette identifies three basic procedures by which a hypotext can be enlarged to produce a hypertext. In extension (*extension*), new material is added to that originally contained in the hypotext, so that, for example, new episodes might be included which did not appear in the original version. Expansion (*expansion*), however, means that the material covered in a hypotext remains the same but is rewritten to provide a longer hypertext. The third process, amplification (*amplification*), is a synthesis of various hypertextual techniques. In practice, it may mean that a character of minor importance in the hypotext becomes the protagonist of the hypertext or that an event referred to in passing in the hypotext forms the major focus of interest for the purposes of the hypertext. The hypotext is expanded by diegetic development (*développement diégétique*), a stylistic change which lengthens the hypotext so that in the hypertext the reader finds more detailed

descriptions of what were minor incidents or secondary characters in the hypotext. This is the process of fleshing out the bare bones of an idea, or in Genette's words, the 'dramatisation maximale d'une aventure en elle-même peu dramatique' (p. 309). The hypotext is extended by the inclusion of new material or metadiegetic insertions (*insertions métadiégétiques*) and/or by adding narratorial comment or extradiegetic interventions (*interventions extradiégétiques*).

A hypertext can be, and in practice usually is, the product of techniques of rewriting which include both reduction and enlargement. Other quantitative transformation techniques, like condensation and amplification, form a vital part of the creative process itself. The author produces the final version of a work by performing a series of transformations on the original draft or hypotext, 'un texte minimal, qui se développe peu à peu dans l'esprit de l'écrivain par germination ou cristallisation' (p. 322). In Marsé's case, a useful insight into this process can be gained by comparing the novel, *La muchacha*, with an earlier text, *Parabellum* (1977).⁵³ This short story contains many ideas and themes which also appear in the novelistic hypertext. It is particularly interesting to examine the development of the characters from hypotext to hypertext and also to compare the comparatively simple plot of the original story with the more complicated narrative structure found in the novel. In addition, Marsé's practice of producing revised editions of some of his novels provides a further insight into the writer's technique.⁵⁴ An exploration of this topic lies outside the scope of this present study but represents an area which deserves future critical attention.

1.3.1.2 Transmodalization

The second category of transformation of form is transmodalization (*trans-modalisation*) which is the transposition of a text from one mode to another, an aspect of hypertextuality which raises some interesting issues with regard to certain aspects of Marsé's literary practices. Genette identifies two modes, namely the narrative (*narratif*) and the dramatic (*dramatique*) and two categories of transformation which he calls the intermodal (*intermodale*) and the intramodal (*intramodale*). Intramodal transformations are those which affect the internal working of a mode of expression and which allow for variations within these modes. The section on intramodal transformations is largely a repetition of ideas on narratology which Genette had previously covered in 'Discours du récit' published in *Figures III* (1972). For this reason, the different categories of intramodal transpositions are not discussed as a separate section here. Intermodal transformation, in Genette's original formulation, covers dramatization (*dramatisation*) or the transposition of the narrative mode to the dramatic mode and narrativization (*narrativization*) which is the reverse process.

The fact that Genette mentions filmed adaptations of narratives here and includes it in the category of dramatization (p. 324) would suggest that he sees the filmic mode as sharing the characteristics of the dramatic mode, although this is never made explicit. However, his later discussion of dramatization and the difficulties which it entails serves to emphasize the fact that this is clearly a problematic categorization. The transformations which Genette identifies as being involved in the dramatization of a narrative hypotext, such as changes in temporality, voice, perspective etc., do not correspond with those that would be necessary to produce a filmed adaptation of the same narrative hypotext. This apparent incongruency could

quite simply be an oversight on Genette's part, as the main focus of *Palimpsestes* is the transformation of the written text. However, since one of the major features of Marsé's work to be considered in this thesis will be his transformation and imitation of filmic hypotexts to produce narrative hypertexts, this aspect clearly needs to be examined here more carefully.

Genette's original theoretical framework for transmodalization fails to acknowledge the existence of a third and separate mode, the filmic. Thus an expanded model which incorporates this extra category has been proposed, as shown in Figure IV (p. 51b) which can be compared with Genette's original framework reproduced in Figure III (p. 51a). Since it has been argued that by virtue of its origins, film combines both narrative and dramatic elements with its own unique features as a medium, the filmic mode has thus been inserted into the framework between the narrative and the dramatic mode.⁵⁵

This expanded framework for transmodalization results in the formation of a new set of hypertextual possibilities. In labelling these, no attempt has been made to emulate Genette's inventiveness with terminology and the word *adaptation*, suitably differentiated in each case, has been used to classify several types of transmodalization. Thus, the transposition of narrative to filmic mode is expressed as adaptation N>F; filmic to dramatic mode becomes adaptation F>D and dramatic to filmic mode is represented by adaptation D>F. Since these transpositions are not directly relevant to the later analysis of Marsé's work and since the process of adaptation N>F has generated a vast amount of studies, no more discussion of these specific categories is deemed necessary here.⁵⁶ Genette himself provides an interesting account of dramatization and narrativization, illustrated by numerous examples but again, these are not of direct relevance here.

	NARRATIVE	DRAMATIC
NARRATIVE	INTRAMODAL TRANSPOSITION	DRAMATIZATION
DRAMATIC	NARRATIVIZATION	INTRAMODAL TRANSPOSITION

Figure III: Genette's model of intermodal transposition

	NARRATIVE	FILMIC	DRAMATIC
NARRATIVE	INTRAMODAL TRANSPOSITION	ADAPTATION N > F	DRAMATIZATION ..
FILMIC	ADAPTATION F > N	INTRAMODAL TRANSPOSITION	ADAPTATION F > D
DRAMATIC	NARRATIVIZATION	ADAPTATION D > F	INTRAMODAL TRANSPOSITION

Figure IV: Expanded model of intermodal transposition

The remaining procedure which has been labelled adaptation F>N forms the major focus of the remainder of this section. There are two different types of hypertexts produced by the adaptation F>N process. The first of these is popularly known as *the book of the film*, a fairly recent literary phenomenon. Warren French, in his article 'Fiction vs film, 1960-1985',⁵⁷ refers to this process as *fictionalization* or *novelization* and either term would fit well into Genette's terminology. Hypertexts produced by this process are often nothing more than a summary of the plot and action of commercially successful films which had not been adapted from a narrative hypotext such as a novel. Such films as George Lucas's *Star Wars* trilogy and Steven Spielberg's *E.T.* and *Indiana Jones* series have spawned a mass of books aimed at a predominantly young audience.⁵⁸ Generally speaking, these hypertexts are of little intrinsic literary worth and are usually intended to form part of the commercial merchandise designed to exploit the success of the filmic hypotexts.

A different kind of adaptation F>N is exemplified by Marsé's *Un día*. In this case, the hypertext which results from the intermodal transposition of a filmic hypotext, the classic Western *Shane* (1953), does not have the same direct relationship with the film as the novelizations to which French refers. In *Un día*, Marsé does not tell the story of *Shane* but uses elements of the film's characters, themes and plot to enrich his own story. This is not, however, merely a case of allusion. Film and book are linked together and interrelated in a more complex hypertextual relationship, which is explored in depth in Chapter Six of this thesis.

In many ways the intermodal transposition of the filmic to the narrative mode is not as problematic as dramatization, for example, because many features of filmic discourse have an equivalent in narrative discourse, thus facilitating the process of adaptation F>N.⁵⁹ Whereas in dramatization, temporality, mood and the lack of a narrative voice are all problematic areas to be faced by anyone wishing to transform a narrative hypotext into a dramatic hypertext, it is not difficult to find a narrative equivalent for most elements of filmic discourse. Narrative features such as flashbacks, ellipses, focalization, etc. can all be successfully transposed from the filmic to the narrative mode.

1.3.2 TRANSPOSITION OF CONTENT

The second category of transformations are related to the content of the hypotext or to its theme. Since thematic transposition entails a change to the meaning of the hypotext, Genette also refers to this process as semantic transformation (*transformation sémantique*). As mentioned previously, in the transposition of form, any change to the meaning of the hypotext is in a sense a purely incidental by-product, an unavoidable consequence of translating the hypotext into another language or reducing it in length, for example. However, when the transposition is related to the thematic content of the hypotext, the transformation of meaning is a deliberate act on the part of the creator, whose aim is to produce a hypertext that in some way contrasts with the hypotext. This hypertext may thus be intended to act as an ironic or critical commentary on the hypotext. It may serve as a means of questioning the implicit assumptions of the hypotext's creator or of subverting the values inherent in the hypotext.

Thematic transformation takes two basic forms: diegetic transposition (*transposition diégétique*) and pragmatic transposition (*transposition pragmatique*). In this context, *diegesis* refers to the setting for the action of the text and to the characters involved in it. In basic terms where and when things happen and to whom. Diegetic transposition or transdiegetization (*transdiégétisation*) therefore covers categories like the alteration of the hypotext's historical or geographical setting or changes made to the identity of the characters therein. Pragmatic transposition, on the other hand, is concerned with the modification of plot.

1.3.2.1 Diegetic Transformation

Inevitably, when the historical or geographical setting of a hypotext is transposed, characters will change their identity accordingly. Thus, the stage and screen musical *West Side Story* is a hypertextual transposition of Shakespeare's *Romeo and Juliet*. The temporal translation (*translation temporelle*) changes the historical setting of the original to the fifties. The geographical translation (*translation géographique*) means a shift from Verona to New York. The Montagues and Capulets of Shakespeare's drama become rival street gangs, the Jets and the Sharks, and Juliet, undergoing a change in nationality and social status (*translation sociale*) is transformed into María, a poor Puerto Rican living in a New York ghetto. Often, in creating a hypertext by diegetic transformation, the creator is attempting to bring the hypotext closer to the experience of a new audience, as in the case of *West Side Story*, by making the setting and the characters more immediate and meaningful.

Diegetic transformation of characters can include the process of transexuation (*transexuation*) in which the sex of the protagonist in the hypotext is changed in the hypertext, either from female to male by masculinization (*masculinisation*) or from male to female by feminization (*feminisation*). Other diegetic variables could include changing the age or ethnicity of the protagonists of the hypotext. Genette illustrates this point by examples of two hypertexts which are both diegetic transformations of the same hypertext, Defoe's *Robinson Crusoe* (1719). The first, Giraudoux's *Suzanne et le Pacifique* (1921) is an example of feminization, since in his version, the story revolves around a female castaway marooned on an uninhabited Pacific island. In Tournier's *Vendredi ou les limbes du Pacifique* (1967), as the title suggests, the story is centred on Friday, rather than on Crusoe.

The film *Robin and Marian* (1976), directed by Richard Lester is a good example of a hypertext in which the diegetic transposition involves a change in the protagonists' age. Unlike the typical Hollywood portrayals of Robin Hood and Maid Marian as young and beautiful lovers, in this filmic hypertext, the pair are in late middle-age. Although Marian (Audrey Hepburn) has maintained some of her youthful good looks, Robin (Sean Connery), the man of action, has begun to lose his physical prowess and is a melancholy figure, who finds conditions in Britain depressing after his return from the Crusades.

Another possible transposition which Genette does not include but of which there is a concrete example in Marsé's work is the changing of the protagonist's sexual orientation from heterosexual to homosexual. As mentioned previously, *Un día* can be considered to be, amongst other things, a hypertext of the film *Shane*. Jan Julivert, the novel's protagonist, is

therefore cast in the role of the tough gun-fighter and when his homosexuality is finally revealed, readers are forced to reassess any pre-conceived notions about stereotypes of masculinity which they might have had.

1.3.2.2 Pragmatic Transformation

Pragmatic transpositions are inevitably linked with diegetic transpositions because it is impossible to change the setting or identity of characters in creating a hypertext without the attendant changes in action. A pragmatic transposition can also have another purpose: to change the meaning of the hypotext or 'transformer son message' (p. 360).

Pragmatic transformation includes the rewriting of or the correcting of elements in the hypotext to suit the tastes and sensibilities of a particular historical period. One could also include in this category changes inspired by political, ideological or religious factors and in these cases the transformation may involve elements of censorship. Two recent examples of this type of pragmatic transformation come courtesy of Hollywood, which has a long history of adapting texts to suit a perceived target audience. Thus the animated cartoon version of Hans Christian Andersen's story *The Little Mermaid* (1889) made by the Walt Disney Company in 1990 did not have the tragic ending of the original in which the mermaid loses the Prince she loves. Instead, she succeeds in winning the Prince's heart and in defeating the sea witch's magic, a conclusion which is more in keeping with the Disney ideology of providing happy endings: Disneyfication, possibly? Steven Spielberg's adaptation of Alice Walker's *The Color Purple* (1985), changed the protagonist's lesbian relationship which is central to the novel to a close friendship between two women.

Another type of pragmatic transposition involves motivation, viz. the reasons which the author gives to explain why particular characters behave in certain ways. There are three types of changes categorized under this heading. Motive addition (*motivation*) means that the reasons for a character's actions are provided by the author of the hypertext when previously in the hypotext none were given or suggested. The opposite process is motive omission (*démotivation*) which as the term implies, means that in the hypertext any motives attributed to characters in the hypotext are not given. Finally motive substitution (*transmotivation*) entails that new and different motives are suggested for a character's actions other than those provided in the hypotext.

Evaluation (*transvalorisation*) is the final type of pragmatic transposition.⁶⁰ This entails an alteration to the importance of the role played by particular characters in the hypertext relative to their original role in the hypotext and there are several forms which this process may take. Through promotion (*valorisation secondaire*),⁶¹ the importance of a character playing only a minor role in the hypotext may be increased in the hypertext. Through rehabilitation (*valorisation primaire*) the character's personality may be changed to make him or her more appealing in the hypertext. The two processes can of course be combined by making a secondary character not only more important but also more sympathetic in the hypertext.

An example of both promotion and rehabilitation is to be found in José Zorrilla's drama *Don Juan Tenorio* (1884). In this version of the Don Juan story, one of the seducer's victims, Doña Inés, is promoted to a key role since it is she, by her death, who ensures the ultimate salvation of the

profligate: 'Yo mi alma he dado por ti, y Dios te otorga por mí tu dudosa salvación'.⁶² Although throughout the work, Don Juan Tenorio's conduct is on a par with that of his literary predecessors, ultimately his rehabilitation occurs when he is moved to repentance by Doña Inés's pleas, thus ensuring his salvation.

In contrast to these procedures, characters can undergo devaluation (*dévalorisation*) so that in the retelling of the story, they are presented in a bad light. This can be linked with the element of demythification found in much contemporary literature. Genette also refers to this type of hypertext as an 'aggravation' (p. 405) because, for example, they tend to magnify any flaws in the protagonist's character and to take a more probing look at his or her motivation. Often, these hypertexts will serve to undermine the authority of the hypotext, as is the case of Jeanette Winterson's *Boating for Beginners* (1985), a humorous and irreverent version of the biblical Creation and Flood myths, which portrays Noah as:

Howard Hughes crossed with Frankenstein - an eccentric overseer of thriving capitalism who makes 'God' by accident out of a piece of gateau and a giant electric toaster.⁶³

By substituting the original values inherent in the hypotext for a totally new set in the hypertext, the second-degree text may represent a challenge to the view-point originally expressed by the creator of the hypotext. This form of literary re/vision, which revises the text but also asks the reader to see it again through different eyes, has proved, in the right hands, to be a powerful means of subverting the message of the hypotext. This aspect of hypertextuality will be examined in the concluding section of this chapter.

2 IMITATION

2.1 PASTICHE, CHARGE AND FORGERY

Having examined the processes by which a hypotext can be transformed, it is now time to consider those which make up the category of imitation. Although pastiche and parody are often treated as though they were virtual synonyms, in Genette's terms the distinction between the two is a clear-cut one:

Contrairement à la parodie, dont la fonction est de *détourner* la lettre d'un texte, et qui se donne donc pour contrainte compensatoire de la respecter au plus près, le pastiche, dont la fonction est d'*imiter* la lettre, met son point d'honneur à lui devoir littéralement le moins possible. La citation brute, ou emprunt, n'y a point sa place. (pp. 84-85. Genette's emphases)

The key word in this statement of the difference between the two is the verb *imiter* which for Genette assumes a very specific meaning, as his own definition indicates:

Imiter [...] c'est d'abord constituer l'idiolecte de ce texte, c'est-à-dire identifier ses traits stylistiques et thématiques propres, et les *généraliser*, c'est-à-dire les constituer en matrice d'imitation, ou réseau de mimétismes, pouvant servir indéfiniment. (p. 90. Genette's emphasis)

In other words, once an idiolect has been identified,⁶⁴ that is those distinctive features of style, language, theme etc. which constitute the uniqueness of a particular individual's style or of a genre's discourse then theoretically it can be imitated and used in order to generate any amount of mimotexts (*mimotextes*), a term applicable to pastiches, caricatures or forgeries. Imitation for Genette is the production of a hypertext using a borrowed idiolect - 'un autre message dans le même code' (p. 91).⁶⁵

A brief literary example will suffice here to illustrate the general principle of imitating an idiolect. In his plays, Federico García Lorca often

imitated the idiolect of the Spanish *refrán* with its characteristic linguistic structure. When the protagonist of *La casa de Bernarda Alba* (1936) proclaims to her household, 'Hilo y aguja para las hembras; látigo y mula para el varón' her statement seems to have all the authority of a typical centuries-old truism. However, this is not a true *refrán* but a mimotext in which Lorca succeeds in capturing the style and tone of countless traditional Spanish proverbs.⁶⁶

However the idiolect being imitated need not necessarily be a written one. A mimotext could imitate the idiolect of a particular individual, such as the style of a film director, painter or composer. Alternatively the mimotext could imitate the idiolect of a film genre, of a school of painting or of a musical style. So, is it possible for the idiolect of one medium (film) to be imitated and reconstituted in another (the novel)? This process of producing a mimotext by the imitation of the idiolect of a different medium (or *mode* as Genette prefers) is not covered in his theoretical framework. And yet, it is exactly this process which the reader finds in the opening pages of *Un día*. The idiolect of one mode, the characteristic cinematic features of the *film noir* genre, is imitated in another: the novel. Certainly then this procedure exists and it would be useful to consider how this element of Marsé's writing might fit into Genette's theoretical framework.

As previously mentioned, Genette classifies the process of producing a hypertext by transposing a hypotext from one mode into another (intermodal transposition) as a type of transformation. Examples of hypertexts created by intermodal transposition would be David Lean's film adaptation of Dickens's *Great Expectations* (1861), released in 1946 or Lionel Bart's musical *Oliver!* (1968) based on the same author's *Oliver Twist* (1838). Both are hypertexts

produced by the intermodal transposition of one specific hypotext. However, in the episode referred to in *Un día*, Marsé had no particular *film noir* hypotext in mind and so, theoretically in Genette's terms, such an example cannot be considered to be transformation, even though this particular type of imitation entails an element of intermodal transposition, insofar as one mode (the filmic) is being transformed into another (the narrative).

In practice, however, the intermodal element involved in imitation of this kind is something of a red herring as regards categorization. Undoubtedly, in some respects an intermodal element adds a further dimension to the process of imitation because the creator of the hypertext must not only constitute the idiolect in question but must also reformulate it, in accordance with the conventions, devices and technical limitations of another mode. Yet to see this process as two distinct and consecutive processes is surely mistaken because in the very process of constituting an idiolect, the hypertext's creator is already thinking in terms of a particular mode of expression, a fact which to a large extent conditions the very constitution of that idiolect. For example, if a novelist wishes to imitate a particular film genre, in the very process of constituting that particular idiolect, he or she would automatically focus on those idiolectic features that could be reproduced by some means in the narrative mode of the hypertext. So, although strictly speaking there may be two processes involved in this kind of imitation they are not consecutive but simultaneous and inextricably linked, the one to the other. For this reason it would be wrong to consider such processes, intermodal though they may be, as anything more than a type of imitation. In the analysis of Marsé's work the terms intermodal pastiche, intermodal caricature or intermodal forgery will be used, where necessary, to label this particular practice.

As with parody, or as indeed with any of the hypertextual practices considered in *Palimpsestes*, the reader plays a crucial role in recognizing the link between hypertext and hypotext. Genette argues that in particular the hypertextual techniques that he labels pastiche and caricature seem to require the establishment of a contract between the creator of the hypertext and its reader, a '*pacte tacite*' (p. 142 Genette's emphasis). Under the terms of this contract, the creator agrees to provide textual clues of various kinds which will serve to highlight for the reader the imitative nature of the text and possibly point to its hypotextual origins. This is necessary because those who lack sufficient cultural knowledge or literary competence may not realize that what they are reading is, in fact, a mimotext and may therefore fail to appreciate the humorous, ironic or satirical intentions of its creator. The nature of this agreement between creator (encoder) and reader (decoder) and the means by which it is established will be examined in greater depth in a later section of this chapter as this notion is of central importance to a hypertextual analysis of Marsé's work.

In practice, the distinguishing line between pastiche, caricature and forgery is a very fine one. However, one concrete difference which marks out forgery from both pastiche and caricature is the nature of the relationship between creator and reader, since a forgery is:

un texte aussi ressemblant que possible à ceux du corpus imité, sans rien qui attire, d'une manière ou d'une autre, l'attention sur l'opération mimétique elle-même ou sur le texte mimétique, dont la ressemblance doit être aussi transparente que possible, sans aucunement se signaler elle-même comme ressemblance, c'est-à-dire comme imitation. (p. 94)

In producing a forgery, the creator makes the decision not to reveal to the reader the imitative nature of the hypertext, giving no clues as to its possible links with other texts. The *pacte tacite* does not exist since: 'Le véritable pasticheur veut être reconnu - et apprécié - comme tel. L'auteur d'apocryphe ne le veut pas. Il veut *disparaître*' (p. 181. Genette's emphasis). The ultimate aim of the forger is to display sufficient mastery of an idiolect for his/her hypertext to be accepted as an original, an addition to the corpus of work being imitated.

Distinguishing between caricature and pastiche is harder but essentially the difference is again to be found in the intentions of the creator of the mimotext. The caricature is satirical, designed to deride or mock the style of the hypotext, and it thus belittles the achievements of its creator. A successful caricature is therefore reliant on the fact that readers are able to recognize the comparison being drawn between it and the original idiolect. For that reason, a caricature is generally overloaded with textual signals which draw attention to the imitative nature of the mimotext. Naturally, the better known the idiolect imitated, the greater the chance of success for the caricature. Similarly the more characteristic the idiolect, the easier its reproduction.

Unlike the caricature, which is derisory of that which it imitates, the pastiche often takes the form of 'une sorte d'*hommage*' (p. 106. Genette's emphasis). Genette uses *L'Affaire Lemoine* (1908), a pastiche of Flaubert written by Proust, to illustrate and expand upon this idea, describing the series of articles which were published in *Figaro* during February and March 1908 as:

Flaubert lu par Proust, Flaubert écrit par Proust [...]: Flaubert lu par nous, à travers Proust, en passant ou en prenant par Proust. (p. 112. Genette's emphases)

Generalizing from this example, a literary pastiche for Genette consists of a combination or synthesis of three processes. Firstly an author, Y, reads the work of another author, X. Then Y produces a hypertext in the style of X. Genette argues that the eventual reader of that hypertext is, then, reading a critical interpretation of X's idiolect by Y. The pastiche could thus be seen as 'une description critique du style d'un auteur' (p. 113) and therefore goes beyond mere imitation of the style of a particular author since it also entails a sensitivity to his/her own personal *Weltanschauung* or 'vision "déformante"' (p. 127) of society. This element of what Genette refers to as 'critique en action' (p. 113)⁶⁷ is an important aspect of his understanding of pastiche.

Genette acknowledges the fact that certain types of hypertexts do not fit neatly into his theoretical framework because they contain elements of both transformation and imitation. This is, in fact, the case with Marsé's novels since they invariably contain a combination of elements of both these processes. Genette therefore creates a series of special categories for works of this kind, one of which he labels the anti-novel (*antiroman*)⁶⁸ as epitomized by Cervantes's *Don Quixote de la Mancha* (1605;1615). On the one hand, Cervantes' text is clearly an imitation of the chivalric romance genre, with elements of pastiche and caricature. On the other hand, with its transposition of incidents from specific hypotexts such as *Amadis of Gaul* (1508), it could also be described as a transformation.

THE ANTI-NOVEL

One of the essential feature of the anti-novel identified by Genette is a protagonist who is, at the very least, out of touch with reality:

La folie, ou plus précisément le délire, est évidemment le principal opérateur du type d'hypertextualité propre à l'antiroman: un héros à l'esprit fragile et incapable de percevoir la différence entre fiction et réalité prend pour réel (et actuel) l'univers de la fiction, se prend pour l'un de ses personnages, et 'interprète' en ce sens le monde qui l'entoure. (p. 168)

Thus the protagonist is seen to model himself/herself on fictional heroes or heroines, imitating as closely as possible their behaviour in an attempt to become like them. This often involves the use by the protagonist of the anti-novel of language and/or dialogue which imitates the kind which would be used by the fictional role model. This often serves as a means by which the author highlights hypertextual links for the reader.

Genette further distinguishes between two types of anti-novel. One is more dependent on a hypoggenre, that is, it tends towards the imitation of the stylistic features and discourse of a genre rather than of one specific hypotext, as would be the case with Cervantes's *Don Quixote* and Flaubert's *Madame Bovary* (1856). Such anti-novels often also contain elements of critical commentary of the genres being imitated. The second kind of anti-novel tends rather towards the transformation of a single hypotext, closely following its narrative structure. In this case, the links which exist between hypertext and hypotext on the narrative level form between the two a 'rapport ambigu' (p. 174) which serves to emphasize for the reader not only the similarities between the presentation of these events but also the differences. When a hypertextual comparison of this kind is made explicit any episodes omitted from the hypertext by the author become as important as

those included. The reader of the anti-novel is constantly aware of the fact that this kind of hypertext represents an "imitation" toujours imparfaite, analogie toujours décevante, mais transposition toujours ingénieuse et pittoresque' (p. 174). The anti-novel will be considered in further depth in the later analysis of individual works by Marsé.

HYPertextUAL CONTRACTS

Throughout his work on hypertextuality, Genette refers in passing to the importance of the relationship between the creator of the hypertext and the reader and to the tacit agreement (*pacte tacite*) which exists between the two. He emphasizes the fact that all the hypertextual practices which he identifies are founded on 'contrats de hypertextualité' (p. 419), under the conditions of which the creator of the text undertakes to provide sufficient textual clues for the reader to be able to recognize the links between hypertext and hypotext. The practice he refers to as forgery, of course, is the exception to the rule since the forger intends his or her work to be a perfect example of the corpus imitated. Genette does not discuss the nature of this relationship between creator and reader in any real detail since the theorist's interests lie elsewhere in *Palimpsestes*. However, many of the points regarding this relationship which he raises briefly have been examined in greater depth by Linda Hutcheon in *A Theory of Parody*. Since this area is of direct relevance to the analysis of Marsé's work, her ideas are examined here and, wherever useful, compared or contrasted with those of Genette.

Hutcheon has clearly been influenced by some of Genette's ideas about hypertextuality and indeed, in terms of hypertextual relationships, it is tempting to see her work as an amplification of the concluding sections of *Palimpsestes*, a response to the author's comment that: 'Ce corpus en vaut un

autre' (p. 446). In her work, Hutcheon develops many of the points which Genette touches upon. Topics which are peripheral to his central argument, such as the nature of hypertextual contracts and the wider implications of hypertextuality as an artistic practice, become areas of major interest in her study of parody. The focus of her study is much broader than that of *Palimpsestes*, covering not only literature but also film, music, the plastic arts and architecture, the field which Genette refers to as 'hyperaesthetics' - 'toutes les pratiques d'art au second degré, ou hyperesthétiques' (p. 435). Hutcheon's work is also quite clearly linked with her own previous study concerning self-conscious fiction *Narcissistic Narrative: The Metafictional Paradox* (1980).

It should be emphasized here that Hutcheon rejects Genette's theoretical framework as being too rigid, and instead of attempting to categorize different kinds of hypertextual practices as Genette does, she prefers to retain the label *parody* to refer to several different types of hyperaesthetic relationships. Her work centres on what she calls the 'integrated structural modeling process of revising, replaying, inverting, and "transcontextualizing" previous works of art'.⁶⁹ Her broad definition of parody is quite simply 'repetition with difference'⁷⁰ and she makes no distinction between imitation of genres or styles and the transformation of specific texts. Nevertheless her comments concerning the relationship which exists between the producer of the text (encoder) and the reader of that text (decoder) are pertinent to the study of Marsé's fiction and in many instances enhance Genette's ideas.

Like Genette, she emphasizes the importance of the role played by the encoder, arguing that: 'If the desired response is a reaction to the recognition and interpretation of parody, then the producer of the text must

guide and control the understanding of the reader.'⁷¹ Certainly sophisticated decoders are able to recognize the parallels between texts without great effort. Literary critics or avid readers of nineteenth-century literature would have few problems in perceiving the relationship between John Fowles's novel *The French Lieutenant's Woman* (1969) and the work of many Victorian writers.⁷² Similarly, those familiar with film are able to spot the many elements of filmic parody, pastiche and transformation present in the work of film director Woody Allen.

This ability to recognize and to interpret the meaning of these parallels is a result of the fact that the decoder shares a similar set of linguistic and cultural codes with the encoder of the text and is also familiar with the specific text/s or convention/s being evoked. It is this competence which enables sophisticated decoders to 'effect a structural superimposition of texts that incorporates the old into the new'.⁷³ It also makes it possible for them to comprehend the similarities or incongruities which result from this process and to appreciate the effects of reading one text against another. Hutcheon's idea of superimposing one text on another does, of course, bear a remarkable resemblance to Genette's own description of hypertextual reading as '*lecture palimpsestique*' (p. 452. Genette's emphasis) in which 'on voit [...] un texte se superposer à un autre qu'il ne dissimule pas tout à fait, mais qu'il laisse voir par transparence (p. 451).

The creators of texts are usually aware, however, that few readers enjoy the status of sophisticated decoders. If they are not given assistance, unsophisticated readers will often fail to recognize elements of parody, pastiche or the like present in a text and may also, therefore, misinterpret the ironic or satirical intentions of the encoder. An example can be found in

the experiences of the novelist and literary critic, David Lodge. In the afterword to his work *The British Museum is Falling Down* (1965), which contains extensive use of parody and pastiche, he reveals that when the novel first appeared, it was largely misunderstood:

Very few reviewers recognized the full extent of the parodies, and a surprising number made no reference to them at all. Some complained it was a somewhat derivative novel without perceiving that this effect might be deliberate and systematic. When an American edition was published later, the blurb carefully drew attention to the parodies, and they were duly noticed and generally approved.⁷⁴

In order to avoid a repetition of David Lodge's experience, the encoder may choose to include within the work of art textual clues of different kinds which enable decoders to recognize the conventions or specific texts which are being evoked. Hutcheon labels texts of this kind as 'overtly didactic'.⁷⁵ Genette refers to the clues which creators insert into their work as 'clins d'oeil' (p. 146), a term which is much more suggestive of an almost conspiratorial relationship between decoder and encoder, implying a shared secret or private joke. He identifies a wide range of possible ways of providing the textual clues necessary for the decoding of the work of art.

Often these are indirect and consist of such things as word-play, puns or anachronisms inserted into the text. Very often the title of a work indicates that the hypertext should be read with reference to its hypotext or hypotexts. Thus the title of the film *Play It Again, Sam* (1972) 'functions as a contract of cinematic hypertextuality for those filmlovers who recognize (or misrecognize) the most celebrated phrase associated with *Casablanca* (1942)'.⁷⁶

More direct means might be paratextual, that is making use of the inclusion of prefaces, dedications or epigrams etc. to establish or suggest a possible link with a specific hypotext or genre. Thus the blurb on Lodge's book identified it as a parody, naming some of the authors and hypotexts which are imitated and transformed in the novel but leaving readers to spot these. Juan Goytisolo is less forthcoming about the hypotextual influences operating on his critically-acclaimed work *Reivindicación del conde don Julián* (1970). However he emphasizes the importance of the hypertextual elements in the novel by appending a list of authors and other sources which are to be found in the text, preceded by a statement which reads: 'ADVERTENCIA La presente obra ha sido realizado con la participación póstuma o involuntaria de...'.⁷⁷

Clins d'oeil may also take the form of allusions to the idiolect being imitated and Genette makes the point that in the case of pastiche and caricature the imitation is perceptible in many instances because the style used by the author in the mimotext is a deliberate exaggeration of the idiolect being imitated. Typically the mimotext contains a concentration of the characteristic linguistic structures, vocabulary etc. of the original which reaches, as Genette calls it, the point of saturation.

The process of providing reader with *clins d'oeil* is a difficult one as it is not easy to strike the balance between including too few or too many clues in the text. Hints which are too obscure may fail to provide the reader with the necessary information to decode the text whereas overly explicit clues may remove the pleasure of discovery for the reader. Genette likens this process of decoding to that involved in solving a puzzle or a riddle:

C'est évidemment le principe de l'énigme et de la devinette, dont le déchiffrement doit rester à la charge du lecteur, mais dont la bonne réception dépend de ce déchiffrement, auquel l'auteur doit parfois 'aider' de manière indirecte. (p. 354)

In the next five chapters of this thesis, I will examine the ways in which Marsé fulfills his part of the hypertextual contract and the different types of textual clues which he provides to assist his readers in their task of decoding his fiction. In addition, in each of these chapters I will focus on those aspects of hypertextuality which are of direct relevance to the work being studied, using Genette's theoretical insights to produce a *lecture palimpsesteuse* of the five chosen novels. Thus, I will consider *Últimas tardes* as an example of the anti-novel, while the analysis of *La oscura historia* will centre around Genette's notion of the sequel and will explore the links which exist between two texts written by the same author. In the chapters on *Sí te dicen* and *La muchacha*, the focus will shift to a more detailed analysis of the relationship between hypertextuality and meta-fiction. The analysis concludes with a study of hypertextuality and demythification in *Un día*.

CHAPTER ONE: Notes

1. Michael Worton, 'Intertextuality: to inter textuality or to resurrect it?', in *Cross-References: Modern French Theory and the Practice of Criticism*, ed. by David Kelley and Isabella Llasera (Society for French Studies, 1986), pp. 14-23 (p. 14).
2. 'Introduction', in *Intertextuality: theories and practices*, ed. by Michael Worton and Judith Still (Manchester: Manchester University Press, 1990), pp. 1-44.
3. Worton and Still, p. 2.
4. *ibid.*, p. 7.
5. *ibid.*, p. 15.
6. Gérard Genette, *Palimpsestes* (Paris: Seuil, 1982). Throughout this chapter, all subsequent parenthetical references are to this work. Mikhail Bakhtin, 'From the prehistory of novelistic discourse', in *Modern Criticism and Theory: A Reader*, ed. by David Lodge (London: Longman, 1988), pp. 125-156. The essay, written in 1940, was first published in Russia in 1967.
7. Bakhtin, p. 138.
8. *ibid.*, p. 139.
9. *ibid.*, p. 139.
10. Paul Lehmann, *Die Parodie im Mittelalter* (Munich: [n. pub.], 1922), (p. 10), quoted in Bakhtin, (p. 146).
11. Julia Kristeva, *La Révolution du langage poétique* (Paris: Seuil, 1974), (p. 60).
12. Quotation from Roland Barthes, in *Intertextuality in Faulkner*, ed. by M. Gresset and N. Polk (Mississippi University Press, 1985), (p. 4). A translation by the authors of Barthes's 'Théorie du texte' (1973). See bibliography for details.
13. See for example, Paul Zumthor, 'Intertextualité et mouvance', *Littérature*, 41 (February 1981), 8-16. The whole issue is dedicated to articles on Medieval intertextuality.
14. Julia Kristeva, 'Bakhtine, le mot, le dialogue et le roman', *Critique*, 239 (April 1967), 438-65. For the etymology of *intertextuality*, see Hans-George Ruprecht, 'Intertextualité' in *Texte*, 2 (1983), 13-22.
15. Kristeva, *La Révolution du langage poétique*, pp. 59-60.
16. This article is reprinted in *Séméiotikè: Recherches pour une sémanalyse* (Paris: Seuil, 1969). *Desire in Language: A Semiotic Approach to Literature and Art*, ed. by Léon S. Roudiez (Oxford: Basil Blackwell, 1980).

17. Mikhail Bakhtin, *Problems of Dostoyevsky's Poetics*, trans. by R. W. Rotsel (Ann Arbor: Ardis, 1973). Originally published in 1929.
18. Bakhtin, 'From the prehistory of novelistic discourse', p. 131.
19. *ibid.*, p. 124.
20. Laurent Jenny, 'Stratégie de la forme', *Poétique*, 27 (1976), 257-81, (p. 257).
21. Kristeva, *La Révolution du langage poétique*, pp. 388-9.
22. Mikhail Bakhtin, *Rabelais and his World*, trans. by H. Iswolsky (Cambridge, Mass.: MIT Press, 1966).
23. *Issues in Contemporary Critical Theory*, ed. by Peter Barry (London: Macmillan, 1987), (p. 17).
24. Bakhtin, 'From the prehistory of novelistic discourse', p. 150.
25. This description is to be found in the blurb on *Palimpsestes*.
26. Worton and Still, p. 17.
27. For example, Culler's essay 'Presupposition and Intertextuality', in *The Pursuit of Signs: Semiotics, Literature, Deconstruction* (London: Routledge and Kegan Paul, 1981) and Roland François Lack, 'Intertextuality or influence: Kristeva, Bloom and the *Poésies* of Isidore Ducasse', in Worton and Still, pp. 130-142.
28. Roland Barthes, 'La Mort de l'auteur', *Mantéia*, 5 (1968).
29. Roland Barthes, 'The Death of the Author', in *Roland Barthes: Image/Music/Text*, ed. and trans. by Stephen Heath (Glasgow: Fontana: 1977), pp. 142-148, (p. 146).
30. Barthes, 'The Death of the Author', p. 148.
31. *ibid.*, p. 147.
32. Roland Barthes, 'Textual analysis of Poe's *Valdemar*', in *Untying the Text: A Post-Structuralist Reader*, ed. by Robert Young (London: Routledge and Kegan Paul, 1981), pp. 133-160, (p. 157).
33. Roland Barthes, *S/Z*, trans. by Richard Miller (Oxford: Basil Blackwell, 1990), (p. 20). Originally published in French in 1970. See bibliography for details.
34. Barthes, 'Death of the Author', p. 146.
35. Roland Barthes, *Le Plaisir du texte* (Paris: Seuil, 1973), (p. 101).
36. Barthes, 'Textual analysis: Poe's *Valdemar*', p. 157.

37. Roland Barthes, *Writing Degree Zero*, trans. by Annette Lavers and Colin Smith (London: Jonathan Cape, 1984), (p. 23). Originally published in French in 1953. See bibliography for details.
38. Michael Riffaterre, 'Compulsory reader response: the intertextual drive', in Worton and Still, pp. 56-78 (p. 57).
39. Barthes, *Le Plaisir du text*, p. 59.
40. Riffaterre, p. 58.
41. Andrew Oliver, 'Introduction', in *Texte*, 2 (1983), 5-11 (p. 5).
42. It is also possible to combine both transformation and imitation as the later analysis of Marsé's work will show.
43. Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (London: Methuen, 1985), p. 5. The seminal work in the field of play in language and other spheres of culture is Johan Huizinga *Homo ludens: A Study of the Play-Element in Culture* (London: Paladin, 1949).
44. Michael Riffaterre 'Production du Roman: L'intertextualité de *Lys dans la vallée*', in *Texte*, 2 (1983), 22-33 (p. 24).
45. The issue used was *Time International*, 3 May 1993.
46. *Radio Times*, 29 June 1991, p. 55.
47. See bibliography for details of these articles.
48. Peter L. Podol, *Fernando Arrabal* (Boston: Twayne, 1978), p. 30.
49. The first systematic analysis of this device and its literary and artistic applications is Lucien Dällenbach's *Le Récit spéculaire: essai su la mise en abyme* (Paris: Seuil, 1977).
50. Victor Hugo quoted in Jean Ricardou, *Pour un théorie du nouveau roman* (Paris: Seuil, 1971), p. 49.
51. Quoted in Ricardou, (pp. 47-48). In his book *Novel and Film: Essays in Two Genres* (Chicago: University of Chicago Press, 1985), Bruce Morrissette makes the point that Gide bases his theory on a defective analogy since, contrary to the French writer's belief, this device did not exist in heraldry.
52. Ricardou, p. 50.
53. Manuel Quinto, *Negro como la noche* (Madrid: Júcar, 1991) refers to the short story as 'un claro esbozo del argumento desarrollado más tarde en *La muchacha de las bragas de oro*', (p. 77).
54. Marsé has produced revised versions of *Esta cara* (1962; 1982), *Últimas tardes* (1966; 1975) and most recently *Si te dicen* (1973; 1989).

55. Charles Eidsvik makes this point in *Cinéliteracy: Film amongst the Arts* (New York: Random House, 1978). He traces the origins of cinema to melodrama and the nineteenth-century *feuilleton* but also charts its later development as a medium of artistic expression in its own right.
56. See studies by Beja (1979), Cohen (1979), Fell (1974), Richardson (1969) and Spiegel (1976). See bibliography for details.
57. Warren French, 'Film vs fiction, 1960-1985', in *Contemporary American Fiction*, ed. by Malcolm Bradbury and Sigmund Ro (London: Edward Arnold, 1987), pp. 107-121, (p. 120).
58. Lucas's trilogy comprises *Star Wars* (1977), *The Empire Strikes Back* (1980) and *Return of the Jedi* (1983). Spielberg directed *E. T. The Extraterrestrial* (1982) and the Indiana Jones' series which includes: *Raiders of the Lost Ark* (1981), *Indiana Jones and the Temple of Doom* (1984) and *Indiana Jones and the Last Crusade* (1989).
59. Much has been written about the commonality of discourse between the two media. Claude-Edmonde Magny's *The Age of the American Novel: The Film Aesthetic of Fiction between the Two Wars*, trans. by Eleanor Hochman (New York: Ungar, 1972) is generally acknowledged to be the seminal work in this field. It originally appeared in French in 1948.
60. It is difficult here to find an English equivalent for Genette's term which fully renders the sense of *valoriser* meaning 'to enhance the value of; to increase the standing of'.
61. Genette's original definition of the term - 'toute promotion d'un personnage jusque-là maintenu au second plan' (p. 394) - prompted the adoption of the term *promotion*.
62. José Zorrilla, *Don Juan Tenorio* (1844), Act III. Sc. 3.
63. *Boating for Beginners* (London: Minerva, 1985). The quotation is taken from the blurb, a review by Jane Solanas of *Time Out*.
64. Genette's meaning of *idiolect* is different to that commonly implied by linguists: 'A variety of language used by one individual speaker, including peculiarities of pronunciation, grammar and vocabulary'. *Dictionary of Language and Linguistics*, R. R. K. Hartmann and F.C. Stork, (Barking: Applied Science Publisher, 1972).
65. A similar comparison is made by R. Mortier: 'Le pasticheur a dû s'assimiler les secrets d'un code'. 'Pour une histoire du pastiche au 18e siècle', in *Beiträge zur französischen Aufklärung. Festgabe für Werner Krauss* (Berlin: [n. pub.], 1971), (p. 205).
66. Federico García Lorca *La casa de Bernarda Alba* (1936), Act I. In a footnote to the Catedra edition (Madrid: 1988), Allen Josephs and Juan Caballero observe: 'Es necesario tener en cuenta que, a pesar de que estas frases suenen a proverbio, son invenciones literarias de Lorca que responden perfectamente a la sociedad andaluza del campo y sobre todo para la que no "nace con posibles"'. (p. 129).

67. Genette is quoting here from a letter which Proust wrote to R. Dreyfus, dated 18th March 1908.
68. Genette accredits the term *antiroman* to Charles Sorel (p. 169) who used it as a sub-title to his work *Berger extravagant* (1627).
69. Hutcheon, *A Theory of Parody* (London: Methuen, 1985), p. 11. *Transcontextualizing* is the author's own neologism.
70. *ibid.*, p. 32.
71. *ibid.*, p. 89.
72. One critic, quoted on the blurb on the Triad/Granada edition of the novel, published 1977, referred to the work as 'a Victorian novel written with twentieth-century knowledge'.
73. Hutcheon, p. 33.
74. David Lodge, 'An Afterword', in *The British Museum is Falling Down* (Harmondsworth, Middlesex: Penguin, 1983), p. 171.
75. Hutcheon, p. 95.
76. R. Stam, R. Burgoyne and S. Flitterman-Lewis, *New Vocabularies in Film Semiotics, Structuralism, Post-Structuralism and Beyond* (London: Routledge, 1992), p. 210.
77. Juan Goytisolo, *Revindicación del conde don Julián*, (Mexico: Joaquín Mortiz, 1970).

CHAPTER TWO

Ready-made patterns for wishing:

An analysis of *Últimas tardes con Teresa*

We all use picture-houses as fantasy factories.

Stanley Cohen and Laurie Taylor, *Escape Attempts*

Alberti thus paid tribute to the cinema for increasing his and everyone else's frame of visual references, for enriching the mind with new sets of pictures and scenes as colourful and as varied as the paintings he contemplated and copied in the Prado. His memory could now flick through scenes and pictures, which are as neatly filed and rectangular as images on a cinema screen [...] —'Y es que el mundo es un álbum de postales'...

C. B. Morris, *This Loving Darkness*

In the movies, the unimaginative can find ready-made patterns for wishing.

Joan Worley, *Film into Fiction*

A review of the critical literature about Marsé's third novel, *Últimas tardes*, reveals that a number of writers have commented briefly on possible literary influences on this text. Whilst Gregorio Morán observes that Marsé 'tiende un puente en su temática a la literatura decimonónica, fundamentalmente en sus personajes',² other critics make more specific comparisons. José Luis Aranguren notes similarities between *Últimas tardes* and Flaubert's *Madame Bovary* insofar as both contain strong elements of literary parody and social satire.³ Montse Casals sees parallels between Marsé's novel and another of Flaubert's works, commenting that 'el encuentro entre Luis y Manolo en el bar recuerda, sin lugar a dudas, el desenlace de *La educación sentimental*'.⁴ Ana María Moix chooses to compare Manolo Reyes, the male protagonist of *Últimas tardes*, to another character from nineteenth-century French literature, describing him as a latter-day Julien Sorel, the ambitious hero of Stendhal's *Le Rouge et le Noir* (1830).⁵

A small number of critics also refer to possible cinematic influences on the novel. Aranguren describes Manolo's fantasies as an 'álbum de sueños cinematográficos'⁶ and Guillermo Diaz-Plaja comments that Marsé writes with 'una cinemática muy eficaz'⁷ although neither critic develops these ideas in any detail. In fact, only Ronald Schwartz identifies a specific cinematic influence on the novel, referring to what he calls 'atmospheric' similarities between *Últimas tardes* and the film *The Wild One* (1954), infamous for its portrayal of juvenile delinquency.⁸

As this brief survey demonstrates, critics have made passing references to the relationship between *Últimas tardes* and various literary hypotexts. However there has been no attempt to discuss this aspect of the work in a systematic and detailed manner. Similarly, there has been little interest in

exploring the hypertextual links between this novel and filmic hypotexts. Both of these areas are examined in depth in this chapter, with particular reference to Genette's concept of the anti-novel (*antiroman*). In addition, there is also a discussion of the variety of means which Marsé employs to encourage readers to search for those literary and cinematic hypotextual strands which have been interwoven to form the fabric of his novel.

HOMAGE TO THE NINETEENTH-CENTURY NOVEL

In published interviews, Marsé has commented at some length on what he personally believes to have been the literary influences on *Últimas tardes*. His opinions about the relative importance of these hypotexts varies from interview to interview but his observations concerning this particular aspect of his work are sometimes illuminating and merit analysis here.

He has described *Últimas tardes* as an 'homenaje a la novela del siglo diecinueve'⁹ and has indicated some specific ways in which this literary form has influenced the work. He cites as an example the opening chapter of the novel, which narrates how Manolo successfully gate-crashes a private party and seduces a maid, Maruja, believing her to be a guest. The author intended this episode to serve 'a modo de parodia-homenaje,'¹⁰ a modern equivalent of 'aquellos fastuosos salones de la novela del diecinueve en los que intrigaba Rastignac.'¹¹ Drawing out the differences and similarities between his own description of a Barcelona *verbena* and the social gatherings written about by Flaubert, Stendhal and the like, he has commented: 'El escenario es diferente; el impulso que anima al intruso es el mismo.'¹²

Various textual clues alert readers to this element of 'parodia-homenaje'. Firstly, Rastignac, the scheming *arriviste* in Balzac's novel *Le Père Goriot* (1834-5) is mentioned twice, as the students engage in literary debate. Teresa, in a contrary mood, assures her companions that: 'A mí Rastignac me divierte más que López Salinas' (p. 243).¹³ Ricardo Borrell, aspiring author of 'novelas objetivas' (p. 239), dismisses the validity of her personal opinion and reminds her that: 'Rastignac no es Balzac' (p. 243). His statement brings to mind, intentionally or not, the famous claim by Flaubert: 'Madame Bovary, c'est moi.'

Secondly, towards the end of the novel, Marsé uses a striking metaphor which once again evokes nineteenth-century accounts of young hopefuls, anxious to enter into polite society:

Como elegantes invitados a punto de emprender la aventura de los salones, los jóvenes abetos del jardín se inclinan ligeramente estremecidos, impacientes y excitados, atraídos por la piel centelleante de la mar. (p. 318)

According to Marsé, the episode in the dance hall in which the author makes a personal appearance in the guise of 'un bromista que pellizcaba a las chicas' (p. 256) was also inspired by his familiarity with nineteenth-century novels. The character's description leaves no room for doubt as to his identity: 'Se llama Marsé, es uno bajito, moreno, de pelo rizado' (p. 256). This intervention in the novel by the author proved to be a source of considerable irritation for certain critics, who have accused him of using the scene as a means of further degrading the student revolutionaries, through his treatment of Teresa.¹⁴ Marsé, however, has clearly stated his intentions:

Fue un guiño privado. Cuando yo escribía ese libro era el momento del realismo social [...] cuando imperaban las teorías que Castellet expuso en su libro *La hora del lector*: 'Ha llegado la hora de que el autor desaparezca', eso es todo lo contrario de lo que yo estaba haciendo, es decir, novela decimonónica, donde el autor se convierte en Dios, interviene con opiniones incluso morales, etcétera... Yo era consciente de que iba contra corriente, a contrapelo de todo lo que se hacía, y, ya puestos en ese plan, pensé: voy a remachar, y voy a hacer como hacían antes, cuando el autor intervenía personalmente.¹⁵

Marsé's reference to his appearance in the novel as 'un guiño privado' is strikingly similar to Genette's term 'clin d'oeil',¹⁶ conveying a similar sense of conspiracy between author and reader. The author's intervention is thus a private joke, shared only between Marsé and those who have successfully gathered together the clues provided elsewhere in the novel which allow them to read between the lines. However, as Marsé himself has suggested, the episode is also related to the debate concerning the nature of fiction and the role of the author which was still raging in Spain in the mid-sixties when *Últimas tardes* was published.

These issues are addressed by the students during their discussion of José María Castellet's *La hora del lector* (1957). The name of the book from which Borrell reads is never revealed but can be deduced from the quotations included in the body of the text (pp. 243 and 245). A further clue is to be found in the phrases 'la voz del lector' (p. 243) and 'ya era hora' (p. 243) which are both incorporated into the text. Although Marsé's own position in the objectivity versus subjectivity debate is never explicitly stated, his views are made clear by his treatment of Ricardo Borrell, the student champion of *objetivismo* who embodies the characteristics of the new novel form which he defends. His lack of subjectivity is stressed repeatedly: 'era tan puro, tan objetivo, parecía tan *détaché* del mundo interior de la gente'

(p. 243). He is referred to as both 'un objetivo puro' (p. 243) and 'aquella inexpugnable fortaleza de la objetividad' (p. 247) and predictably, he rejects Teresa's opinion of nineteenth-century literature as being 'escandalosamente subjetiva' (p. 243) and labels Manolo as 'un subjetivo rabioso' (p. 250).

However, when Borrell is called upon to give an account of a scuffle between Manolo and Luis Trias, his objectivity disappears. The student's personal prejudices become apparent and his powers of imagination, not observation, are seen to provide the basis for his version of events. This subjectivity is noted by the omniscient author: 'Obsérvese la repentina falta de objetividad de Borrell' (p. 250). Indeed, it is this author who has the last word, by providing the 'true' account of the confrontation and revealing Borrell's misinterpretation of events.¹⁷ Marsé thus encourages readers to reflect on the claims made by the supporters of Neorealism concerning artistic representation and objectivity.

Although this has not been acknowledged by Marsé in published interviews, there is one further feature of *Últimas tardes* which suggests a link with another of the established traditions of the nineteenth-century novel. This is the device of re-introducing into a novel characters which have already appeared in one of the author's previous works. *Retour des personnages* as the practice has been called, was fully exploited by writers like Balzac with the aim of:

sustaining the imperative claim to life of his fantasies by writing a huge ensemble of overlapping novels in which the figures and actions invented in one are reinforced, in a sense confirmed, by their reappearance in other books.¹⁸

This literary phenomenon has also been used extensively by well-known twentieth-century writers like Faulkner, for example, in his Yoknapatawpha novels, but it is most commonly associated with series by nineteenth-century writers, Balzac's *La Comédie humaine* (1842-8) being a prime example.

The characters making a reappearance in *Últimas tardes* are Guillermo Soto and María José Roviralta, who featured prominently as an unhappily married couple in Marsé's second novel, *Esta cara*, the action of which takes place in the early sixties. In *Últimas tardes*, set in the late fifties, the couple are still only engaged and Soto is beginning to acquire a reputation as 'un decadente y un sablista profesional' (p. 238), traits which are fully developed in the character presented in *Esta cara*.

This is not the only instance of the use of *retour des personnages* in Marsé's fiction and his use of this device in his other works and its connection with Genette's theory of hypertextuality will be discussed in the next chapter, in the analysis of *La oscura historia*.

THE NOVELA ROSA

The nineteenth-century novel is not the only hypogénre imitated in this novel. Marsé has acknowledged that romantic fiction or the *novela rosa*, also provided him with hypotextual source material and he has referred to Manolo and Teresa as 'personajes como de novela rosa'.²⁹ Marsé provides a series of textual clues, some more explicit than others, which remind readers that aspects of the *novela rosa* hypogénre are being imitated. Firstly, there is the repeated usage of the word *rosa* or *rosado*, an apt pointer to this palimpsest. Commenting on the blossoming relationship between Manolo and Teresa, the author remarks that: 'persistía aún cierto desajuste emotivo, muy

curioso, casi cómico, que teñía de un rosa bufonesco estas primeras tardes' (p. 182) and analysis reveals that a rose-coloured hue does indeed appear to have permeated the whole text.

The rose-tinted light of dawn colours the acacias at the *verbena* (p. 23), Monte Carmelo (p. 52), the room where Teresa sits reading after her disastrous sexual encounter with Luis Trias (p. 133) and Manolo's thoughts about Maruja (p. 74). Pink also abounds in the descriptions of clothing worn by the protagonists. The faded shirt which the German tourist buys from Manolo (p. 163) and the shirt which he wears when he is beaten up by Paco (p. 271); the dress worn by Teresa for the hospital visit (p. 139), the skirt which she wears when she goes in search of Manolo (p. 144) and the nightdress he imagines she might wear (p. 308) are all the same shade: *rosa*.

The adjectives *rosa* and *rosado* are also linked to Teresa in other ways. Manolo perceives Teresa's mouth as 'aquellos labios de fresa, anhelante espuma rosada' (p. 162), 'aquella bruma rosada y blanca' (p. 252) or 'aquella bruma rosada' (p. 328). She even seems to glow, 'iluminada por dentro con su luz rosada igual que una pantalla' (p. 232) and listens to him with 'esa languidez rosada de la dispersión emotiva' (p. 160). After proving his love for Teresa by risking life and limb (or so she is led to believe) Manolo is left with a pink scar (p. 283) which is the same colour as the flame of the match with which he lights her cigarette and initiates their romantic encounter on the beach (p. 201). In his final fantasy, he imagines that Teresa exudes 'el flujo rosado del sueño: un fragrante mediodía de cerezo en flor' (p. 321) and he addresses her as 'rosa de abril' (p. 323). He also imagines a bunch of roses on her bedside table (p. 323).²⁰

The reading matter of the two female protagonists also suggests links with the *novela rosa*. By Maruja's bed there is 'una novelita de amor de las de a duro' (p. 45), which could not rival her own story of illicit passion, betrayal and untimely death. Teresa's story is condensed into a single line from the *Elle* horoscope: 'Cet été vous changerez d'amour' (p. 133). Ironically, it is Teresa, 'dialéctica y objetiva, experta en la captación de la realidad' (p. 181),²¹ rather than her maid who engages in romantic fantasizing. At times, the student's thoughts and dialogue are presented in such a way as to resemble those of the most conventional of *novela rosa* heroines.

Teresa firstly mocks Manolo's sentimental nature by asking him: '¿Tú serías capaz de morir por un gran amor, Manolo?' (p. 185). Later, however, she indulges in behaviour more suited to a character from romantic fiction:

Y echaba la cabeza hacia atrás, con una nerviosa sacudida, y volvía a él desde lo oscuro, ofreciéndole los labios temblorosos con una aspiración sibilante, mientras con los ojos parecía implorarle (acababa de decidirlo) que la llevara a algún sitio, ser amada y suya hasta la muerte... (p. 252)

Similarly, she imagines that her evening with the student revolutionary, Luis Trías, will prove to be 'la noche destinada para ellos desde el principio de los tiempos' (p. 112), a line which imitates the cliché-ridden idiolect of the *novela rosa*. The irony of the description is revealed later, when her romantic illusions about the student leader are shattered when he proves to be impotent.

The influence of the *novela rosa* is also in evidence in the episode recounting Teresa's visit to Monte Carmelo. The setting would undoubtedly win the approval of any writer of romance:

La noche era estrellada y tibia, la luna rodaba perezosamente sobre las azoteas, envuelta en gasas verdes, y había un arrebol en las orillas del cielo. (p. 261)

Marsé once again casts Teresa as a romantic heroine: 'Sus labios eran explícitos esa noche, sus ojos, vencidos, llenos de generosidad y de ternura' (p. 261). But harsh reality intervenes and the encounter with Bernardo Sans provides her with quite literally a rude awakening from her romanticizing.

Like traditional *novela rosa* heroines, Teresa dreams of surrendering herself to a hero, but in her case, it is not a Prince Charming or knight in shining armour whom she believes will ensure her future happiness. As an 'universitaria moderna, de las del 56' (p. 181), Teresa wants a contemporary hero and becomes involved in student politics to ensure that she achieves her goal:

Su solidaridad para con cierta ideología, toda su actividad desplegada dentro y fuera de la Universidad en organizar y conducir manifestaciones, y sobre todo su destacada participación en los famosos hechos de octubre, no eran en realidad más que la expresión desviada de un profundo, soterrado deseo de encontrarse en los brazos del héroe en una noche como ésta y convertirse en una mujer de su tiempo. (p. 119)

For Teresa, sex, romance and politics are inextricably linked, which is emphasized by comparisons made between events in her private and political life: 'Sus primeros besos, lo mismo que sus primeros pasos por el resistencialismo universitario, fueron atrozmente desquiciados, fundamentalmente históricos' (p. 206).

This same link between sex and revolutionary politics is represented by the minor figure of the student who claims to be Egyptian and politically well-connected. This potent mixture of exotic appeal and political power

proves irresistible to the female student activists, at a time when, as the narrator observes: 'el generoso ardor democrático [...] ha descendido un poco más en dirección a las oscuras y húmedas regiones de la pasión' (p. 235). Even Teresa is taken in by the impostor.²¹ The fate of the female student he seduces is foretold in the lines of poetry by Nazim Hikmet mentally quoted by Teresa:

Tu es sorti de la prison
et tout de suit
tu as rendu ta femme enceinte. (p. 113)

Since these lines are inspired by 'el perfil grave y evocador del prestigioso estudiante encarcelado' (p. 113), namely Luis, a parallel is established between the two characters. Luis is finally revealed to be, in his own way, as big a charlatan as the foreigner, being both sexually and politically impotent.

The account of the evening which he and Teresa spend together is laced with *double entendres* and sexual innuendoes which form an intriguing subtext to the students' political debate. Initially, Luis seems aware of the linguistic ambiguities which pepper their conversation, acknowledging Teresa's warning that 'luego no vas a saber ni donde pones las manos...' (p. 114) could be interpreted as 'una cosquilleante alusión' (p. 115), but he fails to notice the possible connotations of her earlier remark about 'más reuniones, más contactos, más unión, en fin' (p. 114). Later he worries about mentioning 'contactos más frecuentes y por abajo' (p. 116) and 'discusiones bizantinas sobre el maldito sexo' (p. 116).

As Luis himself observes, the middle classes are not always aware of what is going on around them 'por una fatal cuestión de perspectiva' (p. 115)

and as the scene continues, the couple are oblivious to the fact that their dialogue about political activism is mirroring their growing sexual frustration. When Luis promises that 'las cosas no han hecho más que empezar' (p. 115) Teresa responds with a reference to 'la falta de iniciativa y el inmovilismo' (p. 115), urging him to make a move. In reply, he talks of 'la gravedad de la situación económica' (p. 115) although it is their relationship which is in crisis. Her reference to Manolo's political status - 'los contactos que tiene son por abajo, son de los buenos...' (p. 117) - also reveals her knowledge of his late-night liaisons with Maruja in her bedroom which, voyeur-like, Teresa has observed through the keyhole. The statement also expresses her resentment about the uninhibited nature of the couple's relationship, so different from her own tense, complicated affair with Luis. The student leader weakly registers his frustration with the comment that: 'Ya sabes que la maldita falta de unión me preocupa mucho' (p. 117).

The brief epigraph which precedes the narrative section starting on p. 121 is supposedly a reference to events on the Spanish Stock Exchange but it is also clearly intended to be an ironic comment on Luis's sexual performance: 'Poco antes del final, después de algunas reacciones esporádicas, el mucho saliente provocó desánimo y flojera por ambas partes y reinó la depresión hasta el cierre (p. 121).²²

Sexual imagery also abounds in the author's diatribe on student politics (pp. 231-236) where it is not merely humorous or ironic but is used for more overtly critical ends. Marsé establishes parallels between masturbation and political activity, noting that the early university disturbances 'tuvieron algo del vicio solitario' (p. 231). The comparison continues in more graphic terms: 'donde no existía [...] la cópula democrática, la conciencia

política nació de una ardiente, gozosa erección y de un solitario manoseo ideológico' (p. 231).

Student politics is also likened to illicit passion, forcing those involved in clandestine political activities to behave like 'amantes malditos' (p. 232), a comparison which indicates the students' romanticized view of political involvement. Further references to 'tiempos de tanteo por arriba y por abajo' (p. 232) and 'dejando caer la buena semilla que tal vez años después germinaría' (p. 232) build on this imagery. The fact that the success of the student political movement is described as 'un parto múltiple y adolescente' (p. 233) again foreshadows the unfortunate consequences of the alliance between the female activist and the political imposter, a relationship based on self-delusion and deceit.

Teresa and her female friends discussing politics are compared to prostitutes: 'aceleraban su íntimo latido hablando de las nuevas ideas con una vehemencia parecida a la de las prostitutas ante la próxima llegada de la VI Flota' (p. 233). The overall effect of such comparisons is to denigrate totally the importance of the student revolutionaries, dismissing them as mere children playing at politics:

Todo aquello no ha sido más que un juego de niños con persecuciones, espías y pistolas de madera, una de las cuales disparó de pronto una bala de verdad' (p. 236).

One final image links politics and sex using an intertextual allusion:

Un volumen de rojas cubiertas que yacía sobre una fotografía, amarilla por el tiempo, en la que destacaban unas blancas y venerables barbas: Madame Bovary y Carlos Marx rodaban por el suelo estrechamente abrazados, enardecidos. (p. 258)

The description is of the objects littering the floor of the disused reading room in the dance hall where Manolo and Teresa spend a rainy afternoon. It is a *mise en abyme* since the image encapsulates the novel's key themes of sex and politics, represented by the volume of *Madame Bovary* and Marx's photograph respectively. By describing the book and photograph as though they were human lovers, Marsé signals a parallel between these and Manolo and Teresa. The correspondence is a complex one, though, in that the figures of Emma Bovary and Marx represent facets of both Manolo's and Teresa's character. Like Flaubert's heroine, Manolo lives in a dream world of his own imagining whilst Teresa as a student activist espouses the teachings of Marxism. In addition though, for a short time Manolo plays the role Teresa has created for him, that of the proletarian activist engaged in the class struggle. He even becomes temporarily embroiled in the world of student politics in order to maintain their relationship. Teresa, for all her political posturing, is revealed to be, like Emma Bovary, a romantic heroine at heart.

Teresa is not the only character whose behaviour occasionally seems more suited to that of a figure from romantic fiction since Manolo's thoughts and actions also appear at times to be heavily influenced by the conventions of this literary form. The stock of visual images which Manolo draws upon to create his fantasies, his collection of *cromos*, are taken from films, a combination of elements from specific cinematic hypotexts and filmic idiolects. However the narrative structure which he uses to order these images is that found typically in the *novela rosa*.

Minor details vary from fantasy to fantasy but the storyline is an unchanging one. It begins with Manolo risking his life to rescue the woman of his dreams from certain death. These life-threatening events take various

forms but are usually of a dramatic or exotic nature, involving 'profundos barrancos, llamas devoradoras, olas enfurecidas, terremotos, guerras' (p. 91). This woman is then restored, safe and sound, to her doting parents, who are invariably rich and successful. Endings take two forms. Either Manolo is fittingly rewarded for his courageous behaviour by an offer of marriage, money or ideally, both. Alternatively, he exits with only a fleeting kiss from the woman of his dreams as recompense.

Although the images in Manolo's fantasies are sensual, they are not overtly sexual:

No eran sueños eróticos, o por lo menos no tenían como finalidad principal la posesión de la muchacha; eran sueños fundamentalmente infantiles, donde el heroísmo y una secreta melancolía triunfaban de lo demás, por lo menos al principio. (p. 91)

Since in his dream-world, virtue and self-control are eventually rewarded, he resists the temptation of short-term gratification of physical desire, preferring the lasting pleasures which self-denial may ultimately afford, an 'acceso a las luminosas regiones hasta ahora prohibidas' (p. 38). He steals a kiss from the heroine only in desperation as the dream fades: 'Cuando él ya había salvado a la bella, cuando ya había dado pruebas más que suficientes de su honradez, de su valor y de su inteligencia' (p. 91).

The use of *bella* to refer to the heroine and the mention of *honradez* and *valor* suggests the vocabulary of the classic fairy-tale, another hypotextual influence on Manolo's fantasies which is also linked with the *novela rosa*. Several *clins d'oeil* indicate this influence. The Parque Güell architecture is said to be 'de cuento de hadas' (p. 24). The Serrat villa is similarly described: 'aquella esbelta y alada estructura de castillo de cuento

de hadas' (p. 95). It also possesses 'un aire de castillo medieval' (p. 29). Elsewhere in the novel, a radical university lecturer is described as undergoing a change likened to 'la lenta metamorfosis efectuada por la varita mágica de una hada' (p. 233).

Elements from two specific fairy-tale hypertexts are transformed. By a process of temporal and geographical translation, Maruja becomes a latter-day Cinderella, the maid who is allowed to go to the ball or rather, the *verbena*, where she falls in love with a handsome stranger. Like Cinderella, her fate is decided by a pair of shoes, since the sandals which Teresa gives her cause her to trip and fall, ultimately causing her death (p. 110). Maruja is then transformed into Sleeping Beauty as she lies comatose in the hospital until her demise. Manolo, however, is a Prince Charming subjected to devaluation and he acts in a far from gallant manner, deserting her in her hour of need. The Sleeping Beauty theme is discussed in more detail in a later section of this chapter.

Manolo's fantasies condition his behaviour, insofar as they determine the nature of his relationship with Teresa. He deliberately postpones sexual contact with her for as long as possible, even though Teresa is willing, if not eager, to lose her virginity to him. His refusal to take advantage of her, his 'respetuosa táctica sexual' (p. 311), is apparently not influenced by deeply-held moral convictions but results from his consciously conforming to the guidelines in his fantasies, possibly in the hope that it will lead to a real-life happy ending.

Certainly then, in *Últimas tardes*, Marsé often uses the idiolect commonly associated with the *novela rosa* or fairy-tale romance. Pascal-Casas suggests

that his intention is to: 'parodiar el género popular usando de su temática, pero frustrando su estructura, e infringiendo sus técnicas narrativas'.²³ Clearly he breaks one of the basic narrative conventions of *novela rosa* by preventing 'la identificación del lector con el personaje'²⁴ because as Pascal-Casas suggests, popular fiction like the *novela rosa* is an escapist literary form, written in a style which quite deliberately encourages readers to identify totally with the characters in order to fulfill their own private fantasies through the fictional lives of others.²⁵ In *Últimas tardes*, Marsé employs techniques which discourage readers from identifying with the characters in the novel. The first of these is the ironic tone used to comment on the thoughts and behaviour of his characters. Readers are thus forced to view the protagonists from the omniscient narrator's perspective which emphasizes their negative and less appealing qualities.

Distancing is also achieved by the multiplicity of names or epithets used to refer to characters. Thus Manolo becomes 'el murciano', 'el Pijoaparte', 'el intruso' and 'el joven del Sur'. At the *verbena*, assuming another personality he becomes Ricardo de Salvarrosa (p. 19) or Richard (p. 17). As a child, he chooses nicknames for himself: 'el inglés' (p. 65) and 'el "Marqués"' (p. 65). Teresa is variously referred to as 'la estudiante', 'la universitaria' (p. 181) and 'la rubia politizada' (p. 139) and also given names which set up an ironic comparison between her and other females: Teresa Moreau (p. 185), Teresa de Beauvoir (p. 185), Teresa Simmons and Jean Serrat (p. 197). Minor characters, too, have more than one name, related either to their origins or to their profession. Thus el Cardenal becomes 'el gallego' (p. 176), Hortensia is 'la Jeringa' (p. 166), Maruja, 'la criada de los Serrat' (p. 82) and Luis Trías 'el héroe universitario' (p. 116). This fragmentary technique is used to maximum effect in *Si te dicen*

THE ANTI-NOVEL

The protagonists of *Últimas tardes* are often compared to other fictional characters. Thus Luis reminds Teresa of the virile ex-prisoner of Hikmet's verse. The policeman who questions Manolo and Teresa is referred to as an 'astuto Sherlock Holmes' (p. 329). However both characters fail to measure up to their literary counterparts. Luis is impotent and the policeman's powers of deduction clearly fall short of those of the Baker Street detective.

A similar mismatch is observed in comparisons drawn between Hortensia and Teresa. Manolo realizes to his surprise that these females have a certain physical resemblance. Hortensia's legs, lacking a suntan, are literally a pale imitation of Teresa's (p. 216) but facially the two women are similar (p. 166). At a distance, Hortensia appears identical to the student: 'Su silueta [...] era realmente la de Teresa, pero [...] sólo su silueta' (p. 313). When she cries, Teresa's eyes 'velados por una escarcha' (p. 133) temporarily resemble those of Hortensia, filled with an 'escarcha rencorosa' (p. 168). Manolo, too, finally identifies the difference between Hortensia, the 'flor sin aroma' (p. 329) and her middle-class counterpart:

Hortensia era algo así como un esbozo, un dibujo inacabado y mal hecho de Teresa. [...] Era como una fotografía desenfocada de la hermosa rubia, [...] la silueta borrosa, casi fantasmal, de aquella otra personalidad luminosa y feliz que florece espontáneamente en los barrios residenciales y que aquí, en el Carmelo, por alguna razón no había tenido tiempo o medios de realizarse. Versión degradada de la bella universitaria, imitación híbrida, descolorida, frustrada o tal vez envilecida. (p. 170)²⁶

This image of one character being an imperfect version of another, a key element in Marsé's third novel, is also, according to Genette, one of the characteristic features of the anti-novel, a literary form which centres around the

mésaventures pitoyables et ridicules d'un personnage qui se prendrait pour un héros de thriller, de roman d'espionnage, de science-fiction, et qui interpréterait en ce sens les menus incidents de sa plate existence.²⁷

This is similar to the description of *Últimas tardes* given by Guillermo and Hernández who called it: 'una febril aventura soñada, producto de la exaltada imaginación del joven delirante'.²⁸ Occasionally, Marsé's characters apparently become aware of the differences between themselves and the character they are modelling themselves on. Such moments of revelation are usually indicated by parenthetical comments which suggest the character's internal conflict. However for the most part, the protagonists appear to be blissfully unaware of their own self-delusion.

Self-delusion is central to Genette's notion of the anti-novel. As noted in the previous chapter, he traces this literary form back to Cervantes' *Don Quixote*, the story of the mad questing knight whose wild speech and outrageous actions caricature those of his literary predecessors, while the style of the work imitates the *libro de caballería* as a literary genre. Sobejano has argued that Marsé continues this literary tradition but in his case, it is the *novela social* which is ridiculed, *Últimas tardes* being:

La parodia - sarcástica - de la novela social en sus dos vertientes, como testimonio de los sufrimientos del pueblo y como testimonio de la decadencia de la burguesía. Amargo y pequeño Quijote de la narrativa social, este libro es en sí, al modo como el Quijote fue el mejor libro de caballerías posible, una excelente novela social, pero ya no derecha, ya no 'objetiva', sino más bien [...] indirecta, subjetiva, expansiva, satírica, airada.²⁹

In Genette's terms, in *Últimas tardes*, Marsé imitates the idiolect of a hypoggenre, the *novela social*, using in his own work the themes and concerns typical of this literary form which flourished in Spain in the fifties.

Like all anti-novels, *Últimas tardes* contains elements of both imitation and transformation. Thus, Manolo's entry into Barcelona society via the *verbena* which he gatecrashes, the appearance in the novel by the author himself alluding to the presence of an omniscient author and the *retour des personnages* are all imitations of features typically associated with the work of nineteenth-century French novelists: the *salons* as the arena for those with ambitions to better themselves socially, the presence of the godlike omniscient narrator and the re-appearance of characters. Similarly, those passages in which Marsé uses the language and imagery normally employed by writers of the *novela rosa* would also fall into the category of imitation since in every case, there is no link with a specific hypotext. The same can be said of his imitation of the *novela social* hypoggenre. However, the mode of imitation differs in each case.

Since his treatment of the *novela social* as hypoggenre is predominantly ironic, the appropriate label for this type of imitation would be caricature. His use of irony, 'l'ironie qui cinglera aussi bien la classe aliénante que la classe aliénée',³⁰ encourages readers to question some of the basic tenets held by those authors who belonged to this school of writing and to reassess the viability of considering literature purely in terms of its potential as a political weapon.³¹ His imitation of the *novela rosa* form has touches of both humour and irony but tends more towards pastiche. It does not fulfill the same critical function with regard to the hypoggenre as his *novela social* caricature. Finally, his imitation of the idiolect of the classic nineteenth-century novel is at times playful but contains no hint of derision or mockery of this literary form: an affectionate pastiche which pays homage to the writers of this genre.

THE YOUNG MAN FROM THE PROVINCES

Marsé has acknowledged in published interviews that when he wrote *Últimas tardes* he was particularly influenced by two novels: *Le Rouge et le Noir* and Scott Fitzgerald's *The Great Gatsby* (1925). His comments about the character of Manolo clearly identify the literary origins of the male protagonist of his novel:

Es hijo de una tradición literaria que constituye la espina dorsal de la gran novela del siglo diecinueve, una tradición que va de Stendhal y de Balzac a Henry James y cuyo ímpetu alcanza en el veinte a Dreiser y a Scott Fitzgerald, entre otros. Me refiero a las andanzas y desventuras del llamado 'joven de provincias' en los folletines decimonónicos.²²

His comments also reveal that Marsé was influenced by a particular interpretation of the novels of Stendhal and Fitzgerald since the phrase 'joven de provincias' has been borrowed from the critic Lionel Trilling who coined the term in an essay about Henry James's novel, *The Princess Casamassima* (1886).²³ Trilling focusses on the male protagonist of James's novel, Hyacinth Robinson, whom he sees as typifying a literary archetype which he labels as 'the Young Man from the Provinces'.²⁴ According to Trilling, other literary creations fitting into this mould include Julien Sorel, the protagonist of *Le Rouge et le Noir* and Jay Gatsby, eponymous hero of Fitzgerald's novel.

Marsé indicates in *Últimas tardes* that Manolo is a contemporary version of the Young Men from the Provinces by using a quotation from Trilling's work as the heading of one of the sections in *Últimas tardes* (p. 231). Manolo is also referred to several times as 'el joven del Sur' or 'el murciano', epithets which emphasize his provincial origins. Marsé's novel, then, is a transformation of the literary hypotexts mentioned above but it also has a

special relationship with Trilling's critical analysis of those novels. Quite how this relationship should be labelled under Genette's scheme is rather difficult to ascertain.

Genette refers to a text which serves as a critique of another text as a metatext. Thus Trilling's analysis of the novels of James, Stendhal, Fitzgerald *et al* would be a metatext. Marsé's text, however, is not a commentary on Trilling; rather he uses it as the basis for creating his own version of the Young Man from the Provinces, as one might create a model from a set of instructions. There is perhaps, then, an element of forgery involved in the process, since having been giving all the characteristics of this archetype, Marsé has produced an authentic Young Man from the Provinces. However, a new term which differentiated this process is necessary. Possibly *metatextual realization*, which stresses both the metatextual aspect and the element of creation involved, would suffice.

Trilling states that 'the Young Man from the Provinces stands outside life and seeks to enter'.²⁵ Certainly both Sorel and Gatsby have an overwhelming desire to gain access to the kind of lifestyle which their humble origins deny and this proves to be one of the key factors which motivates their behaviour. Manolo, too, is an outsider, a *xarnego* without a hope of being accepted into Catalan middle-class society on his own merits. His solution to this problem is to attempt assimilation through association, forming relationships with women likely to assist his social advancement: firstly, the Moreau child, then Maruja (mistakenly) and finally Teresa. Manolo is not so much interested in the personal attributes of these females but rather in their social status. As the narrator observes of Manolo: 'se enamoraba de símbolos y no de mujeres' (p. 73). This link between his

intimate relationships and his hopes for social advancement is evident in the description of the first time he makes love to Maruja, unaware of her lowly status: 'entró en la muchacha como quien entra en sociedad' (p. 44). His entrance into the *verbena* (p. 14) also marks a symbolic crossing of a social boundary as the *xarnego* gains provisional membership of an exclusive set although his true identity is quickly spotted.³⁶

Trilling emphasizes that the Young Man from the Provinces 'must have acquired a certain amount of education, should have learned something about life from books, although not the truth'.³⁷ Unlike Sorel and Gatsby, Manolo has learned what he knows about life not from books but from Hollywood films. As Pascal-Casas noted, Manolo's consciousness has not been shaped by the printed word: 'Las palabras no le fascinan tanto al Pijoaparte como las imágenes que reproduce insaciablemente en su mente'.³⁸ In his fantasies the visual takes precedence: 'La precisión dialogal no le interesaba, pero en cambio cuidaba la imagen en sus menores detalles' (p. 91). His thoughts and behaviour have been conditioned by the plots of countless films and this visual information is stored as a set of 'luminosos cromos que coleccionaba desde niño' (p. 145).³⁹ Manolo regularly reviews his collection, discarding images which are of no further relevance or importance to him.

Although Manolo is 'street-wise', out of his own environment he is naïve and innocent. He has no idea, for example, about the nature of the political struggle in which the students are involved and is constantly confused by what they say and do. When he starts moving in Teresa's social circles, like the archetypal Young Man of the Provinces, 'he is confronted by situations whose meanings are dark to him, in which his choice seems always decisive. He understands everything to be a "test"'.⁴⁰ Thus he promises to acquire a

printing machine for the students in the belief that he can prove himself by performing the deed.

Aranguren has referred to *Últimas tardes* as a novel based on 'equivoco y equivocación',⁴¹ highlighting Manolo's problems as he gains access to the new world opened up by his acquaintance with Teresa. Like the other Young Men of the Provinces, he finds himself 'picking his perilous way through the irrationalities of the society into which he has been transported'.⁴² Some of the *xarnego's* worst problems are caused by the fact that the students and other members of the Catalan bourgeoisie do not seem even to speak the same language as he. When the hosts of the *verbena* discuss his intrusion at the party, the narrator comments that Manolo 'no había comprendido ni una sola palabra de lo que allí se hablaba' (p. 22).

The students' political jargon and slang proves equally impenetrable. For Manolo 'pecé' (p. 160) brings to mind 'peces de colores' (p. 160) not the Partido Comunista and he interprets 'conciencia de clase' (p. 162) as a criticism of his dress sense. Hearing the students using the phrase 'hacer un numerito' (p. 241) he thinks it must be connected with mathematics since it is yet another expression in a series of remarks 'cuyo significado tampoco entendía en absoluto' (p. 242). Even in his last encounter with Luis, Manolo misunderstands the parallel which the ex-student revolutionary makes between bank robbery and capitalism (p. 332), thinking it is a desultory comment on his spell in prison. On the rare occasions when Manolo tries to imitate the students' vocabulary, he fails. 'Lipotimia' (p. 273) is his incorrect version of 'linotipia' - the printing press which he promises them.

This theme of the individual removed from his own milieu and thrust into unfamiliar and threatening surroundings is, of course, foreshadowed in the poem which prefaces the novel, Baudelaire's *L'Albatros* (1857).⁴³

Ce voyageur ailé, comme il est gauche et veule!
Lui, naguère si beau, qu'il est comique et laid! (p. 3)

The albatross, majestic in its own element but a mere laughing stock when brought down to earth could, in fact, represent either Manolo or Teresa since both are out of place in the other's environment.

With regard to the narrative structure of novels charting the progress of the Young Man from the Provinces, Trilling notes that a chance encounter for the protagonist usually plays a vital role in determining his future:

Some great and powerful hand must reach down into the world of seemingly chanceless routine and pick up the hero and set him down in his complex and dangerous fate.⁴⁴

Manolo has two decisive encounters and in both cases, the character that he meets literally has a hand in his future. The first is his encounter with a German tourist: 'Una vez, en Marbella, cogí la mano de una alemana sin querer, en la playa, dentro del agua...' (p. 163). This seemingly minor episode is of key importance for Manolo, as Maruja realizes: 'así fue como empezó todo' (p. 209). It marks the start of a new stage in Manolo's life: his decision to work his way towards Barcelona in search of a new life.

Another hand of fate is offered by el Cardenal, 'gran señor, que había de darle al murciano la llave de la ciudad y del provenir' (p. 168). He helps Manolo up when the young man apparently faints from hunger. Stretching out 'la primera mano afectuosa que encontró en la ciudad (p. 281), el Cardenal

initiates their relationship and ultimately seals Manolo's fate by introducing him to Hortensia. The account of this meeting forms part of Maruja's interior monologue and she wonders if Manolo himself engineered the encounter for his own purposes: '(¿cómo pudo oírles si estaba sin sentido?)' (p. 281).

One further detail creates a link between these two hands which play such an important role in determining Manolo's fate. This is the description which is given of the knocker found on the door of el Cardenal's house. This object, in the form of a hand, is associated with el Cardenal since it forms part of the decor of his house but it also acts as a reminder of Manolo's first fateful encounter with the German tourist as it is 'una mano pequeña, delicada, torneada - una mano de mujer' (p. 61).

With regard to the origins of the Young Man from the Provinces, Trilling discerns another common thread running through the texts which he is familiar with:

Our hero has, whether he says so or not, the common belief of children that there is some mystery about his birth; his real parents, if the truth were known, are of great and even royal estate.⁴⁵

Hyacinth Robinson, the protagonist of *The Princess Casanovissa*, conforms to this pattern since although fostered by lowly parents, his true father is an English lord. Similarly, Sorel rejects his real father for spiritual kinship with Napoleon. Fitzgerald's protagonist registers his dissatisfaction with his humble origins by changing his name from James Gatz to Jay Gatsby and rejecting his past:

He'd had the name ready for a long time, even then. His parents were shiftless and unsuccessful farm people - his imagination had never really accepted them as his parents at all. The truth was that Jay Gatsby of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God - a phrase which, if it means any-

thing, means just that [...]. So he invented just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent, and to this conception he was faithful to the end.⁴⁶

Marsé has drawn attention to the similarity between Manolo and the other Young Men of the Provinces identified by Trilling:

El Pijoaparte es hijo natural de Julián Sorel y de Gay [sic] Gatsby. Y al igual que ellos, es también hijo de sí mismo, porque niega su origen y lo reinventa.⁴⁷

However, the parallels between Manolo and Gatsby are particularly striking.⁴⁸ The *xarnego* also makes the decision to reject his family background: 'parecía empeñado en pasar por huérfano' (p. 76). His relatives are 'sombras tras él, seres sin rostro, personajes borrosos de una historia que siempre se ha empeñado en ignorar' (p. 208).

Both characters are portrayed as dreamers who spend time inventing a better life for themselves. As a youth, Gatsby spends much of his time fantasizing:

His heart was in a constant, turbulent riot. The most grotesque and fantastic conceits haunted him in his bed at night. A universe of ineffable gaudiness spun itself out in his brain while the clock ticked on the wash-stand and the moon soaked with wet light his tangled clothes upon the floor. Each night he added to the pattern of his fancies until drowsiness closed down upon some vivid scene with an oblivious embrace. For a while these reveries provided an outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy's wing.⁴⁹

Manolo, too, from an early age, learns to take refuge inside his own dreamworld to the extent that: 'Necesitó la mentira lo mismo que el pan y el aire que respiraba' (p. 66). His nocturnal fantasies, like those of Gatsby, play an important part in his life: 'Por la noche, nada más pegar la mejilla a

la almohada, ponía en orden los personajes y el paisaje [...] y vuelta a empezar' (p. 91). Both characters also share the same burning desire to gain social advancement and they try to achieve their ambition by means of a relationship with a middle-class female. Teresa is the latter-day version of Gatsby's Daisy Buchanan.

There are other parallels between *Últimas tardes* and Fitzgerald's novel. A comparison between the expressions used by the two writers shows that in certain instances Marsé's writing is a virtual paraphrase in translation of Fitzgerald's original text, a minimal transformation. Sections of the paragraph recounting Gatsby's decision to change his life (quoted above) are incorporated into the text of *Últimas tardes*. Fitzgerald's distinctive expression 'his Platonic conception of himself' is echoed in three different phrases by Marsé, each referring to Manolo: firstly, 'algo había en él que le confería cierta curiosa *concepción de sí mismo*, su propio rango y su estatura espiritual' (p. 22); secondly, 'una insólita necesidad, instintiva, profunda, de que a él se le hiciera justicia según exigía su propia *concepción de sí mismo*' (p. 65) and thirdly, 'ya desde niño creó su propia y original *concepción de sí mismo*' (p. 65. My emphases). Similarly, the phrase 'He was a son of God' has apparently influenced Marsé's description of the *xarnego's* origins: 'Manolo Reyes, o era hijo del marqués, o era, como Dios, hijo de sí mismo; pero no podía ser otra cosa, ni siquiera inglés' (p. 65).

Marsé transposes another of the most memorable episodes in Fitzgerald's novel, Gatsby's first kiss with Daisy, incorporating it into his descriptions of the last night Manolo spends with Teresa. The original reads:

...One autumn night, five years before, they had been walking down the street when the leaves were falling, and they came to a place where there were no trees and the sidewalk was white with moonlight. They stopped here and turned towards each other. Now it was a cool night with that mysterious excitement in it which comes at the two changes of the year. The quiet lights in the houses were humming out into the darkness and there was a stir and bustle among the stars. Out of the corner of his eye Gatsby saw that the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees - he would climb to it, if he climbed alone, and once there would suck on the pap of life, gulp down the incomparable milk of wonder.

His heart beat faster and faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God. So he waited, listening for a moment longer to the tuning-fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete.⁵⁰

In *Últimas tardes*, Marsé includes two slightly differing versions of the couple's final evening together, a walk through the streets on the last night of the *fiesta*.⁵¹ The first forms the opening scene of the novel (pp. 9-10), a flash-forward in the narrative. The second account (pp. 291-295) is an expanded version and ends with the events which take place when the couple arrive at Teresa's home.

Whilst these scenes blend into narrative they conserve many of the features of the original episode. Geographical and temporal translation of the hypertext moves the scene from America in the twenties to Barcelona in the fifties but Manolo and Teresa, like their counterparts, are initially described strolling through the streets. The seasonal setting is similar in both cases, with autumn in the air: 'un viento húmedo dobla la esquina [...]; es el primer viento del otoño, la bofetada lluviosa que anuncia el fin del verano' (p. 10). In Marsé's transposition, it is not leaves which are falling about the couple but the confetti from the *fiesta*. Swirling around them, it covers the street: 'la gruesa alfombra de confeti que ha puesto la calle como

un paisaje nevado' (p. 9). Thus as in Fitzgerald's description, the pavements along which the couple walk are white, though not with moonlight.

In the transposition, the action moves indoors to Teresa's home whereas in the hypotext, the couple remain outside. However, Manolo's feelings are like those of his literary predecessor. Pleasurable though his intimate encounter with Teresa is, the symbolic value of the event proves more enjoyable since it represents a guarantee of future happiness and the promise of social success:

Lo que veía más allá de aquellos sedosos cabellos, más allá de los fragantes hombros desnudos de la muchacha, [...] no era ya un cromo satinado y celosamente guardado desde la infancia, sino a un hombre joven y capacitado entrando en una oficina moderna con una cartera de mano y esa confianza que da sostener una cartera de mano.
(p. 294)

Like Gatsby, Manolo believes the moment to be a turning point in his life: 'Indudablemente, los dedos del destino acababan de tocar su frente' (p. 294). Sadly, both Young Men from the Provinces ultimately share the same fate since they fail to keep the woman whom they believe is destined to bring them happiness and social acceptability, Daisy marrying Tom Buchanan and Teresa choosing to forget about Manolo when he is imprisoned.

There is one further link between Trilling's critical essay and *Últimas tardes*, relating to an aspect of Marsé's own narrative style. Trilling states that: 'It is one of the necessities of successful modern story that the author shall have somewhere entrusted his personal fantasy to the tale'.⁵² He argues that this is particularly true of novels which narrate the trials and tribulations of a Young Man from the Provinces since a work of this kind will tend to be 'an intensely autobiographical book, not in the sense of

being the author's personal record but in the sense of being his personal act'.⁵³ As Marsé has acknowledged, his third novel contains some autobiographical elements:

De un lado [el Pijoapartel] es hijo de la experiencia personal del autor y de cierto anhelo íntimo y tal vez inconfesado: el de haberme parecido un poco a él, haber sido como él y que me hubiesen ocurrido las mismas aventuras que a él.⁵⁴

However there is another connection between Marsé and his fictional creation because the author's own narrative technique is reflected in that which Manolo employs to create his fantasy scenarios.

In a published interview, Marsé made the following comparison when asked how he goes about writing a novel:

Es como si estuviera en posesión de una colección desordenada e incompleta de cromos y sintiera la imperativa necesidad de completarla y ordenarla. Es decir, disponer las imágenes de forma que constituya una historia.⁵⁵

His use of the word *cromo* is revealing here since he uses the same word in the novel to refer to Manolo's carefully selected collection of images which provides the material for his fantasies. In addition, Marsé describes writing as an activity which involves imposing order on a disorganized, incomplete set of images. This is also the technique followed by Manolo who re-orders the limited number of images and memories which he possesses in order to produce a series of fantasies in which the locations and protagonists may vary but the plot remains essentially the same.

Manolo's technique of ordering his fantasy material is frequently compared to the manipulations of a skilled card-player who carefully shuffles his cards and re-orders them before deciding which to discard, which to

retain and the order in which to play them. This comparison is an apt one since Manolo is often described playing cards, firstly for entertainment with the retired men in the Bar Delicias (pp. 74, 169 and 208) and later in order to supplement his income (p. 212). His language also bears the influence of his favourite pastime. He chides Maruja for her caution with the comment: 'Oye, bonita [...] aquí, o jugamos todos o rompemos la baraja...' (p. 72) and elsewhere encourages himself with the phrase: 'Paciencia y barajar' (p. 306). In one comparison, Manolo is linked directly to the world of gambling: 'El Pijoaparte tenía, como ciertos *croupiers* de las mesas de juego, una secreta nostalgia manual, digital: nada de cuanto tocaba era suyo' (p. 72).

This link between card-playing and Manolo's fantasizing is developed throughout the novel. Initially, the procedure employed by Manolo to create a new scenario is likened to the opening of a fan: 'desplegó el rutilante abanico de su fantasía' (p. 37). A similar image is used later: 'la colección particular de satinados cromos se abrió en su mano como un rutilante abanico' (p. 197). This comparison also evokes a hand of cards spread out fan-like by a card-player. Fantasizing and card-playing are also linked together elsewhere. Manolo is described in a card game, his mind wandering freely as he plays:

Mientras sostenía las cartas, rumiando la jugada, ante sus ojos surgían a veces los uniformes de rayadillo, los delantales y las cofias colgando en la percha, bajo la luz rosada de un amanecer en la costa. (p. 74)

A further insight is offered into his powers of imagination:

El joven del Sur empezó a barajar nuevamente su preciosa colección de postales azulinas: un accidente, Teresa malherida, el coche arde, él la salva... (p. 147)

The use of the verb '*barajar*' here points yet again to the card-playing analogy, with Manolo's memories likened to postcards rather than the usual '*cromos*'.

METAFICTIONAL *CLINS D'OEIL*

The relationship between *Últimas tardes* and the hypotexts discussed thus far have all been acknowledged by the author himself. Indeed in many cases, Marsé has commented upon these hypertextual links in some detail, providing interesting insights into the creative process by discussing his use of genre imitation or his transformation of particular hypotexts. However, analysis has shown that sophisticated readers should have been able to spot these instances of transformation or imitation since they are clearly signalled by the author, who has used *clins d'oeil* extensively, indicating these pre-texts.

In addition to those textual clues which point to specific links between *Últimas tardes* and the hypotexts mentioned previously, Marsé also includes within his novel a series of metafictional *clins d'oeil* which indicate to readers the means by which the work has been constructed. These reproduce the hypertextual processes operating within the text on a smaller scale. At the same time, because they highlight and foreground the processes of textual imitation and transformation, they emphasize the novel's hypertextual nature, encouraging readers to see it as an 'intertextual construct'⁵⁶ rather than as a seamless fiction. In the five novels studied in this thesis, Marsé can be seen to develop and refine this practice with certain motifs or techniques being repeated.

Readers are first alerted to the importance of the links between *Últimas tardes* and other texts by the author's extensive use of intertextuality, which refers in this context specifically to the reproduction within one text of direct quotations from or allusions to another text. The number and variety of textual fragments ^{that} appear in the novel make this aspect of the work difficult to ignore since it contains quotations from the works, or translated works, of the following novelists, poets and playwrights: Apollinaire (p. 318); Balzac (p. 212); Miguel Barceló (p. 166); Baudelaire (pp. 283 and 330 and preface to novel); Espronceda (p. 13); Jaime Gil de Biedma (p. 100); Luis de Góngora (p. 270); Nazim Hikmet (p. 113); Victor Hugo (p. 45); San Juan de la Cruz (p. 24); Pablo Neruda (pp. 72 and 153); Rimbaud (p. 197); Pedro Salinas (p. 143); Shakespeare (p. 180); Llorenç Villalonga (p. 89) and Virginia Woolf (p. 253). In addition there are extracts from Simone de Beauvoir's *Le Deuxième sexe* (1949; pp. 122-129, *passim*), Trilling's critical essays (p. 231) and Castellet (pp. 243 and 245). Verses from the New Testament are also included (pp. 134 and 296). ⁵⁷

There are also several extracts from the lyrics of popular Spanish songs of the period scattered throughout the text (pp. 104, 108, 260, 276 and 277) together with a brief snippet from a French resistance song (p. 112). In *Últimas tardes*, these lyrics seem to function as little more than an evocative 'soundtrack' of the fifties. However, in Marsé's later work, they are used in a more complex manner, mirroring plot and theme, as analysis will show. ⁵⁸

Each of the novel's subsections is headed by a quotation, a technique employed by many nineteenth-century writers, among them Stendhal. Like this French novelist, Marsé often uses quotations as an ironic commentary on the

events narrated in the novel. This overt textual interplay between the quotations and the body of the text duplicates on a small scale the hyper-textual relationships which exist between the novel and its hypotexts.

This interplay between texts is also foregrounded in the beach scene which focusses on Teresa's attempts to arrive at a decision as to whether she should ask Maruja about her relationship with Manolo. The episode is presented as though it were a dialogue between the student and de Beauvoir, with quotations from the French writer's work preceded or followed by phrases such as 'decía la compañera de Sartre' (p. 127), 'decía Simone' (p. 128), 'le había aclarado Simone' (p. 129) and 'deslizó Simone a su oído' (p. 129). However, the episode is, in fact, a dialogue between texts: Marsé's own and that of de Beauvoir. This episode also contains an intertextual *mise en abyme*:

'Hemos empezado a plantearnos la terrible pregunta: ¿será posible que nuestra civilización no sea la civilización?', decía la compañera de Sartre citando a Soustelle). (p. 127. Marsé's emphasis)

In Marsé's text, Soustelle is being quoted by de Beauvoir being quoted by Teresa, an intertextual chain which illustrates the complexity of the relationships which can exist between texts.

In his portrayal of the students, Marsé suggests that both Teresa and Luis resort to quoting from texts when they find themselves in difficult situations, as the failed sexual encounter between the students demonstrates. Unable to relate to each other on an intimate basis, they take refuge in the words and ideas of others. Teresa recognizes that she is no longer speaking for herself but merely regurgitating what she has read and the couple's conversation rapidly loses its spontaneity:

Todo sonaba, más que en ninguna otra ocasión, a frases leídas en alguna parte, vertebradas con metal y cemento en bloques inanimados y con esa rigidez helada de los informes en círculos de estudios.
(p. 115)

In their flight from the reality of sex, the pair continue to distance themselves from the situation: 'sus bocas seguían empeñadas en hablar y hablar de cosas que se sabían de memoria' (p. 118). Teresa finds that they have reached the stage where they are only able to communicate by reproducing the ideas of others: 'Llegó a tener la impresión [...] de que otras personas se habían encarnado en ellos y se habían adueñado de su voluntad' (p. 118). Luis even considers explaining his impotency with words taken from a psychology text: '¿y si citara a Freud?' (p. 108). Marsé does not criticize the students simply because they resort to using borrowed words but because they use these to avoid the reality of their own feelings.⁶⁹

Just as the interplay between quotations and the body of the text reproduces on a microstructural level the relationship between hypertext and hypotexts so the techniques of transformation and imitation used to create the text are reflected on a smaller scale within it. In the simplest terms, transformation can be defined as 'saying the same thing in a different way' and there are two examples in the novel which illustrate this process. Each is also an example of a more specific type of transformation. The first involves poetry being transformed into prose: prosification. The poetic hypotext is a section from a poem by Gil de Biedma which appears as an epigraph in the second part of the novel:

He aquí que viene el tiempo de soltar palomas
en mitad de las plazas con estatua.
Van a dar nuestra hora. De un momento
a otro, sonarán campanas. (p. 100)

Later, the events accompanying the university disturbances are described with transformed phrases from this poem: 'otros oían tocar campanas, es la hora, soltad las palomas' (p. 233). In the second example, translation is involved when a line from one of Luis's prison letters to Teresa - 'tu llanto, Teresita, tu risa-llanto de *femme-enfant*' (p. 109) - is used elsewhere, in a Spanish version, again with reference to Teresa: 'su risa-llanto de mujer niña' (p. 276).

There are also two examples of small-scale imitation in the novel, both of which are signalled by the author. The first is a mimotext of the style used by Luis de León in *La perfecta casada* (1583), the author being clearly indicated:

Sin saberlo él, remedó a Fray Luis-: Pero una chica inteligente, que no le tenga miedo a la vida, distinguida y culta, es un tesoro, y si uno se enamora de ella, ya es rico para toda la vida. Esto es una verdad como una casa. (p. 165)

The second example occurs in the letter which Teresa writes to Manolo from her parent's villa, complaining about her loneliness:

Qué soledad por espantosa que fuese no sería un paraíso, qué horrible desgracia no sería una bendición, qué enfermedad no sería un lecho nupcial, qué miseria o dolor no sería una caricia comparadas con esta pena de no verte, amor mío, amor mío, amor mío, a esta privación insoportable de tus labios y de tus manos durante días y días que me parecen toda una eternidad de siglos... (p. 309)

Here, it is the ecstatic style of the Spanish Mystics being imitated although no exact source is supplied by the author. However the narrator's comments indicate this is a mimotext: 'una mente más cultivada que la del joven del Sur habría reconocido al instante el origen literario de ciertas imágenes' (p. 309).

Closer examination reveals that the novel is a textual patchwork, made up of a multiplicity of discourses. There are journalistic texts ranging from a serious news item (p. 234) to the *Elle* horoscope (pp. 101 and 133). Advertising language is also represented (pp. 204 and 294) as is that of the financial report (p. 121) and popular film criticism (p. 54). The miscellany of texts embedded in the novel's prose also includes letters (pp. 66, 109 and 309) and extracts from a music programme (p. 189). Even the English words on the label of a dried-milk carton (p. 26) and the warning words from a No Trespassing sign are reproduced within the text (p. 29).

This intermingling of the poetic and the popular, the classical and the contemporary, is reproduced on a smaller scale in the description of the disused library formerly belonging to the *Gremio de Tejedores*. It contains 'restos mutilados y aún estremecidos de Dostoiowski y de Proust traducidos al catalán junto a Salgari, Dickens, el "Patufet" y Maragall' (p. 255), a mélange of literary classics, political writing, pulp fiction and comics. The library thus offers an eclectic textual mix which matches that found in the novel. It is significant that the library should be located in a building formerly used by weavers, since Marsé has produced his novel by interlacing a number of separate textual strands gathered from a variety of sources.

1 CINEMATIC CLINS D'OEIL

Although Marsé has talked in published interviews about literary influences on the novel, he has not mentioned any cinematic hypotexts. Possibly he felt this unnecessary as the text is littered with numerous clues which signal the importance of this medium and assist readers in spotting specific cinematic palimpsests which he uses. These clues take different forms, varying in their degree of explicitness.

1. 1 THE CINEMA AS SETTING

The multiple references in the novel to the world of cinema can be considered to be amongst the most direct. Several cinemas are mentioned by name, including the Roxy (p. 81) Iberia, Máximo, Rovira, Texas and Selecto (p. 255) and these provide the backdrop for some of the action in the novel. Lola and Rosa (p. 31) and Manolo and Maruja (p. 76) make visits to local cinemas and Teresa and the student impostor are spotted together outside a more exclusive film house (p. 76). After Maruja has been hospitalized, Teresa and Manolo plan outings to the cinema together (p. 187) and visit 'cines sofocantes donde ponían "reprises"' (p. 185). Significantly, of all the characters it is Manolo who is the most constant cinema-goer, taking refuge in his memories of happier times, seated 'en la butaca de un sofocante cine de barrio, invernando como una flor trasplantada' (p. 74).

1.2 CINEMATIC TERMINOLOGY

The author also makes frequent use of cinematic terminology. Monte Carmelo in the sunlight is likened to 'una pantalla de luz' (p. 26) and when the lights in el Cardenal's house go on, the effect is compared to a film or theatre set: 'como si se tratara de un grandioso escenario' (p. 314). In addition, the cathedral clock visible from the Boris' flat resembles 'un decorado fantástico' (p. 285), again suggesting a link with the world of film or theatre.

Sometimes, cinematic comparisons are directly linked to Manolo, emphasizing that, unlike the students who build their world round books, he takes inspiration for his fantasies from films. When he discovers Maruja's true identity and realizes his mistake, the image of the Moreau child flashes through his head:

Como a la luz de un relámpago, como esos moribundos que, según dicen, ven pasar vertiginosamente ante sus ojos ciertas imágenes entrañables de la película de sus vidas segundos antes de morir. (p. 45)

Elsewhere, the sensation that Manolo experiences when motorcycling at high speed is also described in cinematic terms:

Era como si estuviesen proyectando velozmente dos películas a ambos lados de la motocicleta, dos series de fotogramas que él podía ver con el rabillo del ojo: el encadenado fugaz y caótico de visiones amables que paría la noche de la costa fecundada por el turismo, y que él adoraba y odiaba al mismo tiempo. (pp. 100-101)

1.3 CINEMATOGRAPHIC DEVICES

The novel also contains multiple examples of imitations of technical manipulations associated with cinematography such as montage, slow motion and various types of camera shots etc. These could be interpreted as a kind of homage to the 'camera-eye' or objective style of modern American writers such as Dos Passos and Faulkner, who themselves claimed to have been heavily influenced by the medium of cinema. Alternatively, in Genette's terminology, these passages could be labelled as intermodal forgeries in which Marsé reproduces in the written mode, some of the distinctive features normally associated with the medium of film.

One of the cinematographic devices imitated is American or Hollywood montage technique: a series of short, quick shots edited together to suggest briefly the essence of events which have occurred over a longer span of time.⁶⁰ These passages are introduced by phrases such as 'fugaces visiones' (p. 76) or 'caprichosas imágenes' (p. 184), hinting at the visual nature of the writing which follows. Occasionally, more explicit clues encourage readers to associate the written text with montage technique.

In the following example, the events of the winter months are telescoped into a series of images capturing moments from Teresa's hectic social life in Barcelona:

(La señorita en la puerta de la Universidad, con *montgomery* y bufanda a cuadros y libros bajo el brazo, fumando y hablando con un grupo de estudiantes), [...] (Teresa y su coche deslizándose lentamente junto al bordillo, frente a un bar, llamando a alguien con el claxon), [...] (acompañada de un joven y atlético negro, avanzando por la suave pendiente alfombrada de la platea). (pp. 76-77)

Immediately following this passage in the novel, there is a description of a photograph of Teresa in the magazine *Hola*, a shot of the student at a débutante's party. It appears to be one more in a succession of images which have been registered in Manolo's mind, to be stored for future reference.⁶¹ Each of the phrases in parentheses can be interpreted as one in a series of distinct, though interconnected, camera shots, an imitation of montage technique.

A similar use of phrases in parentheses occurs in the second example of montage imitation. Here a rapid succession of visual images is used to chart the course of the relationship developing between Manolo and Teresa over the space of many summer afternoons:

Caprichosas imágenes de helados, refrescos y rajadas de sandía comidas al azar bajo la sombra de un toldo junto a la carretera (una promesa tórrida: los dientes de leche de Teresa clavados en la pelusilla carmesí) entre moscas y niños de trato fugaz y peligroso (Teresa deslizándose alegremente por un terraplén de suburbio junto a diablillos desarropados: un roto en los blue-jeans) [...]. Teresa [...] llevaba siempre consigo algún libro que, si no era víctima de ciertas negligencias pre-amorosas de parte de su dueña (Teresa reclamando su mano para saltar descalza en la escollera del puerto, sobre los grandes bloques de hormigón, un traspíe, el libro en el agua) acababa olvidado y bostezando tras los asientos del Floride, amarilleando al sol. [...] Combinaron sabiamente: vino tinto y paisaje suburbano o marinerío (Teresa Moreau mordisqueando gambas entre camisetas azules y rayadas de jóvenes pescadores) y gin-tonic con música de Bach en mullidos asientos de cuero y atmósferas discretas (Teresa de Beauvoir hojeando libros en el Cristal City Bar-Librería) pasando por cines

sofocantes donde ponían "reprises" ("¿cuándo nos dejarán ver *El Acorazado Potemkin?*") por barrios populares en Fiesta Mayor y casuales encuentros con turistas despistados (Teresa hablando en francés con la joven pareja semidesnuda y tostada que ha frenado su coche junto al Floride. (pp. 184-5)

The reference to *The Battleship Potemkin* (1925) is a further *clin d'oeil* since the director of this film, Eisenstein, was famed for his use of montage.⁶²

A further example of this technique appears in the description of Manolo's imaginings as he makes love with Maruja for the first time, unaware that she is only a maid in the Serrat household. The images going through his mind are compared to 'una colección de cromos rutilantes y luminosos nunca pegados al álbum de la vida' (p. 43), another cinematic allusion which alerts readers to the imitative quality of the writing:

Mira la estela plateada de las canoas, la blanca vela del balandro, el yate misterioso, mira los maravillosos pechos de la extranjera, esa canción, esa foto, el olor de los pinos, los abrazos, los besos tranquilos y largos con dulce olor a carmín, los paseos al atardecer sobre la grava del parque, las noches de terciopelo, la disolución bajo el sol... (p. 44)

Manolo condenses what represents for him the essential elements of a love affair to a brief series of sensations, capturing imagined moments in time he will never experience personally.

Another cinematographic technique imitated in the novel is the dissolve, a gradual transition between scenes with one image fading out as the other fades in. Marsé signals the device being imitated by referring to what Manolo sees as he rides along on the motorbike as 'el encadenado fugaz y caótico de visiones amables' (p. 100). The effect of one image blending into another is also indicated by the opening line of the description:

La velocidad difuminaba los contornos y era como una sucesión de imágenes: viejos y apacibles matrimonios nórdicos de rostro lozano con hijos rubios y bellos como flores, rebaños de encantadoras y rosadas viejecitas llegadas en autocar con sus deliciosos sombreros multicolores, y fulgurantes, paradisíacas, inaccesibles suecas, y francesas angulosas y cálidas salidas de las páginas de revistas [...], inglesas híbridas que van al baile con chalets y amplios vestidos que crujen. (p. 102)

Sometimes it is difficult to tell whether Marsé is imitating cinematographic devices or simply using narrative techniques which have long been associated with the novel as an art form. This is particularly true of the examples of prolepsis and analepsis which are present in *Últimas tardes* since both devices were extensively used in writing prior to the invention of cinema. However, they have been included here since they serve to reinforce the other examples of imitation of cinematographic devices.

Marsé imitates the cinematic flashback by inserting passages into the novel which deal with events that have occurred prior to the main time period of the narrative. The longest of these examples are Maruja's interior monologues (pp. 207-11 and 277-82) and Manolo's own daydream (pp. 64-70) which provide readers with details about the *xarnego's* past life and ambitions. There are also several examples of instantaneous flashbacks, in which a vision flashes briefly through Manolo's mind only to disappear again just as quickly. Thus, when he discovers Maruja's real identity, the image of the Moreau child from his childhood passes quickly through his mind 'como a la luz de un relámpago' (p. 45). Elsewhere, entering the Serrat's garden at Teresa's invitation, Manolo remembers a previous encounter with the student in the same location: 'Repentinamente se hizo de noche y era en invierno' (p. 190). Finally, while visiting the Saint-Germain-des-Prés bar in the company of the students, he has a fleeting remembrance of a previous visit

to the place: 'Un espejuelo de estupor y de fatiga le devolvió de pronto la imagen de sí mismo colgado en esta barra, tres años antes' (p. 248).

An example of the opposite technique, the flash-forward, occurs in the novel's opening pages which describe an unidentified couple strolling through a confetti-strewn street. This sequence is a flash-forward, anticipating an incident which takes place in the latter stages of the narration. It is only at this later point that the reader discovers the identity of the couple and the full importance of the scene becomes clear. Forming the opening pages of the novel as it does, the flash-forward here could also be said to act as what is known in cinematography as a teaser, a scene which precedes the opening credits of a film, designed to grab the attention of the spectator.

One more example of the imitation of cinematographic technique merits discussion here because it demonstrates the complexity of the relationship between this novel and its cinematic hypotexts. The following passage, a description of Manolo watching Mari Carmen and Alberto Bori dancing together, is an example of both imitation and transformation:

Observó a la pareja mientras bailaba; Mari Carmen le daba la espalda, su marido bailaba con los ojos cerrados, los dos apenas se movían, estrechamente abrazados, incluso parecían desearse, pero luego, muy despacio, iban dando la vuelta y entonces fue Alberto quien quedó de espaldas: un ojo inexpresivo, de una vacuedad absoluta, espantosa, el ojo helado de una mujer que no está por el hombre que le abraza ni por el baile ni por nada, el ojo de un ave disecada o de una estatua asomó por encima del hombro de Alberto Bori. (pp. 288-289)

The scene is an imitation of the cinematographic technique known as the over-the-shoulder shot. This shot is often used to give the viewer an insight into the feelings of particular characters since the camera angle effectively suggests the point of view of the character appearing in the

foreground. Marsé imitates this, with the focus firstly on Alberto, then on his wife, the look on their faces revealing the difference in their emotional involvement with each other. The description is also a transformation of a similar scene which appears in the film *A Place in the Sun* (1951), in which Montgomery Clift dances with Elizabeth Taylor. The hypertextual relationship does not end there, since there are a number of narrative elements common to both the film and the novel: the possibility of social advancement by marriage to a rich woman and the death of the male protagonist's former fiancée. In addition, both film and novel revolve around the consequences of an encounter between characters from vastly differing social classes.

1.4 CINEMATIC COMPARISONS

Marsé also encourages readers to draw parallels between the novel and cinematic hypotexts by using a range of comparisons made between characters in the novel and figures connected with the world of film. Oriol Serrat, Teresa's father, is likened to a popular screen actor from the thirties, being: 'una especie de versión catalana y débil de Warner Baxter' (p. 135). Similarly, the blonde-haired woman working in the Saint-Germain-des-Prés bar is compared to another film-star, Marlene Dietrich (p. 247). Teresa's style of driving prompts Manolo to compare her with the teenage idol of the fifties, James Dean:

Ella conducía velozmente, abstraída y bella, con su peculiar estilo rebelde (bonito en verdad: muy echada hacia atrás en el asiento, los brazos tensos, completamente estirados y rígidos hacia el volante, la barbilla sobre el pecho, la mirada desafiante: así debió morir James Dean). (p. 271)

Other comparisons are to filmic stereotypes rather than to particular individuals. Jaime Sangenís, one of Teresa's student friends 'usaba una barba negra de traidor de película' (p. 239). When they first meet, Teresa reminds Manolo of:

Una de esas muchachas alocadas que a veces veía en las películas americanas saliendo, acaloradas y jadeantes, de un baile familiar para tomar el fresco de la noche en el jardín y, en una pausa emocionante, anunciarle a papá su felicidad y su alegría de vivir. (p. 78)

Sometimes the comparison is a much less direct one but still suggestive of cinematic links. Thus Leonor Fontalba's cheeks and smile are 'de celuloide' (p. 239 and 241) and the gaudily-attired Hermanas Sisters are dressed 'en tecnicolor' (p. 192).

1.5 ROLE-PLAYING

The majority of the comparisons which Marsé draws between his own creations and cinematic figures concern Manolo, who like his literary counterpart, Gatsby, often engages in psychological or social role-playing. Both characters are portrayed by their respective authors as being self-conscious about their identity. They make decisions about who they want to be and create alternative *personae* for themselves.⁶³ On several occasions in the novel, Marsé indicates clearly to readers that Manolo is modelling himself quite deliberately on filmic doubles, assuming their mannerisms or behaviour patterns, as and when he judges it necessary. In the following example, a dialogue between Manolo and Luis, the student's comments reveal that the *xarnego* is role-playing:

- De momento quiero un vaso de leche.
- Luis le palmeó la espalda.
- Como en las películas, ¿eh? ¡Chico, eres un duro! (p. 240)

Luis realizes that Manolo here is casting himself as the mild-mannered, milk-drinking sheriff played by James Stewart in the Western *Destry Rides Again* (1939), a choice of role possibly inspired by the fact that the female bar-owner resembles Marlene Dietrich, who starred as a saloon-owner in that film.

Elsewhere, when confronted by Teresa, Manolo strikes a self-consciously cinematic pose:

Manolo miraba el sol con los ojos entornados, ladeó la cabeza y se frotó el cuello. Tenía el niki en la mano, no se lo ponía. ¿Quería secarse más o solamente dar vida a uno de aquellos luminosos cromos que coleccionaba desde niño? (p. 145)

However, less overt textual clues are normally used to signal Manolo's role-playing. In the opening scenes of the novel, when he makes his entrance at the *verbena* as Ricardo de Salvarrosa, Manolo is presented as though he were an actor on a film-set, the spotlight firmly fixed on him:

Una luz violenta, con zumbidos de abeja, se derramó de pronto sobre su cabeza y sus hombros. Su perfil encastillado, deliberadamente proyectado sobre un sueño, levantaba a su paso un inquietante y azulado polvillo de miradas furtivas [...] y durante unos segundos se establecía una trama ideal de secretos desvaríos. (p. 15)⁶⁴

The phrase 'proyectado sobre un sueño' with its cinematographic resonances also points to the superimposition of one image onto another, or to one text superimposed on another, the essence of Genette's theory of hypertextuality.

Manolo's second encounter with Maruja also has touches of theatricality, with mentions of both light and sound effects which suggest the couple are merely acting out a scene. They are bathed in 'un haz luminoso' (p. 40) and a sudden surge in the volume of the music coming from the house appears to

provide the cue for Manolo to start playing the role of the great screen lover: 'Fue una especie de señal convenida, relacionada con Dios sabe qué viejo sueño' (p. 40).⁶⁵

All these devices - the imitation of cinematographic effects, the use of cinematic doubles, frequent references to the world of cinema etc. - act as *clins d'oeil*. Marsé inserts them into the text to provide a cinematic frame of reference for his readers, alerting them to the fact that filmic, as well as literary hypotexts have served as source material for the novel. Additional textual clues are also supplied in specific instances in order to assist readers in identifying the particular filmic hypotexts or cinematic idiolects which are being transformed or imitated. Even so, it must be said that unsophisticated readers, in this case, readers with little or no knowledge of popular film, might easily fail to appreciate the use which Marsé makes of cinematic palimpsests in *Últimas tardes*. This may account for the fact that no detailed critical attention has been paid to this aspect of the work since, although traditional literary critics will have extensive knowledge of literary works and styles, their knowledge of popular cinema may be minimal or even non-existent. As the various critical responses to the novel suggest, *Últimas tardes* is a work which can be appreciated on a number of levels, and lack of cinematic knowledge does not prevent readers from making sense of or enjoying this text. However, as the following analysis will show, a hypertextual reading of *Últimas tardes* which examines the relationship between the work and its cinematic palimpsests, brings enhanced reader satisfaction and reveals a new dimension to the novel which has not previously been considered by the critics.

2 CINEMATIC HYPOTEXTS

2.1 TARZAN

As Manolo is depicted as a regular cinema-goer who is knowledgeable about films and models himself on his film heroes, it is not surprising that his fantasies should be cinematic collages, made up of plots and styles borrowed from Hollywood films of the thirties, forties and fifties. In creating these fantasies, Marsé uses both imitation and transformation, sometimes mixing the two within one dream scenario. However, in the first example to be examined, filmic idiolects rather than hypertextual processes are combined.

The first fantasy is inspired by Manolo's re-encountering Maruja. He is struck by the contrast between the girl, 'indefensa y frágil' (p.38), and the the sea, immense and powerful:

Cruzó por la mente del murciano un fugaz espejismo, residuo de los sueños heroicos de la niñez: aquello era un terrible tifón, la muchacha estaba sin sentido en el fondo de la canoa, a merced de las olas enfurecidas y del viento mientras él luchaba a pecho descubierto, ya la tenía en sus brazos, desmayada, gimiendo, las ropas desgarradas, empapadas (¡despierte, señorita, despierte!), sangre en los muslos soleados y ese arañazo en un rubio seno, picadura de víbora, hay que sorber rápidamente el veneno, hay que curarla y encender un fuego y quitarle las ropas mojadas para que no se enfríe, los dos envueltos en una manta, o mejor llevarla en volandas a la Villa. (p. 38)

The reference to canoes and typhoons indicates a particular sub-genre of adventure film set in exotic locations which was popular in the thirties and early forties. Film-makers exploited the special effects available in studios to reproduce in spectacular fashion the havoc wreaked by the unpredictable climatic conditions of the Tropics. Films of this type included *The Hurricane* (1937) and *Typhoon* (1940). Both starred Dorothy Lamour as a native girl caught in the path of a tropical storm. A hurricane also featured in the biopic *Suez* (1938).⁶⁶

However, several *clins d'oeil* suggest that a second hypoggenre is also being imitated here: the film series dealing with the jungle adventures of Tarzan the Apeman.⁶⁷ The heroine bitten by the snake is subjected to the typical treatment provided for this condition in this series. In addition, Marsé includes a number of linguistic clues, phrases generally used in a metaphorical way which when interpreted more literally alert readers to this filmic hypoggenre. Thus 'luchaba a pecho descubierto' (p. 38) becomes a reference to the minimal attire sported by successive Hollywood Tarzans. Transporting the heroine 'en volandas' (p. 38) suggests Tarzan's preferred mode of cross-jungle travel, using lianas to fly from one tree to another. Most obviously, an earlier remark made by Manolo to Bernardo - 'gastas menos que Tarzán en corbatas' (p. 38) - provides a clear signpost indicating the cinematic inspiration for the fantasy sequence.

This kind of cinematic imitation would probably best be described here in Genette's terms as intermodal pastiche as the emphasis is on the ludic aspect of Manolo's imaginings, as he creatively combines filmic idiolects to produce his fantasy scenarios.

In his fantasy, Manolo is cast as Tarzan. However, Bernardo Sanz, his partner in crime, has apparently been cast elsewhere as the Apeman's chimpanzee friend. Sans - 'amigo de verdad, compañero chimpancé' (p. 55) - is likened several times to a monkey. His movements are awkward: 'balanceándose como un mono sobre sus piernas torcidas' (p. 57) and both his physical appearance - 'su sonrisa simiesca' (p. 58) and his mental abilities - 'su curiosidad simiesca' (p. 146) - resemble those of an ape.

This is an interesting example of how hypertextual analysis can provide a unifying context for a series of images which would otherwise seem to be unrelated to the main body of the text and without significance. Often in Marsé's fiction, hypotexts provide this key to decoding particular aspects of a work. What may at first sight appear to be unrelated or inconsequential narrative elements are shown to be part of a larger scheme, proving the truth of Genette's observation that 'l'hypertexte gagne [...] toujours [...] á la perception de son être hypertextual' (Genette's emphasis).⁶⁶ In this respect, Manolo's beach fantasy (pp. 197-204) is a key scene within the novel.

2. 2 THE BLUE LAGOON

Here again, Marsé provides clues which enable readers to identify the cinematic palimpsest. Teresa is referred to as Teresa Simmons (pp. 197 and 201) and Jean Serrat (p. 197), indicating that Manolo is modelling her on the film star Jean Simmons.⁶⁷ In addition, Teresa is imagined 'destacándose sobre un fondo de palmeras y selva inexplorada' (p. 197). As the couple are on a beach near Barcelona, such details can only represent Manolo's imagined setting for their romantic encounter. The cinematic element is foregrounded by the reference to his 'colección particular de satinados cromos' (p. 197).

The description of the couple as 'venturosos supervivientes de una espantosa guerra nuclear' (p. 197), taking refuge on a desert island, could allude to two hypotexts: William Golding's novel *Lord of the Flies* (1954) and the film *On the Beach* (1959). Both narratives are set on islands, against a backdrop of nuclear war. However, Marsé is apparently teasing his readers with these suggestions because these clues are dismissed as red herrings by the narrator who observes that if the couple are the only survivors of the war, 'hemos muerto todos, lector, esto no podía durar' (pp. 197-198).

Marsé thus changes tack, providing details about life on a desert island:

Construyen una cabaña como un nido, corren por la infinita playa, comen cocos, pescan perlas y coral, contemplan atardeceres de fuego y de esmeralda, duermen juntos en lechos de flores y se acarician y aprenden a hacer el amor sin metafísicas angustias posesivas mientras la porquería de la vida prosigue en otra parte, lejos, más allá de esta desvaída soltura de miembros bronceados. (p. 198)

In these few lines, the author presents a condensation of the storyline of the film *The Blue Lagoon* (1949), released in Spain under the title of *La isla perdida*. It starred Jean Simmons and Donald Houston as two young cousins marooned on a tropical island, following a shipwreck.⁷⁰ The film focusses on their growth towards adolescence, with the inevitable sexual awakening which accompanies its onset and ends with the couple deciding to return to civilization with their child.

The fact that Teresa has already been identified with Jean Simmons, the female protagonist of *The Blue Lagoon*, and that the storyline outlined in Manolo's fantasy so closely parallels the plot of the film signal the key importance of this cinematic hypotext on the beach fantasy. It is interesting to note in this context that Wilder's film comedy *The Seven Year Itch* (1955), contained a daydream sequence with a beach setting which was a parody of the love scene between Burt Lancaster and Deborah Kerr in *From Here to Eternity* (1953). The final detail of Manolo's fantasy - the coconut carried by Teresa which is in reality a beach-ball - is reminiscent of the sometimes heavy-handed humorous style of the Wilder comedy.⁷¹

Island imagery is to be found throughout the novel. However its full symbolic importance only becomes apparent when it is placed in the context of Manolo's beach fantasy because here, for the first time, the young *xarnego*

equates his summer love affair with Teresa with the idyllic island lifestyle enjoyed by the protagonists of *The Blue Lagoon*: '¿Acaso no era la isla perdida este verano?' (p. 197). This same image is used to express Manolo's fears for the future of his relationship with Teresa. He senses that just as the young lovers in *The Blue Lagoon* must abandon their island, he and Teresa will be forced to leave the private world which they created for themselves over the summer months with the inevitable onset of winter. Thus although initially wary, he finally agrees to meet Teresa's friends because he realizes that: 'No podía pretender vivir con Teresa en una esfera de cristal, o como si este verano fuese realmente una dichosa isla perdida' (p. 226). On what proves to be their final night together, Manolo experiences a kind of premonition: 'presintió oscuramente que el verano (aquella isla dorada que les acogía) no tardaría en tocar a su fin y con él tal vez Teresa' (p. 290). Maruja's death finally puts an end to their 'isla estival de tiempo intangible' (p. 297).

Like their cinematic counterparts who are plagued by marauding pirates, Manolo and Teresa realize on reflection that even on their island together they were never truly safe from the intervention of the outside world, from 'el definitivo asalto combinado del invierno y la razón' (p. 326). Winter and with it the enforced return to the everyday reality of their very different lifestyles was a constant threat:

Años después, al evocar aquel fugaz verano, los dos tendrían presente no sólo la sugestión general de la luz sobre cada acontecimiento (con su variedad dorada de reflejos y falsas promesas, con sus muchos espejismos de un futuro redimido) sino también el hecho de que en el centro de la atracción del uno por el otro, incluso en la médula misma de los besos a pleno sol, había claroscuros donde anidaba ya el frío del invierno, la muerte de un símbolo. (p. 253)

In many scenes involving Manolo and Teresa, there are hints of winter. Both versions of the account of their last night together, for example, contain elements which foreshadow the coming of autumn and the end of their relationship. Island imagery is present in each case, the summer being likened to 'un verde archipiélago' (p. 9) and an 'isla dorada que les acogía' (p. 290). In addition, in both scenes the confetti scattered on the floor is compared not only to snow but also to 'blanca espuma' (pp. 9 and 292) as though it were foam on a beach.⁷²

The fear of approaching winter also permeates Manolo's subconscious, forming part of his fantasizing. In his final fantasy, just as he is about to enter Teresa's bedroom, he sees a plant with white flowers 'semejantes a copos de nieve' (p. 321) which appears to be guarding the student as she sleeps. The threat of winter is even present in the beach scene, for when the publicity leaflets dropped from the passing plane flutter down to cover the area of beach surrounding them, the white papers pile up around the couple, as though they were caught in a snowdrift.⁷³ Warnings, too, come from other characters like the taxi-driver who remarks on the nearness of winter (p. 301). Vicenta the housekeeper is referred to as the 'anticipo del invierno' (p. 295). She interrupts the couple's love-making to announce the death of Maruja, effectively bringing to an end their 'juveniles aventuras en las islas' (p. 326).

The shipwreck, another of the key episodes in the film *The Blue Lagoon*, is also an important motif in the novel. It is used as an image to represent the aftermath of the Civil War and the effects which this had on those who were on the losing side:

Quién sabe si al ver llegar a los refugiados de los años cuarenta, jadeando como náufragos, quemada la piel no sólo por el sol despiadado de una guerra perdida, sino también por toda una vida de fracasos, tuvieron al fin conciencia del naufragio nacional, de la isla inundada para siempre, del paraíso perdido que este Monte Carmelo iba a ser en los años inmediatos. (p. 25)

This image of Monte Carmelo as a island refuge for those who were forced to migrate towards the large urban conurbations in search of work as a result of Franco's economic policies is repeated elsewhere, the *barrio* being referred to as 'un islote solitario' (p. 24) and its inhabitants described as 'náufragos en una isla' (p. 26).

The refugees were compelled to settle in strange surroundings through force of circumstance. Teresa, however, bored by the comfortable but predictable paradise of middle-class existence, actively seeks out the excitement of island exile among the lower-classes, choosing firstly to brave the stormy seas of student politics and then the uncharted waters of a relationship with Manolo:

Tiene alma de pez-mariposa y su destino es vivir bajo una perfecta combinación de luz y azules aguas transparentes, aguas poco profundas de los trópicos. Pero Teresa sufre nostalgia de cierto mar violento y tenebroso, poblado de soberbios, magníficos y belicosos ejemplares, de miserables suburbios oceánicos donde ciertos camaradas pelean sordamente, heroicamente. (p. 104)

However, she first visits Monte Carmelo through necessity not personal volition and she is protected from the harsher realities of life there by the group of children who lead her to Manolo: 'igual que peces-piloto que la guiaran o la custodiaran' (p. 144)

Later it is Dina, Maruja's nurse, who apparently encourages the relationship between the couple with her

sonrisa misteriosa tras la que se pudrían oscuras flores románticas, la que sumergía sus cuerpos encantados en el baño tibio y verde de un indecible trópico. (p. 180)

Despite the allure of 'aquel indecible trópico que Dina la sacerdotisa les había recomendado' (pp. 181-182), Teresa is initially reluctant to embark upon an adventure: 'como si se resistiera a romper aquellas amarras culturales que aún la tenía anclada en su apacible bahía [...]. La muchacha braceaba feliz en sus azules aguas tropicales' (p. 185). Eventually, she gains her first experience of life in the 'islas incultas y superpobladas' (p. 255) of Monte Carmelo when she literally makes contact with the over-friendly natives during a visit to the dance-hall with Manolo. However, like a true explorer, she is undeterred by this and subsequent unnerving encounters. Indeed, she claims in her letter to Manolo that she feels more at home in his world than in her own:

Era como si un naufragio la hubiese arrojado aquí entre personas y costumbres extrañas. Volvía a hablar de la soledad, y de pronto, una brisa marina y soleada, la teresiana oleada azul, el anhelado regreso a sus islas. (pp. 308-309)

In the final analysis, however, Teresa's excursions into Manolo's world are not so much a voyage of adventure but rather 'un largo crucero de placer' (p. 285), because as the ending of the novel demonstrates, her relationship with the *xarnego* was, like her flirtation with politics, nothing more than a temporary diversion.

The extensive use of the shipwreck metaphor in the novel is directly related to *The Blue Lagoon* and other imagery used in the text, too, can be linked to this source. When Marsé's text is read against this cinematic hypotext, a seemingly disparate and unrelated series of symbols and images are shown to be part of a coherent and well-ordered network of metaphors.

The filmic palimpsest thus proves to be the key which unlocks meanings which otherwise remain hidden in the text.

2.3 ON THE WATERFRONT

Sometimes Marsé inserts into his text the transformation of a specific scene from a cinematic hypotext in order to draw readers' attention to other parallels which exist between the hypotext and the novel. These scenes thus present in a condensed form many of the key themes of the work. This is the case with the account of Manolo's attempt to prove himself to Teresa by obtaining a printing press for the students which ends in his being beaten up for his efforts (pp. 270-277). Analysis of the episode suggests that the fight, like his encounter with el Cardenal, has been staged by Manolo. In keeping with his penchant for Hollywood-inspired fantasies, the scene has been modelled on the climactic fight sequence in the film *On the Waterfront* (1954) in which the corrupt union boss, Johnny Friendly, exacts his revenge on the film's protagonist Terence Malloy, by having him beaten almost senseless.

A special relationship appears to exist between Manolo and the film characters portrayed by the American actor Marlon Brando, who played the male lead in *On the Waterfront*. A number of parallels are drawn between Manolo and film characters portrayed by Brando, each one representing a different facet of the *xarnego's* personality. The key importance of these cinematic models is established in the episode relating the visit by Manolo and Teresa to the cinema in the early days of their relationship.

Although the film which the couple are viewing is never named, the description of the bedroom scene between the illiterate revolutionary leader, played by Brando, and his wife points unequivocally to *Viva Zapata* (1952). Although Manolo's attention is mainly on Teresa, he also uses the outing to learn from Brando's performance: 'Marlon Brando cabeceaba astuta y seductoramente (aprende, chaval)' (p. 182). Physical descriptions of Manolo refer to him as 'melancólico y adusto, de mirada grave' (p. 13) and to his eyes as 'estrellas furiosas' with 'esa vaga veladura indicadora de atormentadoras reflexiones' (p. 14), suggesting that Marsé perhaps modelled his creation on Brando. A physical resemblance between Manolo and Brando is also hinted at by the fact that Teresa's friends find Manolo strangely familiar (p. 240).

Manolo's brooding and occasionally menacing personality has been influenced by another of Brando's film parts, the rebellious Johnny, protagonist of *The Wild One* (1954). Playing the leather-clad leader of a motorcycle gang, Brando inspired a generation of teenage imitators and ensured that motorbikes and male sexuality would be forever linked in popular imagination. Significantly, in the novel, too, connections are made between sexual activity and motorcycling, the most blatant examples occurring in the account of Manolo's high-speed motorbike journey to the Serrat villa. His machine metamorphoses into a human female, being referred to as: 'la nerviosa amiga' (p. 319) and 'una muchacha ansiosa' (p. 320). The language used to describe the interaction between motorbike and rider suggests a sensual, if not sexual, relationship:

El Pijoaparte arqueó la espalda y apretó entre sus muslos las ardientes caderas del depósito de gasolina [...] acompasando su corazón al trepidante y generoso ritmo de ella. (pp. 318-319)

As Manolo speeds along, the motorbike apparently responds to his touch: 'vibrando toda ella como una muchacha ansiosa, pero sin espasmos inútiles ni prematuros alborozos' (pp. 319-20).

In the fight scene, Manolo is cast in another role associated with Brando, and Marsé inserts a series of clues into the episode which allow readers to identify the cinematic palimpsest as *On the Waterfront*. The setting for the American film, the run-down apartment blocks of the industrial zone near the New York docks, is relocated to a Barcelona backdrop, a 'remoto terrado del Pueblo Seco suspendido frente a un inquietante fondo de chimeneas de fábrica, azoteas con ropa tendida y un cielo sucio de humo' (p. 274).

A second clue is provided by a reference to a pigeon loft. As Teresa watches Manolo arguing with the stranger, a sound catches her attention: 'Oyó un aleteo muy cerca de ella: un palomar, tal vez' (p. 273). This represents another link with the cinematic hypotext as several important scenes in the film are played out on the roof terrace of the apartment block where Malloy (Brando) keeps his pigeon loft. Unable to communicate with those around him, the ex-boxer finds consolation in the birds, displaying towards them a compassion and tenderness which he feels unable to demonstrate in the company of his fellow humans.⁷⁴

It is significant in this context, too, that Teresa views Manolo's fight not directly but at a distance, through holes in the door leading onto the roof terrace:

Ella se apretó a la puerta para verle mejor, excitada por su propia situación de impunidad, esa ocasión que le permitía ver sin ser vista. (p. 272)

Described in this way, Teresa has been reduced in effect to voyeurism, an activity to which film-watching has often been compared.⁷⁶

The narrator gives several indications in the text that the fight has been contrived for Teresa's benefit by Manolo. Comments added in parentheses give readers the impression that they are party to Manolo's private reflections on the course of events. Thus 'Teresa apenas resistió cinco minutos sola (él había calculado quince)' (p. 271) and later, as Manolo considers what his next move should be:

Le quedaba ahora la parte, si no más peligrosa (la paliza había sido superior, más de lo que esperaba, cabrón de Paco) sí la más delicada y comprometida. (p. 275)

Other clues are to be found in the narrator's use in the passage of adverbs which again suggest to readers that all is not quite what it seems: '*Incomprendiblemente*, pues no parecían quedarle fuerzas para nada, él alcanzó el transistor con mano furtiva y se llevó la música consigo' (p. 275) and: '*Disimuladamente*, con el dedo aumentó el volumen del transistor' (p. 276. My emphases).

This episode is an intermodal transposition of a particular scene from *On the Waterfront* but as is the case with *The Blue Lagoon*, aspects related to the cinematic hypotext are reflected in the novel, suggesting that these transformations are not merely isolated instances of the writer's playfulness but that they have played a crucial role in his conception and creation of the text. Certainly, there are discernible parallels between *On the Waterfront* and the novel at the level of theme and characterization.

One of the major themes of the film is the possibility of love between two opposites, embodied in the characters of Terry Malloy and Edie Doyle (Eva Marie Saint). Like Manolo and Teresa, the two come from very different worlds and it is tragedy which brings them together. Malloy is an inarticulate ex-boxer turned stevedore. He is completely at home with the seamier side of life, a pawn in the games played by his employer, Johnny Friendly, the corrupt leader of the Dockworker's Union. Edie Doyle, on the other hand, although originating from the same area as Malloy, is genteel, educated and well able to speak her own mind, with aspirations to become a school teacher. The main difference between the screen lovers and Marsé's couple is that the romance between Malloy and Edie is based on honesty and a growing mutual appreciation of each other's qualities. Manolo and Teresa are not in love with each other but rather with the world which each represents, as Guillermo and Hernández observe:

Cada uno idealiza a su modo el mundo que tiene enfrente, como respondiendo a esa universal tendencia de querer lo que no tenemos. Cada uno reviste el mundo del otro de ilusorias virtudes tentadoras, de supremos atributos de perfección, y lo adorna con soñadas ventajas que no encuentra en el suyo propio.⁷⁶

Despite the differences in the relationship between the two couples, the physical description which Marsé's provides for his protagonists suggests that they have been modelled on their cinematic counterparts: Manolo like Malloy is dark-haired, brooding and muscular and Teresa like Edie is the conventional blonde-haired, blue-eyed heroine. On occasion, too, Manolo appears to emulate the inarticulate Malloy acted to perfection by Brando: 'Él contestaba con monosílabos y recuperó en seguida y sin esfuerzo su querido silencio, con el que se expresaba mejor' (p. 240).

2.4 THE FINAL FANTASY

In narrating Manolo's final fantasy (pp. 318-327), Marsé makes extensive use of both imitation and transformation, creating an impressive hypertextual collage as the climax to the novel: Manolo's virtuoso swan-song fantasy.⁷⁷ This interweaving of narrative strands, combining internal events (Manolo's fantasizing) and external events (his motorbike ride towards the Serrat villa) makes it difficult for readers to separate one from another. At the same time, transformations and imitations blend together, with increasing rapidity, in pace with Manolo's motorbike and his thoughts. As always, however, there are textual clues which suggest a possible means of decoding the passage. Firstly, there are signposts which help readers to understand the interaction which takes place in this episode between the two narrative strands. In addition, there are as usual a series of *clins d'oeil* which indicate the identity of the various hypotexts which have been imitated or transformed.

One of the most confusing aspects of this fantasy is the linguistic style which Marsé uses in the narration. This constantly changes between verbs in the conditional tense, such as 'sería' (p. 320), 'avanzaría' (p. 320), 'tocaría' (p. 321), 'vestiría' (p. 321) etc. indicating that this is an account of hypothetical future events, and a variety of past tenses, implying that the events being described have already taken place. Most of the textual signposts in the fantasy take the form of parenthetical insertions within the body of the text which effectively mark out the difference between imagined events and the incidents taking place over the course of the journey, thus facilitating the reading of the passage.

This same device also permits readers to appreciate how external events influence and interact with Manolo's internal reality, for he blends the two together to ensure that his fantasizing can proceed undisturbed. Thus, he imagines that crossing the garden en route to Teresa's bedroom, he is forced to duck over to one side to avoid 'una mariposa de alas fúnebres, una mariposa de cementerio' (p. 320). This is provoked by the fact that he has narrowly missed running into a nun, swerving to avoid her as she crossed the road (p. 321).

Marsé also alerts readers to the blend of internal and external narrative in the final fantasy sequence by the use of a simile with which he describes Teresa: 'triunfante y gloriosa como él [Manolo] al término de una de sus carreras en motocicleta' (p. 325). This comparison with its reference to motorbike rides suggests that Manolo has only reached his desired destination in his fantasy and that in fact, he is still en route to Teresa.

The palimpsests for Manolo's final fantasy are many and varied with *clins d'oeils* indicating transformed hypotexts or imitated idiolects. The fact that the fantasy takes place as Manolo is speeding along on his motorbike provides a general clue that filmic hypotexts figure largely in the episode because in an earlier section of the novel, a clear link has been established between motorbike riding and the cinema (p. 100).

The beginning of the fantasy is clearly marked by what appear to be stage directions or the description of a film scene about to be shot:

Ella: probablemente desvelada, pero no esperándole. Lugar: (presuntamente escogido por madame Moreau) *une chambre royale pour le Pijoaparté sur la Méditerranée*. Hora: las doce o cosa así. (p. 320)

This brief scenario also signals two of the hypotexts which are transformed in the fantasy: the Hammer remake of *Dracula* (1958) and Disney's animated cartoon version of *The Sleeping Beauty* (1959). The hour specified for the lovers' assignation is also the time Count Dracula visits his unsuspecting victims, the traditional 'witching hour'. However, the mention of 'une chambre royale' (p. 320) suggests the resting place of a sleeping fairy-tale princess. These two narrative strands are intertwined throughout the fantasy sequence as Manolo hesitates between two narrative styles: the former suffused with the dark eroticism of the vampire's tale and the latter with the chivalresque romanticism of the traditional fairy tale.

The first clue to the influence of the *Dracula* hypotext is the expression 'a tumba abierta' (p. 319). The phrase described the breakneck speed at which Manolo is travelling but can also be interpreted as a reference to Count Dracula's defiance of death. The appearance of the 'mariposa de cementerio' with its 'alas fúnebres' (p. 320) adds more sinister overtones. The striking comparison of the moonlight to 'leves camisones [...] desmayados sobre las torres de la villa' (p. 320) foreshadows the vision of Teresa's nightwear - 'un camión imperio color malva' (p. 321) - but the adjective 'desmayados' suggests the Count's hapless victims.⁷⁰ The description of Manolo entering Teresa's bedroom, 'se sentía ligero y siniestro como un murciélago' (p. 321) sees his transformation into the Count completed. In keeping with his newly-assumed role as vampire, Manolo takes an unhealthy interest in Teresa's jugular vein:

Con las alas humildemente recogidas, maravillado y respetuoso, el sombrío murciélago se inclinó sobre ella atraído por el fulgor bronceo de sus hombros, observó la valerosa, intrépida vida que latía en su cuello de corza. (p. 321)

At this point, the two hypotextual transformations blend and the dark shades of vampirism of the opening part of the fantasy are gradually replaced by the rose-tinted tones of the fairy-tale love story, hinted at in the expression 'el flujo rosado del sueño' (p. 321). When Manolo is enveloped in the scent of the sleeping Teresa, 'un fragante mediodía de cerezo en flor' (p. 321), the sombre tone of the preceding lines vanishes.

The linguistic device which presents the new theme is similar to the one used to introduce the previous hypotextual strand. Marsé inserts a common idiomatic expression which in the context of this particular passage assumes multiple meanings. The phrase 'la hija que les salió rana' (p. 322) is normally applied to offspring who turn out to be a disappointment to their parents. However, in this context, it also evokes a recurrent feature of the fairy tale, namely the magical metamorphosis of humans into animals and vice versa, as in well-known stories like *The Frog Prince*.⁷⁹

Other textual signposts point more specifically to the connection with *The Sleeping Beauty*. Emphasis is placed on the act of awakening, the key scene in the fairy tale: '¡Ay Teresina, feliz tú, que si dulce es tu sueño más dulce será tu despertar!' (p. 322) and the mention of 'un delicioso despertar' (p. 323). Teresa taking on a fairy role becomes the 'princesa de los murcianos' (p. 323). Manolo, too, undergoes a miraculous conversion. No longer 'experto en pesadillas, huérfano murciélago' (p. 322), hell-bent on satiating his evil desires, he becomes a chaste Prince Charming, with a bedside manner befitting his exalted rank: 'cogió delicadamente esa mano entre las suyas al tiempo que hincaba la rodilla junto al lecho' (p. 322).

When the passage is read in relation to this hypotext other seemingly irrelevant details take on new significance. Manolo imagines the bed in which Teresa's parents sleep 'con mosquiteras amarillas' (p. 322) resembling the cobweb-swathed interior of the Royal Palace described in the original hypotext. Even the villa itself becomes a grander residence, fit for a fairy-tale princess, when the adjective 'encastillada' (p. 323) is applied to it.

In the next section of the fantasy sequence (pp. 323-326) the style and pace of the narration alter, reflecting the mental dilemma which Manolo is experiencing. On the one hand, he is tempted to imagine the sensual pleasure involved in making Teresa his own, as 'los demonios verdes' (p. 325) or the darker side of his nature make their presence known. On the other hand, as with his previous fantasies, he is intent on savouring the incidents which lead up to this imaginary possession, unwilling to bring events to what he suspects will be an unhappy ending. Thus, the fantasy continues to reflect the hypotextual influences of the preceding paragraphs, capturing the tension between opposing forces of Good and Evil, represented by the cinematic characters of Prince Charming and Count Dracula respectively. Then, the pace of the fantasy speeds up and the style changes as Manolo's mind moves from one visual image to another, as though he were flicking through a set of 'cromos', producing 'una rápida y nerviosa sucesión de imágenes [...] convenientemente ordenadas en la mente del murciano' (p. 324).

His baser instincts temporarily gain control as he imagines embracing Teresa, a scene which he entitles 'Manolo o la proclamación erótico-social de la primavera' (p. 323). However, in control once more, a typical Nativity scene from a Christmas card provides his next visual inspiration:

Los dos amantes darían vida a una inocente y jubilosa escena de ángeles en una postal navideña, muy juntas e inclinadas las frentes, adorando, pasmados, un mismo y mesiánico resplandor que provenía del regazo de la doncella. (p. 324)

Manolo reflects on how much he has changed since meeting Teresa and in the process speculates about the type of ending to the fantasy he might well have imagined in the past: a Classical scene - 'no exactamente una representación de "Perseguida hasta el catre"' (p. 324). He would have cast himself in the role of a 'fauno suburbial' (p. 324) in hot pursuit of the nymph-like Teresa: 'ella indefensa, semidesnuda y aterrada escapando por pelos una y otra vez de las garras de algún fauno' (p. 324). However, he puts such thoughts from his mind and rewards himself for his virtuous resistance by imagining an eager Teresa delivering herself into his waiting arms: 'sólo lacitos, tiernas y sedosas ataduras que se fundían en la llama de los dedos' (p. 325).

Analysis of the final section of Manolo's fantasy reveals that it contains elements of both imitation and transformation. In the description of the imagined consummation of the couple's relationship, a familiar technique is used, as images of luxury and opulence, taken from Manolo's collection of *cromos*, follow one another in rapid succession in an imitation of cinematic montage:

Ya los cabellos al viento en la proa del barco, en la escalera del avión, en la terraza frente al océano y la luna, ya las áureas frentes y los ojos azules de nuestros hijos engendrados en yates y transatlánticos y veloces expresos nocturnos o sobre pianos de cola entre candelabros o al borde de piscinas privadas o con el desayuno servido en la cama sobre pieles de tigre [...] y el grato atardecer que en el jardín familiar nos espera agitando raquetas de tenis y pañuelos y regalos envueltos en papel de seda y lazos rojos que nunca, nunca hasta hoy hemos desatado. (pp. 326-327)

However it is not only the images and the technique which readers may find familiar in this section. The language, too, is strikingly similar to expressions which were previously used in the account of the first time Manolo makes love to Maruja, when he is still unaware of her true status. A comparison of these episodes, shown in Table I (see p. 144a), indicates the close similarities between them. The fantasy encounter between Manolo and Teresa is clearly a transformation of an episode which appears in the earlier part of the novel. In this case, then, one section of Marsé's own text serves as the hypotext for another.

Nor is this the only example of this kind of transformation. The two descriptions of the last night of the *fiesta* have been mentioned in another context. In addition, the latter half of the beach scene (pp. 204-206) is a transformation of Manolo's late night encounter with the French girl touring Spain with her parents. This meeting provides Manolo with a memory which stays with him in adulthood:

Una de las imágenes más obsesionantes de su infancia, la que quizá se le había grabado con más detalle y para siempre: ingrávido en el tiempo, bajo un palpitante cielo estrellado, abrazaba de nuevo a una niña en pijama de seda. (p. 46)

The persistence of this mental image and the key importance of this incident for Manolo is clearly demonstrated by his desire to relive this particular childhood experience, as if by reconstructing the incident with Teresa as female protagonist, he can change the course of his own personal history.

Again, there are clear parallels between the two passages, both in language and imagery. The appearance of the two females is strikingly similar. The young French girl's nightwear assumes a metallic gleam in the

Table I: Intratextual transformation

A comparison of textual fragments from two passages in *Últimas tardes* - -

PASSAGE ONE

Manolo and Maruja
(pp. 43-44)

'recorrer con los labios aquel
joven cuerpo, aprenderlo de
memoria' (p. 43).

'tostadas, largas, lentas y
solemnes antepiernas con destellos
de sol igual que lagartos dorados'
(p. 44)

'violiar el impenetrable secreto
de un sol desconocido' (p. 43)

'esa música ¿oyes?, ¿de dónde
viene esa música?' (p. 44)

PASSAGE TWO

Manolo and Teresa
(p. 326)

'como la palma de mi mano
vida mía aprenderé de memoria
el itinerario cultural de tu
piel esplendorosa' (p. 326)

'largos lentos bellos solemnes
muslos adornados con broches
de sol que maduran en invierno
como lagartos dorados' (p. 326)

'penetraré el secreto
movimiento liberal de tus
dulces caderas soleadas'
(p. 326)

'esta música, ¿oyes?, sabemos
ya de donde viene esta música'
(p. 326)

moonlight: 'un pijama de seda que relucía a la luz de la luna con calidades de metal' (p. 68). In Teresa's case, the sunlight transforms her into 'un bronce vivo' (p. 197), her skin glistening 'con destellos de cobre' (p. 205). A basic resemblance is thus established at the level of physical appearance. In addition, both the Moreau child and Teresa are described as walking slowly towards Manolo, the French girl 'con paso lento, como caminando en sueños' (p. 68) and the student 'despacio y pisando suavemente la arena' (p. 205).

The transformation of the beach scene is initially facilitated by the fact that Manolo is wearing Teresa's tinted sunglasses, which produce the effect of darkness - 'una noche azul' (p. 205). However the narrator makes it clear that Manolo is also consciously and deliberately shaping events and using his imaginative powers to construct the scene as a replay of the previous incident, to the extent that he no longer hears Teresa's real words '¿No te bañas?' (p. 205) but the phrase he would prefer to hear: '¿No me besas?' (p. 205).

Manolo has stored the original scene in his memory like another of his *cromos*:

La niña avanzaba indiferente, ingrávida y totalmente ajena al tierno y desvalido sueño que, semejante a un polvillo luminoso, sus pies desnudos levantaban del suelo a cada paso. (p. 68)

This enables him to produce a new version based on this memory, one in which Teresa assumes the symbolic role of 'portadora de la luz' (p. 69) bringing a ray of hope into Manolo's world of darkness and despair:

Algo sustituyó el vapor que exhalaba la arena recalentada, algo parecido a jirones de niebla en un bosque; [...] La veía avanzar hacia él como si la muchacha prosiguiera una marcha empezada en un lejano día aún no perdido en la memoria: era el mismo paso irreal, ingrávido, iniciado por la niña aquella noche que atravesó el claro del bosque

bañado por la luna; era como si ya desde entonces viniera hacia él aquella amistad nacida en el trasfondo nebuloso y anhelante de un sueño, prolongándose ahora en los pasos lentos y medidos de Teresa. (p. 205)

AUTOTEXTUALITY AND INTRATEXTUALITY

In these examples of transformation, in which parallels are established between an episode and its later version, Marsé uses the technique to illustrate a facet of Manolo's character. For the *xarnega*, women are not individuals but symbolic figures, who represent the key to his future happiness and fulfilment. As such they are interchangeable, as long as they can fulfill the role which the young man would have them play. Thus he recreates the same scenes with different female protagonists. At the same time, however, Marsé uses this particular transformation technique to provide readers with a further metafictional insight into how *Últimas tardes* has been created. This kind of transformation, the transformation of elements within a text, is an important feature of several of his later novels.²⁰

This particular type of transformation is not covered in any depth by Genette's scheme, as the main emphasis of his study is on the relationships between texts produced by different writers. Thus he has comparatively little to say about (i) the relationship between the different textual fragments which go to make up one text or about (ii) the relationship which may exist between different texts written by one author. He considers that these relationships constitute a different kind of transtextual relationship lying on the margins of hypertextuality. However, since examples of both (i) and (ii) are to be found in Marsé's work and are important to the discussion of some novels, at very least a label which distinguishes between such transformations or imitations would be useful.

Genette suggests two words to designate the general area of relationships between the works written by one author: 'autotextuality' (*autotextualité*) and 'intratextuality' (*intratextualité*)². However he does not offer any terminology to cover the area pertaining to the textual relationships within one work. For the purposes of clarity in this present analysis, these two terms suggested by Genette, but not clearly defined by him, will henceforth be used to refer to two different concepts. It is proposed here to use the term *intratextuality* to designate those relationships which exist between the different textual fragments within a single work, given that the Latin prefix '*intra*' normally has the meaning of 'within'. Thus, the examples of transformation examined above where one passage is used as the basis for a later section of the novel can now be more accurately labelled as instances of intratextual transformation. Genette's other term, *autotextuality*, will be used to refer to those relationships which exist between the texts written by one author, since the Latin prefix '*auto*' can be used to mean 'one's own'. This concept will be examined in further detail in the next chapter, an analysis of Marsé's fourth novel, *La oscura historia*

CHAPTER TWO: Notes

1. Juan Marsé, *Últimas tardes con Teresa* (Barcelona: Seix Barral, 1966). Throughout this chapter, all subsequent parenthetical references are to the revised edition of this work (1975).
2. Gregorio Morán, 'El oscuro secuestro del primo Marsé', *Ozona* [n. d.], 27-8, (p. 28).
3. José Luis L. Aranguren, 'El ciclo novelesco de Juan Marsé y *Recuento*' in *Estudios literarios* (Madrid: Gredos, 1976), pp. 267-275.
4. Montse Casals, 'Los años cincuenta de Juan Marsé', *El País semanal*, 8 April 1984, 70-73, (p. 70).
5. Ana María Moix, 'Juan Marsé', in *24 x 24 (Entrevistas)* (Barcelona: Península, 1972), pp. 121-127, (p. 124). Gonzalo Sobejano also discusses links between *Últimas tardes* and *Le Rouge et le Noir*. See *Novela española de nuestro tiempo (en busca del pueblo perdido)* (Madrid: Prensa española, 1975).
6. Aranguren, p. 269.
7. Guillermo Diaz-Plaja, *La creación literaria en España* (Madrid: Aguilar, 1968), p. 85.
8. Ronald Schwartz, 'Marsé and *Últimas tardes con Teresa*', in *Spain's New Wave Novelists (1950-1974)* (Metuchen, New Jersey: The Scarecrow Press, 1976), pp. 205-16, (p. 207).
9. Casals, p. 70.
10. Juan Marsé, *El Pijoaparte y otras historias*, ed. by Lolo Rico Oliver (Barcelona: Bruguera, 1981), p. 82.
11. *ibid.*, pp. 81-82.
12. *ibid.*, p. 82.
13. Armando López Salinas published in the Press and was an active PCE member. His most famous novel was *La mina* (1960).
14. See Juan Carlos Curuchet, 'Juan Marsé o la conciencia derrotada', in *A partir de Luis Martín Santos: Cuatro ensayos sobre la nueva novela española* (Montevideo: Alfa, 1973) and José Corrales Egea, *La novela española actual (ensayo de ordenación)* (Madrid: EDICUSA, 1971).
15. Ignacio Vidal Folch and Pedro Secorun Portola, 'Marsé, un escritor decimonónico', *Triunfo*, 11 November 1978, 68-69, (p. 69).
16. Genette, *Palimpsestes*, p. 146.
17. Elsewhere in this episode, the narrator is seen to be filtering information when Teresa's opinion is recorded because: 'no merece la pena de ser transcrita aquí por carecer de interés' (p. 246).

18. Robert Alter, *Partial Magic: The Novel as a Self-Conscious Genre* (Berkeley, Los Angeles: University of California Press, 1975), p. 99.
19. Morán, p. 28.
20. Rosa/rosado is also used in the description of the portrait of Teresa's mother: 'el cuello esbelto, rosado' (p. 190) and that of the woman in the bar: 'exuberante y rosada mujer' (p. 238). The phrase 'perfume de rosa' (p. 232) is linked with Luis Trías.
21. Teresa has been seen with the student: 'desde el anfiteatro de un cine de estreno (acompañada de un joven y atlético negro)' (p. 76).
22. Luis's sexual problem has already been hinted at in a previous passage: 'su impotencia por arreglar las cosas' (p. 108).
23. Danielle Pascal-Casas, 'El teatro social en la novelística de Juan Marsé' (unpublished doctoral dissertation, Temple University, 1983), p. 78.
24. *ibid.*, p. 78.
25. For further comment on literature and escapism, see the study by Stanley Cohen and Laurie Taylor, *Escape Attempts: The Theory and Practice of Resistance to Everyday Life* (London: Allen Lane, 1976).
26. Geraldine Cleary Nichols in 'Dialectical Realism and Beyond: *Últimas Tardes con Teresa*', *Journal of Spanish Studies: Twentieth Century*, 3 1975, 163-174, has commented on the significance of Hortensia's name: 'The hydrangea is a flower which changes color according to the acidity of its soil. Hortensia, raised in the meanness and ugliness of poverty has absorbed her surroundings' (p. 172).
27. Genette, p. 175.
28. Edenia Guillermo and Juana Amelia Hernández, *Novelística española de los sesenta* (New York: Eliseo Torres, 1971), p. 73.
29. Sobejano, p. 455.
30. Monique Joly, Ignacio Soldevila and Jean Tena, *Panorama du roman espagnol contemporain (1939-1975)* (Montpellier: Collection du Centre d'Études Socio-critiques, 1979), p. 244.
31. Although once a member of the Communist Party, Marsé has expressed his doubts about the relationship between politics and art, for example, in Vidal Folch and Secorun Portola: 'Si yo me hiciera planteamientos políticos serios, dejaba la pluma y cogía el fusil; hay que ser consecuente; pero yo no sirvo para coger un fusil, pues muy bien, cojo la pluma; pero no quiero utilizarla como si fuera un fusil; la pluma no dispara balas; [...] el político parte de la idea que no hay que dudar de nada, es un hombre lleno de seguridades; el escritor es todo lo contrario, trabaja sobre la duda', (p. 68).
32. Marsé, *El Pijoaparte y otras historias*, pp. 80-81.

33. Lionel Trilling, 'The Princess Casamassima', in *The Liberal Imagination* (Harmondsworth, Middlesex: Penguin, 1970), pp. 69-101 (first publ. in 'Introduction' to Henry James, *The Princess Casamassima*, (New York: Macmillan, 1948).
34. *ibid.* p. 72.
35. *ibid.*, p. 72.
36. The crossing of a threshold into a garden is a recurrent motif in Marsé's fiction, marking a decisive moment in the narrative.
37. Trilling, p. 72.
38. Pascal-Casas, p. 70.
39. *Cromos* were the picture cards which were printed in series depicting famous film stars, sports personalities, scenes from films etc. Like cigarette or bubble-gum cards, in the forties and fifties they were eagerly collected and swapped by Spanish children who built up treasured collections in specially printed albums.
40. Trilling, p. 73.
41. Aranguren, p. 268.
42. Trilling, p. 73.
43. The poem has another verse, omitted by Marsé, in which Baudelaire compares the Poet to an Albatross.
44. Trilling, p. 74.
45. *ibid.*, p. 73.
46. F. Scott Fitzgerald *The Great Gatsby* (London: The Bodley Head, 1958), p. 96. Originally published in 1925. Karl-Ludwig Selig notes links between Gatsby and Don Quixote: 'Don Quixote and Jay Gatsby, decide to break with their past and to transform and metamorphose themselves into some one else and into some one less ordinary, less trivial; they change their names; they leave their home and reject the ordinariness of their home and of everyday life; they play a role; they have a vision, a vision of themselves [...] they are dreamers, who dream "romantic possibilities"', 'Don Quixote and The Great Gatsby', *Revista hispánica moderna - Columbia University Hispanic Studies* 40 (1978-79), 128-29, (p. 129).
47. Marsé, *El Pijoaparte y otras historias*, p. 81.
48. Marsé has expressed his admiration for this work: 'Gatsby es un clásico; él entronca con la novela del siglo diecinueve, con la gran novela... la historia del chico de provincias - pero en el siglo veinte - es la continuación de Stendhal y Balzac y toda esa gente', Vidal Folch and Secorun Portola, (p. 69).
49. Fitzgerald, pp. 96-97.

50. *ibid.*, pp. 106-107. One of the phrases from this passage: 'There would suck on the pap of life, gulp down the incomparable milk of wonder' is reminiscent of the description of Manolo's first kiss with Maruja, whom he kisses: 'de aquel modo tan urgente, como si quisiera sorber el mundo con la boca' (p. 208).
51. On the significance of carnival in this novel, see Carolyn Morrow, 'Breaking the Rules: Transgression and carnival in *Últimas tardes con Teresa*', *Hispania*, 74 (1991), 834-840.
52. Trilling, p. 84.
53. *ibid.*, p. 88.
54. Marsé, *El Pijoaparte y otras historias*, p. 80.
55. Ismael Fuente Lafuente, 'Cómo se hace una novela', *El País semanal*, 10 April 1977, 13-15, (p. 13). Casals described the work as 'una novela de imágenes no de ideas', (p. 70).
56. Jonathan Culler, 'Presupposition and Intertextuality', in *The Pursuit of Signs: Semiotics, Literature, Deconstruction* (London: Routledge and Kegan Paul, 1981), p. 108.
57. Other texts mentioned or alluded to in the novel include Goytisolo's *Duelo en el paraíso* (p. 118); Blas de Otero's *Pido la paz y la palabra* (p. 118); *Almas a la deriva* (p. 221); Brecht's plays (p. 270) and poetry *Pongo el dedo en la llaga* (p. 235); Bori's business books (p. 286), the political text *¿Qué hacer?*, (p. 131) and the magazine *Les temps modernes* (p. 234). Teresa's mother was brought up surrounded by 'pesadas enciclopedias y libros ilustrados' (p. 139). Alberto Bori works with books and the couple's flat is full of shelves of 'literatura engagée' (p. 286).
58. Fitzgerald uses song lyrics in a similar way in *The Great Gatsby*.
59. Elsewhere the students are described as 'teatrales' (p. 117) and Luis is said to be 'empeñado en vivir la prosa de la vida' (p. 107).
60. See Frank E. Beaver, *Dictionary of Film Terms* (New York: McGraw-Hill, 1983), p. 202.
61. The text's visual element is constantly foregrounded by a series of descriptions of and references to pictorial texts including both photographs (pp. 45, 77, 92, 221, 247, 258, 285 and 302) and paintings (pp. 190, 238 and 286).
62. See Beaver, pp. 202-204.
63. Patricia Waugh, in *Metafiction: The Theory and Practice of Self-Conscious Fiction* (London: Methuen, 1984) makes some interesting observations with regards to role-playing as a metafictional device. She suggests that by the explicit use of this theme, authors often challenge the reader to acknowledge the possibility that not only the novel's characters are role-players but that in a real sense all human beings are actively involved in 'inventing' themselves.

64. Other characters are presented in this way, for example, Teresa: 'Quedó nimbada por la luz que le llegaba desde atrás, desde el farolillo colgado en la porche y desde las ventanas iluminadas de la planta baja' (p. 77). This special backlighting effect is known as Rembrandt lighting. See Beaver, pp. 252-254.
65. Manolo's liaisons are usually accompanied by music. There is dance music at the *verbena* (pp. 13, 15 and 17); music on Teresa's car radio (p. 183); background music in the bar (p. 247) and in the Bori flat (p. 287). Radio music provides a soundtrack for his staged fight. 'Música de baile' (p. 272) plays on his arrival. This becomes 'una marcha militar' (p. 273), emphasizing the mood change. A tender love song accompanies the couple's reconciliation scene (p. 276).
66. This film also mentioned in *Si te dicen*.
67. See Leslie Halliwell, *Film Guide* (London: Paladin, 1989) and Ken Wlaschin, *The Illustrated Encyclopaedia of the World's Great Movie Stars and their Films* (London: Salamander, 1979), p. 152.
68. Genette, p. 451.
69. A similar procedure was used earlier: 'Marujita de Beauvoir, compañera envidiable de Manolo Sartre o Jean Paul Pijoaparte' (p. 129).
70. This film was remade in 1980 with Brooke Shields and Christopher Atkins in the leading roles.
71. Schwartz is the only critic to acknowledge any cinematic influence in this fantasy scene, referring to the beach setting with its 'perfect Hollywood set of blue sky, white sand, frothy waves and bronzed Manolo', (p. 377).
72. 'Espuma blanca' (p. 103) also describes the effect of moonlight on the floor.
73. Other descriptions suggestive of winter include Teresa's gabardine, 'blanca como la nieve' (p. 190), her cousin's shorts (p. 306) and her own 'níveos pantalones' (p. 329). Meeting the students, Manolo notices 'la nieve flématica de sus sonrisas' (p. 240).
74. A further sly *clin d'oeil* occurs in an earlier episode involving the couple. The narrator's observation about Manolo: 'El canto de los grillos le estaba exasperando' (p. 262) recalls Malloy's unforgettable remark from the film, regarding his reasons for disliking the countryside: 'The crickets make me nervous'.
75. There are several other voyeuristic incidents in the novel involving Teresa. She spies on Manolo and Maruja as they make love (pp. 122 and 126-7); she watches children with 'impunidad perfecta' (p. 143) and observes people in the dance-hall (p. 255). Other voyeurs include el Cardenal watching Manolo and Hortensia (p. 167) emphasized by Marsé in his preface to the novel (p. 6). In the beach scene, Teresa and Manolo are watched by two men (p. 206-207). The theme of voyeurism occurs again in *Si te dicen*.

76. Guillermo and Hernández, p. 74.
77. The description of the inflatable rubber swan bobbing on the water (p. 318) seems to signal as much.
78. The colour and style Manolo chooses for Teresa's nightdress matches the appearance of the one worn by her cinematic counterpart, Mina Holmwood (Melissa Stribling).
79. This phrase was used previously by Teresa in the letter which she sends to Manolo (p. 310).
80. The earliest example of this kind of transformation occurs in Marsé's second novel *Esta cara*, in which the motorbike accident involving Guillermo Soto and his girlfriend is repeated in slightly different versions, told from different perspectives.
81. Genette, p. 231.

CHAPTER THREE

A Death in the Family:

An analysis of *La oscura historia de la prima Montse*

Son ilusiones que fueron:
recuerdos ¡ay! que te engañan,
sombras del bien que pasó...
ya te olvidó el que tú amas.

Esa noche y esa luna
las mismas son que miraran
indiferentes tu dicha,
cual ora ven tu desgracia.

José de Espronceda, *El estudiante de Salamanca*

The prize-winning bestseller *Últimas tardes* was followed by a novel which created comparatively little popular excitement: *La oscura historia*.¹ This novel has also been largely ignored by the critics and often merits only a passing reference in many of the studies of the contemporary Spanish novel published in recent times.² Certainly, the relationship which exists between these two novels has been examined only superficially. For this reason, a detailed analysis of the links between these two texts forms the opening section of this chapter.

AUTOTEXTUALITY

Genette makes a clear distinction between two kinds of literary sequel, labelling them '*suite autographe*' and '*continuation allographe*' respectively.³ The former term denotes a sequel written by the same author who created the original work whereas the latter refers to a sequel written by a different author. According to Genette's scheme, therefore, *La oscura historia* would be classified as the '*suite autographe*' of *Últimas tardes*. For simplicity's sake, the term will be translated here as *sequel*.

Genette notes that sequels may sometimes be inspired by commercial rather than artistic motives, the author's intention being to: '*exploiter le succès d'une oeuvre, souvent considérée en son temps comme achevée, en la faisant rebondir sur de nouvelles péripéties.*'⁴ One can only speculate as to Marsé's personal motives for writing *La oscura historia*, financial or otherwise, but what is certain is that autotextual relationships are much in evidence in both his novels and short stories. The most obvious example of this autotextuality is the continuity of the geographical setting for these works. Referring to his fifth novel *Si te dicen*, Marsé made the following comment about the urban backdrop, a key feature of his writing:

Se trata de un cóctel de barriadas que, en cierto modo, constituyen un 'barrio mental', el mismo que está en casi todo lo que he escrito: un compuesto flexible de La Salud, el Carmelo, el Guinardó y Gracia; una zona amplia de la parte alta de la ciudad y que podríamos situar, por un lado, entre la plaza Lesseps y Horta, y por otro entre Gracia y el Parque Güell...⁶

An illusion of continuity results from his use of 'retour des personnages', commented on in the previous chapter. Sometimes a character playing an important role in one novel is re-introduced in a later novel as a character peripheral to the main action of the plot, like Guillermo Soto, for example. The opposite is true in the case of Luis Polo who is mentioned briefly in *Últimas tardes* but later figures more prominently as a resistance fighter in *Si te dicen*.

As discussed in Chapter One, Manolo has a series of *chromos*, which he stores mentally and then organizes to produce his fantasies. Marsé, too, has a collection of visual images which reappear in his writing. For example, an image of an old abandoned car features in four of his works. In *Si te dicen*, it is described as: 'el chasis oxidado del Ford tipo Sedán con las cuatro puertas arrancadas, un cascarón abandonado, un caracol podrido de lluvia'.⁶ It is also mentioned in two of his short stories. In *El fantasma del cine Roxy*, it appears as the 'chasis oxidado de un automóvil sin ruedas ni motor ni cristales entre la alta hierba, en un descampado'.⁷ In *Historias de detectives*, it becomes 'un Lincoln Continental 1941 [...] más bien una gran cucuracha calcinada y sin patas, sin ruedas ni motor'.⁸ It reappears in *El amante* as 'el chasis herrumbroso del Lincoln Continental 1941, sin ruedas ni motor [...] en medio del descampado rodeado de hierba alta'.⁹ The role played by the car and its relative importance in each text varies but as the descriptions demonstrate, the image essentially remains the same.

However, as this analysis will show, it is not only settings, characters and visual images which are constant features of Marsé's fiction. He also makes repeated use of particular hypotexts or idiolects, an important consequence of which is that the discovery of the hypotextual sources of one of his novels may prove to be a vital key to deciphering aspects of a later work. Thus, the island imagery used in *Últimas tardes* which is directly linked to the cinematic hypotext *The Blue Lagoon* also features in *La oscura historia*. Similarly, *Drums of Fu Manchu*, a filmic hypotext used in his fourth novel is also used in *Si te dicen*. For this reason, an autotextual perspective on Marsé's work which considers the 'dialogue' between his texts can often offer new and valuable insights into his writing.

1 THE LITERARY SEQUEL

Genette argues that since, by definition, a sequel is the continuation of a story begun elsewhere, its content is to a large extent effectively pre-conditioned by a number of given factors. To effect dramatic changes to the geographical and chronological setting of the original narrative or to alter the psychological make-up of its characters dramatically would be to risk producing a hypertext which would not be recognized as a sequel. In the case of *La oscura historia*, it is exactly the three features which Genette identifies as creating the necessary links between hypotext and sequel, that is, 'la disposition des lieux, l'enchaînement chronologique et la cohérence des caractères'¹⁰ which Marsé uses to establish the hypertextual connections between his third and fourth novels.

1.1 SETTING

As in *Últimas tardes*, the setting for the sequel is almost exclusively Barcelona and its surroundings, the action taking place against the same backdrop of familiar landmarks and *barríos* such as Monte Carmelo and San Gervasio. In the hypotext, a contrast was drawn between the lifestyle enjoyed by Teresa and the students and the less glamorous existence led by Manolo, with descriptions of the two groups' respective social *milieux*. However in *La oscura historia* the female protagonist changes and there is an accompanying shift in the setting to reflect Montse's social reality, the focus being mainly on the Parish Centre and her religious activities, at least for part of the novel.

1.2 CHRONOLOGY

The chronology of the sequel is complicated by the fact that Montse's story is narrated in retrospect, some years after her suicide. Although an exact date for Paco Bodega's return visit to Barcelona is not given, he refers to his 'larga ausencia' (p. 33) from the city. The events which he and Nuria reconstruct in their intimate conversations seem to have taken place over the course of approximately a year, from the Summer of 1959 to the late Summer of 1960. The first date refers to Paco's reunion with the Claramunt family 'en este verano de 1959' (p. 81), coinciding with the first indications of the growing unease about Montse's relationship with the prisoner. The second date - 'aquel verano del año sesenta' (p. 33) - marks the tragic end to Montse's brief affair with Manuel and Paco's fall from grace. Initially, this chronology seems to dovetail with that of *Últimas tardes* but a careful examination of the timing of events in each novel suggests that the continuity is quite problematic, the chronology of the fourth novel being confused.

The action of Marsé's third novel begins on 'la noche del 23 de junio del 1956,'¹ when Manolo meets Maruja. Their relationship continues for the rest of the summer and throughout the winter, finishing when she is hospitalized in the summer of 1957. Manolo begins a relationship with Teresa almost immediately and is finally arrested en route to her parents' villa in late September of the same year. In the epilogue to *Últimas tardes*, Manolo re-encounters Luis Trias whose remark: 'Cuánto tiempo. Dos años va a hacer, ¿no?'² would suggest that the meeting takes place in 1959, Manolo having served a two-year prison sentence. In *La oscura historia* when Paco is welcomed back to the Claramunt household in summer 1959, Montse's behaviour towards Manuel (as the character is referred to in the sequel) is already causing concern but he is evidently still a prisoner. Paco claims to remember having accompanied Montse on a prison visit on an 'hermoso domingo de primavera' (p. 139). Since it has already been established that Paco did not arrive in Barcelona until the summer of 1959, the visit must have been made in spring 1960. Thus, two different and directly contradictory chronologies emerge from the texts, breaking the supposed continuity offered by the fourth novel.

There is a further problem connected with the chronology of events in *La oscura historia*. Nuria tells Paco in July that Manuel has just been released from prison and although no year is given, in keeping with the time scale of the other events, it must be assumed that this event takes place in July 1960. However, later, a reference is made to the Reynals' garden party, at which Manuel was an unofficial guest. A description of the party is supposedly found by Paco in the copy of *Hola* dated 'segunda quincena junio 1960' (p. 284). However, Manuel could not have attended the party since it has previously been suggested that he was still in prison at that time.

Readers are presented with an apparent internal flaw in the narrative's chronology for which there are two plausible explanations. Firstly, it is a result of the author's failure to ensure the coherence of the time-scale on which events in the novel take place. This explanation is possible but it seems somewhat improbable that so fundamental and blatant an error would have escaped Marsé's attention, particularly when he is so meticulous about revising his work. The second, and more interesting suggestion, is that this apparent discrepancy represents a deliberate flaw in the chronology of the work, intended to form an integral element of one of the novel's underlying themes: coming to terms with the past. This textual incongruency reflects the unreliability of those who are responsible for narrating Montse's story, that is Paco and Nuria. The lovers are constantly correcting each other's version of events as they attempt to reconstruct Montse's life and the circumstances which led to her death. Ultimately, neither can provide a completely accurate account of the affair since both are relying on personal memories and the often biased opinions of others as the basis for their story. As the title of the novel itself suggests, Montse's story is only half-remembered and remains obscured by doubt, prejudice and personal feelings of guilt. This element of contradiction or diversity of perspectives, as it could also be described, will be re-examined in a different context in a later section of this chapter.

1.3 CHARACTERS

The continuity of characters between the two novels is less problematic. The unknown girl who mysteriously appears at the Parish Centre, 'aquella muchacha del barrio del Carmelo' (p. 13), is easily recognized as Hortensia (or la Jeringa), before she is named in the novel (p. 22) because her description tallies exactly with that of this character in *Últimas tardes*. The terms used

to describe her physical attributes are often repetitions of the phrases used in the previous novel. Her eyes are 'ojos de ceniza' (p. 8), exactly matching the description found in *Últimas tardes*¹³ and 'gatuno' (p. 15) is applied in both texts to her face.¹⁴ Her style of dress is distinctive, too, 'una bata blanca con bolsillos' (p. 15), and 'blancos zapatos de tacón' (p. 20), which were associated with Hortensia previously.¹⁵

Ironically, Hortensia who effectively put an end to Manolo's aspirations in *Últimas tardes* by reporting his criminal activities to the police, ultimately proves to be indirectly responsible for ensuring that at least one of his ambitions is fulfilled, when he is offered a respectable job. Nuria is convinced that the girl played a key role in determining Montse's fate: 'Toda aquella gran complicación la trajo ella' (p. 13). Certainly it could be argued that it is Hortensia's approach to the prison visitors at the Parish Centre which sets in motion the events which finally end in tragedy. However, as is eventually revealed, Nuria herself also contributed to the tragic final outcome and is therefore eager to find a scapegoat for her own guilty feelings.

Teresa Serrat plays only a very minor role in *La oscura historia*. Her attendance at the Reynals' garden party is recorded for posterity in *Hola* (p. 287) and later she loses her shoe hunting for Montse (p. 293). This action echoes Maruja's unfortunate accident in *Últimas tardes*, a fall which eventually caused her death. This small detail thus adds a rather ominous touch to what is otherwise a generally humorous account of the proceedings.

Other characters from *Últimas tardes* make a reappearance in the sequel, too. The names of Teresa's parents are included in the list of guests attending the party (p. 283) and Luis Trías, the failed student revolutionary, is mentioned as one of a number of eligible young bachelors photographed for *Hola's* society pages (p. 287). Other familiar names include María Eulalia Bertrán (p. 287), another of Teresa's student friends, and Jorge Reix Salarich (p. 287), the successful industrialist interviewed by Miguel Dot in *Esta cara*.¹⁶

The most important character to make a reappearance in the sequel is Manuel. As with Hortensia, the details supplied about the character's origins mean that readers who are familiar with Marsé's third novel can identify Manuel almost immediately, even though he is not named until almost halfway through the text (p. 151). The character has no father (p. 216), his only other relatives being a mother and sister-in-law, who are uninterested in him. Montse finds out that he is from Monte Carmelo (p. 189) and has been put into prison for thieving, more specifically, as Hortensia reveals 'por robar motocicletas y desvalijar coches' (p. 128).

In general terms, less detail is provided about Manuel's physical description than in the previous novel, probably because he no longer represents the major focus of narrative interest. However, a new feature is mentioned repeatedly: Manuel's smile. When Montse sees him for the first time, this proves to be the most memorable aspect of Manuel's appearance: 'el joven sonríe con cautela, [...] como si tuviera un reluciente cuchillo entre los dientes' (pp. 52-53). This comparison is directly linked in the sequel to imagery inspired by a hypotext common to both books, the film *The Blue Lagoon*. This point will be examined further in the section on transformation.

Marsé alerts readers to the prisoner's identity, by referring to the fact that Montse is sure she already knows Manuel when she meets him for the first time: 'Montse se le queda mirando, intentando recordar dónde y cuándo ha visto antes al chico' (p. 53). Her feeling of familiarity evokes similar incidents in *Últimas tardes* when both the hostess at the party that Manuel gatecrashes and Teresa's friends are convinced that they have seen the young man somewhere before. Montse's sentiments also reflect those experienced by readers upon recognizing that the prisoner is Manuel.

Manuel demonstrates the same strengths and weaknesses as he did in the previous novel and his ambitions remain unchanged. He continues to use his attractiveness to appeal to women in order to make his way in the world, with apparently little regard for those he abandons en route. In this respect, his relationship with Montse is reminiscent of his relationship with Maruja. As one of Montse's Parish Centre colleagues observes of the young man: 'Realmente amaba a Montse, aunque, por supuesto, a "su manera"' (p. 304).

There is a major difference between the third novel and its sequel in terms of narrative perspective. The story is told as it is remembered by Paco Bodegas, Nuria Claramunt and others, so the only insights into Manuel's behaviour are provided by other characters. Readers are no longer directly privy to Manuel's thought processes or fantasizing and are therefore not presented with any account of his feelings or aspirations, as was previously the case. Manuel thus becomes a distant, almost marginal character in *La oscura historia* and as the novel's title suggests, the focus falls on Montse.

Readers familiar with Manolo from *Últimas tardes* would spot another change in the character as he is presented in the sequel. Whereas Manolo's imagination was fuelled by his cinema-inspired *cromos*, there is no evidence in the sequel of Manolo's previous passion for film. The change in narrative perspective in the sequel precludes the description of the character's private fantasies but there is evidence of a change in his tastes. Manuel's main source of entertainment comes from literary sources. There are books in the first parcel which Montse brings to the prison (p. 50) and also in subsequent packages (p. 77) and according to her, the prisoners 'no hacen más que leer y estudiar' (p. 128), as Manuel confirms (p. 263). At liberty again, he spends his time in the *pensión* reading (pp. 161 and 189) and when completing the questionnaire which he receives on the religious retreat, he cites his two favourite authors as 'Blasco Ibáñez y García Lorca' (p. 176).

Although in *Últimas tardes*, Manolo is not illiterate, having received a limited amount of formal education, he is certainly alienated by the very different world inhabited by Teresa and the students and has little knowledge or understanding of the political or literary affairs to which they constantly refer. This apparent change in the *xarnego's* behaviour could be interpreted as a hint from the author that Manuel is preparing himself for a renewed attempt at social advancement, an indication that the young man is still intent on achieving his lofty ambitions.

MORE YOUNG MEN FROM THE PROVINCES

Manuel is not the only example of the archetypal *arriviste* or Young Man from the Provinces in *La oscura historia*. Two other characters in the novel also fit this description: the Claramunts' cousin, Paco Bodegas and Nuria's husband, Salvador Vilella. Just as Manolo was referred to as 'el joven del

Sur' in *Últimas tardes*, so Paco is labelled 'provinciano' in the sequel. He is dismissed by his uncle as a 'provinciano ambicioso' (p. 10) and he refers self-critically to himself as 'un provinciano introvertido, resentido y acharnegado' (p. 74) or 'un bellaco de provincias' (p. 97). Nuria reveals that Salvador Vilella views Paco's 'ridícula moral provinciana' (p. 80) with derision. Like Manuel, Paco is an outsider in Catalan society. When he first meets the Claramunt family, he is 'recién llegado del sur' (p. 81) and when he later returns to Barcelona after Montse's death, he is based in Paris, living in exile from the Claramunt family and from Spain itself.

Paco acknowledges the links which exist between himself and Manuel. He feels that they share a common need to belong which he describes as a 'nostalgia que nos hermanaba' (p. 167). At the garden party, he senses that they both experience the same feelings of unease: 'un recelo que nos hermana' (p. 284). Just as Manolo was upset when people refused to take his relationship with Teresa seriously, so Paco's main worry is that he will not be accepted by casual observers as a worthy partner for his cousin: 'Tengo la impresión de que me toman por un chulito de las Ramblas contratado provisionalmente por la señora' (p. 185).¹⁷ Manuel and Paco are also equally idealistic about love, viewing their respective relationships in terms of a fairy-tale scenario, with themselves as Prince-like figures, struggling to rescue the object of their affections from danger. Both, too, appear to be more interested in the ideal which this struggle represents, rather than the reality of its outcome. As Paco tells Nuria:

Es como una obsesión de Príncipe Valiente, no consigo verte sin un fondo de castillo con torres almenadas y dragón, [...], un fabuloso decorado siempre unido a ti... [...] Había que matar al dragón para merecerte. Y me pregunto si ese telón de fondo, ese dragón que había que vencer y ese castillo, eran un medio o un fin; me pregunto si no me atraía más que tú. (pp. 137-8)

Paco sees a direct link between Salvador's *arriviste* tendencies and his favourite pastime: 'aquella sana disposición al excursionismo y a la escalada matutina que tanto amó y promocionó' (p. 36), referring to him as the 'noble escalador de la J.O.C.' (p. 331). Paco also realizes that despite the seemingly vast gap between Salvador's situation and that of Manuel, they share common origins: '¿qué era sino una de estas sombras redimidas' (p. 119) and both ultimately reach their personal goals: '¡Y pensar que el protegido de tu hermana hizo tantos méritos como él, aunque en otro estilo!' (p. 186).

The parallels between these three characters are brought out clearly in one key passage - 'una voluptuosa síntesis expiatoria y alcohólica' (p. 274) - narrated by Paco Bodegas. He imagines the actions of the three men at one moment in time, different activities but all accompanied by the same feelings since he, Salvador Vilella and Manuel Reyes were in reality three of a kind:

Me gustaba imaginar que alguna vez debieron coincidir en el tiempo aquellas distintas floraciones de un mismo ideal de la personalidad, de una melancolía que en cada uno de nosotros, perplejos dentro del cascarón juvenil, alimentaba una parecida naturaleza mítica. (p. 274)

All three are also chasing the same ideal, embodied in the characters of Teresa and Nuria, symbols of wealth and success who offer the tantalizing prospect of social advancement.

SHARED PALIMPSESTS

There are, then, clear links between the two texts as regards setting and character although the chronological dimension is more problematic. Significantly, the two novels are also linked because they share certain common hypotextual origins, and this aspect of the autotextual relationship between *Últimas tardes* and *La oscura historia* merits particular attention.

For readers who come to the fourth novel not having read the previous one, Marsé provides as usual a number of *clins d'oeil* which assist them to identify palimpsests. However these clues are often submerged in the body of the text and readers may miss them, failing to appreciate the vital role which they play in enabling the deciphering of the text. Readers familiar with the third novel will be conscious of similarities between the texts. The reappearance of the island as a symbol, together with a variety of nautical imagery indicate a cinematic hypotext previously used in *Últimas tardes: The Blue Lagoon*. Marsé includes a direct reference to this film in the sequel: when Manuel is asked to fill in the questionnaire at the beginning of the religious retreat, he cites *La isla perdida* as one of his favourite films (p. 176).

The parallels between Paco and Manuel are reinforced by the fact that the pair use similar terms when describing their memories of happier times. In both cases, this imagery is directly influenced by the cinematic hypotext common to both texts. On several occasions Paco likens the gardens of the Claramunt house to an island, with descriptions like 'aquel archipiélago feliz' (p. 70), 'las islas' (p. 123) and less happily, as a result of the passage of time 'esta isla, hoy yerma, desventrada y maloliente' (p. 12). Particular features of the garden also facilitate this comparison, such as the 'parterres como islotes' (p. 70) or the sound of the gravel underfoot 'semejante al de lejanas olas abatiéndose una sobre otra en la rompiente de una playa-jardín' (p. 73). Paco's happiest memories are of time spent with the Claramunt family: 'mi estancia en las islas' (p. 73). He uses the same image in reference to his relationship with his young cousins: 'los domingos bogaba entusiasmado y jadeante hacia la isla de mis primas' (p. 70). Later when he talks of 'la perfumada geografía de las islas del recuerdo' (pp. 83-84), the

scent of the garden and the girls become one. Paco's use of island imagery to describe his happiest experiences is thus strikingly similar to that used by Manolo in the earlier novel, to describe his summer with Teresa.

In *La oscura historia*, this imagery is developed further and the island is compared to an earthly Paradise. The Claramunt gardens offer 'la ordenada, geométrica ilusión de paraíso' (p. 11), an Eden from which Paco is exiled twice. Firstly there was his 'largo destierro' (p. 99) in Andalusia as a child, when he constantly dreamed of returning to Barcelona 'verdaderamente como si se tratara del verde archipiélago soñado, como soleadas islas emergiendo entre las brumas grises de la infancia' (p. 74). Later, as an adult, following Montse's death, Paco goes into self-imposed exile in Paris. Like Manuel, Paco is aware that he is an outsider in Barcelona middle-class society and their joint plight is reflected ironically in a song title mentioned in the novel: *Extraños en el Paraíso* (p. 334).

References to earthly Paradises also highlight further parallels between Paco and Manolo. Reflecting on his influence over Nuria, Paco accuses himself of 'vendiendo falsos paraísos de felicidad' (p. 97). Manuel, too, offers only temporary happiness to Montse. In the long term, he puts an end to her idealistic notions about love: 'aquel paraíso para el cual había sido educada y destinada' (p. 312). Their heavenly relationship becomes a living Hell for Montse when she finds herself pregnant and alone, a change of circumstances foreshadowed in Paco's meeting with the couple. In the description of the surroundings where he meets them, the light of the bar window firstly evokes a tropical paradise with its 'difuso resplandor rojo coral' (p. 251) but then it is described in more sinister terms as: 'rescaldos encendidos en un profundo horno', which 'podía ciertamente pasar por el del infierno' (p. 251).

Both novels are also linked by their use of nautical imagery, another of the key elements borrowed from the cinematic hypotext. *The Blue Lagoon* starts and finishes with a voyage: the first ends in shipwreck, stranding the protagonists on the island, the second they undertake in order to return to civilization. Thus things and people in the novel affected by the passage of time are likened to ships which have finished their seafaring. As a result of demolition work, the Claramunt garden is left 'como el casco de un barco varado, muerto, recostado sobre la calle e invadido por la arena' (p. 32). Similarly, Aunt Isabel, unable to recover from Montse's death, goes into a sad decline, with only her memories for company:

Ahora rememora viejas singladuras con aquella enseña de la Caridad en lo alto del mástil. [...] ¡Ay!, tía Isabel: un navío todavía majestuoso y admirable, engalanado como el día de su feliz botadura en una humilde parroquia, cuando partió al frente de devotas congregaciones con vocación caritativa, pero ya que roído por dentro, qué descalabrada armazón de crujidos y misterio, con tantos reveses, tantos rumbos equivocados. (p. 104)

Nautical imagery also prompts further comparisons between the relationships in which Manuel and Paco are respectively involved. Paco expresses his intentions *vis-à-vis* Nuria in nautical terms, using *anclar* to suggest the act of making love with Nuria: 'es muy posible que haya llegado la hora de anclar en la rubia bahía' (p. 306). He also hints at the symbolic nature of such an act, the idea of settling down with his cousin: 'Sitges, hermoso puerto para anclar definitivamente...' (p. 307). Young Paco's dreams are dashed, as it is Salvador Vilella, 'navegando en aquellas encharcadas y pestilentes aguas del posibilismo político' (p. 338), who succeeds in charming her. Eventually Paco wins her back, ironically by following the advice which Salvador offered the Claramunt family as a solution to the problem posed by Manuel: 'se trata sencillamente de soltar la amarra en vez de sujetarla' (p. 327).

The shipwreck imagery found in *Últimas tardes* also makes a reappearance in its sequel. Its characters are likened to shipwrecked survivors. Following her nervous attack, Montse is 'totalmente mojada y desprendiendo un intenso olor a algas, como si acabara de surgir del mar' (p. 156). Manolo's companions on the retreat also resemble victims of a maritime disaster: 'verdosos, lánguidos y vencidos como algas' (p. 238). Finally, Paco claims that he did not recognize Nuria was behaving oddly because he was dazzled by 'el último espejismo de náufrago' (p. 306).

One particular passage concerning shipwreck constitutes a direct link with Marsé's earlier novel, reflecting an identical mix of hypotextual sources. The passage is an account of a dream which has frightened Montse:

Ella y Manuel se habían refugiado en un viejo caserón deshabitado, de paredes descascaradas y muebles rotos que aún conservaban algo de su antiguo esplendor y [...] allí reorganizaban su vida sobre la extraña convicción de hallarse solos en el mundo, como náufragos, como supervivientes de una guerra que más allá de las ventanas sólo había dejado ruinas, hasta que un día ella descubre que este caserón es la torre de sus padres, amables personajes sin rostro y ya perdidos en la memoria de los tiempos... (p. 151)

The couple living alone 'como náufragos' points to *Blue Lagoon* as a palimpsest. However references to war and devastation evoke the other hypotexts suggested by the beach scene in *Últimas tardes* *Lord of the Flies* and *On The Beach*. It is significant that the same combination of hypotextual sources appears in both texts, indicating the close autotextual relationship which exists between the two novels.

Even those unfamiliar with *Últimas tardes* may experience a sense of *déjà vu* on reading the passage since it is a re-working of elements found at the beginning of the novel. Paco and Nuria, like Montse and Manuel, take refuge in a crumbling house maintaining something of its former glory, namely the Claramunt home. There are ruins all around them, the result not of war but of demolition gangs. The passage could thus also be described as an example of intratextual transformation.

A further element from *The Blue Lagoon* featured in *La oscura historia* is the pirate figure, an image which was also used in *Últimas tardes*, though not extensively. In the cinematic hypotext, marauding pirates shatter the peace of the young couple's island paradise. In Marsé's hypertext, Manuel's arrival complicates Montse's previously unproblematic existence, destroying forever the lifestyle which the Claramunt family had enjoyed. Appropriately, given this parallel, Manuel is identified with these marauders, his smile being compared to a knife, so that he resembles the archetypal Hollywood swash-buckling pirate, armed to the teeth. Montse notices Manuel's flashing smile (p. 53). Paco thinks it is like 'un cuchillo entre los dientes' (p. 251) or 'un puñal' (p. 319).

Nuria is also compared with a pirate: 'parecía un pirata adolescente y adorable contemplando la tempestad [...] desde la proa de su velero' (p. 37). Elsewhere, according to Paco, even her movements suggest those of someone moving around aboard a ship:

Sus piernas y sus brazos formando aspas soflolientas convocaron la brisa y aquel paisaje vaporoso de un litoral que nunca había dejar [sic] de avanzar meciéndose, balanceándose suavemente como si mi visión navegara. (p. 276)

The comparison suggests that Manuel and Nuria are one of kind, drawn together by mutual attraction for a fleeting illicit affair. Furthermore, Nuria destroys her husband's world, by confessing her affair with her cousin and announcing her departure, just as Manuel had destroyed the Claramunt world by becoming romantically involved with the two sisters.

AUTOTEXTUAL DIFFERENCES

If readers are aware of the autotextual relationship between *Últimas tardes* and its sequel, a richer and more satisfying reading of the novel is made possible. Marsé invites readers to draw comparisons between these texts, to discover parallels between characters and to spot themes or narrative threads common to both works. However, this autotextual dialogue also makes readers aware of contrasts between hyper- and hypotext, in terms of style, narrative technique, focalization etc. Hutcheon refers to this as 'repetition with critical distance', a process which 'marks difference rather than similarity'¹⁵ between two related works.

This is the case with the beach scene found in both Marsé's third and fourth novels. These episodes are superficially similar, since both are accounts of Manuel's experiences on a beach with a female and within their different contexts, the scenes are of central importance, marking a new stage in Manuel's relationship with Teresa and Montse respectively. However there are significant differences between the episodes. In *Últimas tardes*, events are largely seen through Manolo's eyes, as he turns an afternoon with Teresa into a Hollywood-inspired fantasy. Teresa, in familiar surroundings, relaxes. Manolo, in a new environment, wearing borrowed clothes and surrounded by the trappings of a world in which he does not belong, is wary at first. However, he adapts to the new circumstances and makes the most of his good fortune.

The beach scene in the sequel is a virtual mirror image of that in the previous novel, the 'text against which the new creation is implicitly to be both measured and understood'.¹⁹ It contains no touches of fantasy, set in the sordid reality of a Barceloneta beach which is not a playground for the beautiful and rich but 'un mundo abigarrado y violento y feísimo' (p. 279). Ill at ease with the surroundings and her own body, Montse is the outsider, 'sintiéndose torpe y vulnerable' (p. 280) and Manolo is at home, being 'uno de estos seres dotados para vivir aquí, en este sucio mundo' (p. 280). Unable to adapt to this alien environment, Montse seeks escape in sleep.

AUTOTEXTUAL LINKS WITH MARSÉ'S LATER FICTION

Marsé has spoken at great length in published interviews about *Últimas tardes* but has said little about its sequel and virtually nothing regarding specific influences on the novel. The quotation below is one of the few revealing comments about the origins of the work which, he claims, is a combination of memories of his own childhood experiences of parish life and an account of a true story he overheard:

Recogí parte de aquellas experiencias, y los recuerdos de una historia que se explicaba en voz baja, del drama familiar, de que la cosa había acabado mal y la chica había vuelto a la familia teniendo que darles razón en aquello de que el mundo es muy malo. De algún modo esta historia se me quedó grabada [...]; vi la posibilidad de una novela; el personaje del pijoaparte [sic] me quedaba muy vivo y no me costó descubrirlo en la parroquia de las Hijas de María. Lo había dejado en la cárcel con Teresa, y allí lo encontré con Montse.²⁰

In this comment on the novel's sources, it becomes clear that *La oscura historia* is a transitional work. It not only continues the story of Manuel but also combines personal memories and a fictionalized account of a real incident using narrative techniques which anticipate those fully exploited in *Si te dicen*

In Marsé's fourth and fifth novels, narration and memory are intertwined in an attempt to reconstruct the past and to establish the truth about events which many would prefer to forget. In *La oscura historia*, the act of narration is constantly foregrounded. Phrases such as 'seguiste contándome' (p. 144), 'prometiéndome contársela' (p. 165), 'le conté' (p. 274), 'había de contar a todo el mundo' (p. 301) and 'me contó' (p. 342) remind readers that events are being related from memory by one individual to another. There are episodes in the novel where the action centres around 'story-telling', for example, the true-life confessions told by the speakers on the religious retreat and the personal stories which the men relate in response (pp. 191-242). Nuria and Paco's retelling of Montse's story, 'dos voces susurrantes extraviadas en el tiempo' (p. 7), which takes place mainly at night in the intimacy of the bedroom, evokes the story-telling of Scheherazade and also shares something of the never-ending quality of her thousand and one Arabian nights. As Paco observes: 'Íbamos por la mitad [...] de una noche que parecía haberse detenido en el tiempo [...], prolongábamos alegremente el milagro de una evocación' (p. 275). Elsewhere he refers to: 'este contarnos y recontarnos mutuamente la misma historia' (p. 322).

Since each character is reconstructing Montse's story from his or her own recollections of past events, readers are presented with a multiplicity of versions of events. Paco and Nuria, in constant contradiction, provide 'dos evocaciones dispares que pugnaban inútilmente por confluir en la misma conformidad' (p. 7). Nuria rejects Paco's version of Montse's first encounter with Hortensia - 'No ocurrió exactamente como dices' (p. 31) and disagrees with the chronological order in which he places events in his narration such as the date of a bout of 'flu which he suffered (p. 161), a conversation concerning Montse (p. 94) and their (Paco and Nuria's) first kiss (p. 139).

As the novel progresses, it becomes clear that none of those telling Montse's story are reliable narrators. Paco readily admits to having problems remembering: 'la memoria me falla para todo aquello que no estaba al alcance de mis manos' (p. 103). In addition, he has 'una memoria donde se mezclan los tiempos' (p. 138) which further confuses matters for him. His consumption of 'ingredientes nocturnos' (p. 65), a mixture of whisky and sleeping tablets, seems guaranteed to reduce any remaining recollections to nothing more than a blur. According to Nuria, Paco has other shortcomings as a narrator. His over-active imagination - 'lo que no viste lo suples con la imaginación' (p. 31) - and his personal involvement in the affair - 'siempre que hablas de mi hermana te dicta la mala conciencia' (p. 31) - prevent him from providing an accurate account. Faced with her accusations, Paco acknowledges that he is deliberately manipulating the facts to provide a more acceptable version of events:

Notaba mis desesperados esfuerzos por transformar el repugnante pasado, por modificarlo de algún modo, por convertirlo en una experiencia distinta a aquella que inevitablemente seguiría siendo si nos resignábamos. (p. 32)

Like Paco, Nuria's recollections of her sister's death have been altered by the role she played in the tragedy, leaving her with a 'conciencia nebulosa, herida y pésimamente dotada para el análisis' (p. 14). Like other characters in the novel, she can only provide her personal viewpoint on the affair, prejudiced as it is by her feelings of guilt. Thus multiple versions of the incidents preceding Montse's death reflect different personal opinions: 'aquellos escenarios transformados por la actual conciencia de los errores, los egoísmos y las desdichas que los agitaron' (p. 152). The Claramunt family prefer 'la piadosa versión' (p. 31) which allows them to forget the more

unsavoury aspects of the tragedy and the role they played in driving Montse to suicide. Reminiscing about her daughter, Aunt Isabel chooses to remember a similarly distorted 'candorosa versión' (p. 104) and Salvador Vilella has a carefully edited version of the story, 'resumido a su manera' (p. 342), which omits any compromising details about Nuria's relationship with Manuel.

2 METAFICTIONAL *CLINS D'OEIL*

This multiplicity of perspectives is also reflected in the novel as a whole in several ways. The inconsistencies in the chronology of the novel's action can be interpreted as a result of this variety of viewpoints since the different individuals involved organize events in the order which they remember them occurring. Marsé also uses various means to suggest that there are a multiplicity of voices narrating the story.

2.1 MULTIPLE VOICES

Although Paco and Nuria often contradict each other, occasionally they are involved in a dialogue in which they jointly attempt a reconstruction of the past. Sometimes comments in parentheses are used to suggest this exchange of ideas and perceptions:

Y fíjate: ya entonces, al reanudar mis trémulos contactos con la familia, en este verano de 1959, lo único que experimento es ciertamente una afectación provinciana. (Ni siquiera eso, querido: cuando estaba de buen humor, papá solía decir que tú no provenías de provincias, sino de comarcas.) De comarcas. (pp. 81-82)

Later, the two voices are no longer differentiated in this way and readers are left to distinguish one from another, as they are intertwined in the text:

Aquel triste amontonamiento de carne humana que el primer día debió de llenar sus ojos de perplejidad y de piedad, lo mismo que nos pasa a todos nosotros a veces al reflexionar sobre nuestra situación, cómo hay que tomar la vida además de tomarla como viene, torcida siempre, esta broma pesada que ya dura mis casi treinta años, en fin, esta inmensa burrada que preside la existencia, y que no olvidara apagar las luces de la terraza ni traer más hielo, por favor. (pp. 276-277)

Another procedure used to suggest the range of different voices in the novel is the inclusion in the text of song lyrics, some of which are easily identified because of the typographical lay-out in which they are presented:

Juventud primavera de la vida
español que es un título inmortal
si la fe del creyente te anima
su laurel la victoria te dará. (pp. 193-4)

Lyrics from this song are repeated elsewhere in the account of the retreat (pp. 174 and 211) but there they are incorporated into the body of the text.

Other lyrics are signalled by the use of parentheses and/or quotation marks, thus: '("Som germans tots rics i pobres, fora lluitas i rencors")' (p. 118) and '("De Colores, de Colores se visten los campos y la primavera, de Colores")' (p. 212). Similarly: "'Muñequita linda - de cabellos de oro - de dientes de perla - labios de rubí'" (p. 71) and "'Ser apóstol o mártir acaso...'" (p. 222). Italics are used once to highlight the lyrics in the text: '*En tu noche de bodas colcha de seda, colcha de seda*' (p. 182). In another example a reference to a song is followed by its lyrics, which are then quoted without being differentiated: '¿quién entona esa romántica canción de Luis Mariano? El mismísimo joven mosén. Contigo en la distancia, amada mía' (pp. 177-178). The most interesting example in terms of Marsé's future literary development, is a quotation from the lyrics of the song *De colores*,

which is integrated into the speech by the bishop's representative at the start of the retreat:

Nosotros admitimos todos los colores, todas las tendencias, todos los criterios, conceptos y postulados del mundo, porque de colores se visten los campos y la primavera, los colores de la vida misma con el *esperit de germanor* que tan bellamente simboliza nuestra sardana. (p. 179)

This technique of intertwining song lyrics into the body of the text is one which Marsé develops and refines in his later works.

In the sections narrating events on the retreat, there is another description of multiple voices speaking:

Confusión de voces en la penumbra: todas juntas forman un neurótico órgano de mil registros gimiendo y balbuceando, voces que parecen de enfermos y de resucitados, voces roncadas, flacas, de pito, pediguñas, asmáticas, tímidas, voces chillonas, emocionadas, llorosas, sofocadas, sin consuelo, un concierto inarmónico y de poco vuelo, gutural, no humano, algo sordo que está entre el mugido y el berrido. (p. 218)

The passage describes the men on the retreat confessing their personal shortcomings out loud to each other. However this 'confusión de voces' would be an apt way in which to represent the polyphony or heteroglossia presented in *La oscura historia*.

2.2 THE TEXT AS TAPESTRY

In *La oscura historia*, various strands are woven together to produce a text composed of many idiolects, a mass of distinctive styles, registers and discourses. This is reflected in the multiple references to weaving, knitting, nets and threads. The children's mufflers 'tejidos por sus animosas madres' (p. 106) and Aunt Isabel's present to Paco - 'el jersey que ha estado tejiendo' (p. 330) - are knitted garments. The dust in the bedroom which

covers Nuria and Paco is compared to a sinister garment made by Hortensia: 'una mortaja que alguien [...] había empezado a tejer para nuestros cuerpos diez años atrás' (p. 8). Elsewhere, wispy dust-clouds on the Parish Centre's basketball court evoke this unusual comparison once more: 'una brisa suave teje y desteje finísimos velos de polvo' (p. 16).

In two other instances, *tejer* is directly linked to the production of narrative, or more accurately, to the creation of a tissue of lies. Paco accuses himself retrospectively of having ulterior motives for arranging meetings with Nuria because he was 'tejiendo los dorados hilos de otra historia' (p. 99). He makes the following observation about Nuria's efforts to falsify the past in order to avoid being implicated in her sister's death:

Empezó mezclando historias creadas por el resentimiento y el olvido, esas falsedades tenues como telarañas que la negligencia teje y desteje detrás de los recuerdos. (p. 300)

Appropriately, Nuria's involvement in the web of intrigue surrounding Manuel's departure is revealed when her 'medias negras de red' (p. 343), are discovered in the ex-prisoner's room.

Threads (*hilos*) appear in several different contexts, too. For Aunt Isabel, 'el hilo del teléfono' (p. 90) is a vital means of communication. 'Un hilo interminable' (p. 182) describes the sound of the cough made by the lorry driver sharing Manuel's room retreat. It is also linked to Montse's thought processes - 'el hilo de sus propios pensamientos' (p. 126) - and those of the student speaker at the retreat who seems to 'lose the thread' of what he was saying (p. 227). Paco's memories of Montse are not tied to the 'hilo sin roturas del tiempo' (p. 150), but to that of personal emotions which is 'tan embrollado y quebradizo' (p. 150).

Hilo acquires different connotations in another context, referring to the role Manuel plays in the tragic events. He is 'el chulesco y poderoso cerebro que desde la sombra manejaba los hilos de la trama' (p. 131), a description which evokes several images. It ties in with the parallel between weaving and writing found in the novel, Manuel skillfully controlling events, like a weaver manipulating the threads of the loom. It also brings to mind a puppet master pulling the strings of his creations, determining their actions and ultimately their destinies. Finally, one can see an allusion here to the Greek fates, Clotho, Lachesis and Atropos, spinning, measuring and finally cutting the thread of life itself, an image which foreshadows Montse's death.

Paco uses thread imagery, too, when describing his attempts to establish one true version of the events surrounding Montse's death. Frustrated by the lack of coherence which he discovers, he calls his attempted reconstruction of the story 'un amargo compuesto [...] de cabos sin atar' (p. 183). Later, a photograph of the garden party in *Hola* makes him realize that he has been presented with a series of 'cabos sueltos e inasibles y casi perdidos en el tiempo' (p. 284), his task being to 'atarlos al presente' (p. 284). Like Paco, readers of the novel are faced with the task of disentangling the multiple strands which make up the text and attempting to connect them in a meaningful way to form a coherent whole, a structured narrative.

2.3 DOUBLES

As in *Últimas tardes*, there are many instances in this novel in which characters are compared to other individuals, real or fictional, a procedure which mirrors the parallels constantly being drawn between the text and its hypotexts. The first type of comparisons are those made between characters in the novel. Thus, Paco compares Manuel to a tennis player who was Nuria's

first love: 'moreno, de ojos negros, un guapo tenebroso' (p. 98). Other parallels are drawn among members of the Claramunt family. Nuria observes that Paco shares the same eye colouring as his mother, 'azul celeste' (p. 86). He comments on the facial similarities between Nuria and his mother: 'tienes en las mejillas los mismo (sic) hoyuelos' (p. 85). However, the resemblance he perceives between Conchi and a photograph of Montse, taken when she was still a schoolgirl, is much less well-defined:

¿Es un defecto de la foto o es la sonrisa de Conchi ese fulgor desvaído en la boca de Montse? ¿Una premonición del escándalo, de la ignominia que también a ella había de acompañarla en su sórdida aventura...? No, es inútil, nada en común. Pero mi enternecedora colección Conchita, siempre que la repaso, me lleva a esta conclusión: hasta hoy no he conseguido aislar ni una sola imagen donde la prima Montse no esté presente de alguna manera. (p. 78)

Paco often sees likenesses between the Claramunt sisters, too. Nuria in the swimming pool evokes memories of Montse:

Suya era esa frente de nácar perlada de gotitas de agua, suyo el leve jadeo que parecía mantenerla milagrosamente a flote. Incluso la sonrisa, tierna, una rosa reblandecida por la humedad, era la de Montse. (p. 184)

Later, in Paco's imagination, Nuria is again transformed into her dead sister: 'de pronto no era ella sino su hermana recostada en la valla soleada de los Baños Orientales de la Barceloneta' (p. 278).

Other characters are compared to cinematic doubles. As a child, Paco compares his mother to the film star Kay Francis: 'se parecía a Conchi como una gota de agua a otra' (p. 69), although Conchi lacked the star's stability in relationships with men. Paco's mother is thus like those who act as a 'doble de luces' (p. 86), actors and actresses who 'se prestan para las

pruebas de iluminación en el cine, esos que doblan a los actores antes de rodar...' (pp. 86-87), because she, too, is an imperfect copy of the famous star she resembles.

Cinematic doubles are also in evidence at the Reynals' fund-raising garden party 'con ambiente del legendario Oeste' (pp. 282-3) with guests modelling themselves on well-known Western film characters or stereotypes. The hosts dress up as 'Búfalo Bill y [...] Juanita Calamidad' (p. 283) while the young débutantes appear as 'bailarinas de "Saloon"' (p. 283). Other cinematic stereotypes include guests appearing as a 'traidor "sheriff"' (p. 283), an 'elegante ventajista del Misisipi' (pp. 283-284) and a 'poderoso banquero' (p. 284). At Nuria's insistence, Manuel appears as Zorro, 'el misterioso enmascarado' (p. 283), the star of numerous films and adventure serials. At a party where everyone is pretending to be someone they are not, Paco is impressed by Manuel: 'el único que se interpreta a sí mismo de manera convincente' (p. 298).

Characters are also compared to figures in artistic representations. Thus, according to Paco, Aunt Isabel possesses:

algo que siempre me ha recordado no sé qué vieja alegoría de lápida o diploma (colgado en el despacho de papá, en la fábrica de la calle Escorial) representando la Poesía y la Verdad, o Correos y Comunicaciones. (p. 91)

Later he compares his aunt again to:

El relevo de aquella opulenta y confiada encarnación de matrona decimonónica que siempre relacionaste a una lápida conmemorativa con alegorías a la Justicia o al Comercio. (p. 328)

A less direct comparison is made between Aunt Isabel and the Virgin Mary portrayed on a tapestry found in the Claramunt home. The description of Aunt Isabel 'en su nube de púrpura' (p. 102), the heading for Chapter Nine of the novel, is also a reference to

El tapiz donde los angelitos de carrillos hinchados soplan eternamente la nube de púrpura que se lleva a la Virgen hacia las celestes alturas. (p. 322)²¹

Rosell who preaches on the retreat, reminds Manuel of an image on a poster he had seen earlier:

Se parece a la imagen ideal del obrero aséptico, sonriente, de mandíbula cuadrada y guapo que él ha visto en los carteles diocesanos del Centro parroquial de Vich. (p. 198)

Finally, the white sweater which Nuria wears, evokes memories for Paco of an image from childhood: 'a Paco le recuerda los que llevaba Ricardo Zamora en unos cromos que aún alcanzó de niño...' (p. 129).

In addition, comparisons are drawn between characters in the novel and literary figures from other texts. The Claramunt sisters are likened by Paco, in rather crude terms, to the innocent eponymous heroine of the folk tale *Little Red Riding Hood* with Manuel cast as the cunning Wolf: 'Imprudentes caperucitas. Teníais al lobo feroz en casa, hambriento de un hermoso y solvente conejo catalán, y vosotras tan confiadas...' (p. 301). Previously, Paco had referred to Manuel as a wolf in sheep's clothing: 'A veces, bajo las blancas y puras lanas del cordero, late el corazón inmisericorde del estepario lobo ruso' (p. 249).²² Finally against the backdrop of Paris, Nuria becomes 'Madame Vilella' (p. 138) bringing to mind the adulterous protagonist of Flaubert's *Madame Bovary*.

2.4 LINGUISTIC PLAYFULNESS

There are several examples in the novel in which the transformation of particular sentences or phrases reproduces on a small scale the hypertextual techniques being used on a larger scale in the text as a whole. There are a number of inversions, statements in which the words used in one phrase are rearranged to form its 'mirror' phrase, as when Paco asks Nuria about Montse's reasons for leaving home: 'Quiero decir si escapó de casa para irse a vivir con él, o se fue a vivir con él para escapar de casa' (p. 301). Two further examples are accredited to Aunt Isabel. She believes: 'todos los menesterosos son pobres, pero no todos los pobres son menesterosos' (p. 248) and tells her nephew: 'cada domingo es fiesta, pero no cada fiesta es domingo' (p. 249).

A similar procedure appears in the context of the public confession made by the Vich shopkeeper on the retreat. Misunderstanding what he is required to do, he begins to criticize his family rather than to acknowledge his own shortcomings. His confusion is reflected in Manuel's comment on the situation: 'Humíllate y serás ensalzado, ensalmíllate y serás humilsalzado. ¿O era al revés?' (p. 220). The sentence starts as though it were a biblical allusion but latter half is meaningless and nonsensical, casting doubt on the validity or sense of these opening words. This irreverent treatment of religious language and symbols occurs throughout the novel, taking a variety of forms. This topic will be discussed in a later section of this chapter.

There are a variety of other forms of small scale transformation within the text. A line from a hymn sung on the retreat "'Ser apóstol o mártir acaso...'" (p. 222) is used later to describe the physical appearance of the student, Fernando Boix Pertencá: 'esta impresionante cabeza de apóstol o

mártir acaso' (p. 229). A phrase from Paco's imaginary address to his uncle, aunt and other worthy ladies of the parish, 'verdaderamente es digno y justo' (pp. 247-8) appears later in Latin: '¿Vere dignum et justum est?' (p. 250). Again the source of the phrase is religious, since these were the words used by a Roman Catholic priest during the Mass at the beginning of the prayer to consecrate the bread and wine, under the Latin rite.

Another type of playful language occurs in Paco's observation about the effect which the French capital has on him and his fellow Spaniards: 'París nos politiza, nos poetiza y nos erotiza, a los españoles' (p. 138). The verbs, each one a minimal transformation of the one before, flow one into another, like the string of organizations reeled off by the student at the end of his talk on the retreat:

Habla [...] de los Señoritos del Alma, de la Juventud Centinela, de la Centinela Legión, de la Legión S.A.N.A. (precisa: Santa, Austera, Noble, Alegre) de la Sana Brigada, de la Brigada Multicolor y de la Multicolor Guardia para combatir y vencer en situaciones semejantes a la suya. (p. 235)

This in turn resembles the multiple signatories to the mysterious telegram which Salvador receives after his lecture:

'Reprovamos el odio y la violencia que aplastan los derechos de la persona humana. Firmado: Jec, Jic, Jac, Joc, Jac/F, Jec/F, Joc/F, Hoac y M.S.C. Minyons Escoltistes'. (p. 57)

A similar transformational procedure, using a list of guests at the Reynals' garden party, is featured elsewhere (p. 286).

Significantly, the word *parodia* is mentioned twice in the novel, firstly in the account of Paco's visit to Manuel and Montse, in an attempt to curry favour with his aunt and uncle. Having been told to watch the young couple

together so he can report on their behaviour, he also takes it upon himself to act as the family spokesman, letting Montse know exactly what her parents feel about her relationship. Having lectured the couple for a while, he realizes that he is behaving in a ridiculous fashion and uses humour to repair the damage he has done:

Vuelvo a poner las cosas en su lugar haciendo reír al chico (e incluso a Montse) al trocar de pronto el sermón en una payasada, una parodia de mí mismo y de la respetabilidad de mis tíos, lustrosos símbolos de acrisolada decencia y con la mierda hasta el cuello. (p. 263)

Parody is thus linked here as it is in Genette's own scheme with playful imitation. However there is also a element of satire or travesty implied, as Paco's comments regarding his aunt and uncle's double standards suggests.

Parodia is also used in relation to the fancy dress outfit Manuel wears at Nuria's bidding. The rest of the guests at the Reynals' garden party play at being characters far removed from their own personality or social station. Nuria, 'convincientemente prostituida en su disfraz...' (p. 284) imitates the dress and behaviour of the saloon girl, as portrayed in countless Western films, but she is acting out of character. However, as Paco observes, in his Zorro disguise, Manuel is playing himself. Unable to hide his 'tiernos ojos vengativos' (p. 283) and 'cabal sonrisa sarcástica' (p. 283), Manuel's appearance is 'risiblemente más allá de la parodia' (p. 284). His disguise is not merely playful imitation but reflects a facet of his personality, since he is accustomed to playing the outsider who, like Zorro, must hide his true identity to survive. The mention of *parodia* here also suggests the fact that the whole account of the Reynals' garden party is a pastiche of the journalistic idiolect found in the society pages of magazines such as *Hola*

DRUMS OF FU MANCHU

The examples discussed above act as metafictional *clins d'oeil*, reproducing on a smaller scale the processes of imitation and transformation to be found in the novel. In addition to these general clues, Marsé provides a further set of *clins d'oeil* which allow readers to recognize particular hypotexts or idiolects which have been transformed or imitated in the novel and thus to appreciate the humorous, satirical or other effects intended by the author.

Marsé certainly offers readers an abundance of clues which, when correctly interpreted, indicate one of the major hypotextual sources of the novel, which is the film serial *Los tambores de Fu-Manchú*, originally entitled *Drums of Fu Manchu*. The serial was one of a number of films focussing on the struggles between the Oriental arch-fiend, Doctor Fu Manchu, hell-bent on world domination, and his sworn enemy, Nayland Smith, who invariably succeeds in thwarting his rival's diabolical schemes and restoring law and order.²³

Within the context of the novel, it is appropriate that Paco, steeped in the world of cinema since his early childhood, should draw parallels between his own experiences and those represented in film. Nuria tells him: 'tú ves las cosas a tu modo' (p. 31) which in Paco's case, because of his upbringing and profession, means visualizing the world in cinematic terms. Imagining his first meeting with Salvador Vilella after a long absence, his initial impulse is to compare it to a bout between two rival boxers, clambering into the ring to fight. However his vision of a sporting spectacle in which he is the centre of attention gives way to another idea. Claiming to experience 'cierto vengativo refinamiento oriental' (p. 36), the meeting is transformed into an encounter between Fu Manchu and his arch-enemy Nayland Smith:

Me habría gustado algo así como verme de pronto vestido de maléfico mandarín chino, convertido en siniestro y sonriente Fu-Manchú rodeado de fieles dakois que al conjuro de mis palmadas se abalanzaran sobre los incautos que osaran cruzarse en mi camino y poder decir a modo de saludo aquello de: Mi querido Salvador Smith, volvemos a encontrarnos en circunstancias poco favorables para usted. (p. 36)

The title of the film which inspired his vision, *Drums of Fu Manchu* is mentioned in a later conversation between Paco and Salvador about their respective interests. Salvador asks Paco if he has never been tempted to write. Predictably, given his disdain for Salvador's writing in particular and the literary world in general, Paco's reply is unhesitating: 'Sólo me gustaría hacer una película y después morir: "Los tambores de Fu-Manchú" en tres jornadas, con José Mojica' (p. 61). Although this may appear to be yet another of Paco's flippant remarks which characterize the interaction between the two rivals, his observation is an important one as it offers the key to interpreting the strange account of Manuel's experiences on the retreat.

A further indication of the links between *Drums of Fu Manchu* and what Paco refers to as 'la increíble aventura de los cursillos en Vich' (p. 165) is provided in the text. In analysing Manuel's motives for attending the retreat, Paco once again describes the experience in terms which evoke the cinematic hypotext:

Viviré tres días inolvidables en medio de alienados cursillistas, tibios colorines, esforzados dakois de la nueva y viril Cristología, del suplicio occidental con refinamiento oriental - la nueva versión de "Los Tambores de Fu-Manchú" que rodaré algún día... (p. 168)

When this relationship between the account of Manuel's experiences on the retreat and its palimpsest *Drums of Fu Manchu* is perceived, the resultant reading is a much richer and more complete one, revealing Marsé's playfulness

with language and imagery. At the same time, a darker, more sinister side to the episode becomes apparent. The narration of Manuel's experiences in Vich does not represent merely a humorous interlude in the novel but is also a satirical commentary on the influence exerted by the Roman Catholic church in Spain and the role which it played in perpetuating Francoist ideology.

A series of additional *clins d'oeil* point to parallels between the filmic hypotext and its written hypertext. The titles of the chapters which narrate Manuel's experiences in Vich suggest links with the film. 'El pintalabios o los misterios de colores (en 3 jornadas)' (p. 166) echoes Paco's earlier comments about making a new version of the film 'en tres jornadas' (p. 61).²⁴ The other chapters entitled '1.ª jornada: El enigma de los ahorcados sonrientes' (p. 191), '2.ª jornada: El pasadizo secreto' (p. 207) and '3.ª jornada: El extraño caso del señorito y el teléfono' (p.222) respectively, all suggest elements of the adventure serial genre to which *Drums of Fu Manchu* belongs. The fact that another chapter, inserted between Chapters Fifteen and Seventeen, has been entitled 'Intermedio' (p. 183) - the term used to refer to the intermission taking place between films - is a further allusion to the world of cinema.

Another group of textual clues operating at a less obvious level, are scattered throughout pages 166-242. These include the comparison of characters to artistic representations or fictional characters. Thus Rosell reminds Manuel of a figure on a poster he has seen in Vich diocesan centre (p. 198). Later, when speaking, Rosell becomes Archangel Michael with his flaming sword: 'Rosell cuelga en lo alto de su propia espada llameante, quemándose' (p. 201). When the retreat leader breaks into a rousing chorus to raise the men's spirits, he is like a 'feliz personaje de opereta' (p. 212).

LOS TAMBORES



TERROR • AMENAZAS • PERSECUCIONES
EN 3 JORNADAS
 HENRY BRANDON • ROBERT KELLARD
 GLORIA FRANKLIN

DISTRIBUCIÓN
 "CHAMARTIN"

DE FU MANCHU

ILLUSTRATION II : A handbill advertising *Drums of Fu Manchu*

The first of these links concerns Fu Manchu's brutally efficient method of ensuring allegiance to his cause, which is: 'practicando lobotomías a mansalva' in order to obtain 'de sus sicarios obediencia absoluta'.²⁵ The sophisticated atheistic student, taking notes on the process the men are undergoing, refers to a 'lavado de cerebro' (p. 207) but elsewhere descriptions of the men's treatment on the retreat are reminiscent of the Chinese arch-fiend's methods. When the course leaders organize a football match for the men, they seem determined to: 'secarse los pulmones y los sesos' (p. 196). Manuel notices that Rosell's talk produces strange behaviour among the men: 'empiezan a mirarse unos a otros con los cerebros vueltos al revés' (p. 200) and they succumb to an 'eclipse mental' (p. 200). Finally he observes that his companions display 'una hosca disposición a obedecer lo que sea y a convertirse en lo que quieran los dirigentes' (pp. 201-2): all details consistent with the behaviour of Fu Manchu's henchmen.

In *Drums of Fu Manchu*, the villain's disciples are immediately recognizable since they are all marked with a symbol of their fidelity to the master, which is a 'cicatriz en la frente,'²⁶. On the retreat, too, having joined the ranks of the repentant, the men also bear visible proof of their status. Monsignor Albiol's mark takes the form of 'una relampagueante vena violácea en forma de Y' (p. 195) and Manuel realizes that one of his companions has been converted because he bears a similar mark: 'el rostro [...], ya también con la señal' (p. 223).

The protagonist of *Drums of Fu Manchu* displays a talent for 'el quiebro de voluntades y [...] el desarrollo de góticas herramientas capaces de controlar el mundo'.²⁷ In Manuel's opinion, the retreat leaders possess similar qualities. As Fu Manchu spreads his evil empire, scheming towards his

ultimate goal of world domination, so the evangelizing spirit of those running the retreat is like 'una peste que, extendiéndose desde esta masía, podría cambiar la faz del mundo' (p. 202). Fu Manchu employs a host of 'refinadas torturas chinas'²⁸ apparently guaranteed to ensure his success, although he is always thwarted at the last moment. There are echoes of these nightmarish torture methods present throughout the account of the retreat but Marsé does not include scenes of physical abuse and degradation. The violence is to be found, rather, in the language used, which contains a mass of brutal and disturbing imagery related to torture and death.

Silence is presented as something fearful, either damaging: 'el silencio hiere los tímpanos' (p. 192) or doom-laden: 'silencio sepulcral' (pp. 202 and 211). Speakers use words as though they were torture implements, inflicting physical pain and mental anguish and they have a slow but sure effect upon the will-power of the audience: 'Conforme pasan las horas todo se está violentando, retorciendo, desquiciando' (p. 217). Rosell is the first to try out his verbal weapons upon the men, lashing out - 'su voz es como un trallazo' (p. 198) - and then beating them into submission with 'el dogmático golpeteo de su santa llave inglesa' (p. 200) and 'una lluvia de golpes de crucifijo y de grotescos anatemas' (p. 207). Simón, Manuel's erstwhile protégé, is among the first to succumb, 'acogotado bajo el peso de la invisible llave inglesa' (p. 199). Manuel, protected by his sun-glasses and natural cynicism feels only 'fastidiosamente arañado' (p. 203) at the end of the day's activities.²⁹

The violent imagery is mainly associated with the act of hanging, as indicated in the title of Chapter Seventeen of the novel: '1.ª jornada: El enigma de los ahorcados sonrientes' (p. 191). The feelings of particular

individuals and of the men as a whole are described in terms which suggest this form of punishment and its physical effects. The speakers' verbal violence seems to be responsible for producing 'síntomas muy raros' (p. 200) among the men. Rosell's talk leaves Manuel's companions on the retreat feeling 'semiahorcados' (p. 200), inducing in them a state of psychological despair: 'su miseria general y patibularia' (p. 200). The terms used to describe their predicament, 'su agónico balanceo y desnucamiento' (p. 200) would more normally suggest an execution scene, as would the phrase 'en cierto modo degollado' (p. 203) a reference to the young lorrydriver after his public confession. Later descriptions make the parallels between the men's suffering and the image of hanging even more obvious. Following the final true-life confession by Boix, the men finally succumb and are left to their fate: 'ninguna mano piadosa cierra los ojos de los ahorcados' (p. 236).

At the closing ceremony, the dreadful effectiveness of the regime of 'alienación, terror, lavado de cerebro, inquisición, etc.' (p. 207) to which the men have been subjected during their stay at the centre is finally revealed:

Ojerosos, demacrados, exhaustos y amoratados, aún con la soga al cuello y las manos cruzadas sobre el sexo, espantosamente rígidos, acartonados y simétricos, listos para el ataúd. Felices tartajean gracias por aquella muerte tan dulce, ha estado todo muy bien, apenas han notado nada, ninguna extorsión, el veredicto del Alto Organismo Salvífico ha sido justo, la condena merecida, la ejecución necesaria.
(p. 239)

For some, even speaking proves impossible: 'se ahogan, la soga aprieta demasiado' (p. 239).

Death is an ever-present threat which accompanies the men throughout the retreat, reflected in even the appearance of those working in the retreat centre. The Monsignor, in his billowing cassock, is compared to a bell tolling

the death knell. He addresses his audience 'doblando como una negra campana' (p. 195) and is compared by Simón to 'una negra campana doblando al sol' (p. 226). The girls employed in the centre wear a 'cendal de polvo que prefigura la mortaja' (p. 200) and are likened to 'nardos adormecidos e inconscientes en su primitiva blancura' (p. 200). Fittingly, after Guillot's shocking sermon, the men's state of mind is reflected in their singing and the hymn is more like 'un funeral' (pp. 211-12). The odour of death permeates the centre, clinging to those involved in its activities. Manuel smells 'el extraño olor a muerte' (p. 200) that follows the centre's domestic staff. The men also carry this same stench of death to the crowd awaiting them, filling the room with 'un mareante olor a nardos, a cementerio' (p. 241).

However, it is not only the retreat participants who seem to have undergone a variety of dreadful torments, culminating in symbolic execution and death. Descriptions of the speakers suggest that they, too, have been part of the physical and mental suffering, a seemingly integral part of the religious experience offered at the centre. When Guillot finishes his melodramatic confession, the exhaustion registers on his face as 'esa expresión definitivamente animal de los ahorcados' (p. 211). The student apparently suffers a similar fate, 'desnucado' (p. 235) at the end of his own, less sensational account. An earlier reference made to Boix's 'impresionante cabeza de apóstol o mártir acaso' (p. 229) casts the speakers in the role of martyrs, persecuted for a religious cause, the image evoked by the description given of Monsignor Albiol. Addressing the men, he becomes a latter-day Saint Sebastian, 'gloriosamente asietado por los rayos del sol que traspasan la cristalera' (p.195).³⁰

Only two individuals appear totally unchanged by the experience: the commercial traveller and Manuel. Unlike the other men, the commercial traveller 'no parece haber pasado por el patíbulo' (pp. 239-240), even sending a cheery message to the visitors. Manuel, too, remains untouched by events: 'su cabeza sin desnucar, un extraño ahorcado' (p. 240). His thoughts at the end of the retreat are directed towards worldly matters, his top priority being to secure a meeting with Glaría, with the aim of finding employment.

Marsé makes use of one further textual strand in the account of the retreat which has a direct link with the cinematic hypotext. One of the most memorable features of the Fu Manchu serials was the proliferation of elaborate machinery which the protagonist had at his disposal to torture his unfortunate victims. Imagery used to describe the organization of events by those running the retreat implies that they have a similar array of fiendish devices intended to ensure cooperation. After breakfast on the first day, the hectic programme gets under way, and an interesting parallel is drawn between the start of the men's daily routine and the setting in motion of a mechanical device: 'la terrible maquinaria se pone en marcha' (p. 194). In his notes on the techniques being used on the retreat, the student also makes a comparison between the carefully orchestrated methods used by those in charge of the retreat and mechanical efficiency: 'un crescendo sutilmente calculado que encierra la fría y matemática exactitud de un perfecto mecanismo de relojería' (p. 207). On the final day of the retreat, this precision is still in evidence in the actions of the organizers whose comings and goings 'tienen algo de maquinaria puesta en marcha por una fuerza remota' (pp. 223-4).

The multiple references to *Drums of Fu Manchu* throughout the account of Manuel's experiences at the retreat centre suggest parallels between the fiendish torture techniques of the evil Chinese doctor and the largely successful attempts at brain-washing perpetrated by Monsignor Albiol and his colleagues. The transformation's humour lies in the unexpected links drawn between hypotext and hypertext, the improbable parallels between the thrills and spills of a boy's own adventure serial and what Montse describes as 'una moderna experiencia religiosa' (p. 169). Certainly there is playfulness and an element of parody here. However, there is also a major satirical and ironic dimension to the whole episode suggesting travesty as a more appropriate label.

3 IMITATION OF IDIOLECTS

The account of the retreat is not only an example of travesty, since a different style is adopted for each of the talks delivered by the speakers, each being narrated in a different idiolect. The two most interesting examples in this context are the sensational revelations made by Guillot and the more controlled intellectual tone of the student's confession.

3.1 POPULAR GENRES

Guillot's carefully-crafted talk consists of 'la minuciosa exposición de horrores' (p. 208) and the idiolect imitated here is, in part, that of the gothic horror story, the kind of fiction, which in Mary Shelley's own words, is intended to:

 speak to the mysterious fears of our nature and awaken thrilling horror - [...] to make the reader dread to look round, to curdle the blood, and quicken the beatings of the heart.²¹

Guillot's own physical appearance suggests that of a literary creation by Poe or Mary Shelley. He has a wild look: 'ojos saltones e inyectados en sangre rodando enloquecidos en el fondo de unas cuencas cadavéricas' (p. 208) and inhuman features: 'sonrisa lupina' (p. 208) and 'ojos lupinos' (p. 216). The account of his behaviour, which he describes in lurid detail, contains all the essential elements of the genre, encapsulated in one brief scenario:

El viento aullando en el cementerio, doblando los altos cipreses, los gemidos de la prima estremeciendo a los muertos inconfesos, aulla un perro en medio de la noche y la luna llena alumbra el horroroso orgasmo. (p. 209)

This imitation of the gothic horror story idiolect is also combined with typically *folletinesque* elements: a sick child dying of cancer, a grief-stricken mother and a death-bed scene with Guillot's promising to mend his evil ways. Both textual strands are interwoven in the climax of the speaker's account, a series of details that are 'escalofriantes' and 'patéticos' (p. 210):

Gritos, llanto, más estertores, alaridos, la promesa, papá, cumple la promesa, hijo mío, prima, más estertores agónicos, mala mujer, castigo de Dios, toma de conciencia fulmínea, el cáncer, aullidos, aquel cementerio, primita, gemidos de placer, arrepentimiento, mala puta, una luz, hijo mío, la luz, la promesa, sí... (p. 210)

3.2 PSEUDO-INTELLECTUAL

In contrast to Guillot's emotionally-charged confession, the talk by Fernando Boix Pertencá is intended to appeal to the head and not the heart. The style used here is similar to that of Salvador Vilella's lecture and the observations of the literati gathered together in his honour (pp. 55-62). Boix's talk is also full of impressive-sounding terminology: 'fariseísmo' (p. 228); 'babelismo' (p. 226); 'evolucionismo' (p. 227); 'marxismo' (pp. 227 and

229); 'modernismo' (p. 230); 'Cristología' (p. 226); 'mundología' (p. 230) and 'kremlinología' (p. 232). In addition, there are some direct parallels between the structure of phrases found in these sections of the novel. For example, Boix's expression, 'ignacianamente hablando' (p. 229), is reminiscent of the magazine editor's meaningless phrase: 'verbalmente hablando' (p. 59). There is a similar parallel between the student's use of 'lenguaje d'orsiano' (p. 227) in his statement '*la patética de la finitud no puede engendrar, de suyo, la poética de la glorificación...*' (p. 227 Marsé's emphases) and the punning phrase coined previously by a literary critic: 'Lo delgado se hace delicado' (p. 59).

Boix's talk reflects the fact that he is a student of theology, philosophy and literature, his address being interspersed with an impressive quantity of names, representing the best of philosophical and theological thought:

Nombres y más nombres extranjerotes, malsonantes, cumbres universales de orgullo y soberbia, famosos ateos hundidos en el barro del concubinato y del marxismo. (p. 229)

Writers mentioned by name include: Zubiri (p. 226); Hegel (p. 227); Robinson (p. 228); Ortega y Gasset (p. 228); Sartre (p. 229) and Monsignor Fulton Sheen (p. 231). In addition to this list, there is 'una parrafada llena de nombres de doctrinarios y de teóricos' (p. 228) including Monsignor Olgiati, dom Columba Marmion, pare Plus S.J., Monsignor Escrivá, Tanqueray, Lercher, Janigusalls, Chautard, Civardi, Coutois, Dale Carnegie, St Thomas, St Augustine, Adam, Toht and Denzinger (p. 228). There are also allusions to Eugenio D'Ors (p. 227), St Paul (p. 228) and St Ignatius of Loyola (p. 229).

The account of Boix's rejection of evil, symbolized by his telephone ordeal, also contains a literary allusion to an episode in Luis Martín Santos's novel *Tiempo de silencio*. In the passage in question, the narrator relates in ironic overtones the *crise de conscience* suffered by Pedro, the novel's protagonist who must decide whether or not to enter the bedroom of Dorita, the daughter of the owner of the *pensión* where he lives.²² In both accounts, a simple decision, whether or not to turn the handle on a door or to pick up a telephone, acquires the importance of a life-or-death struggle, an Existentialist dilemma to be resolved by individual choice. The incidents end differently. In *Tiempo de silencio*, Pedro enters Dorita's bedroom because in his drunken state, his libido triumphs over his intellect. Boix, however, refuses to give into his baser instincts and overcomes temptation. The scene in Martín Santos's novel was itself an ironic commentary on Sartre's work, *L'Être et le Neant* (1943), a fact which Marsé acknowledges by the inclusion in his own text of a phrase referring to the French Existentialist: 'pues, ¿qué hay sino la nada, la náusea y la muerte en esa entrepierna sartriana?' (p. 233).

In addition to this resemblance, there is also a striking similarity between the imagery used in the two novels. In *Tiempo de silencio*, Dorita is described as a 'sirena silenciosa', a classical allusion used several times in the work.²³ Boix refers to his lover in similar terms. She is 'la ansiosa sirena de largos cabellos' (p. 233) and the telephone ringing is 'como una música celestial, como un canto de sirenas y nosotros amarrados al mástil, aguantando' (p. 233). By creating these similarities between Boix's account and aspects of *Tiempo de silencio*, Marsé demonstrates that like the students in *Últimas tardes*, Boix lacks authenticity and has borrowed someone else's ideas and emotions to substitute for his inexperience.

The chapter entitled 'La desordenada concurrencia de criterios o el conferenciante abofeteado' (pp. 55-64) an account of Salvador's lecture and the dinner party which follows it, is written in the same pseudo-intellectual idiolect with a strongly ironic tone. Salvador's lecture, typical of his 'lenguaje esotérico y estilo suntuoso' (p.32) is packed with jargon borrowed from various disciplines:

Salvador Vilella hablaba de institucionalización y autentificación del país, de democratización y diálogo, de nuevos cauces para nuevas corrientes. [...] Dos expresiones eran machacantes: estructuralismo y posibilismo. (p. 56)

Representatives of these same fashionable disciplines abound at the gathering: 'expertos en cuestiones vaticano-conciliares y en marxismo, en kremlinología y en sociología postecuménica' (p. 57). They are not merely discussing but 'contrastando respetuosos pareceres y dialogando criterios y concurrentes opiniones' (p. 57). The whole event is narrated by Paco, who hates 'los llamados artistas y los llamados expertos' (p. 61), in particular the group he refers to as 'los critinos literarios' (p. 57). This jaundiced perspective, coupled with the fact that he has been drinking heavily, makes him an unreliable witness to the proceedings, a fact reflected in his tentative tone, his observations prefaced with phrases like 'juraría que dijo' (p. 58) and 'estoy por jurar que añadió' (p. 59).

The imitation found in this episode can mainly be considered to be the playful manipulation of language, as Marsé, through Paco, pokes fun at the pretentiousness of academic discourse in general and of literary critics in particular.³⁴ Characters invent neologisms which initially appear impressive but which on closer inspection prove ridiculous:

El corintelladismo es aumentativo y nefasto, conforme, pero más lo es el raphaelismo televisivo y mariconil. Más manuelaznarismo le hace falta a nuestra prensa. (p. 60)

Paco proves himself capable of imitating the abstruse idiolect which the other guests at the party have mastered, when in need of another drink, he asks:

En rigor de perdón, señores: ¿seríame factible ingerir, podríame haber la esperanza de catar o paladear alguna bebida espirituosa o generoso caldo vinícola? (p. 59)

However, together with this humorous aspect of imitation, Marsé also hints at a more serious issue, namely that complicated language can often be used for the express purpose of confusing important issues:

- Nuestro tiempo - juraría que le oí decir al cura articulista - se distingue por una confusa y morbosa exageración del sentimiento de libertad. Si lográramos la sintonía con la verdad paulina, desaparecería una de las causas de la perplejidad que ensombrece el firmamento religioso contemporáneo... (p. 60)

The priest's eloquent style successfully camouflages the fact that he is arguing for a return to tighter control on personal freedom.

3.3 THE POPULAR PRESS

In *La oscura historia*, Marsé returns to an area which had attracted his attention in his earlier writing, particularly in his second novel, *Esta cara*. Here, through the protagonist Miguel Dot, Marsé explores the world of the popular Press, in particular the so-called *revistas de cotillea*. In *Esta cara*, the established official Press are shown to offer the populace temporary distraction from their real problems by plying them with gossip about film-stars, social tittle-tattle and sports' reports, thus diverting their attention

from such matters as politics. In *La oscura historia*, this criticism of the popular Press is still implicit in the novel but Marsé's approach is less overtly denunciatory.

There are multiple references to newspapers and magazines throughout the novel, ranging from literary reviews such as *Cuadernos para el diálogo* (p.45) and *Serra d'Or* (p. 45) to the soft pornography of *Play Boy* (pp. 35 and 45).²⁵ However, more detailed attention is paid to two specific publications: the newspaper *ABC* (pp. 138) and the magazine *Hola* (pp. 278 and 282). Marsé imitates the idiolect of both these publications, partly as an exercise in playful linguistic manipulation. However, there is also a more serious and critical side to his use of hypertextuality in this context.

An advertisement in the newspaper which Paco is reading, promises happiness through the diversion of consumerism: 'Tal vez aún es tiempo de preguntarnos de nuevo y seriamente si los ceñidos pantalones X nos harían felices' (p. 138). Its news content is equally distracting, an 'extraño revoltijo de noticias celtíberas' (p. 138) which forms the basis of Paco's curious dream montage, a condensation of the content of a Press in which bullfighting and the love life of film stars are given in-depth treatment and politics is mentioned only when it provides the excuse for a social gathering:

Torero corneado en el cordón espermática en Tarragona, se produjo un floreo verbal muy sugestivo y la coma fue suprimida, un grupo de píos caballeros es agasajado en Madrid con una cena como premio a su esforzada resistencia en las Cortes al Proyecto de Ley de Libertad religiosa, se rechaza la palabra monocracia y se acepta la de polimatía, envueltos en pieles carísimas los Burton abandonan París precipitadamente... (p. 138)

The technique Marsé uses here bears little resemblance to his previous treatment of the Press in *Esta cara*, being reminiscent of Juan Goytisolo's utilization of intertextual elements from the Press both in *Señas de identidad* (1966) and *Reivindicación del conde Don Julián* (1970).

More extensive use of imitation occurs in Chapter 22 of the novel, 'El baile de las debutantes' (pp. 282-297), an account of the incidents which took place at the fund-raising garden party hosted by the Reynals. Marsé writes a section of the chapter in the style employed by the magazine's journalists, mocking their often grandiose treatment of trivial events. Paco attempts to clarify his memory of events by leafing through back issues of *Hola*, 'aquellas crónicas anónimas escritas por sublimes y densas mediocridades' (p. 282). Thus, the first few pages of the chapter (pp. 282-289), contain sections of text which are meant to be extracts from *Hola*'s descriptions of photographs and the captions which accompanied them and passages from the magazine feature.

The idiolect used by the writers of the society pages of *Hola* is instantly recognizable in what is meant to be the opening paragraph of the article being read by Paco:

En el marco incomparable del Club de Tenis La Salud y bajo una maravillosa noche estival cuajada de estrellas se celebró con extraordinaria brillantez la verbena a beneficio de la Congregación de Señoritas Visitadoras, de la que es activa secretaria la señora Carmen Reixach de Joveller (Menchu de soltera). Montse asistió, de mala gana. Los jardines gentilmente cedidos para tan benemérito fin aparecían bellamente iluminados y engalanados, ofreciendo un aspecto inolvidable, lo que junto a la noche deliciosa contribuyó a que los centenares de invitados prolongasen la animada fiesta hasta altas horas de la madrugada. (pp. 284-285)

Virtually every noun is qualified by a banal adjective or even two and the adverbs are equally uninspiring. Examples of this hackneyed style of prose, 'crónicas pequeño-mundanas' (p. 284), abound in the earlier part of the chapter.³⁶ In addition, as in the passage above, the writing is also interspersed with Paco's own comments, for example, 'Montse assistió, de mala gana' is clearly intended to be his observation.

Elsewhere in the opening pages of Chapter 22, there is evidence of Marsé's linguistic playfulness when he uses a common feature of the society pages in *Hola*, the seemingly interminable guest lists for social events, in order to produce his own amusing catalogue of illustrious Catalan surnames:

Condes de Arbós y marqueses de Calafell; baronesa de Fíguls y vizcondesa de los Cuerpos de La Nava; señores de Barrancós, Comamella, Juncadella y Gratacós; Llop, Dot, Bachs, Dachs, Codorniu, Llofriu, Salat y Rafat; Climent, Manent y Prudent; Sert, Mon, Nin, Amat, Serrat (don Oriol) Malet y Fatjó; Conill, Bofill, Gassol y Bassols; Faixat, Cotonat y Llapat; Bufalá, Páhissa, Pujol y Despujol. (p. 286)³⁷

The list alerts readers to the fact that the interplay between Paco's comments and the text from *Hola* gradually gives way to Paco's narration of the night's events in the idiolect of the journalistic style found in *Hola's* society pages. However he exaggerates its worst features to produce, in Genette's terms, a caricature or satirical account of Montse's disappearance and her subsequent discovery in the arms of Manuel. Montse's actions are not the target of the author's criticism but rather the superficiality and hypocrisy of the Catalan *bourgeoisie*, horrified when one of the worthy causes for whom they are collecting money, has the nerve to appear at the private function.

The description of Nuria searching for her sister is typical of the technique used in the latter half of the chapter:

Durante unos minutos fue ella, si nos es permitido decirlo, la feliz triunfadora de la noche, la revelación de la temporada, la esperada y trémula aparición de aquella feminidad con casta y tradición seculares que convierte a nuestras fiestas, con su sola presencia, en hitos inolvidables dentro de la contemporánea Historia de la Sociedad. Maravillosa muchacha y maravilloso vestido, ciertamente. (p. 291)

Marsé mixes clichés - 'la feliz triunfadora de la noche, la revelación de la temporada' - and bland descriptions - 'maravillosa muchacha y maravilloso vestido, ciertamente' with grandiose phrases which seem intended to give the subject matter an importance and gravity which in reality it does not possess, as a mere garden party becomes one of the 'hitos inolvidables dentro de la contemporánea Historia de la Sociedad'.

A similar device is used to describe Uncle Luis's discoveries as he checks the parked cars for Montse and Manuel. In the course of his search, he finds many other couples in compromising situations but these are given an air of respectability by the fact that they are referred to as 'insospechadas conexiones trasconyugales y hasta cierto punto disculpables devaneos nocturnos' (p. 293). The chapter ends on an ironic note. The last sentence - 'una noche inolvidable para cuantos se congregaron en aquellos hermosos jardines' (p. 297) - sounds like a phrase lifted straight out of the society pages of *Hola*. However, at the same time, because of the different interpretations which could be placed on the word *inolvidable* it is a particularly fitting commentary on events surrounding Montse's rendezvous with Manuel.

3.4 THE LANGUAGE OF RELIGION

One further instance of hypertextuality in the novel merits discussion: the curious passage which apparently records Aunt Isabel's thoughts and memories as she watches a sunset over the port in Sitges, meditating on past events

(p. 105). Unable to recover fully from the shock of Montse's suicide and on the verge of senility, the description of the seascape mirrors the state of the woman's own mind, 'este confuso mar de la memoria' (pp. 103-104).³⁸ This passage is a complex combination of various textual strands and includes examples of parody, pastiche and intertextual allusion. Within the context of the novel, it represents a condensed version of the religious texts which have influenced Aunt Isabel's thinking over the course of her life and which have, to a large extent, conditioned her behaviour.

It contains recognizable phrases from the Roman Catholic liturgy such as 'omnipotente y eterno' (p. 105) and 'por una eternidad de siglos y de siglos' (p. 105). There are also parodied phrases from prayers, for example 'esta rubia bahía de lágrimas' (p. 105) is a minimal transformation of a line from the *Salve Regina*, 'in this vale of tears'. In addition, there are biblical allusions such as 'purificando corazones y labios como el carbón encendido aplicado a la boca del profeta' (p. 105), a reference to the purging of the prophet Isaiah's lips with a live coal.³⁹

Other biblical allusions are less immediately obvious but merit further investigation. The description of the 'manto gris de la noche' falling 'como un suave bálsamo de incalculables beneficios y efectos milagrosos' (p. 105) brings to mind the New Testament stories in which those wanting to be healed from illnesses merely touched Jesus's cloak and were cured. The most well-known of these biblical episodes is the account of the cure of the woman with a haemorrhage.⁴⁰ Reference to this New Testament hypotext reveals a further link between the two texts, for in each of the Synoptic gospels, the account of this healing immediately precedes the more widely-known story of Jairus's daughter being raised to life. A devout Catholic, like

Aunt Isabel, would be aware of this, since the two incidents are always read together from the Gospel by the priest. It could be argued, then, that by omitting any direct allusion to this text, Marsé suggests the act of psychological suppression which Aunt Isabel is committing. Although she has the biblical episode of Jairus's daughter in mind, she chooses not refer to it directly, since the story parallels too plainly her own situation, the difference being that her own dead daughter will never be restored to her by miraculous means.⁴¹

Throughout the novel, parallels are drawn between the everyday and the religious in a series of often irreverent images. La Jeringa carries the box of articles for Manuel 'como si llevara el viático' (p. 15) and the dark intimacy of the prison prompts Montse to behave 'como en un confesionario' (p. 76). The Claramunt family possess an 'armonía casi litúrgica' (p. 67). Reflecting ironically on the changes in contemporary society, Paco refers to the certainties of the past as 'aquellas palabras escritas con mayúsculas altas y majestuosas como catedrales' (p. 247).

Sex and religion are implicitly linked when the bed in which Paco and Nuria make love is likened to 'un altar' (p. 9). Paco remembers that he used his 'hermosa voz de diácono' (p.97) in order to win over Nuria. By using intertextual allusions, Marsé casts Montse and Manuel in the role of latter-day mystics. Like St Teresa of Avila, Montse experiences 'un rapto de los sentidos' (p. 153) but her attack has more to do with sexual awakening than religious ecstasy. In the opinion of the retreat leaders, Manuel, like St John of the Cross, is passing through his own 'oscura noche' (p. 223). They fail to comprehend the fact that the only torment and anguish which the ex-prisoner feels is the direct result of their techniques of indoctrination.

In choosing a title for his fourth novel, Marsé could scarcely have picked a more apt adjective to describe the story which he narrates. For *La oscura historia* is a sombre tale in which the facts are often confused by those narrating the story in an effort to obscure the truth about the events which led up to Montse's death. Though Marsé could not have known it at the time, *oscura* also proved to be appropriate for another reason, since the text is probably still the least well-known of his later novels and has also remained the least well-understood. One of the broad aims of this chapter has been to shed light on some of the previously unexplored aspects of this text. Hypertextual analysis has proved to be a particularly useful critical tool in this respect, not least because it has helped to clarify the exact nature of the relationship which *La oscura historia* shares with *Últimas tardes*. In addition, this analysis has revealed the complexity of the hypertextual links which exist between this novel and a wide range of hypotexts, an aspect of the work which has until now been neglected. As the discussion in this chapter has shown, hypertextual analysis can provide a vital key to unlocking hidden meanings within a text, enriching the reader's overall understanding and appreciation of that work.

CHAPTER THREE: Notes

1. Juan Marsé, *La oscura historia de la prima Montse* (Barcelona: Seix Barral, 1970). All subsequent parenthetical references are to the 1984 edition.
2. This is the only one of Marsé's novels which has not inspired a single journal article. Both Amell and Sherzer include the novel in their respective studies. Details in bibliography.
3. Gérard Genette, *Palimpsestes*, p. 181.
4. *ibid.*, p. 182.
5. Marsé, *El Pijoaparte y otras historias*, p. 144.
6. Marsé, *Si te dicen* (Mexico: Novaro, 1973). Reference here is to the 1989 version, published by Seix Barral, p. 34.
7. *El fantasma del cine Roxy*, in Marsé, *Teniente bravo* (Barcelona: Seix Barral, 1987), pp. 41-110, (p. 57). Originally published in 1985.
8. *Historias de detectives*, in *Teniente bravo*, pp. 5-40, (p. 13).
9. Marsé, *El amante* (Barcelona: Planeta, 1990), p. 37.
10. Genette, p. 182.
11. Marsé, *Últimas tardes* (Barcelona: Seix Barral, 1966), p. 13. References are to the 1983 edition.
12. *ibid.*, p. 332.
13. *ibid.*, p. 166.
14. *ibid.*, p. 170.
15. See description of clothing in *Últimas tardes*, pp. 166 and 215.
16. Marsé, *Esta cara* (Barcelona: Seix Barral, 1962), pp. 170-172. Reference is to the 1982 edition.
17. Marsé, *Últimas tardes*: 'Y lo mismo que ahora, él [Manolo] sospechó ya entonces que lo más humillante, lo más desconsolador y doloroso no sería el ir a parar algún día a la cárcel o el tener que renunciar a Teresa, sino la brutal convicción de que a él nadie, ni aún los que le habían visto besar a Teresa son la mayor ternura, podría tomarle nunca en serio ni creerle capaz de haber podido ganar su amor', (p. 328).
18. Hutcheon, *A Theory of Parody*, p. 31.
19. *ibid.*, p. 6.

20. Mercedes Beneto, 'Con el último Premio Planeta a lo largo de la obra de Juan Marsé', *Destino*, 26 October 1978, p. 32.
21. The tapestry is first mentioned on p. 72.
22. Juan Goytisolo uses Little Red Riding Hood in *La reivindicación del conde don Julián* (1970) and Luis Martín Santos alludes to the story in *Tiempo de silencio* (Barcelona: Seix Barral, 1961), (p. 128).
23. Dr Fu Manchu was originally invented by the novelist Sax Rohmer in 1911 and appeared in a series of books written by him.
24. A handbill distributed to advertise the original series offered 'Terror... amenazas... persecuciones en tres jornadas'. This handbill was reproduced in *Gaiak*, the San Sebastian Film Festival magazine. The *Drums of Fu Manchu* serial was screened in its entirety as part of festival, September 1989. See Illustration III, p. 191a.
25. Rafael Luque, 'Batman-Chú, une liaison dangereuse', *Gaiak*, 17 September 1989, p. 13.
26. *ibid.*, p. 13.
27. *ibid.*, p. 13.
28. *ibid.*, p. 13.
29. The sunglasses are referred to twice as Manuel's 'casco protector' (pp. 179 and 215) and are described as 'un instrumento de trabajo' (p. 212) and 'una herramienta' (p. 240). The image of Zorro is evoked by the comparison 'las gafas como un antifaz adherido a la piel' (p. 169).
30. This image is partially foreshadowed in an unusual simile used earlier, in which the cry of a bird shattering the silence is described as being 'como una flecha' (p. 192).
31. Mary Shelley, in 'Introduction' to *Frankenstein, or The Modern Prometheus*, ed. by Maurice Hindle (Harmondsworth, Middlesex: Penguin, 1985), pp. 55-60, (pp. 57-58). Shelley's introduction originally published in 1818.
32. Luis Martín Santos, pp. 92-96.
33. *ibid.*, p. 95. Pedro also draws a mermaid on the wall of his prison cell, (p. 176).
34. Elsewhere, Paco refers to Salvador's books as 'renglones de diarrea mental encuadrada' (p. 137).
35. Other named publications include: *Estelet de Nadal* (p. 59), *Paris-Mach* [sic] (p. 278) and *La Vanguardia* (pp. 60; 162; 168; 245 and 260).
36. A glance at any edition of *Hola* demonstrates that the style of the magazine's society pages has not changed significantly in the twenty

years since the novel was written. An English version of *Hola* called *Hello* is now published and on 1 April 1993, the *Guardian* published a fake cultural supplement called *Ciao* which was a pastiche of the magazine's style.

37. Paco had earlier commented on his difficulty with the pronunciation of Catalan surnames: 'de apellido Comajuncosa o Gratamamella, un trabalenguas con prestigio y tradición', (p. 121).
38. Memory and water imagery are linked throughout the novel: Paco refers to his 'desbocadas memorias' (p. 65). Later his thoughts turn to the past, 'aquel tiempo sin orillas' (p. 81), and he uses marine imagery to describe his memories of Montse (p. 150). Less pleasant imagery is also used, memories being likened to: 'perezosas larvas' (p. 183) or 'afanosas larvas mentales' (p. 278) which precede from 'la gusanera de la memoria' (p. 278).
39. Isaiah 6. 6-7. In Lorca's *La casa de Bernarda Alba*, Act II, Bernarda demands that a single mother who has killed her baby should be punished with 'Carbón ardiendo en el sitio de su pecado'.
40. See Matthew 9. 20-22, Mark 5. 25-34 and Luke 8. 43-48. Also the cures at Gennesaret in Matthew 14. 34-36 and Mark 6. 53-56.
41. Elsewhere in the novel, another image of resurrection is used, when Paco describes the morning in Pedralbes as 'resusitado y misterioso como Lázaro' (p. 184).

CHAPTER FOUR

'Confusa la historia y clara la pena':

An analysis of *Si te dicen que caí*

The only thing for certain is how complicated it all is, like string full of knots. It's all there but hard to find the beginning and impossible to fathom the end. The best you can do is admire the cat's cradle, and maybe knot it up a bit more. History should be a hammock for swinging and a game for playing, the way cats play. Claw it, chew it, rearrange it and at bedtime it's still a ball of string full of knots.

Jeannette Winterson, *Oranges are not the only fruit*

Marsé's fifth novel, *Si te dicen* is generally acknowledged by critics to be not only his best work but also one of the most outstanding novels produced by any Spanish writer of his generation. Pere Gimferrer called it 'una de las obras más considerables de la narrativa española reciente'.² Nora Catelli, reviewing the revised edition of the work referred to it as 'la mejor novela acerca de la posguerra española'.³ Certainly the jury who awarded it the *Premio Internacional de Novela México* were in no doubt as to its literary merits.⁴ The novel was also a popular success, despite (or possibly because of) censorship problems which led to the sequestration of the novel's first edition and publication in Mexico.⁵

Si te dicen has been subjected to more detailed analysis than any of his other works, possibly because for many it represented a major advance in Marsé's literary development, bearing little resemblance to his previous novels. All traces of the Neo-Realist techniques of his earliest novels have vanished, although, curiously, characters from *Encerrados* are mentioned in *Si te dicen*, viz Estebán Climent and his family (p. 47) and the father of Andrés Ferrán (p. 123). The links with the nineteenth-century Realist tradition, visible in *Últimas tardes* and *La oscura historia* have all but disappeared. For the first time, Marsé's writing is overtly metafictional and self-conscious, displaying a technical complexity which matches that found in the French *nouveaux romans* or in the work of Latin American writers like García Márquez or Cortázar.

However, whereas many authors whose work is labelled 'metafictional' or 'postmodernist' display a tendency towards literary introspection, creating self-contained texts about texts, Marsé is something of an exception to the rule because, as Diane I. Garvey observes:

At the same time that he addresses the problematics of narrative discourse, he has not abandoned a critical stand with regard to Spanish society.⁶

Marsé has acknowledged that his work contains these twin characteristics which he calls '*invención y testimonio*'.⁷ An analysis of the hypotextual sources of *Si te dicen* and of their functions will constitute the major focus of this chapter, meaning that an examination of the '*invención*' aspect of the work once again dominates here. However, since in this text one finds '*lirismo y realismo abrazados*',⁸ some discussion of the '*testimonio*' dimension of this novel will also be included.

HISTORY AS HYPOTEXT

In one of his journalistic pieces, taking the form of a letter written by Sarnita, one of the protagonists of *Si te dicen*, Marsé refers to the novel as '*la crónica de una década atroz*'.⁹ This description emphasizes the denunciatory, testimonial aspect of the work and also highlights an important feature of Marsé's later writing: an interest in recreating and reassessing memories of his post-Civil War childhood and adolescence.¹⁰ In *Si te dicen*, these personal reminiscences represent more than evocations of lost youth. The novel was Marsé's attempt to

Recuperar la memoria y poner las cosas en su lugar, y, en fin, decir que no, que me han estado diciendo durante cuarenta años que no pasé hambre en mi infancia y es mentira; pasé hambre y aquí está escrito. [...] Hay un intento de llenar un vacío, de poner las cosas en su sitio, porque fueron mitificadas y adulteradas.'¹¹

He thus clearly indicates his intention to provide a personal, though not necessarily autobiographical, account of life in post-war Barcelona, in which the official version of events, as recorded in Nationalist propaganda, will be

at odds with his own unofficial version. However, readers are not encouraged to feel sympathetic towards any of the political factions represented in *Si te dicen*. Both the loyal supporters of the regime, like Justino and Conrado Galán, and the left-wing activists are portrayed as equally corrupt and equally pitiable. In *Si te dicen* ideological battles or class conflicts are of secondary importance; the real focus is on the fight for personal survival which for many became a way of life in the years following the Civil War.

POST-WAR SPAIN: THE SOCIO-POLITICAL REALITY

When the initial wave of excitement and relief which followed the end of the Civil War was over, both *vencidos* and *vencedores* faced the task of rebuilding Spain and returning to a routine. One of the long-term effects of the Civil War was a lack of basic necessities, particularly food. The imposition of rationing created a thriving black market (*estraperlo*), corruption among government officials being rife. The *estraperlistas* employed women to transport food illegally, by strapping sacks of food to themselves and feigning pregnancy. Thus Sarnita's mother is nicknamed '*la preñada*' (p. 8) by the other women in the neighbourhood and, in an early scene of the novel, she appears to be giving birth:

Vio caer blandamente entre sus piernas un bulto que ella apenas tuvo tiempo de sujetar. De sus muslos blancos escurrían hasta el suelo gruesos hilos de sangre, y sus dedos eran como afilados peces rojos. (pp. 8-9)

The incident is initially puzzling for readers but a description of a similar event found later in the novel, explains the scene witnessed by Sarnita:

El roce de las cuerdas, después de tantas horas, había despellejado la cintura: de sus muslos escurrían hasta el suelo gruesos hilos de sangre, y sus dedos eran como afilados peces rojos. Caía blandamente entre sus piernas abiertas un bulto liado con una húmeda arpillera, que apenas tuvo tiempo de sujetar con las manos. (p. 126)

Some phrases originally used in relation to Sarnita's mother are repeated in the later description. This allows readers to make connections between the episodes, just as, throughout the novel, they are forced to tie together textual strands to make sense of the fragmented and disjointed narrative.¹²

Lack of proper nourishment, inadequate housing and health care provoked an epidemic of the illnesses hinted at throughout the novel. Luis dies of tuberculosis, like thousands of young Spaniards in the forties. Sarnita's nickname refers to the fact that he suffers from scabies (*sarna*) and Java's 'párpados legañosos' (p. 11) suggest he is suffering from avitaminosis caused by malnutrition. Syphilis, too, resulted from greatly increased activity by amateur prostitutes, women obliged to sell sex in return for money to ensure their family's survival. The 'querida de lujo' (p. 50) in the Hotel Ritz leads a luxurious and glamorous life-style far removed from that of Luis's mother, *la rubianca*, who typifies the housewife drawn into petty prostitution, forced to work in cinemas as a *pajillera* to support her family. It is not surprising that in his attempts to describe such a dehumanized society, where only the fittest survived, Marsé should have made such great use of animal imagery in the novel.¹³

Active resistance to the régime continued after the Civil War, in the form of the *Maquis*. Their original role was to cause civil disturbance by distributing anti-Francoist propaganda and planting bombs and later, by stealing money from banks and individuals. Originally these activities were designed to gain money for their cause but in *Si te dicen*, Marsé presents a far from idealized picture of their life-style, documenting the process by which their politically-motivated activities gradually degenerate into money-making schemes and extortion rackets for personal gain.¹⁴

The Francoist forces of law and order clamped down on any clandestine political activity and some *maquis* members went into hiding to avoid imprisonment. A small number remained hidden for years, like Marcos Javaloyes, aware that those who had fought on the Nationalist side were still eager to exact revenge for atrocities committed by Republicans in the Civil War. Some secret detention centres (*chekas*) where torture was inflicted on those suspected of undesirable political involvement, continued to operate throughout the early forties. This accounts partly for the atmosphere of *espionitis* in the novel with individuals being encouraged to betray others in return for their own safety or personal advancement, as in the case of Java and his brother. As Jesús Ruiz Ventemilla notes, General Franco himself had urged Spanish citizens to consider this their duty: 'Lo mismo se sirve a la patria dando la vida en los frentes que desenmascarando a un traidor'.¹⁵

Franco's regime, like most dictatorships, made extensive use of propaganda in all its forms. Java, Sarnita and the others thus differentiate between 'la verdad verdadera' (pp. 199 and 221) - the 'real' truth - and the official version of events, manufactured by the loyal employees of the *Delegación Nacional de Propaganda* ~~Ministerio de Información~~ and disseminated in party propaganda. Marsé's personal experiences and memories of life under a dictatorial régime thus become material for artistic creation in *Si te dicen*, in which he examines the relationship between historical fact and manufactured fiction.

No evocation of post-war Spain would be complete without mentioning the cinema, the unrivalled mass entertainment form of the period. Unable to face up to the harsh reality of everyday life, most Spaniards sought escape from the painful memories of war and the legacy of hunger, poverty and disease which it had left them. There was a desperate need for diversion:

Reconstruir ilusiones a partir de la esperanza no parecía tarea fácil en la España desmantelada de la postguerra. Tal vez por ello se multiplicaban las razones que buscaban crear sueños de la nada, y existía como un frente común empeñado en alcanzar imposibles.¹⁶

As Carr and Fusi¹⁷ note, the Spanish post-war generation responded to their own tragic situation in much the same way as Americans had during the Great Depression, by demanding entertainment which offered them 'a dream of distraction' and satisfied their 'need for heroes'.¹⁸

Cinema dominated as never before the leisure-time activities of a generation of Spaniards but its incredible popularity in the post-war years did not result solely from the public's seemingly insatiable demand for films but was also conditioned by other factors. For some, a visit to the cinema meant not only entertainment but also a few hours of welcome warmth during the cold winter months. In addition, as Hopewell notes, 'cinemas provided one of the only places where courting couples could enjoy some privacy'.¹⁹ The intimate semi-darkness of the cinema also served as a cover for a more sordid spectacle, as the *pajillera* furtively went about her business or awaited the arrival of her next prospective client.

The home-produced films of the period, full of romance and adventure, were meant to provide ideal escapist material but Spaniards proved to be unimpressed by a type of cinema which García Fernández describes as 'acartonado',²⁰ consisting of 'fábulas históricas, sueños heroicos, vocaciones religiosas y determinaciones morales y patrias'.²¹ Despite their best efforts, Spanish film-directors were unable to compete with the spectacular, sophisticated productions being imported from the United States.

It is probably true that these Hollywood films lulled their Spanish viewers into a temporary sense of security and well-being, allowing them to indulge their fantasies. They also offered an insight into another way of life. The glamour and excitement presented on the screen highlighted the poverty and political repression which most Spaniards accepted as part of their lot. As Umbral concluded, in his discussion of the importance of the cinema to children of his generation: 'el cine nos dio la medida de nuestra miseria'.²²

THE AVENTI

As previous analysis has shown, there is a metafictional component in Marsé's earlier works but for the first time, in *Si te dicen*, this aspect of his writing is foregrounded by the use of the *aventi*, the most important of the metafictional *clins d'oeil* scattered throughout the text. These not only reveal how the text has been produced but also suggest ways of reading it. Help is needed in deciphering the text because it is a complex one, with multiple narratorial voices, shifting time planes and intertwined textual strands. These metafictional motifs serve as vital aids to comprehension, golden threads which guide readers through a work which is a textual labyrinth but not, as has been suggested 'un montaje mal concebido a partir de un primer manuscrito organizado de manera más coherente'.²³ The confusion and ambiguity are intentional, as Marsé himself has explained:

Esa era la realidad que entonces se vivía en España. Después de la guerra, los acontecimientos, las personas, la convivencia, se hizo terriblemente ambigua: falta de información, gente desaparecida. Era la época de la represión, [...]; de la miseria, del hambre. Entonces, [...], 'se contaban' muchísimas historias, la gente intentaba reconstruir una realidad que se le estaba dando falseada.²⁴

Appropriately, Marsé chose the *aventi*, a story-telling game he remembered

from childhood, as the major metafictional structuring device for this novel. He has acknowledged that, in fact: 'todo el libro está construido como una *aventí*'.²⁵

Whilst *Si te dicen* represents Marsé's first overt use of the *aventí*, there are obvious parallels to be made between the story-telling technique employed by Sarnita and the boys and the method by which Manolo creates his fantasies in *Últimas tardes*. Both the *aventís* and Manolo's fantasies are based on other texts, and both draw upon a limited bank of images or situations which are reformulated in different combinations. Linda Gould Levine compares the process by which Marsé has created the *puta roja* to producing patterns with a kaleidoscope:

Es casi como si Marsé reuniera todas las versiones y datos sobre [...] dos personajes [Carmen and Ramona] y los barajase y mezclara, sin guardar reverencia a la verdad o a la verosimilitud.²⁶

The word *barajase* recalls Manolo's method of shuffling his *chromos* to produce new fantasies.²⁷

Marsé has talked at length about the origins of the *aventí* and his own childhood memories of story-telling:

Un *aventí* es primero un diminutivo de la palabra aventura. [...] Era un juego que [...] consistía en sentarse en corro y siempre había alguien un poco más listo que los demás, que era el que contaba las *aventís*, [...], lo más interesante de todo, era que los personajes de la historia imaginaria que contaba eran los mismos que escuchaban en el corro. Esto era apasionante, porque siempre estabas esperando el momento en que tú aparecieses en la *aventí* [...]. Esto se jugaba sobre todo después de la guerra, y yo suelo decir que probablemente ese juego se inventó para suplir la falta de juguetes.²⁸

In the novel, a similar explanation for the popularity of the *aventí* is given but there is also a suggestion that it was more than a mere diversion:

'Nuestra afición a contar *aventis*, [...] era también un reflejo de la memoria del desastre, un eco apagado del fragor de la batalla' (p. 28). The *aventis* told by the young adolescents in the novel also bear witness to the effects of the Civil War and its aftermath. As Gould Levine notes 'en medio de estos juegos de niños late una verdad cruel y espeluznante'.²⁹ The novel's young protagonists represent a generation of *niños de guerra* brutalized by exposure to violence. Their games reproduce the horrors they have seen or heard about from others. The torture, sexual violence and degradation included in their *aventis* are not purely the result of an overactive imagination 'contaminada por las películas, tebeos y libros'.³⁰ As the narrator observes: 'aquellas fantásticas *aventis* se nutrían de un mundo mucho más fantástico que el que unos chavales siempre callejeando podían siquiera llegar a imaginar' (p. 29). The world to which the narrator refers is the reality of everyday life in Barcelona in the post-war years.

The process by which Java and the others create their *aventis* is clearly explained in a key passage in the novel:

Con el tiempo, Java perfeccionó el método: se metió él mismo en las historias y acabó por meternos a nosotros, y entonces el juego era emocionante de veras porque estaba siempre pendiente la posibilidad de que, en el momento menos pensado, cualquiera del corro de oyentes se viera aparecer con una actuación decisiva y soñada. Nos sentíamos todo el tiempo como alguien a quien va a sucederle un acontecimiento de gran importancia. Java aumentó el número de personajes reales y redujo cada vez más el de los ficticios, y además introdujo escenarios urbanos de verdad, [...], y sucesos que traían los periódicos y hasta los misteriosos rumores que circulaban en el barrio sobre denuncias y registros, detenidos y desaparecidos y fusilados. Era una voz impostada recreando intrigas que todos conocíamos a medias y de oídas: hablar de oídas, eso era contar *aventis*, [...]. Las mejores eran aquellas que no tenían ni pies ni cabeza pero que, a pesar de ello, resultaban creíbles: nada por aquel entonces tenía sentido. (p. 28)

The novel's structure reproduces the confusion and complexity of the *aventis*

and at the same time 'refleja perfectamente la falta de sentido en la época descrita,³¹ a world of wild rumours which often contained more than a grain of truth, where the individual's own perception of reality was at odds with the official version of events presented in the Press and propaganda.

ARTISTIC RECYCLING

It is not surprising that Java, who spends his time collecting discarded objects so that they can be transformed for re-use, proves to be the best *aventis*-teller, since this involves similar skills, transforming gossip, personal experiences and plots from films and comics into something new. This 'artistic recycling'³² mirrors the process by which Marsé has constructed the text, as Garvey notes.³³ Eager to make a new start, Java consigns the remnants of his past life to a St John's Eve bonfire (p. 270). However, many of the items which he discards have either been directly related to a character in the novel or have appeared in one of the gang's *aventis*. There are articles associated with Java's grandmother and his brother ('una mecedora, un colchón y un orinal'), with Ramona ('muñecas sin cabeza') and with Java himself ('una muñequera de cuero negro, un pañuelo de colores y una romana'). There are also objects which inspired his *aventis* about Conrado and the bishop, both personal effects ('un bastón de puño marfileño'; 'un cordón morado con borlas'; 'una capa pluvial con cenefas y un misterioso escudo en la espalda') and scenario decor ('un astillado biombo con querubines y nubecillas de nácar').

There are also 'amarillentos diarios y viejas revistas' (p. 270) amongst the rubbish which Java discards, signalling that the boys also took their inspiration for *aventis* from texts. Marcos makes 'pajaritas de papel' (p. 9) from old newspapers and magazines and the boys tell *aventis* literally

submerged in these recycled texts (p. 9), a fact that points to the textual transformation involved in their *aventi*-telling. The bonfire episode thus symbolizes the links in *Si te dicen* between hypertextuality and metafiction, a relationship which Genette concludes is a feature of most fiction:

La 'conscience de soi' [...] a évidemment beaucoup à voir avec l'hypertextualité. Cette hyperconscience, négociée en traitement ludique, de ses propres artifices et conventions est en même temps hyperconscience de sa relation à un genre et à une tradition.³⁴

INTRATEXTUAL TRANSFORMATION

In *Si te dicen*, there are many examples of intratextual transformations, used systematically by Marsé to draw readers' attention to the process of narration, each one acting as small-scale representation of the method by which the novel has been constructed. At the most basic level one finds phrases which are minimally changed and later repeated in the text. Thus Sarnita begins his *aventi*: 'a partir de ahora, chavales, el peligro acecha en todas partes y en ninguna, la amenaza será constante e invisible' (p. 10). Almost identical words later introduce readers to Nito's meditations on the past: 'A partir de ahora, chavales, el peligro acechará en todas partes y en ninguna, la amenaza será invisible y constante...' (p. 54).

In longer examples, similar sentences or phrases are repeated in a different pattern. For example, a passage describing Nito's memories of childhood games, (pp. 25-26) forms the basis of a later account of one of the boys' torture games (p. 31). Here, as elsewhere, the same elements are used to produce slightly different versions, demonstrating the accuracy of Gould Levine's observation that the novel is 'un calidoscopio verbal'.³⁵

Some of the novel's protagonists are constructed according to the same kaleidoscopic principle, as shown in Tables II and III (see pp. 225a and 225b). Here, Conrado Galán, is compared with the waltzing bishop, who appears in an *aventi* (pp. 81-88) and Marcos Javaloyes, revealing the extent to which the three characters are constructed from a set of words and phrases, rearranged into different textual patterns. A similar study would show that the 'puta roja' has also been constructed by combining features from the descriptions of the prostitutes Aurora/Ramona and Carmen/Menchu.

Some of the settings for the action of the novel are also produced by a similar technique. As Table IV illustrates (see p. 225c), the same elements, used in different combinations, produce the scenarios for Conrado's flat, the bishop's palace and the apartment commandeered by Marcos and his companions. A photograph of this flat, found in Marcos's hideaway, seems to have provided inspiration for the setting of some of the boys' *aventis*. When shown the image, each has a different reaction:

Es el palacio del obispo saqueado, dice siempre Amén [...]; el piso de la viuda en la calle Mallorca, dice el Tetas; no, el histórico Palacete de la Moncloa, afirma Mingo (p. 206)

By repeating phrases or expressions used previously, Marsé establishes parallels between scenes, a technique featured in the rehearsal for *Els Pastorets*, in which Java and Juanita as Luzbel and the Archangel Michael are being directed by Conrado. A number of phrases and expressions used in a previous context alert readers to the parallels between this scene and the private performance for Conrado, in which Java had partnered Ramona. Table V (see p. 225d) shows the close resemblance between the language used in both episodes. The narrator reveals that Java, aware of Conrado's voyeuristic ten-

Table II: A comparison of the characters of Conrado and the bishop

CONRADO

'la misma manera de avanzar
[...] estirando el cuello y
cabeceando como una tortuga
sedienta (p.80)

'un agudo chillido de pájaro'
(p.15)
'el doble chillido de pájaro'
(p.20)
'el doble y agudo chillido de
pájaro' (p.93)

'máscara de cera' (p.20)
'la cara blanca como la cera'
(p.30)
'la cara blanca como la cera'
(p.93)

'con mucho fijapelo en la
estrecha cabeza' (p.15)
'el cabello engomado y
reluciente' (p.93)

'una fina toalla color
crema alrededor del cuello'
(p.93)

'el bigotito negro' (p.93)
'negro bigotito de galán
sofiador' (p.15)

'un inválido en su silla de
ruedas' (p.30)

'una capa pluvial con cenefas
y un misterioso escudo en la
espalda' (p.158)

BISHOP

'tortugona' (p.83)
'avanza [...] como una tortuga (p.85)

'un enjambre de alegres pajaritos
pía dentro de los amplios faldones de
la capa' (p.85)

'la cara blanca como la cera' (p.88)

'el cabello engomado' (p.88)

'toalla amarilla' (p.88)

'negro bigotito' (p.85)
'el negro bigotito' (p.88)

'Evolucionaba como sobre ruedecitas
invisibles bajo los faldones de seda'
(p.88)

'capa pluvial con bonitas cenefas en
los bordes delanteros, un escudo
misterioso en la espalda' (p.85)

Table III: A comparison of the characters of Conrado and Marcos

CONRADO

'como una muñeca' (p.30)

'el puño marfileño del bastón' (p.15)

'Masajes de alcohol en las piernecitas' (p.156)

'un inválido en su silla de ruedas' (p.30)

'sus largos dedos sobaban con rapidez increíble la toalla-bufanda' (p.100)

'un frasco de cristal estrellándose contra el suelo' (p.193)

'agazapado detrás de una cerradura' (p.192)

'la metralla debe moverse dentro de él' (p.160)

MARCOS

'como una muñeca' (p.228)

'golpeando el suelo con la punta herrada del bastón' (p.208)

'nuevos masajes en las piernas deformadas por la inmovilidad' (p.208)

'seguro sobre ruedas (p.228)
'entre dos ruedas' (p.228)

'deseos quemantes acariciando la toalla' (p.227)

'estrellando botellas contra el suelo' (p.227)

'agazapado detrás del agujero' (p.228)

'la metralla viaja inexorablemente por su cuerpo' (p.228)

Table IV: A comparison of three scenarios in *Si te dicen*

CONRADO'S FLAT	BISHOP'S PALACE	MARCOS'S PHOTOGRAPH
'una puerta claveteada con terciopelo vinoso' (p.14)	'puertas forradas de terciopelo' (p.82)	
'un viejo biombo con podridos querubines y nacaradas nubecillas desconchadas' (p.14)	'los desconchados querubines de nácar' (p.86)	'biombo anacarado' (p.206)
'el biombo con querubines y nubes de nácar' (p.158)	'el biombo' (p.88)	
'la deslumbrante araña de cristal, una explosión de cuellos de cisne' (p.158)	'la lámpara de cuellos de cisne' (p.88)	'la araña de cristal con cegadores cuellos de cisne' (p.206)
'la silenciosa alfombra' (p.158)	'los fusilados al amanecer' (p.88)	'la gran alfombra que reproduce un cuadro famoso (p.206)
'pesadas cortinas color miel' (p.14)	'las cortinas color miel' (p.86)	'las cortinas color miel' (p.206)
'el sofá con flecos y forrado con una tela verde, listada' (p.158)		'el sofá de tela listada y con flecos' (p.206)
'en las vidrieras de colores había bergantines piratas y faros y olas enfurecidas, y en las paredes pistolas antiguas y espadas y puñales con sangre seca y negra de siglos' (p.61)	'altas vidrieras de plomo donde navegan veleros entre olas enfurecidas [...] y fantasmales armaduras, escudos, espadas, pistoles de chispa, dagas y puñales repujados' (p.85)	

Table V: A comparison of two scenes from *Si te dicen*

JAVA AND JUANITA
(pp.20-22)

'oye [...] el doble chillido
de pájaro, detrás de la
cortina' (p.20)

'La cortina ahora corrida
tres palmos, dejando ver la
puerta de cuarterones entornada'
(p.20)

'el nido bermellón de sombras'
(p.20)

'la orden imperiosa agazapada
entre dos ruedas niqueladas'
(p.20)

'golpeando el suelo con el
bastón' (p.20)

'fuera cigarillos, a trabajar'
(p.20)

'Una inmovilidad accidental
e inhumana, de maniquí roto'
(p.20)

'El chal había resbalado de
sus rodillas y estaba en el
suelo' (p.20)

'Alzó en el aire la barbilla, un
gesto que presumía el hábito de
mando' (p.20)

'fuera pintalabios' (p.21)

JAVA AND RAMONA
(pp.93-101)

'Se oyó el chillido de pájaro
tras la cortina, el golpe
imperioso del bastón' (p.99)

'La cortina estaba corrida tres
palmos y dejaba ver [...] una puerta
de cuarterones' (p.98)

'agazapado en un nido bermellón
de sombras' (p.98)

'agazapado entre las dos
ruedas niqueladas' (p.98)

'golpeando el suelo con el
bastón' (p.98)

'fuera cigarillos' (p.98)

'Había algo inhumano en su
inmovilidad de maniquí roto' (p.98)

'El chal había resbalado de
sus rodillas y estaba en el
suelo' (p.98)

'Golpeó el aire con la barbilla,
un gesto que denotaba hábito de
mando' (p.98)

'¡Suelta ese pintalabios de una vez!
(p.98)

dencies, planned the rehearsal scene to resemble his earlier performance to exploit the invalid's weakness: '¡qué bien ensayado debíais tenerlo en el terrado de la Casa!' (p. 97). Java and Juanita's interaction assumes an erotic dimension, allowing Conrado to indulge in his sexual fantasies.

The interplay between these scenes produces a complex intratextual relationship and as a result, *Els Pastorets*, a traditional Catalan religious play, is transformed into an erotic drama. A general comment by Genette on transformation is particularly apt in this case:

Une fonction nouvelle se superpose et s'enchevêtre à une structure ancienne, et la dissonance entre ces deux éléments coprésents donne sa saveur à l'ensemble.³⁶

1 METAFICTIONAL CLINS D'OEIL

Ruiz Ventemilla claims that in *Si te dicen* 'el autor y sus personajes hacen todo lo posible para confundir al lector'³⁷ and one cannot deny that there is a degree of deliberate confusion in the work. However, as Linda Hutcheon remarked of another novel: 'If literary games are being played with the reader [...], at least the rules of the game are being revealed very carefully'.³⁸ The *aventi* is the most important metafictional *clin d'oeil* in the novel because it is the basic structuring device for the text but it is only one of the many clues providing information about the text's structure.

1.1 THE MAZE

As Geneviève Champeau³⁹ notes, the novel is riddled with descriptions of corridors, passageways and tunnels, which are often subterranean: the tunnel providing access to the crypt of *Las Animas*; the corridors of the Ritz hotel; the maze of cells in the *cheka* and the city sewers into which Marcos is

rumoured to have disappeared. According to Champeau, Marsé uses the novel's physical geography to portray post-war Barcelona as 'un lieu mythique et infernal'.⁴⁰ However, the description of the city's spatial organization can also be interpreted as a metafictional reflection of the novel's convoluted structure and interconnecting plots.

The maze-like corridors of the hospital correspond to the labyrinthine state of Nito's memory: 'los corredores interiores, los invisibles pasillos del tiempo' (p. 79), his thoughts, like the narrative, shifting between past and present. In Sarnita's *aventi* about Java's visit to the bishop, the maze-like construction of the bishop's palace mirrors the twisting, turning threads of his narrative. When the boys try to guess the *aventi's* *dénouement*, Sarnita outwits them. Java enters the bishop's apartment by an unexpected route, reflecting the unanticipated turn of events in the *aventi*, as Java meets the waltzing bishop.

1.2 VOYEURISM AND SPYING

In *Si te dicen*, there are numerous descriptions of characters engaged in watching other characters, an activity which takes on sinister overtones, since those involved are not casual observers but spies or voyeurs. 'La vida vista por un agujero' (p. 227) is Java's description of his brother's predicament but the phrase is also associated with Conrado or 'el mirón' (p. 20). Marcos is forced by circumstances to remain 'agazapado detrás del agujero' (p. 228) whereas Conrado spends his time 'agazapado detrás de una cerradura' (p. 192), watching others act out his own sexual fantasies.

Readers often find themselves engaged in spying or voyeurism. They watch with Sarnita, through the hole in the crypt wall as Java rehearses (pp. 93-

100) and spy on the gang's activities through the same hole with Paulina (pp. 178-183). They peer with Luis through the spy-holes in the *cheka* cell doors (p. 243). They peep at the lovers through the keyhole with Conrado, and are present at his private performances. Like Marcos, readers are given 'un agujero para mirar, para acaudillar las alegrías y las penas de los demás' (p. 228) and are drawn into the novel's 'horrible atmósfera de sospechas y espionitis' (p. 51).⁴¹

1.3 LOOSE THREADS

The narrator remarks that Java's *aventis* are full of intriguing 'cabos sueltos' (p. 30). Elsewhere, after telling Justiniano a convoluted story about Java's search for the 'puta roja', Sarnita suggests a way of making sense of events: 'Hágame el favor de atar cabos, [...], ate cabos y verá' (p. 205). Readers, too, must disentangle the narrative threads intertwined in the novel, making connections between apparently loose ends, wherever possible, since this text resists complete disentanglement, providing no neat dénouement.

The multiple allusions to spiders and webs in the text are related to this imagery. Cobwebs predictably figure in descriptions of dirty or disused rooms but also appear, for example, in the striking expression: 'el cielo figuraba una gran telaraña gris' (p. 10). On seeing la Fuegoña, Nito feels like a ghost has passed by, leaving 'una telaraña negra' (p. 272) but realizes the sensation was caused by her mantilla brushing against his face. Sarnita is likened to 'una araña negra' (p. 253) and in a more elaborate comparison becomes:

Una araña encogida con aquellos pantalones largos que ellos nunca le habían visto, negros y ajustados a las piernas repentinamente largas y flacas, una araña pensativa devorando el cigarillo, echando humo y más humo en torno para protegerse. (p. 257)

Marsé's use of *araña* with its multiplicity of meanings encapsulates the plurality which characterizes the novel as a whole, a text in which readers find 'ambigüedad de sentido consciente y deliberada, en oposición a cualquier sistema cerrado de alegorías, símbolos y significaciones'.⁴² The Falangist yoke and arrows emblem, known popularly as *la araña*, is also a menacing presence. These threatening images cover the walls of the buildings mentioned in the novel and also decorate the lapels of the *vencedores*, an ever-present reminder of the novel's historical backdrop. *Araña* also refers to the chandelier, another symbol of menace featuring in the decor of Conrado's flat and Doña Elvira's villa. It is also associated with torture scenes in the *cheka*. The verb *arañar* adds another dimension to the meanings which *araña* acquires in the text, often adding a disturbing or threatening element when used in descriptions. It is also related to physical disfigurement, a motif examined in a later section of this chapter.

1.4 MIRRORS AND DOUBLES

References made to mirrors and doubles suggest imitation and repetition, key components of the narrative. The most striking imagery involving mirrors relates to the character Carmen/Menchi. Looking at herself in her hotel room mirror, she sees: 'Su imagen prisionera en una cárcel de espejos repetidos, sin escapatoria posible, mordiéndose la cola' (p. 175). Later, she attends a party in a house with unusual decor:

Una torre en Sarriá atiborrada de muebles Luis XIV, había más de los que cabían y hasta repetidos, quizá por efecto de tantos espejos donde también se multiplicaban, junto con los avatares de su vida y los fantasmas de sus amantes, innumerables jarrones, tapices y estatuas. (p. 176) ⁴³

Significantly, Carmen is partially reflected in the *puta roja*, her *aventi*

double, constructed by the boys from elements associated with her, including her 'turbantes de colores' (p. 50) and her bracelet with an unusual scorpion charm (p. 102). She also has a non-fictional double, as Marsé revealed when questioned about the novel's origins:

Surgió de un deseo de recuperar esa infancia y esas calles, y tal vez por eso se pobló en seguida de personajes y hechos reales: Carmen Broto, la famosa prostituta rubia-platino asesinada en un solar de la calle Legalidad-Escorial, cerca de mi casa, en enero de 1949.⁴⁴

In his detailed study, Ruiz Ventemilla has shown how Marsé transforms personal memories of the Broto murder, supplemented by archive research, into material for the novel, modelling Carmen on her real-life counterpart.⁴⁵

Si te dicen is filled with doubles, resembling the corridor in Conrado's apartment which is: 'una sucesión de puertas de cristal tallado abiertas de par en par, repitiéndose como en un espejo' (p. 157). The same effect of a multiplicity of doubles is found in the description of the dead twins, 'dos niños idénticos' (p. 23), who are presented along with their likenesses: 'una reproducción exacta, en fotografía, de los gemelos' (p. 24).

Physical resemblances also exist between other characters. The *puta roja* has a male friend said to be 'igualito que ella y hasta tiene una cicatriz en el pecho' (p. 184). Ado, one of Conrado's hired performers, bears a striking resemblance to Java: 'Era su vivo retrato: la misma piel morena y sedosa, el mismo pelo ensortijado y los mismos ojos estirados hacia las sienas como los de un gato' (pp. 221-222).

A number of overt and covert comparisons are made between the novel's protagonists and other fictional characters, largely from the popular films

of the thirties and forties, and the comics of the period. These will be examined in a later sections of this chapter.

2 INTERTEXTUAL VOICES

In the preface to the revised edition of *Si te dicen*, Marsé writes:

La novela está hecha de voces diversas, contrapuestas y hasta contradictorias, voces que rondan la impostura y el equívoco, tejiendo y destejiendo una espesa trama de signos y referencias y un ambiguo sistema de ecos y resonancias cuya finalidad es sonambulizar al lector. (p. 6)

It is sometimes difficult to isolate individual hypotextual 'voices' from the polyphony presented in the novel. Many are not immediately recognizable but Marsé provides clues to their origins. The most easily recognized voices are the direct quotations which Marsé introduces into the novel. This use of intertextual material from novels, poetry and songs was present in his other novels but here it is incorporated in a new and different way. In *Últimas tardes*, for example, the intratextual relationship between epigraphs and text was normally an uncomplicated one, the quotation serving as an ironic or humorous commentary on the action. In *Si te dicen*, intertexts play a more complex role, encapsulating and reflecting aspects of the work's themes, giving insights into characterization or even providing metafictional commentaries on the text's structure.

2.1 MACHADO

The latter of these functions is fulfilled by a line of Antonio Machado's poetry, which forms part of Sarnita's commentary on the search for the *puta roja*: 'todo está calculado para que resulte *confusa la historia y clara la pena*' (p. 133. My emphases). The line from *Soledades*, Poem VIII is an apt description of the novel which despite its complex, often confusing narrative

structure succeeds in portraying the pain and suffering of daily life in post-war Barcelona. Analysis of Machado's poem (see Appendices) provides further links between the two texts since it also centres on children who unwittingly reveal powerful truths about the adult world in their play. The comparison between water and the children's singing is carried over into a metaphor which Marsé uses to describe Java's *aventi*-telling:

La intrínquilis empezaba a fluir de su boca como el agua rápida de un arroyo, el relato se hacía impetuoso y abrupto, huidizo, dejando aquí y allá pequeños charcos de incongruencias. (p. 30)

Furthermore, just as the children in the poem sing 'canciones ingenuas' possessing hidden truths, so Java and the others sometimes unknowingly reveal insights about themselves and events they are involved in through their songs. The lyrics to the music which accompanies Juanita's interrogation (p. 39) and later Java's dance with la Fuguíña (p. 45) are from *Perfidia*, an ominous title predicting Java's treachery. Lines from a popular song *Vamos a contar mentiras* (pp. 63, 119 and 217) reflect not only the boys' addiction to *aventi*-telling but also the chaotic world they inhabit.⁴⁶

2.2 CARA AL SOL

The novel's title is itself an intertext, a line from the Falangist anthem, *Cara al sol*, which in the post-war period formed the: 'música de fondo siempre presente, que todos los españoles se ven forzados a cantar'.⁴⁷ The song's lyrics are repeated throughout the novel. Ramona and Java are caught up in a rendition of the anthem, after performing for Conrado:

El brazo en alto y la camisa nueva que tú bordaste en rojo ayer, me hallará la muerte si me llega y no te vuelvo a ver. Tienen que esperar que el ritual acabe, volverá a reír la primavera. (p. 22. My emphases)

The source of the novel's title would be instantly recognizable to Spaniards of Marsé's generation, as would other lines from the song and few would miss the irony of this title for a book which questions the official version of events, offering a less palatable personal view of the period. The repetition of the phrase 'volverá a reír la primavera' (pp. 10, 217 and 231) particularly emphasizes the false hopes of a better tomorrow engendered by Francoist propaganda.

Champeau sees in the novel's title a reference to one of its themes, 'une chute dégradante: celle de tout un peuple corrompu et prostitué'.⁴⁰ The novel charts the changing fortunes of a number of characters but the most detailed description of an individual's fall from grace is reserved for Java, the story of his growing ambition and determination to succeed forming a major narrative strand. Offered the prospect of social advancement in return for betraying Marcos, he seizes the opportunity and tells Justitiano:

Estoy harto de lágrimas, señor, de miedo y de miseria. No soporto a la gente derrotada y apaleada, a la gente que ha perdido en la vida, que ha caído y no es capaz de levantarse, de adaptarse al paso de la paz y ocupar el puesto que todos tenemos aquí. (p. 231)

Appropriately, Java first makes his mark by gaining the part of Luzbel or Lucifer the Fallen Angel and transforming a play about 'la eterna lucha entre el Bien y el Mal, entre la Belleza y la Fealdad' (p. 98) into an enactment of Conrado's sexual fantasies.

Champeau argues that the theme of the Fall or the descent into Hell is reflected in the novel's labyrinthine structure, imagery and characters. Alerted to this theme by the novel's title, readers can tie together what may

otherwise appear to be loose ends in the text. Thus the fires started by la Fueguifia (pp. 45, 117-118, 202 and 252), and the other references to fire in a variety of contexts become the flames of Hell licking about the Damned, an attempt by Marsé to: 'évoquer l'Espagne franquiste comme un enfer'.⁴⁹

The metaphorical Fall of individuals in *Si te dicen* is reflected in multiple references to characters falling, the first of these being the fall through the air of Java and his family, leading to their deaths, an image which is echoed in the description of Ramona's feelings when performing for Conrado for the first time with Java, likened to 'cayéndose con él en un pozo' (p. 20). Ironically, the agent of the couple's moral corruption, Conrado, wins public admiration for his pious act of carrying the cross for the ninth station in the Good Friday processions where 'Jesús cae por tercera vez' (p. 161).

Marsé links falling and violent death on several occasions, so that each description of a fall evokes a certain feeling of menace. Sarnita imagines his father's jacket to be a 'pistolero acribillado cayendo como si fuese a atarse el cordón del zapato' (p. 8), an image which is related to an unusual simile used in a description of a gunfight between the *maquis* and the police: 'cayó como un abrigo desprendido de una percha' (p. 216). Parallels between falling and death are strengthened by another violent simile, as the boys see a man fall unexpectedly 'apretándose el vientre como si acabara de recibir el impacto de una bala perdida' (p. 134).

The verb *caer* also occurs in descriptions of *maquis* members killed by the police. Trying to escape, Jaime misses his footing, 'cayó' and 'se hundió en el suelo como si el Wanderer estuviera parado realmente al borde de un

precipicio' (p. 247), another echo of Java's death plunge from the cliff. An image found in the description of the ambush suggests that the *maquis'* struggle is finally over:

Y a partir de ahí, el vértigo del tiempo y la descomposición del sueño, la muerte y el silencio: cayendo en mitad de la calle una metralleta Stern y su cargador con los cartuchos a tope, rebotando despacio y sin ruido sobre el asfalto, como en sueños. (pp. 248-249)

Connections between violent death and falling also occur in the numerous references to the execution scene reproduced in Conrado's carpet. The dead in the picture are 'los caídos' (pp. 18 and 145) and attention is focussed on an individual, who unable to stand, keeps falling in front of the firing squad:

Por todos los medios tratarían los civiles de mantenerlo erguido, pero él se dejaba caer. El pelotón se puso nervioso. El oficial ordenó que lo sostuvieran por los sobacos. Pero al soltarlo, en el último momento, volvía a caer, y el oficial desistió. (p. 222)

The prisoner's fall is also linked with the fall from grace of Java and the other participants in Conrado's pornographic performances because the carpet scene forms a backdrop for some of their sexual activities. As later analysis will show, the painting mentioned here is an important hypotextual source.

2.3 SONGS OF THE POST-WAR PERIOD

William Sherzer⁵⁰ is one of the few critics to note that lines from *Cara al sol* are not the only song lyrics in the text but his discussion of this topic is a very limited one. Hypertextual analysis reveals that these lyrics are not mere 'background music', used to recreate the ambiance of the post-war period. Rather they form part of an intricate pattern of reflected themes and interwoven narrative strands.

The most-quoted lyrics are those of *Tatuaje* (1941), reproduced in the Appendices). This song is linked with Marcos Javaloyes on a number of levels and he is evidently based on the male protagonist of the ballad. Both are sailors (p. 51) and like his counterpart in the song who is 'más rubio que la miel', Marcos is also blond: 'su barba era rubia como la miel' (p. 43). He, too, has a tattoo: 'su alto pecho desnudo y tatuado' (p. 43) like the sailor in the song: 'el pecho tatuado con un corazón'.

There are also thematic parallels between the song and the novel, both relating stories of obsessive, ultimately fruitless searches for loved ones. In *Tatuaje*, the sailor cannot forget the woman he once knew: 'Ella me quiso y me ha olvidado,/en cambio yo no la olvidé'. He, in turn, inspires the devotion of a woman who having met him, cannot live without him and desperately searches for him: 'hasta que no te haya encontrado/sin descansar te buscaré'. These searches evoke the hunt for the *puta roja*, the obscure object of desire sought by Java and the rest. Like his counterpart, Marcos's search seems inspired by love, but the motivation of others involved in the hunt changes with every twist and turn of the plot, with vengeance, financial gain and personal attraction given as possible reasons for continuing the search.

This search has many of the elements associated with the detective genre: a suspect, a trail, clues to be followed, inquiries to be made. However in this case, the genre's conventions are subverted. The search is a wild goose chase, the clues are red herrings and questions raised in the course of the investigation remain unanswered or elicit a multiplicity of responses.

This reading of the novel as a subverted detective novel is supported by several allusions in the text to fictional detectives. Addressing one of his

friends with the words 'elemental, querido Tetas' (p. 257), Mingo evokes the relationship between Sherlock Holmes and the faithful Dr Watson. A parallel is also drawn between Conrado and Ironside, the wheelchair-bound detective, featured in an American television crime series. As Nito drowns in front of the television, the figures of Ironside and Conrado blend into one:

Se adormeció ante las grises imágenes de policías y maleantes, viendo al otro inválido en la otra silla de ruedas: la misma manera de avanzar, soltando codazos al aire, estirando el cuello y cabeceando como una tortuga sedienta. (p. 80)⁵¹

The world of crime fiction is also alluded to in a remark Sendra makes to Bundó: 'No estoy para adivinanzas, Arsenio' (p. 73), a reference to Arsène Lupin, the Parisian gentleman thief. This character featured in films made in the thirties and one of these, *Arsène Lupin* (1932), is an important hypotextual source to be discussed in a later section of this chapter.

In addition to these specific allusions to fictional detectives and criminals, there are also some general *clins d'oeil* in the novel which signal similarities between this text and the detective genre. Reflecting on the search for the *puta roja*, Sarnita concludes that: 'parecía jugar a detectives' (p. 55). Later, trying to make sense of Java's behaviour towards Ramona, he likens his friend to a detective solving a crime: 'iba rumiando toda clase de soluciones al misterio' (p. 207).

The theme of the search for a lost loved one in *Tatuaje* is also present in two other songs, which were popular in the forties: *Ojos verdes* and *Magnolia*, both of which are referred to and quoted in the text. These songs are associated with Conrado Galán and la Fuegoña, since he uses her to act

out the lyrics for him and in the example below, direct or modified quotations from *Ojos verdes*, shown here in italics, are interspersed with Conrado's stage directions:

Apoyada en el quicio de la mancebía miraba encenderse la noche de mayo. Una mano en la cadera, en la otra el cigarillo y un clavel en el pelo, el vestido de lunares y volantes muy ceñido, sin mangas y escotado. Pasaban los hombres y ella sonreía, hasta que en su puerta paró el caballo. Serrana, ¿me das candela? Avanza unos pasos, deja resbalar de tus hombros el mantón verde. Paséate alrededor mío, con arrogancia, recta la espalda, así, el cigarillo no es un lápiz, la cintura es una espiga, párate, un poco ancha de caderas, junta las piernas, así está bien. [...]. Lástima que no tengas los ojos verdes, niña. Ahora ven y yo fuego te daré, no temas hacerle daño a mis piernas, así, por favor. (pp. 158-159)

Once again, in *Ojos verdes*, the theme of the hopeless search for a lost lover is prominent but the song's lyrics also provide an ironic foreshadowing of later events involving la Fuegoña and Conrado. With her words, 'yo fuego te daré', she alludes to the acts of arson she commits, which culminate in the fire in the theatre, from which she rescues Conrado.

Lines from *Magnolia* are used in a similar way. Knowing that she performs for Conrado, Java attempts to make la Fuegoña act out a scene based on the lyrics of the song with him with no success (p. 159) as she associates the song with her walks with Conrado:

Salimos ya muy tarde y fuimos paseando por un París antiguo, manchado por la luna. Ella riéndose.
- *Magnolia, olvida esa fecha y olvida mi nombre, y búscate un hombre que puedas amar.*
- *Despacio, despacio.*
Perdona, Magnolia, si te ha ilusionado por unos momentos mi modo de ser. Recuerda tan sólo que soy un soldado y puede que nunca me vuelvas a ver. (p. 159)

There is an obvious parallel between the male protagonist of the song, a

soldier and Conrado himself, an ex-combatant. The words which the soldier addresses to Magnolia: 'olvida mi nombre, y búscate un hombre que puedas amar' could equally well have been addressed by Conrado to la Fuegoña who like Magnolia feels compelled to remain faithful to the man she has loved. Again, the lyrics of *Magnolia* provide an account of someone in pursuit of a lost loved one:

¿Me quieren decir, amigos,
dónde lo puedo encontrar,
porque lo quiero y lo quiero?
¿Me quieres decir, soldado?
Y nadie me sabe dar
razón de su paradero.

Tatuaje, *Ojos verdes* and *Magnolia* share another feature since, in their lyrics, the experience of having loved and lost leaves an indelible mark of suffering on the deserted lover. In *Ojos verdes*, the abandoned woman is haunted by her lover's look: 'Ojos verdes, [...],/ que están clavados en mi corazón'. In *Magnolia*, the effect that the soldier's departure will have on his lover is hinted at in the song's imagery: 'y aquellas ilusiones/que estaba levantando/las fuiste deshojando,/amor, una por una'. The implication is that Magnolia herself is the flower which is slowly being pulled apart. The results of her lover's cruelty are evident, since revisiting former haunts opens up old wounds 'me desangro de pena' and leaves her 'errante y sola/como un perro llagado'.

However, it is in *Tatuaje* that one finds the most direct connection between love and the mark this experience leaves on the individual. The sailor literally bears the marks of a former romance: 'Mira mi pecho tatuado/ con este nombre de mujer,/ es el recuerdo del pasado/ que nunca más ha de

volver'. When he leaves, his lover describes the effects of their brief encounter in terms evoking physical suffering: 'Y voy sangrando lentamente'. She has been marked like the sailor: 'Mira su nombre tatuado/ en la caricia de mi piel,/ a fuego lento lo he marcado'. This last phrase also evokes images of torture and disfigurement. Physical scars or indelible marks such as tattoos are thus associated with psychological or emotional trauma, being the external evidence of internal sufferings and torment. The lyrics of these songs thus also reflect another of the novel's key themes: the persistence of memory. The author himself suggests an interrelationship between these elements, referring to 'imborrables tatuajes y cicatrices en la piel de la memoria' (p. 54). This aspect of the novel, reflected in other hypotextual sources, is covered more fully in a later section of this chapter.

It is perhaps significant that two other works by Spaniards appeared in the seventies which were also directly concerned with popular songs of the post-war period. In 1972, Manuel Vázquez Montalbán published *Cancionero general*, a collection of the lyrics to some well-remembered songs of the thirties, forties and fifties, prefaced by an essay on popular song as sub-culture.⁵² Basilio Martín Patino, made the film *Canciones para después de una guerra* in 1970 but for reasons of censorship, it was not released until later. Martín Patino uses archive footage juxtaposed with popular songs, their lyrics often functioning as a satirical commentary on the events being shown. One can only speculate on the influence these works may have had on Marsé's decision to use lyrics in *Si te dicen*. Clearly, though, both Marsé and Martín Patino realized that song lyrics represented a rich hypotextual source, which had previously been largely ignored by most Spanish writers and directors. In this artistic recycling of lyrics, one can find, as Genette did, a metaphor for the transformative process by which all texts are

produced: 'Il s'agit toujours de "rejouer", d'une manière ou d'une autre, l'inusable vieille chanson'.⁵³

3 FILMIC HYPOTEXTS

Given the pervasive influence of cinema in the post-war period, documented earlier in this chapter, it is not surprising that Marsé, having grown up during this era, should make extensive use of films as hypotextual material. The numerous references and allusions to the world of cinema in the work signal the significant role of filmic hypotexts. No less than ten cinemas are mentioned by name, and these provide the backdrop for much of the action of the novel. Java visits cinemas in search of Ramona, finally finding her in the Roxy where a key scene between them takes place. The other boys are also regular cinemagoers, Martín and Mingo waiting outside the Rovira when they hear about the fire in the theatre (p. 252). Carmen visits the Metropol with her lover on the night she is killed (p. 251) and Mianet lurks outside the Delicias cinema, until the manager finds out about his activities and chases him away (p. 184).

The *maquis* also carry out some of their operations at the cinema killing a policeman in the Roxy (p. 52), robbing men in the Kursaal (p. 127) and using rooms above the Polirama as a meeting place (p. 195). The men are ambushed by police while awaiting a meeting with a contact outside the Cómico theatre, Larroy being killed while attempting to escape (p. 146).

There are also multiple references to films in the text and Java and his friends show a marked preference for adventure films and serials such as *Los Tambores de Fu-Manchu* (p. 202), *Flecha Negra* (p. 219), *El prisionero de Zenda* (p. 137) and *Aventuras de Marco Polo* (p. 184). Westerns such as *Sendas*

Siniestras (p. 183) and the war film *Guadalcanal* (p. 219) are also mentioned, along with *Chicago* (p. 152), *Suéz* (p. 180) and *La ciudad de los muchachos* (p. 152).

Comparisons are also made between specific individuals in the novel and cinematic characters, suggesting parallels between the novel and particular filmic hypotexts. Often such comparisons are related to physical resemblance. Thus Sarnita compares one-eyed Justiniño to Admiral Nelson, 'un héroe que dio un ojo por la causa' (p.201), as portrayed by Laurence Olivier in *Lady Hamilton* (1941). Elsewhere, Java tries impressing the bishop by imitating Charles Laughton's performance in *The Hunchback of Notre Dame* (1939): 'hace su papel de Quasimodo, el campanero de Notre Dame' (p. 83). On seeing Java wearing the red cloak to play Luzbel, El Tetas is initially reminded of an American comic strip hero: 'pareces el Capitán Maravillas' (p. 90) but then likens Java to 'un malo de película de mosqueteros' (p. 91).

Other characters are referred to by the names of cinematic characters. The mysterious 'capitán Blay' (p. 7) is named after Captain Bligh, played by Charles Laughton in *Mutiny on the Bounty* (1935)⁵⁴ and in one *aventí* Justiniño is addressed as Flecha Negra or Black Arrow, eponymous hero of the 1944 Western serial (p. 224).

Occasionally, overt parallels are made between film and *aventí*-telling. Reminiscing about their stories, Nito recalls them as being 'tan emocionantes como las pelis del cine Rovira o del Delicias o del Roxy' (p. 102), an opinion supported by el Tetas's opinion of Sarnita's story-telling prowess: 'Qué bien inventas, mariconazo, es igual que una peli' (p. 80). These comparisons establish a firm relationship between the fictional universe of cinema and

the boys' own world of make-believe and invention.

3.1 PARALLEL PLOTS AND MIRRORED THEMES

Martín observes, 'Hay pelis que son verdad' (p. 80), highlighting the fact that although films have the same fictional status as the *aventís*, they too reflect aspects of 'la verdad verdadera' (p. 199). This is demonstrated in a key incident set in the Roxy cinema, in which the actions of the characters in the film, *Arsenio Lupin (Arsène Lupin)*, mirror those of Ramona and Java. As Java attempts to penetrate the darkness of the cinema, aided only by the flickering light of the projected images, Arsène Lupin appears on screen 'manejando una linterna eléctrica en el salón oscuro de una lujosa mansión' (p. 138). Then the boy wakes the sleeping Ramona as he feels her breast for the scar which will identify her (p. 138). Simultaneously, the film's protagonist leans over another sleeping female 'una dama de luminosos hombros desnudos' (p.139). The phrase which follows in the text could be the reaction of either female on waking: 'Entonces se volvió y lo miró: un sobresalto -. Vaya' (p. 139).

When Java questions Ramona about her fear of being followed, she warns him not to confuse reality and the imaginary world of film: 'Ves demasiadas películas, niño' (p. 139). Ironically, though, she proves to be prone to this confusion, when later she cannot distinguish a film scene - the shooting of Arsène Lupin's double - from her memories of another case of mistaken identity, which led to the execution of Conrado's father. Ramona and Java reverse roles as he reassures her that what she has seen 'no es más que una peli' (p. 140).

A comparison of the film scene with Ramona's later account of the

execution of Conrado's father explains her misgivings since it is a virtual replay of the violent events she witnessed:

Unos chillidos de mujer, los faros de un automóvil en la noche, parado en la carretera, y un hombre asustado debatiéndose entre sus dos verdugos que lo sujetaban; un tercero sacando la pistola del bolsillo y la mujer chillando no le matéis, ése no es Arsenio Lupin, no le matéis. Y los tiros, dos, tres, cuatro. (p. 140)

Both scenes share a similar setting, as the killing occurred at night on a deserted road, as Java imagines: 'fue en una cuneta, de noche y a la luz de los faros de un coche, como en una peli' (p. 166). The case of mistaken identity arises, as in the film, from a physical similarity, Conrado and his father sharing the same neat hairstyle, moustache and fondness for scarves. Like her cinematic counterpart, Ramona tries to alert the killers to their mistake, but paralyzed by fear, she only manages to confirm their error when it is too late: 'yo repetía que no, que no lo mataran y que al que había que prender era a su hijo, [...] pero lo vi todo a través del cristal' (p. 196).

A comparison made between Mingo, injured in a fight between rival gangs, and another film protagonist again foregrounds the theme of mistaken identity: 'iba con el brazo en cabestrillo y la frente vendada: una jeta de chico de película, unos aires de *El prisionero de Zenda* herido' (p. 137). The plot of *The Prisoner of Zenda* also centres round male lookalikes. An Englishman holidaying in Ruritania becomes involved in an attempt to defeat a rebel plot to gain power, organized by the ruler's step-brother. Due to his uncanny resemblance to the king, he helps restore order to the country by impersonating the missing monarch, kidnapped by members of the rival faction. Like *Si te dicen*, the film also has fraternal betrayal as one of its themes.⁵⁵

3.2 THE TORTURE SCENES

There are multiple hypotextual influences on the sadistic simulated torture scenes, which the boys act out with the orphanage girls and Susana. However, their perverted games also draw on reality, imitating the inhumane acts of physical and psychological torture carried out by adults. Sometimes explicit indications in the text signal the parallels between their play and adult behaviour. As Paulina observes *la Fueguiña* reenacting a brutal scene of rape and violence from her own past, she notes a small, but telling, detail of decor:

Había incluso una vieja radio en forma de capilla que, si funcionara, habría servido seguramente para ahogar las quejas de las víctimas, como en una cheka de verdad. (p. 180)

The adolescents draw on personal experiences and real incidents as inspiration for their torture games and in this instance, as in many others, it is difficult to know where to draw the thin dividing line between *invención* and *testimonio* since Sarnita and the rest act out scenes in which *la Fueguiña* 'se interpretaba a sí misma con lágrimas de verdad' (p. 181). Observing them, Paulina, too, confuses reality and illusion, unable to decide whether the marks on Virginia's back are fake or not: 'parecían correaos de verdad' (p. 181). Luis's appearance is equally deceptive: 'sus ojos de fiebre en medio de dos círculos morados como un antifaz, ¿o era un antifaz de verdad?' (p. 181). Like readers, Paulina cannot distinguish between 'verdad verdadera' (p. 199) and 'mentira verdadera' (p. 200).

There are also firm indications in the sadistic play of Java and his friends that their perception of reality and patterns of behaviour have been conditioned not only by exposure to the violence of the Civil War but also by films they have seen. Sarnita makes constant references and allusions to

film and seems to have been most influenced by reel after reel of adventure serials and features. Hollywood stereotypes shape his ideas and outlook. When el Tetas refers to the Germans as 'traicioneros y cobardes' (p. 219), Sarnita corrects his friend, having a superior knowledge gleaned from film, : 'Eso los japoneses, atacan siempre por la espalda con la bayoneta calada, ¿no habéis visto *Guadalcanal*?' (p. 219).

This cinematic influence on Sarnita and the rest is evident in their torture games as these contain reenactments of memorable film scenes and this hypotextual transformation is indicated by a series of *clins d'oeil*. Observing the children, Paulina comments: 'Era como si ensayaran una función pero no, primero eran trozos de películas y lo demás inventado' (p. 181). A further clue is to be found in Sarnita's comments, since the films which the boys are exploiting for their own purposes are often named.

In one episode, stage directions given to la Fuegoña suggest that they are once again rehearsing *Els pastorets* with the orphan as Archangel Michael: '-Tú vas vestida de hombre, con la túnica y el cinturón de oro de San Miguel, con la capa, la espada y el casco' (p. 179). But then new details are added: 'Figura que eres una chica, ¿entiendes? Quiero decir que eres una chica de verdad, pero te haces pasar por hombre. Y nosotros no lo sabemos' (p. 179). The cinematic hypotext which has inspired this plot is then revealed: 'Y entonces pierdes el casco y se te sueltan los cabellos largos de chica, así, mira, como en *La Corona de Hierro*' (pp. 179-180).⁵⁶

The gang also reproduce a memorable scene from *Suez* (1938), a Hollywood biopic about the French engineer, Ferdinand de Lesseps, who built the Suez Canal:

Tú eras Anabella y éste era Tyrone Power, ¿vale? Hay un ciclón sobre el desierto y tú salvas a éste atándolo a un poste, mira, aquí tienes la cuerda. Entonces figura que el ciclón te empieza a arrastrar, él se ha desmayado y se despierta atado al poste y ve que estás perdida, y te aprieta entre sus brazos porque además está enamorado de tí, pero el viento es muy fuerte y todo es inútil, una fuerza invisible te empuja y te arranca de sus brazos, te levanta del suelo y te lleva lejos... (p. 180)

These single scene reenactments do not appear to be closely linked with other aspects of the novel. However, other filmic hypotexts referred to or alluded to by the boys have a complex hypertextual relationship with the text, being related to the development of particular themes or aspects of the plot.

3.2.1 MARKED WOMAN

Sarnita threatens la Fuegoña by telling her: 'Sigue, canta si no quieres ser la Mujer Marcada' (p. 114). The allusion is to the film *Marked Woman* (1937) in which Bette Davies plays a nightclub hostess who witnesses a murder. When questioned by the police she initially refuses to co-operate and remains silent, having been threatened by her gangster bosses. Later, however, her sister is killed by the same men and she testifies against them to exact vengeance for the crime. The final courtroom scene reveals that her face has been badly scarred by the gangsters, in a final desperate attempt to dissuade her from implicating them in the crime.

Unlike the gangsters attempting to ensure the nightclub hostess's silence, Java uses the threat of physical violence to encourage la Fuegoña and Juanita to talk, threatening them with a penknife (pp. 40 and 114). Mingo, evidently not thinking along the same cinematic lines as the others, makes an inappropriate suggestion: 'Déjale la marca del Zorro' (pp. 116-117). Paulina claims that Java also threatened to disfigure Ramona (p. 203).

Other threats of injury and disfigurement are made to the girls in the torture games. Sarnita warns la Fuegoña: 'Contesta todas nuestras preguntas si no quieres ver marcada con fuego tu delicada piel' (p. 110). Java threatens her with: 'los cien latigazos' and 'la Marca de Fuego en la espalda' (p. 116). When questioned by Justiniiano, el Tetas learns that Susana had claimed to have been threatened with 'el Hierro Candente' (p. 165). This branding or marking by fire is also reminiscent of the images found in *Tatuajes* 'Mira su nombre tatuado/en la caricia de mi piel,/a fuego lento lo he marcado/y para siempre iré con él'.

María Silvina Persino has described *Si te dicen* as 'una galería inmensa de cuerpos humanos castigados, dolientes, vejados'⁶⁷ and disfigured or scarred female characters, 'marked women', feature prominently in the novel. In the case of Ramona, scars provide the means to identify her. As she performs with Java, he feels 'un fino relieve de moneda' (p. 18) on her body and finds it is a 'cicatriz aferrada al hombro de Ramona como un lagarto rosado' (p. 22). Later, when questioning Juanita about Ramona's whereabouts, he pays special attention to this physical feature, realizing that it can be used to verify her identity: '¿Sabes si tenía una marca especial, [...], una señal en la piel, una cicatriz?' (p. 41). It is the mention of another scar - 'una cicatriz en la teta' (p. 135) - which alerts Luis to the fact that Ramona is the *pajillera* working in the Bosque cinema, allowing Java to find her again.

Several conflicting explanations of how Ramona gained her scar are given, she herself claiming it was the result of an injury, unintentionally inflicted by Justiniiano (p. 194). Sarnita suggests a simple explanation: 'La marcaría algún chulo' (p. 199) but when Justiniiano questions him, he provides a more elaborate version of events, claiming that a piece of microfilm con-

taining an important secret message was implanted under the prostitute's skin by her uncle, Artemi Nin, so that it could be transported safely across enemy lines (p. 209), producing her prominent scar. A second scar was added when Marcos located the implant and removed it (p. 210). As ever, no satisfactory resolution to the mystery is provided and the truth is never ascertained.

La Fueguíña is another marked woman, her face being disfigured by fire when she rescues Conrado from the blazing theatre: 'la mitad izquierda de la cara convertida en una costra negra y roja, color de vino' (p. 149). Once again, this scar proves to be the means of identifying her, years after the incident, as Paulina realizes: 'Si es ella llevará la marca' (p. 149).

Males, both *vencidos* and *vencedores*, also bear the marks of suffering and violence. Justifiano loses an eye after being tortured in the *cheka* but even the physically undamaged eye is marked in a different way: 'en la retina del ojo que salvó de puro milagro se le quedó grabada la imagen teñida de sangre' (p. 230). This is one of a number of images in the novel symbolizing the persistence or indelibility of past experiences. The postcards sold by the boys suggest a similarly stubborn after-image:

La postal es de la colección Vencedores de la Patria y propone un experimento entretenido: Fije usted la vista durante treinta o cuarenta segundos en el retrato y, volviendo la mirada hacia el techo, verá reflejada la efigie de nuestro malogrado Fundador. ¡Presente! (pp. 171-172)

Another reference to these postcards stresses the enduring quality of the political icon: 'Vea esta del Fundador [...]: si la mira fijamente mucho rato y luego levanta la vista, verá la cara en el techo' (p. 202). Similarly, the *araña*, symbol of Franco's regime, is faded but still visible when Lage and

Palau meet, decades after it was stencilled on the wall (p. 274).

Imagery related to marking in its widest sense takes on multiple dimensions in this work. Scarred bodies bear witness to individual physical suffering but are also the outward signs of collective emotional and psychological trauma: 'en la superficie de su piel una escritura indeleble: las huellas del sufrimiento y la violencia'.⁵² Franco's regime left its mark on Spaniards of Marsé's generation, persistent after-images like those of the postcard portraits, 'imborrables tatuajes y cicatrices en la piel de la memoria' (p. 54). The description of Marcos's hideaway is a key image in this context:

Aquellas paredes desconchadas por la humedad y con restos de mujeres semidesnudas y republicanas, tiras de papel rasgado y con chinchetas oxidadas y fragmentos de muslos de Margarita Carvajal o Laura Pinillos arrancados de revistas, con futbolistas y boxeadores retirados o muertos desde el techo hasta el suelo, detrás de las pilas de papeles y trapos, aquella acumulación desesperada y juvenil de ídolos en pleno esfuerzo y chicas guapas en maillot, una exuberante alegría de vivir fragmentada y dispersa en las paredes como una memoria estrellada en caótica expansión, es todo cuanto nos legó aquel hombre. No hay forma de borrar este ayer ilusionado, los recortes se adhieren al muro como una piel. [...] Tendrían que derribar la casa y sepultar con ella los sótanos y ni aun así lograrían destruir esta pobre memoria personal que seguiría flotando entre el polvo nauseabundo del derribo, entre las ruinas, la desolación y la muerte del gato y las ratas aplastadas en su huida, los despojos de una conciencia acorralada, la injustificable masacre sobre la que se asentaría el glorioso alzamiento del futuro edificio. (p. 205)

The walls of the back room haphazardly plastered with layer upon layer of texts suggest the novel itself, a chaotic collage of multiple textual layers: 'historia reconstruida [...] con desechos' (p. 267).⁵³ Marsé can be identified with Marcos, his memories of the post-war period as persistent as the resistance fighter's collection of images which cannot be obliterated. In this sequence, there is evidence of the author's growing fascination with memory, an important theme in both *La muchacha* and *Un día*.

There is also a metafictional dimension to the imagery concerning scars, disfigurement, and the persistence of memory as this reflects aspects of the hypertextual processes employed by Marsé to create the work. Scars on the bodies of Ramona and la Fuegoña prove to be a means of identification. In the same way, the hypotextual traces visible in the hypertext allow readers to identify its source texts. Just as Justinián's disfigurement involves an alteration to his physical appearance, so textual transformation or imitation implies a change to the original form of the hypotext. Finally, the images of persistence and indelibility, Justinián's marked eye, the postcard, the faded *araña* and the collage on the backroom walls all evoke the central image of Genette's work on hypertextuality, the palimpsest: 'A parchment on which the original writing has been effaced, and something else has been written'.⁶⁰ Traces of the original text were still visible on the parchment, and it could be recovered if necessary. In the same way, traces of hypotextual sources remain visible in Marsé's hypertext and can be recovered by careful analysis.

3.2.2 THE FU MANCHU SERIES

In *Si te dicen*, Marsé again uses the Fu Manchu serials as hypotextual source material. A direct reference to *Los tambores de Fu-Manchú* (p. 202) is accompanied by general allusions to the series. Reminiscing, Nito reminds Paulina that the post-war period was a difficult, confusing time for all:

Cada hogar era un drama y había un misterio en cada esquina y la vida no valía un pito, por menos de nada Fu-Manchú te arrojaba al foso de los cocodrilos. "Lo-Ky, los cocodrilos para nuestro amigo", ordenaba el chino perverso y cabrón dando unas palmadas... (p. 29)

For those failing to spot the allusion, Nito explains: 'Era un chino de película' (p. 29).

In a later episode, Java explains to la Fueguiña that Sarnita has a new idea for another torture scenario to be entitled 'Aurora, la otra hija de Fu-Manchú' (p. 109), a title which is reminiscent of another of the Fu Manchu films, *Daughter of the Dragon* (1931). These allusions act as *clins d'oeil* indicating that in many of the boys' torture games, Marsé is imitating the idiolect of this filmic hypotext.

Terenci Moix provides interesting information about *Los tambores de Fu-Manchu* in his book *Los 'comics'*:

Mediados años cuarenta [...], dos de las colecciones de cromos que gozaron de mayor éxito entre los niños fueron, precisamente, *Frankenstein y el Hombre Lobo* y *Los tambores de Fu-Man-Chu* [sic], ambas de Ediciones Fher [...]. Y, desde luego, ninguna de las dos colecciones citadas [...] estaban faltas de sadismo; antes al contrario.⁶¹

The emphasis on sadism in the Fu Manchu films has also been commented on by Phil Hardy who described *The Mask of Fu Manchu* (1932), an earlier film in the series, as 'a non-stop welter of fiendish tortures'.⁶²

Some of the forms of torture with which the boys threaten Susana and the orphans can be traced to specific films in the series. A prop from the theatre 'una campana de bronce sobre cuatro pilas de ladrillos' (p.69) becomes 'La Campana Infernal con el martillo y el riel' (p. 180), an implement of torture used in *The Mask of Fu Manchu*

In determined pursuit of the lost tomb of Genghis Khan where he hopes to find a great mask which will give him power over all Asia, Fu tortures and kills with reckless disregard for all but his ambition. His methods include binding a victim under a huge bell, tormenting him both with vibrations and with the promise of food artfully withheld a few inches from the parched lips.⁶³

In an *aventí* told by Sarnita, Luis witnesses Justiano and his henchmen

using a similar method to extract information from Ramón:

Lo metieron en la Campana Infernal y venga a darle a la Campana con un martillo y un trozo de raíl, y al rato enloqueció de chillar y quedó como sordo, y confesó. (pp. 245-46)

The promise of food and comfort are used to tantalize Ramón in another episode. Justifiano resorts to the 'Estrella de Cinco Puntas' (p. 246) to persuade his unwilling victim to help him arrange an ambush for the *maquis*:

Lazos corredizos en el cuello, en las muñecas y en los tobillos; cinco cuerdas sujetas a unos caballetes de madera formando una estrella y el infeliz en medio, en posición horizontal y espatarrado. La sogá del cuello más floja, si no dejaba caer la cabeza. Y debajo, a sólo unos centímetros de su cuerpo desnudo, rozando sus tristes nalgas, una mullida cama turca con almohadones de plumas y colcha de seda roja, un jarrón con flores en la mesilla de noche, comida y un retrato de Ginger Rogers vestida de lamé y recostada en un sofá. (p. 246)

Another torture which can be traced to a particular filmic hypotext is the so-called 'Péndulo de la Muerte' (p.202), originally featured in *Drums of Fu Manchu*. As Moix notes, the lethal pendulum had a literary inspiration: 'una de las torturas más espectaculares de los cromos de Fu-Man-Chu [sic] proviene directamente del Péndulo de Edgar Alan Poe'.⁶⁴ In Marsé's versions, the threat is provided by the chandelier or 'araña negra'. Carmen is the first to be menaced by the chandelier's descent: 'Los ojos de Menchu ven bajar el techo lentamente sobre ella, con la araña negra y sus cuatro bombillas fundidas' (p. 145). Later, in Sarnita's *aventú*, Luis faces the deadly threat:

Oyó como un ruido de motor poniéndose en marcha y vio horrorizado que el techo bajaba muy despacio sobre su cabeza y que lo iba a aplastar con la araña negra iluminada, estaba cerca, cada vez más cerca. (p. 247)

Other types of torture cannot be traced to particular films, but the 'Hostia Envenenada' (p. 163), Chinese water torture (p. 202) and the: 'Bota Malaya con el torniquete que rompe tobillos' (p.180) sound outlandish enough to have been inspired by the series.

A further link between *Si te dicen* and a specific film from the *Fu Manchu* series can be drawn. Gérard Lenne observes that in *Drums of Fu Manchu* 'le docteur Fu-Manchu [...] joue avec le sadisme et le voyeurisme'⁶⁵ using a huge oval one-way mirror to spy on his unfortunate tortured victims. The same relationship between voyeurism and sadistic torture is presented in the novel, for example, in the episode in which Paulina observes the adolescents at play, voyeur-like, through a hole: 'los espié por uno de los agujeros de la pared, sin que me vieran' (p. 180).

3.2.3 THE HORROR FILM

The torture scenes and *aventis* in *Si te dicen* cannot be neatly classified as examples of imitation of a particular style or as the transformation of a specific hypotext, filmic or otherwise. In most cases, Marsé combines elements from various sources to form one hypertext, a process which Genette refers to as contamination (*contamination*), a 'mélange à doses variables de deux (ou plusieurs) hypotextes' or 'une heureuse rencontre, [...], entre deux ou plusieurs éléments, empruntés à la littérature ou à la "vie"'.⁶⁶ Thus in the *aventi* which Sarnita invents to explain Luis's death, elements from the *Fu Manchu* series are combined with features from horror films dealing with vampires.⁶⁷ The most famous of these was *Dracula* (1931), starring Bela Lugosi as the Transylvanian count and this spawned a host of sequels made throughout the thirties and forties including *Dracula's Daughter* (1936), *Son of Dracula* (1943), *Return of the Vampire* (1943) and *House of Dracula* (1945).

Marks on the neck of Luis's corpse: 'tres manchitas rojas debajo de la oreja, parecían picaduras de mosquito' (p. 241) seem to inspire Sarnita's vampiric fantasy, influenced by Mianet's stories about 'niños que eran raptados para chuparles la sangre y dársela a los tísicos [...]. Los vampiros tísicos' (pp. 241-242). Sarnita attempts to convince the others that Luis's death was not due to tuberculosis but caused by vampires depriving the boy of his blood so they might continue living. The comparison Sarnita makes between Justitiano and his *cheka* assistants and the blood-sucking vampires of cinematic fame echoes a description of Justitiano earlier in the novel referring to him as 'uno de ellos, de esos que se dedican a chuparte la sangre' (p. 104).

Later in his *aventí*, Sarnita returns to the vampire theme when Luis meets Justitiano and his seven helpers dressed in black and recognizes that they are 'vampiros disfrazados de falangistas y de polis, tísicos perdidos, chupadores de sangre rematados' (p. 244). Within this context, Justitiano's repeated comment: 'aquí no nos comemos a nadie' (pp. 245 and 246) assumes ironic, even menacing overtones and when Luis finally addresses him as 'camarada vampiro' (p. 247), the transformation is complete.

The atmosphere of foreboding built up in this *aventí* is typical of that created in the classic horror films of the thirties and forties: the steady decline in the number of waiting visitors, none of whom is seen to return; disquieting background noises in the form of 'chirridos de cerrojos y gemidos' (p. 242) accompanied by the thud of rifle butts and, most disconcerting, is the cry which is heard, 'no exactamente de dolor ni de terror, sino de algo que se muere de abandono o desesperanza, algo que ni siquiera parecía humano' (p. 242).

The *aventí* contains multiple references to the cinematic horror genre but there are also allusions to other hypotexts. The *aventí*'s setting, the 'consulado de Siam' (p. 242), with its Oriental connections, suggests the *Fu Manchu* films and, as discussed, many of the torture scenes in this *aventí* can be traced to this series. Marsé appears to be intertwining two separate hypotextual strands, both of them cinematic. However, a further strand in the *aventí* has not been inspired by Hollywood horror films, with their improbable plots and exotic locations. The description of the scenes which Luis views voyeur-like through the peep-holes show that the men and women in the cells have not been subjected to the kind of 'diabolically Machiavellian plots' and 'exquisitely torturous deaths'⁶⁸ normally afforded *Fu Manchu*'s victims:

Un anciano desnudo y con un gorro de papel en la cabeza, haciendo el saludo militar, y ante él una sombra golpeándole con vergajos; un joven cubierto de sudor y de vómitos, desmayado de pie entre cuatro paredes tan juntas que no podía tumbarse; un hombre colgado en la pared con los brazos abiertos, los pulgares traspasados por garfios; una mujer sentada sobre ladrillos clavados de canto en el pavimento y sin saber qué hacer con sus pies descalzos, hinchados, sin uñas, recibiendo una bofetada que hizo brotar sangre de su nariz como de una cañería rota, salpicando la pared empapelada. (p. 243)

A hypotextual source here could be Goya's drawings, not his famous *Los desastres de la guerra*, but a lesser-known series representing 'a long and fearful procession of prisoners and tortured men, victims of the repression which clamped down on Spain when Ferdinand returned in 1814'.⁶⁹ The monochrome drawings provide a nightmarish and graphic catalogue of human degradation and suffering, with the subjects in similar situations to the those detailed by Marsé.

This description of the prisoners held in the cells bears a close resemblance to a passage which appears earlier in the novel:

Fantasmas de ayer mismo, figuras descarnadas y gimientes: una anciana con los pechos quemados por cigarillos, un hombre desnudo y con gorro de miliciano paseando entre ladrillos de canto, un joven colgado a unos palmos del suelo encharcado, las manos traspasadas con garfios sujetos a la pared. (p. 146)

This intratextual transformation emphasizes the fact that in these episodes, history is repeating itself. Although the *cheka* has passed from Republican to Nationalist hands, human suffering continues, despite the change in ideology. Justifianos the tortured becomes Justifiano the torturer.

3.2.4 COMICS

Although the final hypotextual strand found in the construction of the torture scenes, the idiolect of the adventure comic, does not involve transformation or imitation of a cinematic source, it is nonetheless included under this heading so that the discussion of the torture scenes can be concluded before moving onto a new and different topic.

Terenci Moix has commented on the massive popularity enjoyed by comics during the post-war period: 'La generación de 1950 - los niños de la guerra civil - ya han pasado su infancia devorando literalmente los héroes del comic americano'. He concludes that for many Spaniards who grew up in the forties, 'el comic clásico fue [...] el gran refugio en un mundo hundido en el pesimismo' and formed an essential part of childhood memories: 'tan vitales como las ciudades a reconstruir, las restricciones de luz, las cartillas de racionamiento o el estraperlo'.⁷⁰

It is not surprising, then, that Marsé should have chosen to include characters, images and storylines from this hypotextual material in the boys' improvisations and he provides ample suggestions of their exposure to this

influence. They are involved in selling and exchanging comics (pp. 101 and 134) and Java trades old comics, collected on his waste paper rounds, with the orphanage girls. Juanita even agrees to take part in their torture games for copies of comics (p. 37). When el Tetas sees Java dressed in the costume of Luzbel, he compares him to 'Capitán Maravillas' (p. 90) or Captain Marvel, a famous American comic hero. In addition, a number of specific publications popular in the forties, are named, including *X-9* (p. 135); *Merlín* (p. 134); *Jorge y Fernando* (p. 134); *Tarzán* (p. 134); *Flash Gordon* (p. 134) and *El Guerrero del Antifaz* (p. 152).

In his study of comics, Moix analyses the portrayal of violence in the popular publications of the post-war years, exploring links between the sado-masochistic elements of adventure story comic strips and the creation of the mystique surrounding their male protagonists. He notes that: 'La cámara de torturas es toda una institución en el camino del héroe español hacia una mitificación de cara al lector'.⁷ Moix's book is illustrated throughout with examples taken from comics of the period, indicating the graphically-detailed portrayal of pain and torture found in these publications. Forms of sadistic treatment used on protagonists included crucifixion, whipping and the menace of poisonous spiders and snakes. (See Illustration III, p. 258a) Significantly, similar images are presented in the boys' torture games. Virginia is tied to a ladder and 'crucified' (p. 182): 'abierta de brazos y piernas como una equis. [...] su espalda desnuda y teñida de rojo' (p. 181). La Fuegoña is threatened with 'los cien latigazos' (p. 116) and tied to one of the theatrical props: 'la cuerda se enroscaba por todo su cuerpo, subiendo desde los tobillos hasta el cuello' (p. 116). When she is threatened with a lighted gunpowder trail in the bidet, the menace is compared firstly to 'una negra culebra con dos cabezas' (p. 110) and then to 'dos arañas veloces' (p. 112).



ILLUSTRATION III: Two images from *El Guerrero del antifaz*, a comic popular in the post-war period.

One particular adventure comic seems to have been the most influential hypotextual source, a publication entitled *El Guerrero del Antifaz* which first appeared in 1944. Its stories centre on the adventures of Don Rodrigo as he travels through Africa on a personal crusade to avenge the death of his father, aided by his faithful young companion, Fernando. Set in *Reconquista* times, the comic presents a version of this historical period in keeping with the then prevalent Francoist ideology. As the masked warrior, Don Rodrigo represented 'la perfección del héroe castellano',⁷² a Christian knight fighting against the barbarian hordes who were ever-ready to inflict 'torturas atroces'⁷³ on the intrepid avenger and his friend.

Moix comments that *El Guerrero del Antifaz* contained some of the most memorable and imaginative torture scenes of any of the post-war comics, the storywriters normally adding 'un toque de exotismo'⁷⁴ to the sufferings which their heroes were made to face at the hands of the enemy. He mentions a particularly memorable storyline in which Don Rodrigo and Fernando become involved in an army officer's attempt to save a Moorish dancer, Zoraida, from being made to perform on live coals. The duo are too late to stop the young captain from being tortured for his interference by 'la aplicación de hierros candentes', a threat mentioned several times in the boys' torture scenes (pp. 32, 163 and 164). More significantly, the dancer herself receives a similar punishment: 'El rostro de Zoraida fue desfigurado con hierro candente',⁷⁵ another hypotextual source in which a marked woman figures.

3.3 FILM NOIR

The influence of cinematic hypotexts is also to be found in two other aspects of the novel: the description of the resistance fighters and their activities and the intriguing story of the search for the *puta roja*. Some

episodes involving the *maquis* are written in a markedly different style from that generally used in the novel and seem intended to evoke cinematic resonances. This change is particularly noticeable in the account of the robbery in the Ritz Hotel (pp. 71-72). The clipped sentences and phrases make the description more direct, possibly imitating the style of a film script. The emphasis placed on detail suggests instructions for a lingering camera close-up. 'El muslo bronceado de ella un poco alzado, moviéndose. La cara interna del muslo como una seda carifosa, luminosa. El temblor de un tendón' (p. 72)

Elsewhere descriptions of Palau's physical appearance evoke the stereotypical gangster or *film noir* lead, portrayed by Humphrey Bogart, James Cagney or Edward G. Robinson. Palau is visualized 'con el Lucky apagado manchado de café colgando de sus labios, con su largo gabán azul de cinturón ceñido' (p. 51) and wearing a hat with a wide brim.

The usual paraphernalia connected with cinematic hit men and gangsters is also described in detail throughout the novel, with the types of guns used by the members of the *maquis* being specified, for example 'la Star' (p. 71). In addition, the kinds of cars which they or their unsuspecting victims drive are also given detailed attention: 'el automóvil Wanderer negro' (p. 77) and 'el Ford tipo Sedán con cuatro puertas' (p. 124).

There is evidence, too, of a parallel between the boys' behaviour and that of the resistance fighters. Just as the members of Java's gang reflect aspects of the reality of life in post-war Barcelona in their play, so too Palau and his men occasionally mimic the real activities in which they are engaged. When Jaime remarks that bombs represent the most effective means

of damaging the régime, Palau demonstrates his own personal method of wreaking havoc on those in authority:

Clava el cañón de la pistola imaginaria bajo el gabán doblado al brazo en las costillas de Jaime mientras con la otra mano le quita limpiamente la cartera, susurrándole al oído:
- Esto. [...] Mingo, si quieres acabar con los fachas, quítales la cartera. (p. 78)

In a playful mood, Palau imitates the very actions he later repeats for real, as he and other members of the resistance hold up individuals.

A more ominous note is struck by the scene in which Luis and his father, newly released from prison, are re-united:

Luis corrió hacia él con los brazos abiertos, pero cuando le faltaban unos diez metros, su padre, sin duda para impresionar a su público, para consolidar aquel prestigio de tipo con agallas que siempre tuvo, clavó de pronto la rodilla en tierra con estilo impecable, contrajo fugazmente la cara empuñando una imaginaria metralleta y vació el cargador sobre Luis haciendo ta-ta-ta-ta-ta. Con sonrisas medrosas, los vecinos se echaron hacia atrás. Luisito se paró en seco, retrocedió y pegó la espalda contra el muro con los brazos en cruz. Quizá por seguir la broma, quizá porque las piernas realmente no le tenían, se dejó resbalar poco a poco hasta el suelo cerrando los ojitos en blanco, doblando la cabeza sobre el pecho, la cara blanca como el papel. Tan bien lo fingió, si es que lo fingió, que irritó a su padre: si es una broma, coño, dijo, caguetas, pero hablando más bien de cara a la galería, a los vecinos: ya verás cuando cambie la tortilla lo que haremos con algunos que conozco, ya verás, todos están en la lista. (p. 219)

In his uncanny simulation of a machine-gunned victim, Luis anticipates his own death from tuberculosis. In addition, the make-believe killing of the boy by his father foreshadows the massacre of the group of resistance fighters caught up in the police ambush (pp. 247-250).

The influence of a specific cinematic hypotext is evident in another narrative strand of the novel, the search for the *puta roja*. The film is

Phantom Lady, a film noir which tells the story of the search for a mysterious woman who can provide an alibi for a man accused of murder. This intriguing woman, the phantom lady of the film's title, proves very elusive, like the *puta roja*. The two women also share other features. The *puta roja* like her cinematic counterpart, has a penchant for eye-catching headgear, with her collection of 'turbantes de colores' (p. 50). Both women are disillusioned with love and share their stories of misfortune with strangers in bars, inhabiting a world of squalor and violence. Significantly, too, in both the film and novel, it is the search for each of these female characters which serves as the pretext for the narrative. In *Phantom Lady* as in *Si te dicen*, the story of the pursuit of a mysterious woman 'becomes an excuse for the exploration of the underworld, for a series of descending spirals into hell'.⁷⁶

PAINTING

For the first time, in *Si te dicen*, Marsé uses a painting as an important hypotextual source: Gisbert's *El fusilamiento del general Torrijos y sus compañeros*, reproduced in Illustration IV. (see p. 262a)⁷⁷ Strictly speaking, it is not the painting as such which is referred to on multiple occasions but rather a reproduction of it which decorates the carpet in Conrado's apartment. Many clues allow readers to identify this hypotext. Characters mention twice that the carpet is a reproduction of 'un cuadro famoso' (pp. 157 and 268) and the identity of one of the figures represented in the carpet is revealed: 'la cabeza canosa de Torrijos' (p. 221). In addition, the multiple detailed descriptions referring to specific features found in Gisbert's painting leave no doubts about the hypotextual source, which provides the backdrop for several of the private performances given for Conrado's benefit.



ILLUSTRATION IV: Antonio Gisbert, El fusilamiento del General Torrijos y sus companeros

There are other instances in the novel of this type of role reversal in which the abused becomes the abuser, for example the previously tortured

Ramona finds herself at Java's mercy, as the pair act out Conrado's sado-masochistic fantasies:

Arrastrándose sobre la alfombra mientras él la azota con el cordón, volvería a inmovilizarse acurrucada junto a los fusilados al amanecer con la cabeza oculta entre los brazos. Sudando, Java tira el cordón y ella clava las rodillas en la arena salpicada de sangre, entre la cabeza destrozada por la descarga y el sombrero de copa caído, [...] agachándose despacio con las manos en la nuca hasta tocar sus rodillas con la frente. (p. 21)

In a later account by Sarnita of Ramona's activities as a prostitute she is also imagined against the backdrop of the carpet, although in this instance a different set of details of the painting are given:

Fue resbalando hasta dejarse caer en la alfombra, entre los pies de los que iban a ser fusilados, botas y zapatos negros y las alpargatas del catalán con barretina, el sombrero de copa y la venda ensangrentada del joven caído, ella un fardo sacudido por los sollozos sobre la arena fría al amanecer, confundida con los maniatados en ringlera, como aguardando ella también la descarga del pelotón... (p. 199)

The carpet also figures in another of the voyeur's improvisations, encouraging readers to seek links between the two bedroom scenes involving Java. In effect, in the later homosexual scene, Java's role has been reversed, and at the hands of Ado, he is now the recipient of the punishment which he previously meted out to Ramona, at Conrado's bidding:

En la playa ficticia de la alfombra, intentaría concentrarse en el caprichoso poder del que dispuso la espectral escena y en el rumor expectante del mar, en la arrogante aceptación de la derrota mirando más allá de la muerte, en la crispación de los puños maniatados y de las lívidas caras donde asomaba la sequedad del hueso, una carne yerta, que mucho antes de sonar la descarga ya había dejado de recibir el flujo de la sangre. (p. 222)

There are other instances in the novel of this type of role reversal in which the abused becomes the abuser, for example the previously tortured

Justo Llano becomes the torturer, and the resistance fighters, oppressed by a morally degenerate régime gradually take on the role themselves of corrupt oppressors as personal greed replaces commitment to a cause. Marsé seems to have worked such patterns into the novel deliberately to provoke a feeling of *déjà vu*, a sense of history continually and almost inevitably repeating itself, an idea further reinforced by his use of Gisbert's painting.

The painting is not only linked with the sexual performances in Conrado's flat but also with descriptions of the execution of Artemi Nin, killed for his political involvement. The accounts given of his death contain details which have previously been associated with the execution scene represented in the carpet. Description of the Campo de la Bota are reminiscent of Gisbert's depiction of the Malaga beach where Torrijos and his companions met their deaths:

Allí lo fusilaron, entre cantos rodados forrados de musgo, algas y cáscaras de mejillones pudriéndose en la arena manchada de sangre. Tenía que ser muy cerca de la orilla, [...] hasta me parece oír el rumor de las olas, veo la espuma rozando los pies de los caídos en el primer turno. (p. 145)

Nin is said to be 'emperrado en caer con sombrero de copa' (p. 226), the same headgear which is to be seen in the right-hand foreground of the painting.

The obvious evocation of Gisbert's painting in these instances suggests that Marsé wants readers to draw parallels between two different historical eras. As Fiddian and Evans observe in their study of the novel, the author's use of this hypotextual allusion here:

establishes an unmistakable association between vanquished Republicans and Torrijos's men and, by extension, equates the intransigence of Franco's Nationalists with the repressive zeal of Fernandine Absolutists.⁷⁰

Fiddian and Evans also identify a thematic link between Torrijos's story and Marsé's narrative since both centre on treachery and betrayal by an unexpected enemy. In Torrijos's case, a fellow officer and presumed supporter brought about his capture and death. In *Si te dicen*, Java betrays his own brother to the authorities in return for personal advancement.

This theme of treachery, present in other filmic hypotexts like *The Prisoner of Zenda* for example, is also suggested by Sarnita who speaks in his *aventi* of terrible things to come including 'venenosos escorpiones que sobrevivirán a estas ruinas' (p. 54). His reference to scorpions is explained later when Java tells the other boys about these creatures, inspired by the gold charm on the bracelet to be delivered to the Ritz:

Cuando se ven cercados por el fuego y sin posibilidad de escapatoria, se revuelven contra sí mismos y se suicidan clavándose el aguijón envenenado de la cola. [...] El escorpión es un bicho maléfico que trae mala suerte y representa el odio entre hermanos, la capacidad de autodestrucción que hay en el hombre. (p. 102)

The scorpion gold charm, mentioned several times in the novel, does apparently bring bad luck to its many owners. Stolen from the woman in the Ritz by Palau, it is given to el "Taylor" as a wedding present (p. 129) but is lost as he is escaping from the police (p. 174). He later dies along with other *maquis* in a police ambush, betrayed by a companion who breaks under torture. Returned to Carmen by a police officer (p. 177), it is stolen once more by Jaime (p. 215) who finally returns it to its rightful owner and she is wearing it when she is murdered (p. 265).

The self-destructive qualities symbolized by scorpions are also associated with the later activities of the *maquis*. Marcos refers to his companions in terms which evoke Java's description of scorpions: '¿Así has de

verles siempre, estafando, robando, matando y al final peleándose entre ellos, destruyéndose a sí mismos?' (p. 235). Ironically, Marcos fails to recognize in Java a further quality represented by the scorpion - 'el odio entre hermanos' - and pays a high price for his lack of vision. The *aventi* which Java promises the other boys related to his tales about scorpions is thus the story of his own treachery and fraternal betrayal told in *Si te dicen*

Closer examination of the descriptions of the private performances in Conrado's flat and the execution of Artemi Nin suggest that Gisbert's painting is not the only hypotextual source for these scenes as there is a recurrent detail common to all these passages which does not correspond with the artist's representation of the death of Torrijos and his friends. In the accounts of Nin's death, the man's inability to remain standing in front of the execution squad is mentioned. According to Luis Lage:

Dicen que los mismos civiles tuvieron que sostenerlo por los sobacos frente al pelotón: [...] dicen que se sentó en un charco, dicen que las piernas no le tenían. (p. 145)

Java emphasizes too that the prisoner 'ni siquiera podría tenerse en pie frente al pelotón' (p. 226).

In addition, in the scene in Conrado's flat involving Ado and Java, this detail is transferred to the characters represented in the carpet:

Uno de los condenados parecía que no se tenía en pie. [...] No era capaz de mantenerse en pie ni a la de tres, las piernas se le doblaban y acabaría por sentarse en un charco de agua espumosa que las olas, en su vaivén, renovaba constantemente. [...] Por todos los medios tratarían los civiles de mantenerlo erguido, pero él se dejaba caer. El pelotón se puso nervioso. El oficial ordenó que lo sostuvieran por los sobacos. Pero al soltarlo, en el último momento, volvía a caer, y el oficial desistió. La primera descarga lo pilló sentado, la cabeza sobre el pecho, las manos atadas chapoteando en el charco, como un niño jugando a la orilla del mar. (p. 222)

As he does elsewhere in the novel, here Marsé mixes two different hypotextual sources, combining recognizable features from Gisbert's painting with an account of an execution scene from Ernest Hemingway's collection of short stories *In Our Time* (1925):

They shot the six cabinet ministers at half-past six in the morning against the wall of a hospital. There were pools of water in the courtyard. There were wet dead leaves on the paving of the courtyard. It rained hard. All the shutters of the hospital were nailed shut. One of the ministers was sick with typhoid. Two soldiers carried him downstairs and out into the rain. They tried to hold him up against the wall but he sat down in a puddle of water. The other five stood very quietly against the wall. Finally the officer told the soldiers it was no good trying to make him stand up. When they fired the first volley he was sitting down in the water with his head on his knees.⁷⁹

The multiple references in Marsé's text to Conrado's carpet suggest one final hypotextual influence: Henry James's enigmatic short story, 'The Figure in the Carpet' (1896).⁸⁰ The story's protagonist, a literary critic, tries unsuccessfully to uncover the hidden 'message' which an author claims is to be found in his work. Each time the literary critic believes he is on the verge of finding out the truth, his hopes are dashed as a new twist of fate leaves him no nearer to solving the mystery.

The frustration experienced by the protagonist of James's hypotext mirrors that felt by readers of *Si te dicen* attempting to solve the mystery of the *puta roja's* identity and also to make sense of the complex, Chinese box-like construction of the novel, revealed by the *aventurero*-teller, Java:

¿Qué se puede decir de una aventurero de Sarnita que empieza diciendo qué se puede decir de una puta roja que empieza diciendo qué decir del hombre que amo y vive oculto varios metros bajo tierra con su mecadora y sus crucigramas y que dice no volveré a ver el sol, Aurora, mi hermano nos traicionará? (p. 226)

In addition, there is a more specific hypotextual relationship between these texts, involving imagery. In his desperation to discover the key to understanding the work he is studying, James's literary critic approaches the novelist himself to obtain further clues about the nature of his writing:

It was something, I guessed in the primal plan, something like a complex figure in a Persian carpet. He highly approved of this image when I used it, and he used another himself. 'It's the very string,' he said, 'that my pearls are strung on!'"⁶¹

Surely, it is more than mere coincidence that Marsé uses related imagery as a metafictional commentary on his own novel. A reference to an intricately patterned carpet is included in Sarnita's *aventi* about Java's visit to the Bishop. When he finally reaches the Bishop's apartment, he finds himself 'en el mismo centro de la fantástica alfombra, en el punto exacto donde confluyen los complicados, hermosos y simétricos arabescos' (p. 85). This pattern in the carpet matches the complexity of the various interwoven strands which make up the text. In addition, Java refers to the process of *aventi*-telling as: 'un rosario de embustes que el roce de tantos dedos y labios acaba convirtiendo en un rosario de verdades, o al revés' (p. 226), an image which can be compared to the pearl necklace image of James's hypotext.

With his use of these images, Marsé once again establishes hypotextual links with the nineteenth-century novelists, like James, as he did in *Últimas tardes*, paying a personal homage to the great writers of that period. At the same time, though, in *Si te dicen* Marsé uses narrative techniques which place him at the forefront of recent literary developments. It is this particular combination of the best of novelistic techniques past and present found in his fifth novel which make it one of the outstanding Spanish novels of recent decades, confirming the author's mastery of the form and proving without a doubt that

En este tiempo de decadencia de la 'historia' o 'intriga', de lo narrado, Marsé es el mayor 'urdidor' de cuentos y mantiene así, por excepción, el equilibrio de importancia entre esto y la 'narración narrante'.⁸²

CHAPTER FOUR: Notes

1. Juan Marsé, *Si te dicen que caí* (Mexico: Novaro, 1973). All subsequent parenthetical references are to the revised edition (Barcelona: Seix Barral, 1989).
2. Pere Gimferrer, 'La última novela de Marsé', *Destino*, 31 August 1974, p. 29.
3. Nora Catelli, 'Rendidos a lo evidente', *El País*, 8 October 1989, p. 14.
4. For details of the jury, see José María Martínez Cachero, *Historia de la novela española entre 1936 y 1975* (Madrid: Castalia, 1973), pp. 334-336.
5. For details about censorship, see Samuel Amell, *La narrativa de Juan Marsé, contador de aventuras* (Madrid: Playor, 1984) and Gregorio Moran, 'El oscuro secuestro del primo Marsé', *Ozona*, [n. d.], pp. 27-28.
6. Diane I. Garvey, 'Juan Marsé's *Si te dicen que caí*: The self-reflexive text and the question of referentiality', *Modern Language Review*, 95 (1980), 376-387 (pp. 386-387).
7. Juan Marsé, *El Pijoaparte y otras historias*, ed. by Lolo Rico Oliver (Bruguera: Barcelona, 1981), p. 177.
8. Manuel Ríos Ruiz, 'Las "aventis" de Juan Marsé, el novelista de nuestro tiempo', *Nueva Estafeta*, 27 February 1982, 71-74 (p. 71).
9. Juan Marsé, 'La "aventi" secuestrada', *Confidencias de un chorizo*, (Barcelona: Planeta, 1977), 171-174 (p. 172).
10. In an interview with Jack Sinnigen, in *Narrativa e ideología* (Nuestra Cultura: Madrid, 1982), pp. 111-122, Marsé talks about the research he did before embarking on the novel.
11. Rosa Montero, 'Juan Marsé "He renunciado a la salvación"', *El País semanal*, 9 October 1977, 4-7 (p. 7). In *Confidencias de un chorizo*, he said his aim in writing the novel was to 'vengarme de un sistema que saqueó y falseó mi niñez y mi adolescencia', (p. 172). He appears to have revised this opinion, claiming, more recently, that the novel is not so much 'una revancha personal, contra el franquismo' as 'una secreta y nostálgica despedida de la infancia' in David Castillo, 'Juan Marsé: "Uno siempre comienza de cero"', *Leer*, 28 (February, 1990), 39-41 (p. 40).
12. This also suggests that the strange sight which Amén witnessed - 'tres viudas preñadas pariendo chorros de arroz y de harina' (p. 29) - is a description of a real scene he has misinterpreted.
13. On this aspect of the novel, see Geneviève Champeau, 'A propos de *Si te dicen que caí*', *Bulletin Hispanique*, 85, 3-4, July-Dec. 1983,

359-378. Animal imagery is a common feature in many Spanish novels written in or about the post-war period.

14. For further details about the *maquis*, see the articles by Jesús Ruiz Ventemilla, full details of which are given in my bibliography. For an account of everyday conditions in the post-war period, see Rafael Abella, *Por el Imperio hacia Dios* (Barcelona: Planeta, 1978).
15. Ventemilla, '*Si te dicen que caí*, antídoto contra la lotofagia', *Calígrama*, 3 [n. d.], 111-141, (p. 130).
16. Emilio C. García Fernández, *Historia ilustrada del cine español* (Planeta: Barcelona, 1985), p. 136.
17. Raymond Carr and Juan Pablo Fusi Aizpurua, 'The culture of evasion', in *Spain: Dictatorship to Democracy* (London: George Allen and Unwin, 1979) pp. 118-123.
18. P. H. Melling, 'The Mind of the Mob: Hollywood and popular culture in the 1930s', in *Cinema, Politics and Society in America*, ed. by Philip Davies and Brian Neve (Manchester: Manchester University Press, 1981) pp. 19-41 (p. 24).
19. John Hopewell, *Out of the Past: Spanish Cinema after Franco* (London: BFI Books, 1986), p. 218.
20. García Fernández, p. 119.
21. *ibid*, p. 122.
22. Francisco Umbral, *Memorias de un niño de derechas* (Barcelona: Destino, 1972), p. 70.
23. Ignacio Soldevila Durante, *La novela desde 1936* (Madrid: Alhambra, 1980), p. 262.
24. Shirley Mangini González, 'El punto de vista dual en tres novelistas españoles', *Insula* 396-397 (1979), 7 and 9, (p. 7).
25. Montero, p. 6.
26. Linda Gould Levine, '*Si te dicen que caí*: un calidoscopio verbal', *Journal of Spanish Studies: Twentieth Century*, 7 (1979), 309-327, (p. 317).
27. For example 'el joven del Sur empezó a barajar nuevamente su preciosa colección de postales azulinas', *Últimas tardes*, p. 147.
28. Montero, p. 6. This is similar to Manolo Reyes's use of dreams: 'Aquellos fueron, en realidad, sus únicos juguetes de la infancia, juguetes que nunca había de romper ni relegar al cuarto de los trastos viejos', *Últimas tardes*, p. 66.
29. Gould Levine, p. 324.

30. Mercedes Beneto, 'Con el último premio Planeta a lo larga de la obra de Juan Marsé', *Destino*, 26 October 1978, pp. 32-33 (p. 33).
31. Gould Levine, p. 309.
32. Hutcheon, *A Theory of Parody*, p. 15.
33. Garvey, p. 385.
34. Genette, *Palimpsestes*, p. 449.
35. Gould Levine, p. 309.
36. Genette, p. 451.
37. Ruiz Ventemilla, p. 123.
38. Hutcheon, p. 91.
39. See note 13.
40. Champeau, p. 362.
41. As Robin W. Fiddian and Peter W. Evans note in reference to Java and Ramona: 'To read the harrowing episode of their prostitution is to assume inescapably the role of spectator at a peep show' (p. 58). 'Si te dicen que caí: A Family Affair', in *Challenges to Authority: Fiction and Film in Contemporary Spain* (London: Tamesis, 1988), pp. 47-60.
42. Gould Levine (p. 325) quoting Luis Gregorich, 'Tres tristes tigres, obra abierta', in *Nueva novela latinoamericana*, ed. by J. Lafforgue (Buenos Aires: Paidós, 1969), p. 242.
43. This description of multiple mirrors is reminiscent of one of the closing scenes from Orson Welles's *The Lady from Shanghai* (1948) set in a hall of mirrors.
44. Marsé, *El Pijoparte y otras historias*, p. 144.
45. For further details about this incident see Ruiz Ventemilla, 'Si te dicen que caí, antidoto contra la lotofagia', pp. 123-124 and Abella, p. 146.
46. *Vamos a contar mentiras* is also used on the soundtrack of Victor Erice's *El espíritu de la colmena* (1973).
47. Ruiz Ventemilla, p. 134.
48. Champeau, p. 359.
49. *ibid.*, p. 369.
50. Juan Marsé, *Si te dicen*, ed. by William Sherzer (Madrid: Cátedra, 1982).

51. The series starred Raymond Burr. There is a further parallel between the two characters since both were paralysed after being shot in the spine.
52. Manuel Vazquez Montalbán, *Cancionero general 1939-1971* (Barcelona: Lumen, 1972). One of the novels in his Pepe Carvalho series is entitled *Tatuaje* (1974).
53. Genette, p. 176.
54. This character also appears in *Ronda* (p. 61).
55. See Fiddian and Evans on Marsé's use of film in *Si te dicen*.
56. For further details about this film, see Marcia Landy, *Fascism in Film: The Italian Commercial Cinema 1931-1943*, (Princeton, New Jersey: Princeton University Press, 1986), pp. 161-164.
57. María Silvina Persino, 'Si te dicen que caí: una lectura de los cuerpos', *Revista de estudios hispánicos*, 25, 3 (1991), 57-71, (p. 57).
58. *ibid.*, p. 58.
59. In a published interview, Marsé has commented: 'Yo siempre he trabajado con material de derribo'. See Ramón de España, 'Juan Marsé, escritor: "No soy un intelectual, sólo aspiró a contar historias', *El País*, 23 September 1990, p. 20.
60. E. Cobham Brewer, *The Dictionary of Phrase and Fable* (repr. 1988), p. 933.
61. Ramón-Terenci Moix, *Los 'comics': Arte para el consumo y formas pop* (Barcelona: Llibres de Sinera, 1968), p. 155. In *El amante*, Juan Marés, the protagonist refers to 'mi colección de cromos de *Los tambores de Fu-manchú*' (p. 42).
62. *The Aurum Encyclopaedia: Horror*, ed. by Phil Hardy (London: Aurum Press, 1985), p. 52.
63. John Baxter, *Hollywood in the Thirties*, (London: The Tantivy Press, 1968), pp. 81-82.
64. Moix, p. 155.
65. Gérard Lenne, *Le Cinema "fantastique" et ses mythologies 1895-1970* (Paris: Henri Veyrier, 1985), p. 37.
66. Genette, p. 303.
67. Marsé also used the image of the vampire in 'El vampiro de la Sagrada Familia', in *Confidencias de un chorizo*, pp. 99-106 and in *Últimas tardes*. Fiddian and Evans (p. 57) note that Carlos Saura also used vampire imagery in *Cría cuervos* (1975).

68. Roger Dooley, *From Scar Face to Scarlett: American Film in the 1930s*, (London: Harcourt Brace Jovanovich, 1979), pp. 221 and 222.
69. Pierre Gassier and Juliet Wilson, *Goya: His Life and Work* (London: Thames and Hudson, 1971), p. 238. The drawings form part of Album C, numbers 93-114.
70. Moix, p. 109.
71. *ibid.*, p. 150.
72. *ibid.*, p. 106.
73. *ibid.*, p. 125.
74. *ibid.*, p. 151.
75. *ibid.*, p. 152.
76. Charles Higham and Joel Greenberg, *Hollywood in the Forties* (London: A. Zwemmer, 1968), p. 150.
77. Fiddian and Evans were the first critics to draw attention to the importance of this painting.
78. Fiddian and Evans, p. 53.
79. The passage appears between the fourth and the fifth short stories that is 'The Three-Day Blow' and 'The Battler' in the collection *In Our Time* (New York: Charles Scribner's Sons, 1925), p. 111.
80. Henry James, 'The Figure in the Carpet' (1896), reprinted in *The Complete Tales of Henry James*, vol 9, ed. by Leon Edel (London: Rupert Hart-Davis, 1964).
81. James, p. 289.
82. José Luis L. Aranguren, *Estudios literarios* (Madrid: Gredos, 1976), p. 309.

CHAPTER FIVE

Unreliable Memoirs:

An analysis of *La muchacha de las bragas de oro*

In art, one must kill one's father.
Pablo Picasso

Y la angustia más horrenda ha de ser la de estar vivo y no reconocerte a ti mismo, haber olvidado quién eres.

Luis Buñuel, *Mi último suspiro*

When it was published, *La muchacha*,¹ received a very mixed response from the critics. On the one hand, it was awarded the *Premio Planeta* for 1978² and Carlos Barral described it as 'un libro nacido de la mejor vena de Marsé'³. Dario Villanueva, on the other hand, declared in reference to the novel that 'el fracaso de Marsé es rotundo'.⁴

In general, those who assessed *La muchacha* on its own merits rather than comparing it unfavourably with Marsé's previous works, tended to express more positive opinions. Bellver notes that the novel's relatively uncomplicated structure does not detract from its worth, as it is 'un relato de engañosa sencillez que se abre a múltiples interpretaciones'⁵ and explores three possible readings of the text: as a psychological study of an old man facing his failure; as a sociological study of generational conflict and as 'una corrosiva sátira política'.⁶ Leopoldo Azancot was even more complimentary about the work, considering it to be not only a decisive step forward in Marsé's literary career but also 'un hito en la historia de la novela española'.⁷ Like Bellver, Azancot sees the text as open to many interpretations, since it provides: 'Una reflexión en imágenes sobre lo real y lo imaginario, sobre la naturaleza de la novela, sobre el papel del doble' (Azancot's emphasis).⁸

The diversity of opinion and the intensity of the emotions which the novel has provoked, together with the varied readings of the text which have been produced, suggest that *La muchacha* is a more complex, problematic work than many thought. In this case, hypertextual analysis proves particularly illuminating, revealing a skillfully constructed network of interconnected transformations and imitations, a fact previously ignored by critics who labelled the novel as political and social satire.

AUTOTEXTUAL LINKS

Although it has been claimed that *La muchacha* has nothing in common with his other works,⁹ it is not difficult to find links of various kinds with Marsé's earlier works. As commented on in Chapter One, this novel is closely related to a short story *Parabellum* originally published in 1977. The story's protagonist has a different name, Luys Ros, but he is recognizable as Luys Forest's predecessor. There are obvious similarities, too, in the plot of story and novel, Ros's decision to rewrite his past provoking the same chilling consequences. There are several minor differences between the two texts, such as the names of characters, but the real difference lies in the development in the novel of a rich intertextual and hypertextual dimension which adds a depth and resonance to the original short story.

However, this is only one of a number of autotextual links existing between *La muchacha* and Marsé's earlier fiction. Certainly there is ample evidence in this novel of the kind of social comment, laced with irony and sarcasm, typical of Marsé's third and fourth novels: his scathing criticism of the Barcelona students in *Últimas tardes* and his satirical treatment of the Catholic Church in *La oscura historia*. With *La muchacha*, he adds to these an examination of the political and social upheavals of a society in transition from dictatorship to democracy.¹⁰

The fact that Forest is writing his autobiography allows Marsé to construct a text in which current events are linked with memories of the past, giving the novel a dual chronological setting, as with both his fourth and fifth novels. In *La muchacha*, Marsé is very specific about the historical period in which the main narrative unfolds: 'Si todo esto constituye una historia, probablemente empezó a mediados de junio de 1976' (p. 15). Inter-

twined with this chronological strand, there are references to, and extracts from, the memoirs Forest is writing. These cover the post-war period and are supposedly based on personal diaries which he kept between 1939 and 1957.

There are also direct autotextual links between *La muchacha* and *La oscura historia*, since the theme of memory is of central importance in both novels. Significantly, *La muchacha* was originally submitted for the *Premio Planeta* under the title of *La memoria maldita*. Although this link cannot be examined in any depth here, two specific similarities can be noted. Firstly, in both novels, the protagonists openly admit that for a variety of reasons they are manipulating the facts to provide a more acceptable version of events. These admissions, made by Paco Bodegas and Luys Forest respectively, cause readers to question the general reliability of both these narrators. Secondly, the imagery used in these two novels to refer to memory is linked with water, in particular marine imagery. The use of this imagery in *La muchacha* will be examined in a later section of this chapter.

Garvey highlights the connection between *La muchacha* and another text, *Si te dicen*, arguing that in both novels, Marsé combines a critical attitude towards Spanish society with a 'preoccupation with the nature of narrative and its relation to reality'.¹¹ Peñuelas also acknowledges the importance of the metafictional element in the novel, referring to:

Una posible 'poética', o teoría literaria del autor sobre los problemas de la narración - temáticos, estructurales y estilísticos - que aparecen a veces entre líneas.¹²

Both Peñuelas and Azancot comment on the theme of what the latter refers to as 'el problema de las relaciones entre lo real y lo imaginario', a relationship which becomes problematic when the novel's protagonist, Forest, realizes

that 'la realidad es algo mutable y evanescente'¹³ and decides to rewrite his autobiography and reshape his own past.

Curiously, although both Peñuelas and Azancot identify these elements as important themes in the novel, neither notes the similarities between this work and *Si te dicen*. For example, referring to the narrative structure of *La muchacha*, Peñuelas observes that: 'Aparecen [...] varias versiones de los hechos y al final nadie sabe, ni siquiera el lector en ocasiones, cuál es la verdadera.'¹⁴ However, he fails to see the connection between this aspect of *La muchacha* and *Si te dicen*, in which both protagonists and readers are constantly trying to determine which version of events is the real one or 'la verdad verdadera'.¹⁵ In both of these novels, readers are presented with: 'Versions - of history, of reality, of "what happens." There are only versions [...]; there is no secure grip on an univocal truth.'¹⁶

In *Si te dicen*, the children's *aventi*-telling served as the basis for the reflection on the problematics of narrative discourse and the relationship between fiction and reality. In *La muchacha*, autobiographical writing acts as the focus for a consideration of these issues. Although these two forms of literary expression apparently have little in common, Dionisio Ridruejo's discussion of the *aventi* suggests parallels between the two. He defines *aventis* as:

Interpretaciones o recomposiciones (a la luz de una lógica imaginativa más coherente que la de la realidad) de lo que podrían ser o haber sido las cosas que sólo se han contemplado a medias, como tras la fisura de un tabique.¹⁷

There are, then, clear similarities between the children's story-telling technique and that employed by Luys Forest, determined to provide his own interpretation of events, for both personal and political motives. When

challenged about the veracity of an event recorded in his memoirs, Forest talks of it as: 'un apañío retrospectivo de la verdad, una reforma simbólica o poética' (p. 116) and later plainly states his intentions: 'No intento reflejar la vida, sino rectificarla' (p. 170).

Forest's use of *rectificar* suggests that, like the *aventis* told by the children, his autobiography is not totally fictitious but a balance between what Juan Goytisolo referred to as 'lo real pasado' and 'lo real posible.'²⁰ Forest compares the technique he uses to plaiting, as he intertwines lies and logic - '¿Dos mentiras trenzadas con lógica no forman una verdad? (p. 66) - and reality with desire - 'Concibió de manera subliminal el posible nuevo trenzado de realidad y deseo' (p. 148), to produce his version of events.

In *Si te dicen* a limited number of images and textual fragments are manipulated, kaleidoscope-like, to produce a series of *aventis* which are, in essence, variations on a theme. Forest uses a similar technique, although this is more explicitly mirrored in another game structure, the tangram, referred to several times in the novel. The tangram is an ancient Chinese puzzle game, consisting of seven geometrical shapes, as shown in Illustration V (p. 280a). The object of the game is to arrange these pieces in such a way as to form representations of a variety of figures, objects and scenes, simply by placing pieces in different positions. Success at the game is dependent upon an ability to manipulate the pieces in an imaginative way, thus producing endless combinations using only the seven constant elements.

Several times in the novel links are made between the processes of creating tangram figures and the literary technique employed by Forest. In her letter, Mariana refers to the multiple versions of a story she has heard

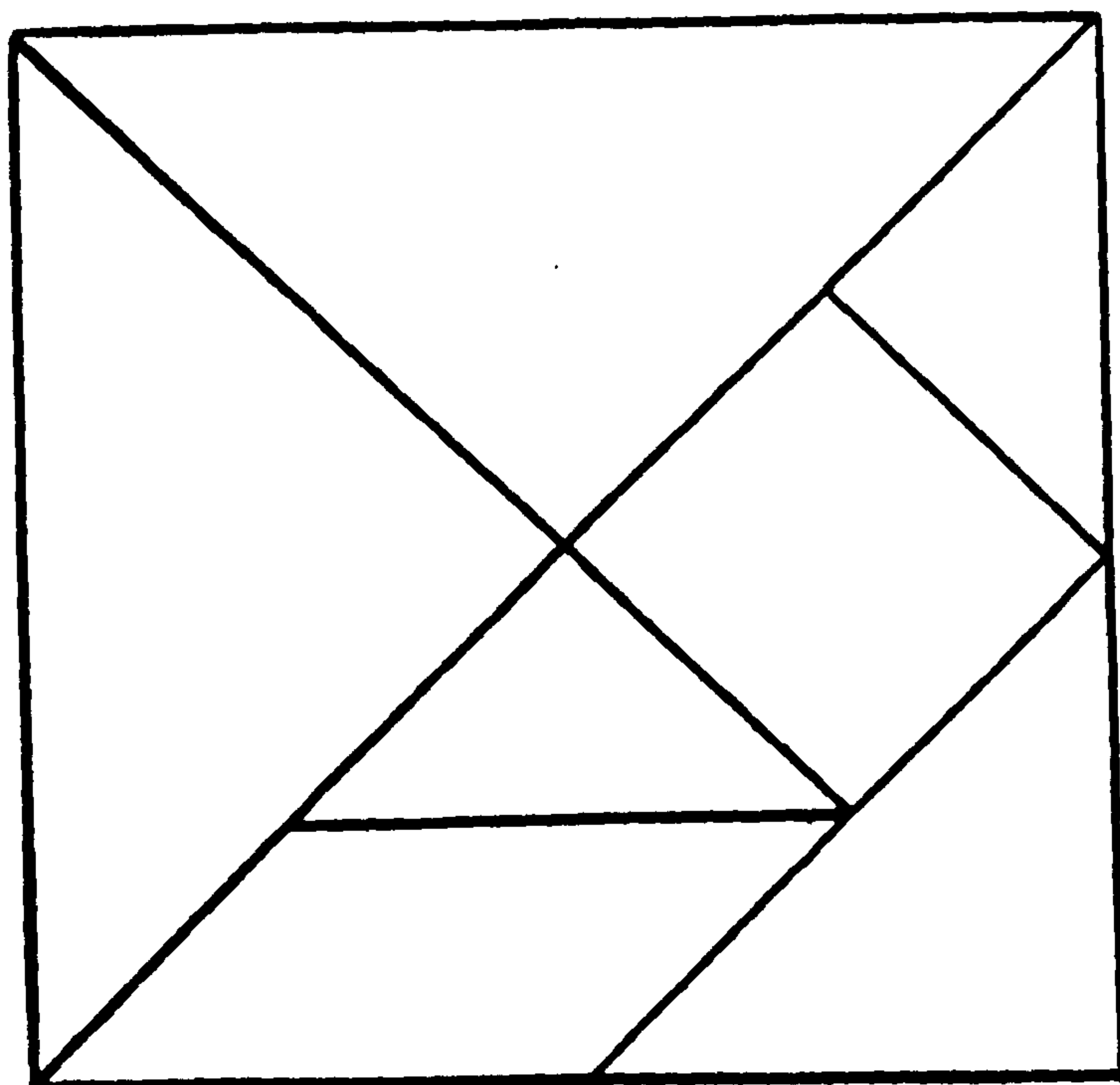


ILLUSTRATION V: The tangram puzzle

as 'estos rompecabezas' (p. 19). Later it is revealed that one of her favourite pastimes is 'componiendo figuras del Tangram en la mesa' (p. 90) and curiously she herself is described as though forming part of a tangram puzzle: 'el muslo de Mariana parecía emerger de un pasado construido por el azar, alterado luego por la necesidad, reconstruido finalmente por el deseo' (p. 151). The use of *construido*, *alterado* and *reconstruido* suggests the manipulation of the tangram pieces. This also signals to readers that this character is part of a larger literary tangram being manipulated by Marsé.

In a more direct comparison, Forest's creative technique is referred to as 'la trivial estrategia de combinar figuraciones según azarosas exigencias narrativas' (p. 162), a description again evoking the manipulation of puzzle pieces, as do three further examples. Planning to falsify an episode in his autobiography, Forest envisages the elements in the fraudulent account as 'las piezas sueltas del rompecabezas que el azar había de armar un día...' (p. 109). Later, speculating about an affair between Chema and Soledad, Forest considers the fictional possibilities of his idea: 'aunque el mórbido conjunto estaba fraudulentamente manipulado, las partes que lo componían eran reales' (p. 133). In the novel's penultimate chapter, an explicit link is made between Forest's technique and the game as he 'recompuso mentalmente una borrosa figura del Tangram de su prosa más negra' (p. 191).

A further link is established between Forest and the tangram puzzle by the actions of Mao, his dog, the animal's very name being suggestive of a connection with things Chinese. Mao helps his master to complete the tangram:

Vio [Forest] sobre la mesa de mármol el Tangram casi resuelto en una incisiva daga, incompleta. No tardó en aparecer Mao llevando entre los dientes la pieza que faltaba y él se la quitó para completar distraídamente la negra figura. (p. 85)

On numerous other occasions, the dog assists Forest in completing the literary puzzle on which he is working, by bringing him objects which the writer has previously mentioned in fictitious episodes invented for his autobiography. These include a shaving kit (p. 85), medication (pp. 111 and 137) and the paintbrush which leads to the discovery of Tey's painting (p. 179).

As a metafictional device, the tangram puzzle has two dimensions. It explains the process by which Forest creates his autobiography, restructuring and manipulating events from his personal past to obtain multiple versions of possible storylines. It also reflects the fact that Forest's literary tangram is made up of a limited number of components, just as in *Si te dicen*, certain objects and textual fragments are used kaleidoscope-fashion to create the various *aventis*, and indeed, the novel itself.

The analysis of the appearance in the text of several of these recurrent objects and images (see Tables VI - VIII, pp. 282a-c), chosen for the purposes of illustration, shows how three basic elements, the rocking chair, the beret and the 'imagen obsesiva' (p. 151) of a female wearing a dressing-gown, are manipulated to produce variations on a chosen theme, a technique which also brings to mind the dream scenarios created by Manolo Reyes in *Últimas tardes*. A further autotextual link is created by the fact that the most persistent images in Forest's repertoire are 'precisamente aquellas que nunca alcanzaron a tener vida y se habían quedado en deseos' (p. 162), just as Manolo's most recurrent fantasy scenes are 'cromos rutilantes y luminosos nunca pegados al álbum de la vida.'

Table VI: Repeated elements in *La muchacha*

ROCKING CHAIR

Soledad in portrait imagined by Forest	'sentada en una mecedora bajo el almendro en flor' (p. 71)
	'sentada en la mecedora negra bajo el almendro florido' (p. 131)
	'sentada en la mecedora' (p. 135)
Doctor Pladellorens	'sentado en su mecedora' (p. 74)
	'en su mecedora como un pelele' (p. 79)
In Forest's home	'la mecedora paralela al diván' (p. 83)
Description of photograph of Forest	'Yo acabo de abandonar la mecedora' (p. 96)
Forest imagines Tey painting portrait	'la mecedora negra donde se sentaba tu madre... ¿O era Soledad?' (pp. 124-5)
Description of Soledad in painting found by Forest	'sentada en su mecedora' (p. 180)

Table VII: Repeated elements in *La muchacha*

THE BERET

The photograph of the Monteys' dead brother	'con la boina ladeada sobre la ceja' (p. 46)
The photograph of Lali Vera	'con la boina ladeada sobre la ceja' (p. 94)
Forest	'ocultaba la boina roja en el bolsillo, la estrujaba, la sentía en mi mano como un pájaro muerto' (p. 59)
	'el "pequeño cadáver" de la boina oculto en el bolsillo' (p. 64)
Included in scenes of adultery between Soledad and Tey	'con la boina encasquetada hasta las cejas' (p. 131)
	'con el aliciente insustituible de la boina roja' (p. 133)
Elmyr wears beret	'un joven con boina' (p. 8)
	'su joven acompañante de la boina' (p. 9)
	'se olvidaba la boina en el perchero' (p. 82)
	'la boina también acribillada de flechitas multicolores' (p. 25)
	'Mariana cabalgando desnuda sobre su pecho, con la boina hasta las cejas' (p. 23)
	'Elmyr [...] con sus cámaras, sus pinturas y su boina' (p. 88)
Elmyr's beret claimed by Mariana	'la boina hasta las cejas' (p. 91)
	'con la boina ladeada sobre los rizos mojados' (p. 93)
	'brillaba la pálida frente de Mariana bajo la boina' (p. 105)
	'hoy llevaba [...] la boina' (p. 167)

Table VIII: Repeated elements in *La muchacha*

THE 'IMAGEN OBSESIVA'

Soledad	'su albornoz entreabierto, los cortos y gruesos muslos chorreando agua' (p. 129)
Lali Vera	'al pie de la escalera, con los cabellos mojados después de ducharse, el cordón del albornoz flojo' (pp. 151-2)
	'lleva un albornoz que ha encontrado por ahí' (p. 155)
	'al pie de la escalera con los cabellos chorreando y el albornoz semiabierto' (p. 155)
Mariana (sister-in-law)	'descalza y con los cabellos chorreando agua, al pie de la escalera, con rasguños en las rodillas, ajustando a su cuerpo un albornoz manchado de vino y de ceniza' (p. 152)
	'al pie de la escalera, descalza, con el blanco albornoz manchado de vino y de ceniza' (p. 160)
	'el albornoz manchado de ceniza y de vino' (p. 198)
	'caído el cordón' (p. 160)
Mariana (niece)	'llevaba el albornoz color crema' (p. 145)
	'el ceñido albornoz' (p. 151)
	'resbaló el cordón sobre sus caderas' (p. 151)

1 METAFICTIONAL *CLINS D'OEIL*

Most of those who have reviewed Marsé's sixth novel or written about it have focussed, to a greater or lesser extent, on the elements of political satire in the work. Some have remarked *en passant* on the connection between this novel and Pedro Laín Entralgo's memoirs, *Descargo de conciencia*, a topic which will be examined in depth later in this chapter. However, with one notable exception,²⁰ the novel's hypertextual dimension has been largely ignored by critics, despite the fact that, as with his previous novels, Marsé provides an ample set of clues for his readers which clearly indicate that his own text is intended to be read as a palimpsest.

1.1 DOUBLES

In this work, doubles are once again used by Marsé to signal that the novel itself is a repetition of other hypotexts which have been imitated or transformed to produce his own hypertext. There are different types of character duplication in the work, some involving occasional parallels drawn between two characters, others entailing a more complete pattern of comparison between individuals.

This is the case with Forest's niece and her mother, the similarity being overtly signalled by the fact that both characters are called Mariana. Both are also connected with journalism. Mariana junior occasionally writes for her mother's magazine and Mariana senior had contributed articles in her younger days to the Falange journal, *Vértice*. In addition, they share a number of physical and temperamental characteristics. When Mariana senior warns Forest about her daughter: 'Te prevengo que es un bicho y que no respeta a la vieja guardia', Forest spots a common trait between the two women: 'Pues ya tiene a quien parecerse' (p. 35). Both mother and daughter

are prone to attacks of depression, Mariana senior confessing: 'en depresiones me gana hasta a mí...' (p. 36) and both have addictive personalities, turning to alcohol and drugs respectively for solace (p. 98).

Forest later spots a physical similarity between them, recognizing in his niece 'aquellos párpados cargados de sueño en todas las Monteys' (p. 53) and when Mariana senior arrives in search of her daughter, Forest is initially unable to distinguish between the two:

Al oír que Mariana se llamaba a sí misma desde algún lugar de la casa, se incorporó apoyándose en el bastón y aguzó el oído. ¿Había llegado la hora del desdoblamiento? La voz era idéntica, quizá más pastosa. (p. 194)

There are a number of less obvious parallels drawn between Forest and other characters, including his own dog. Both Forest and Mao seem out of step with the present, living in imaginary worlds which no longer exist. Although domesticated, Mao exhibits the behaviour patterns of his hunting dog ancestors: 'reinventaba el vasto paisaje genético y las solariegas distancias trastocando objetos de la casa' (p. 21). Forest, too, clings to a past he cannot forget:

Se paseaba por su estudio - que fue el dormitorio de sus padres - esquivando obstáculos que ya no existían, golpeando pensativamente la pipa vacía contra muebles que ardieron años atrás o que aún se pudrían en el cobertizo del fondo del jardín. (p. 30)

Mariana notes another link between dog and master in her comment: 'Está cambiando de vestido y eso le pone triste, pobrecillo. Está como tú' (p. 107), an ironic reference to the fact that Forest has become a political turncoat. Sometimes parallels between Forest and Mao are emphasized by the use of similar phrases to describe the pair. Mao is referred to as 'el perro ansioso

que husmeaba corrupciones' (p.7). Later, an almost identical phrase is used of Forest - 'su perfil parecía husmear corrupciones' (p. 181) - although in this case the description is a metaphorical one, implying that Forest smells a rat, since he fears he has been the victim of a practical joke.

Mao's behaviour does not only mirror that of Forest. Links between the dog and Mariana are also in evidence, an association indicated by the fact that on several occasions she is said to be wearing the dog's collar (pp. 12, 167 and 186). Mariana, 'una serpiente silenciosa que iba dejando jirones de su piel por toda la casa' (p. 83), brings chaos to Forest's previously well-ordered existence whilst Mao, her constant companion, 'colaboraba en la expansión de aquel desorden' (p. 84).

Despite the generation gap dividing niece and uncle and their apparent difference in temperament, the pair do nonetheless share certain characteristics. When Mariana wonders if Forest has ever been interested in the relationship between drugs and literature, his reply signals that both he and his niece are seeking alternative realities: 'La literatura es mi droga' (p. 108). Indeed the effects which Mariana tells Forest he might expect from drugs: 'verías más cosas, percibirías otra dimensión, otra realidad' (p. 108), are strikingly similar to those which he obtains from his literary experiments, since by re-writing his personal history he creates another version of reality for himself.

Another incident reinforces the parallels between niece and uncle. When Mariana claims that one of her friends has seen ghosts, Forest is dismissive: 'Fantasmas. No sabéis convocar otra cosa' (p. 169). Her response, however, is a perceptive one: 'También tú lo haces, tío, así que estamos igual' (p. 169),

referring to the fact that in writing his memoirs, Forest has effectively been engaged in conjuring up figures and events from the past which have returned to haunt him.

There are also a number of significant parallels drawn between Forest and José María Tey and the mysterious photographer, Elmyr. In these cases though, the similarities are directly connected with the methods and processes of artistic production which the trio employ.

Tey, like Forest, has worked in the past for the *Prensa y Propaganda* department as a censor (p. 117) and he also produces different kinds of written texts. His major creative efforts, though, are directed towards painting. Forest claims to be unimpressed by Tey's work - 'siempre le había fastidiado la pomposa pintura de Tey' (p. 134) - and his artistic methods, calling him 'un pintor detestable, un farsante' (p. 124). However, when thinking about the technique he is employing in his memoirs, Forest finds himself drawing comparisons between his own writing and Tey's artwork:

Él sabía que era una visión falsa, un recuerdo invertido (paisaje reflejado en la superficie de un lago, uno de los temas idiotas preferido por Tey), convocado no por la memoria sino por alguna secreta necesidad onírica o el propio movimiento de la frase. (p. 71)

Elsewhere in the novel, *onírica* applied here to Forest's writing, is used in connection with the painter: 'la onírica paleta de Tey' (pp. 113 and 180). This reinforces the parallels between writer and painter, as do the repeated references to inversion, in relation to Forest's writing. After talking with his niece, Forest alters details in his autobiography, inverting history like the reflected scenery in Tey's painting:

Estas charlas [...] operaban en él como modificador del pasado, como si en verdad nada fuese irrevocable: había que confiar siempre en la reinversión de la historia. (pp. 167-8)

Later Forest confesses to being intrigued by 'la mera posibilidad de reinvertir la historia' (p. 162) and in another incident, he reaffirms his belief in his ability to 'trastocar las coordenadas, invertir los puntos de referencia' (p. 184), thus changing history at will.

Although Forest tacitly acknowledges certain similarities between his and Tey's work, he fails to recognize other aspects common to their work. Ironically, Forest ridicules the features of Tey's work which are closest to his own. He finds Tey's habit of mixing reality and illusion - 'hojitas de verdad en medio de la hojarasca ficticia' (p. 135) - particularly annoying, even though combining fact and fiction is one of Forest's preferred techniques. His comments about Tey's artistic philosophy are also directly applicable to his own creative methods:

¿Acaso el estilo intemporal y romántico del pobre Chema no fue siempre el de pintar la cosas no como son, sino como a uno le gustaría que fuesen? (pp. 136-137)

Indeed, the phrase 'no como son, sino como a uno le gustaría que fuesen' is reminiscent of the descriptions Forest uses in reference to his own work: 'no hablo de cómo soy ni cómo fui, sino de cómo hubiese querido ser' (p. 13) or 'las cosas no son como son, [...], sino como se recuerdan' (p. 121).

In general, Tey's paintings are not representations of real scenes but the products of his own fertile imagination. Forest remembers Tey's working habits: 'solía pintar, en este jardín, árboles que no estaban en este jardín' (p. 113) and 'solía pintar sus dramáticas marinas en el jardín, nunca en la

playa, sólo una vez pintó este mar y tampoco era este mar...' (p. 124). Forest also discovers that often the most realistic-looking elements in Tey's work are those created from his imagination, rather than copied from real-life, like his depiction of almond blossom in October which was: 'precisamente lo más notable y verosímil del lienzo' (p. 180).

Mariana observes that her uncle possesses a similar talent for transforming invented scenes into the most life-like images in his writing, recalling an unforgettable episode from his work:

La imagen de un paracaidista que flota en la noche, un piloto acribillado con su paracaídas y colgado en las ramas de un pino, perdido en la sierra. Describes su lenta agonía, solo, desangrándose, ¿recuerdas?, y dices que, antes de morir, al sentirse columpiado como cuando era niño, tiene de pronto la sensación de haber estado allí alguna otra vez, de haber habitado aquel ámbito de silencio. Luego esta visión se le aparece al narrador muchas veces, incluso en la paz del hogar, en alguna recepción oficial y en manifestaciones populares de adhesión. Nunca volverás a escribir nada mejor, tío... (p. 122)

When challenged, Forest is forced to admit that: 'Es la única imagen no real en todo el libro' (p. 122). Later he acknowledges that he uses a similar procedure in writing his memoirs, including recurrent images which he has invented (p. 162).

Another of Mariana's comments again emphasizes the similarities between the styles of Tey the painter and Forest the writer:

Cuando pretendes ser testimonial no resultas verosímil, no te creo, y cuando inventas descaradamente, digamos cuando mientes sin red, consigues reflejar la verdad. (p. 170)

Ironically, the account which Forest gives of Tey's final days bears an uncanny resemblance to the writer's own decline into senility: 'Hay lagunas en el recuerdo, sueños intercalados, conciencia de nada' (p. 117).

Parallels are also drawn between Forest and his niece's androgynous lover, Elmyr. Forest refers to Elmyr as 'ese retraído y diabólico fotógrafo' (p. 22), and Mariana uses a similar adjective to describe her uncle: 'Diabólico, el memorialista' (p. 123). There does indeed appear to be something supernatural about 'el mago Elmyr' (p. 17) when she produces her photographs of David and Centella, his invisible dog. Like Forest's own autobiography and Tey's pictures, the portrait of the boy and dog is composed of 'las junturas de lo real y lo soñado, el cosido del tiempo y el espacio' (p. 172). Forest dismisses the work as 'un vulgar truco fotográfico, una alquimia de laboratorio' (p. 172), a description similar to one he applied to his own process of literary transformation: 'No comportaba en principio la menor alteración de la verdad, ninguna alquimia del deseo mediante la cual una cosa podía convertirse en otra' (p. 149). It is significant that *retocar* is used twice in connection with Forest's technique, since this verb more commonly refers to photography rather than writing and suggests a further parallel. Forest composes an imagined resignation scene, using 'vivencias, ligeramente retocadas' (p. 64). Later 'ya había empezado a retocarlo' (p. 175) is used to refer to the process of rewriting a scene in the autobiography.

Other references to doubles in the novel are not related to comparisons. Mariana asks Forest if he had worked as an 'agente doble' (p. 38), an apt profession for the novelist since he is constantly referred to as though he were not one person but two. His autobiography is described as 'el juego de buscarse a sí mismo' (p. 21) and his comments suggest that by writing his memoirs, he is able to get into contact with this other part of himself: the man he wanted to be. As analysis will show, this element of the novel is a hypertextual borrowing which can be traced to Pedro Laín Entralgo's pseudo-autobiographical work *Descargo de conciencia* (1976). There are also a number

of intertextual references which consolidate the theme of the double.

When questioned by Mariana about his love life, Forest replies: 'Son vivencias marginales, que no aportarían nada al libro porque miran hacia otro lado, que diría Stevenson' (p. 121). The reference is to the Scottish writer Robert Louis Stevenson, author of *The Strange Case of Dr Jekyll and Mr Hyde* (1886). The protagonist of Stevenson's story, Dr Henry Jekyll, declares himself to be 'committed to a profound duplicity of life'²¹ and the narrative is an exploration of the duality of human nature, Mr Hyde being Jekyll's alter ego, the man he secretly wanted to be. Marsé's protagonist, Forest, apparently shares Jekyll's belief about the dual nature of the individual, stating that: 'A fin de cuentas, en cada uno de nosotros camina, llevando el mismo paso con el que somos, el que quisiéramos ser' (p. 89).

Another literary reference suggests a further set of parallels. Forest tells his niece: 'En mí se cumplió aquel deseo de Lowry: si fuera capaz, yo mismo me volvería la espalda' (p. 31). Currie K. Thompson interprets this as an allusion to Malcolm Lowry's novel *Under the Volcano* (1947)²², but there are also significant connections between Luys Forest and Sigbjørn Wilderness, 'an inventor of autobiographical fictions',²³ the protagonist of Lowry's less well-known *Dark as the Grave wherein my Friend is Laid* (1968). Forest, like Wilderness, lives surrounded by ghosts of his past life, an 'escritor acosado por sus fantasmas' (p. 50) according to Mariana. Both characters are haunted not only by the ghosts of others but also of themselves and each attempts to enter into contact with their alter ego, Wilderness referring to himself as a 'homo duplex'.²⁴ Forest tries to achieve this by writing his autobiography and Wilderness by making a journey back to his old haunts in Mexico. For both, the journey proves a perilous one, ending in each case with

an unsuccessful attempt at suicide. Both authors use the same image to symbolize their character's struggle to come to terms with the past: a journey through a labyrinth. Thus Lowry writes of Wilderness: 'it was much as if by so entering the past, he had stumbled into a labyrinth, with no thread to guide him'.²⁵ Similarly, Marsé refers to Forest at work as 'el solitario memorialista' who 'rumía laberintos' (p. 20) and his autobiography becomes 'aquel laberinto de refugios ruinosos donde se había extraviado' (p. 200).

A comparison can also be drawn between Marsé and Lowry. Just as Lowry revealed that Sigbjorn Wilderness, was his own *alter ego* so, in published interviews, Marsé has acknowledged that there are similarities between himself and Luys Forest the writer, claiming that: 'En la medida en que el personaje se droga con la literatura, soy yo'.²⁶ Elsewhere, he has repeated this assertion:

Este personaje, en este intento desesperado por corregir la realidad de su vida, se parecía mucho a la personalidad del novelista y a la naturaleza del oficio de escribir una novela, es decir, rectificar continuamente la realidad.²⁷

Forest refers to the work of the Irish writer, Oscar Wilde, in the blurb which he produces to accompany his autobiography:

Basándose en la idea wildeana según la cual arrepentirse de algo es modificar el pasado, el autor confiesa en esta autobiografía un ayer imperecedero. (p. 176)

Wilde also created a text concerning *alter egos*, *The Picture of Dorian Gray* (1891). In Wilde's story, Gray remains young-looking and successfully hides his darker side from society whilst his own portrait ages and bears witness to his evil nature. Marsé uses aspects of this story in the novel but they

are inverted. Forest, like Gray, has a portrait of himself, but Marsé's protagonist grows to resemble his image captured on canvas by Tey. Mariana remarks on the picture's almost prophetic quality: 'cada día que pasa te pareces más a él' (p. 124). Forest's autobiography possesses the same prophetic quality, as life apparently imitates art. In addition, in contrast to Gray who revelled in seeing his own reflection in mirrors since it was continuing proof that he had achieved eternal youth, Forest is wary of his own image and Mariana notes that he: 'evita siempre verse reflejado en la luna del armario' (p. 69), displaying a reluctance to confront his reflected alter ego

Generándose a sí mismo cada día, recordándose epidérmicamente joven en los espejos frente a los que sin embargo cruza de prisa y mirándose de reojo: espiándose. (p.69)

1.2 MIRRORS

There are also multiple references in the novel to mirrors and mirror imagery. Forest's aversion to his reflection is curious, since he generally seems fascinated by mirrors. As Mariana's article reveals, two of his works include references to mirrors in their respective titles: '*Espejo en el mar*' (p. 140) and '*Mi casa en sus espejos*' (p. 140). The writer's choice of photograph to illustrate the article confirms his interest in mirror images:

Se gustó particularmente en un gran primer plano frontal, con el doble reflejo del mar, repetido e idéntico, en los cristales mercuriales de las gafas. (p. 171)

In Forest's memoirs, mirrors feature prominently. In an episode meant to indicate his growing political discontent, Forest shaves off his moustache, prior to his father's funeral: 'Me río de lo irreversible ante el espejo'

(p. 26). Keen to stress the symbolism of his action, he claims to remember 'el dudoso consuelo de una imagen nueva' (p. 33), reflected in 'el cristal abyecto de un nicho' (p. 33). A later description from the same account suggests another *desdoblamiento*: 'Solo frente al espejo, [...], intentaré casi con rabia recuperar esa hipotética sombra de mí mismo' (p. 33).

Another key incident from Forest's autobiography, his night of passion with his future sister-in-law, also includes references to a mirror, in this case a wardrobe mirror which reveals Forest's mistake when he awakes to find the woman in his bed is not Lali Vera but Mariana senior:

En la luna del armario, girando despacio, veo pasar las sábanas revueltas y la colcha, dos cuerpos y el otro vuelo espectral de la mariposa. Un rostro, al que poco a poco se asoma el pavor, gira en la luna mirándome con fijeza, es el mío, luego desaparece para dar paso a una espalda desnuda y una cabellera negra. (p. 164)

Forest's sexual encounter with Mariana junior, is reflected in the same mirror, highlighting the parallel between the two episodes, with Forest once again involved in a case of mistaken identity since he thinks Mariana is only his niece when she is, in fact, his own daughter, as he later discovers.

Mirror imagery is also linked to Forest's memory, 'una memoria a la inversa' (p. 137), which apparently has the power to reverse what really happened, producing an image of Soledad described as 'un recuerdo invertido' (p. 71). A further connection between mirrors and memory is provided by a poetic quotation from Tey: 'Ciega el cristal de la memoria mía y acuna en tu regazo el tiempo herido para que duerma al fin, para que duerma' (p. 100).

The idea of mirror images and inversion sometimes appears to permeate the structure of the language used in the text, for example in this succinct

character analysis of Forest's niece:

Mariana era de esas personas que cultivan las emociones pasajeras, y de las cuales no sabes si son irresponsables de ser felices o si son felices de ser irresponsables. (p. 15).

The second example occurs in an account of the complicated love triangle she had been involved in:

Mariana creía que Flora se había portado con Elmyrito de una forma irresponsable y egoísta, y Flora creía que Mariana se había portado con Elmyrito de una forma egoísta e irresponsable. (p. 88)

Forest's opinion of the relationship between Mariana senior and her former lover, Germán Barrachina, provides further evidence of this mirror-like phrasing:

Es un círculo vicioso: las prevenciones y la indecisión de Germán descontrolan a Mariana, y el descontrol de ella es la causa de la indecisión de Germán. (p. 157)

Finally, when Forest visits Dr Pladellorens, in search of detailed information for his autobiography and expresses his concern at the doctor's recent accident, Pladellorens's disgruntled reply is another example of this phenomenon:

- [...] He sabido que se cayó y se rompió el fémur...
-¡No, señor! -se apresuró a declarar el anciano-. Se rompió el fémur y me caí. No es lo mismo. Debería usted saber que estas cosas ocurren al revés. (p. 75)

Here, the doctor's remark 'estas cosas ocurren al revés' draws attention to the reflected phrasing. This type of linguistic play has close similarities with structures previously found in *La oscura historia*.

1.3 MULTIPLE VERSIONS

The way in which Marsé has constructed the text, that is by transforming and imitating hypotexts, is reflected on a smaller scale in Forest's production of multiple, revised versions of accounts included in his autobiography. There are many references in the novel to Forest correcting and revising his own texts.²⁰ Forest describes himself at work: 'yo corregía [...] las pruebas de mi primer libro para una reedición' (p. 53) and mentions 'mi segunda versión de *Rosario de reencuentros*' (p. 95). Even the blurb he writes for the cover of his autobiography reaches 'la tercera versión' (p. 176). While typing drafts of her uncle's autobiography, Mariana realizes he is producing multiple versions of some incidents. She challenges him to admit this by revealing that she has been listening to local gossip and found that 'algunos bulos parecen borradores o primeras versiones de lo que luego has escrito tú' (p. 142). Forest, unperturbed by Mariana's discoveries, continues to alter events from his past life, including the late-night visit by Mariana senior: 'concluyó la segunda versión alterando, por supuesto, el desenlace' (p. 164).

Forest's position within the *Prensa y Propaganda* delegation, which he held during the early years of Franco's regime proves excellent preparation for the type of falsification he is involved in with his memoirs. As the 'cronista oficial de la victoria' (p.15), he wrote extensively in newspapers and specialist magazines, about everyday life in the post-war period, publishing a number of articles dismissed by Mariana as 'dudosamente históricos' (p.141). In her own article about her uncle, she refers to this aspect of his past, describing him as: 'antaoño tan dotado para la fabulación y el mito al servicio del poder (que impuso por decreto la realidad, su descripción de la realidad' (p.69).

In his autobiography, Forest acknowledges that when working in the delegation he was used to transforming and rewriting the facts, stating that 'he llegado a enmendar la historia contemporánea del país' (p. 128). In the blurb for the cover of his work, he describes himself as 'el hombre que durante tantos años escamoteó, saqueó y falsificó [...] las luchas del pasado en la memoria popular, el patrimonio común de la verdad' (p. 177). Having been so well-trained in providing alternative versions of the facts for the purpose of political expediency, Forest experiences little difficulty in revising and transforming his own personal history, in order to provide a more satisfactory account of his past life.

Like Manolo Reyes, Forest is able to produce endless variations on a narrative theme and, like Java and Sarnita, he is capable of combining fact and fiction so successfully that even Forest himself cannot distinguish between them. He produces two versions of the story about the damage caused to the *araña* on the wall of his house. In the first, 'casi ilegible por las correcciones' (p. 18), he claims that he himself was responsible, having fired at the symbol to express his growing disillusionment with politics. Later, confessing that this was an invention, Forest narrates another version in which the damage was caused by a child with a bow and arrow (p. 174). This account is also revealed to be untrue. In total, then, readers are given four versions of the incident, since in addition to Forest's accounts there is one provided by Tecla, recorded in Mariana's letter, and a similar version of events is provided by Forest's brother-in-law (p. 192). As Mariana observes: 'Son muchos impactos para una sola señal' (p. 28).²⁹

It proves equally difficult to establish the truth about the origin of Forest's limp. When first questioned by Mariana about this, Forest is evasive

but finally confesses that it is not a war-wound (p. 37). He raises further doubts about his disability by referring to it as 'mi calculada leve cojera, naturalmente falsa' (p. 43), suggesting it was a means of gaining sympathy.

When Mariana tries to exact the truth from her uncle, he gives another explanation for his lameness:

-Entonces, ¿no fuiste herido en la Sierra de Cubilfredo?

-No en combate - mintió Forest, sonriendo por debajo de la nariz -. [...] Lo cierto es que me caí en la zanja de las letrinas mientras hacía mis humildes necesidades, bastante lejos del frente, y con tan mala fortuna que me rompí la pierna. (p. 68)

The use of *mintió* suggests that Forest is again manipulating the truth for his own ends. Another claim that the injury was caused by a hit-and-run driver further complicates matters.

The mystery appears to have been solved finally when Forest confesses to having falsified the details about the cause of his limp: 'Fue, efectivamente, una heroica herida de guerra. Pero yo prefería que fuese por atropello: tengo derecho a rectificar mi vida' (p. 123). However, any satisfaction readers may gain from this apparently successful resolution of the problem is undermined by later revelations, which make it impossible to assess which version of events, if indeed any, represents the truth.

As Forest himself points out, one lie leads to another and the stories he creates to explain his disability become inextricably linked to his invention of the delivery van and his account of Tey's death. In this case, Forest uses a process of transformation to change one originally insignificant image 'una furgoneta azul de reparto de coñac' (p. 48) into a key element in the autobiography, an example of what Genette refers to as expansion, as one

line of text is enlarged to create a detailed episode.

Forest discovers the image while sorting through old material:

Revisando viejas anotaciones en los pequeños blocs de tapas negras, donde nombres y direcciones reales -pero olvidadas- se mezclaban con relampagueantes recordatorios de acontecimientos ficticios, mustias metáforas, sueños y fermentaciones pretéritas de una prosa taimada y arrogante, advirtió la reiterada presencia de una furgoneta azul de reparto de coñac, la imagen casi subliminal de un faro ciego bajo la lluvia y una cabina de cristales velados, sin nadie al volante. Curiosos detalles de la misma visión espectral sobre el húmedo asfalto se repetían, mal esbozados, a veces indescifrables, a lo largo de una década de anotaciones. (pp. 48-49)

This description of Forest's notes is in effect a *mise en abyme*, encapsulating the key features of his autobiographical writing as it is presented in the novel, a combination of fact and fiction, filled with invented images inspired by personal obsessions.

Forest inserts this image into a later conversation with Mariana, when it becomes part of his story about his limp and he realizes that it has further potential: 'Vio por vez primera la furgoneta de reparto echándosele encima sobre el asfalto mojado, surgiendo con su faro ciego de una vieja anotación sin fecha' (p. 68) He uses the image again when questioned about Tey's death, claiming that it was this vehicle which had killed his colleague: 'una furgoneta de reparto' - mintió Forest - muy destartalada, con un faro roto y vaho en los cristales...' (p. 109).

When Forest finally writes up the episode, the incident has been transformed by the addition of motive and the single image expanded into a vivid description of Tey's death:

Ya la furgoneta ha arrancado desde la sombra [...] con su faro ciego y la mano lívida girando el volante con un golpe tardío, calculado. Le

agarro del brazo, Chema que está rojo, grito [...] pero de un brusco tirón se suelta de mi mano y se me queda allí, en medio del asfalto mojado. Yo he tenido el tiempo justo de tirarme a un lado. Por entre mis dedos crispados en la cara, durante una fracción de segundo, veo los ojos claros, aguardentosos, del conductor escrutando mi pasmo, mi desolación frente al cuerpo de Tey [...]. La furgoneta no se detuvo. Siempre he creído que el supuesto accidente me estaba destinado a mí. (p. 118)

Forest confesses, however, that like most of the incidents which appear true-to-life in his writing 'esta reiterada furgoneta fantasmal no es real [...] sino inventada' (p. 116). When Forest's brother-in-law later relates Pau's story, revealing the old man's connection with the delivery van, his comment is ironically fitting: '¡Si parece una de tus novelas, a que sí!' (p. 193).

Forest's penchant for mixing fact and fiction and producing alternative versions of events is also in evidence in the stories pertaining to the fate of his gun. At first he is relatively noncommittal: 'me deshice de ella hace muchos años. [...] En el 44, cuando fui expedientado por un tribunal de depuración' (p. 108). Later, it appears that the truth about the fate of the Astra pistol is about to emerge when Forest reflects on the incident:

Se vio a sí mismo sobre el pantano de Foix un día que llevó a sus hijos de excursión, en el verano del 56. El día anterior había pillado al pequeño Xavier con el arma y se asustó. Primero decidió enterrarla en el jardín, recordó, luego pensó en regalarla a su cuñado Juan, y finalmente optó por tirarla al pantano... (pp. 174-175)

However, even as he is reliving past memories, he determines to produce a more poetic and fitting fate for the weapon:

Aquel gesto remoto se le antojaba hoy de una solemnidad pueril, y ya había empezado a retocarlo, a sombrearlo suavemente, hasta que surgió la imagen embrionaria. (p. 175)

The verbs *retocar* and *sombrear* evoke Elmyr's inventive photographic technique and Tey's fantastic pictures, both of which also represent the

poetic transformation of reality. Forest rejects what he believes to be the truth in favour of a version of events which he finds more artistically satisfying and more useful. By substituting one motive for another, he transposes the disposal of the gun into a striking symbolic gesture:

Un tratamiento especial, una forma de símbolo, por ejemplo escogeré otro cajón en otra cómoda, [...], y [...] pondré una bala en la recámara de la pistola, un plazo fijo y una promesa formal: si dentro de equis tiempo no he repudiado públicamente todo esto, esa bala será para mí. (p. 175)

1.4. TEXTUAL THREADS

Thompson has observed that *La muchacha* is, in fact, 'an assembly or collection of several interdependent texts'²⁰ and examination of the novel shows that this is the case. It is composed of extracts from Forest's diaries (p. 97), passages from his memoirs (pp. 18-19, 65, 114 and 126) and the unfinished blurb which he writes for his autobiography (p. 176-77). In addition, there are texts written by Mariana including the pen portrait of Forest for her mother's magazine (p. 69), her bibliographical notes on his work (pp. 140-141), her letter to Flora (pp. 15-20), the various comments which she inserts into Forest's work and a number of messages which she leaves for him. The letter which Mariana receives from Elmyr also appears in the novel (p. 189).

There are also references to, or descriptions of, both photographic and painted texts. Most of the photographs described are those taken by Elmyr including Forest's portrait (p. 171), David and his imaginary dog (pp. 171-172) and the shots from the fashion show (p. 190). Others include the photograph in Mariana's room (pp. 24 and 80), the portrait of the Monteys's dead brother (p. 46) and the descriptions of photographs from Forest's family

album (pp. 93-95 and 113-114). There are also multiple references to, and descriptions of, Tey's paintings (pp. 71, 112-114, 124, 135 and 180).

The fact that Mariana addresses her uncle as 'el capitán Araña' (p. 52) suggests that, spider-like, he is weaving a textual web of narrative threads. Elsewhere, metaphors related to textile imagery are used to describe Forest's autobiography, which is a 'trenzado de realidad y deseo' (p. 148), and Elmyr's portrait of David and his dog, said to represent 'el cosido del tiempo y el espacio' (p. 172). Mariana is also associated with spiders' webs. When Forest sees her for the first time she is wearing an insubstantial grey blouse 'como una tela de araña' (p. 9). Later, she takes to wearing a 'camiseta-telaraña' (pp. 120 and 186) or simply 'telaraña' (pp. 187 and 188).

1.5 IMITATION

If Forest's multiple versions of events contained in his memoirs act as a metafictional mirror of the transformation taking place on a larger scale within the novel, so too, the variety of styles found in Forest's writing reflects Marsé's use of imitation. In fact, Forest applies the word *parodia* twice to his own work, in relation to his account of his actions on the day of his father's funeral (pp. 27 and 33). Forest realizes, that as Mariana suggested, the account of the shaving off of his moustache should be told with 'realismo descriptivo, estilo lacónico, sin dejar entrever la intención alegórica' (p. 31). Even so, he cannot resist adding a dramatic touch in the form of 'un viento bíblico' (p. 33).

Forest's autobiography is composed of a combination of imitated styles and idiolects. Generally, readers have little difficulty in spotting these as they are often pointed out by Mariana. Although she claims no longer to be

interested in literary criticism - 'cuando hacía reseñas de libros yo era una niña cursí' (p. 53) -, her comments on Forest's work - 'sugerencias entre paréntesis' (p. 105) - show she is well-read. She is also well aware that writers, consciously or not, tend to imitate other writers. She comments in her letter to Flora 'No te engañe el tono de sensatez de esta carta, será influencia del estilo litúrgico de mi ilustre anfitrión' (p. 17), a reference to her uncle.

Mariana criticizes her uncle's style of writing several times for its tendency to imitate the worst features of popular genres. His account of Soledad's seduction becomes an 'excitante melodrama' (p. 54) and Mariana humorously compares Forest's autobiography to another popular nineteenth-century genre when she refers to it as an 'apasionante folletón de enredos matrimoniales y políticos' (p. 106). She warns him, too, that the description of Soledad's infidelity contains: 'lenguaje de telenovela' (p. 129). Forest's description of his younger self suggests a tendency towards romantic posturing:

Introvertido y algo fúnebre, con un volumen de Garcilaso eternamente pegado al sobaco, una camisa blanca abierta a lo Byron y una cojera añeja, romántica. (p. 43)

However Mariana realizes that Forest's work is more influenced by that of his own contemporaries, finding her uncle 'parafraseando a Agustín de Foxá' (p. 99). Elsewhere, she warns him: 'acabarás de morros en el diccionario de sinónimos como un Gironella cualquiera' (p. 115).

Mariana also demonstrates that she is capable of producing other idiolects since in criticizing Forest's work, she imitates a style adopted by the novelist Juan Goytisolo in his later writing:

Otra cosa, pico de oro: no hay evolución en tu lenguaje: no has hecho nada por destruirlo: demolerlo: aniquilarlo: incluso diría que plagias: el tono que empleas siempre me suena. (p. 170)²¹

Forest's reply is: 'No hay buena literatura sin resonancias' (p. 170). He himself certainly seems to be aware of the *resonancias* in his writing, judging by the comments he makes about both his current and earlier work. He refers to a collection of youthful poetry as a 'desbocado romance de caballería' combined with 'cierto cordón épico-lírico tendido al latín...' (p. 47). In his memoirs, his growing disenchantment with the régime is related 'en barrocas parrafadas interminables' (p. 46) and he worries that his account of Soledad's seduction will turn into: 'una farsa vodevilesca' (p. 55). Indeed, another seduction scene later in his autobiography involving mistaken identity does indeed take on a 'ritmo vodevilesco' (p. 165).

These examples of small-scale imitation together with the recurrent use of doubles, mirrors and multiple versions all act as metafictional *clins d'oeil*, encouraging readers to seek out other hypertextual links. A fuller analysis of the hypertextual aspects of the novel reveals that many of the elements previously ignored or considered to be of peripheral interest are, in fact, of central importance to a fuller appreciation and understanding of the text, both as a satirical commentary on modern Spanish society and as a metafictional examination of Marsé's own poetics.

THE TITLE

There is no doubt that Marsé decided at some stage to change the novel's title, since it was originally submitted for the 1978 *Premio Planeta* as *La memoria maldita*. The new title was not well received by some critics, like Peñuelas, who thought it sensationalist and a major contributing factor to

the book's popularity.²² The idea that this change was motivated by commercial factors cannot be discounted. The original title had little immediate impact whereas the new one has certain erotic/sexual connotations which were reinforced and overtly exploited by what Genette would refer to as paratextual means i.e. by the illustration which appeared on certain editions of the front cover of the novel, a soft-focus colour photograph of an apparently naked female. The more sceptical might argue that both title and cover were deliberately targetted at those who buy the book for its supposed erotic or sexual content, a shrewd marketing ploy dreamt up by Marsé and his publishers to increase sales.

However, there are valid reasons to suggest that Marsé did have sound literary motives for his choice of title since this was intended to set up a series of intertextual and hypertextual resonances for readers. The phrase *de oro* in the novel's title evokes the proverb '*No es de oro todo lo que reluce*', which can be interpreted as a reference to one of the novel's themes: Forest's confusion and short-sightedness, as he continually mistakes one thing for another. He initially believes Elmyr the mysterious photographer to be a man, only later realizing his error (p. 81). Later, in a state of confusion, he loses his way in his own home and staring out of the window, mistakes falling blossoms for a shower of rain or sleet (p. 183).

The warning about the deceptive appearance of all that glitters offered by this proverb is particularly appropriate with regard to the *bragas de oro* themselves. The golden, glittering quality of the underwear is emphasized in various descriptions. The garment is 'un triángulo dorado' (p. 8), Mariana's 'predilecta pieza dorada' (p. 92) and said to cling to her 'como una piel soleada y reluciente' (p. 91). These descriptions prove ironic when Forest

later discovers quite literally that all that glitters is not gold: after making love with Mariana, he realizes that what he thought to be his niece's gold-coloured underwear was only her own sun-tanned skin: 'Las bragas de oro no habían existido jamás' (p. 190).

Thompson identifies two other Spanish literary connections in the title, both alluded to by the phrase *de oro*.³³ Firstly there is a link with an episode in *Don Quijote*, the account of the knight's acquisition of the *yelmo de oro*.³⁴ In reality, the golden helmet is a barber's shaving basin made of brass, transfigured by the knight's overactive imagination. Secondly, there is the connection with the folk-tale which Spaniards know as *La gallina de los huevos de oro*.³⁵ Thompson argues that these resonances of these other texts in the title provide a literary framework in which to situate the novel and readers are thus encouraged to draw parallels between the *yelmo de oro*, the *huevos de oro* and the *bragas de oro* referred to in Marsé's title. Like the other golden objects, the *bragas de oro* are a symbol 'of an impossible quest, of insatiable desire'.³⁶ Forest's own impossible quest is his wish to turn back time and to be the man he always wanted to be, an ambition which he believes he can fulfil by rewriting his past. Readers, too, are faced with the impossible quest of untangling the twisted threads of the narrative, a task which must inevitably entail an element of insatiable desire since there can be no one satisfactory resolution of this ambiguous text.

There is a further dimension to the title which has received no detailed attention from the critics. The blurb on the novel's cover refers to 'un título irónicamente balzaquiano', indicating the link between the title of Marsé's work and that of a short story by Balzac: *La fille aux yeux d'or* (1833). This humorous, some would say irreverent transformation of the

hypotext's title - in Genette's terms, a parody - provides an immediate, though superficial hypertextual link between the works. However, there are a series of other connecting factors between these texts which support the argument that Marsé's choice of title for the novel was a far from casual one and, suggest that as a writer he is particularly interested in the use of hypertextuality.

Balzac's story revolves around a lesbian love affair which ends in tragedy when one of the lovers is seduced by a man and then killed by her jealous female lover. In Marsé's text, too, there is a lesbian relationship between Mariana and Elmyr and this is also brought to an end by the intervention of a male, namely Forest. However the true touch of playfulness in this hypertextual connection lies in the fact that the male protagonist and narrator in Balzac's story is called Henri de Marsay whose surname is quite literally an echo of Marsé's own. In this way, Marsé not only introduces readers to the strange world of coincidence presented in his novel but also signals the importance of the theme of the double in *La muchacha*.

DESCARGO DE CONCIENCIA

Most reviewers and critics have focussed their attention on the elements of political satire contained in the text and certainly Luys Forest and his niece, Mariana can be interpreted as embodiments of the opposing tendencies of the era: he, the aging disillusioned supporter of the *ancien régime*; she, the youthful, rebellious champion of a new liberality. Mariana is a true product of the Transition, an era which saw a generation of youth, disenchanted by politics, turn to other sources of stimulation. Her drug-taking habits mirror those of many other young Spaniards experimenting with LSD and marijuana. Her sexual exploits and erotic fantasies seem to have been in-

spired by the pages of the lurid pornographic magazines which enjoyed an incredible boom in Spain after the lifting of censorship. With her string of outrageous acquaintances and her disrespect for routine and tidiness, the young *pasota* disrupts Forest's well-ordered life and brings 'el creciente caos y el desbarajuste' (p. 83), just as the new liberality of democratic Spain put an end to the social order and moral discipline imposed by Franco's totalitarian régime.

As Marsé has acknowledged in interviews, Luys Forest represents the 'arquetipo de aquellos que un día fueron los llamados intelectuales del régimen'.³⁷ Marsé describes him as 'un artilugio literario compuesto de varias piezas extraídas de la realidad, al igual que un rompecabezas'³⁸ and indeed an examination of Forest's career, which is well documented in the memoirs which he is writing, reveals parallels with the lives of many real right-wing writers.

In the immediate post-war period, he worked for the 'Prensa y Propaganda' delegation (p. 97), like Dionisio Ridruejo, José María Pemán, Luis Rosales and other Falange supporters.³⁹ In his role as the 'cronista oficial del régimen' (p. 141), Forest mentions a trip to South America 'a finales de 1949' (p. 153), in the company of Lali Vera and the other girls of the *Coros y Danzas*. This detail is clearly based on the journeys which the novelist Rafael García Serrano made to that continent with the *Sección Femenina de Falange*, recorded in his works *Notas de un viaje de Roma a Buenos Aires* (1949) and *Bailando hasta la Cruz del Sur* (1953).⁴⁰ Like the poet, Luis Rosales, Forest is briefly expelled from the party (p. 108) and even the spelling of Forest's Christian name, with 'y' rather than 'i', mirrors that of another Falange poet, Luys Santa Marina, who like his fictional namesake

encountered problems with the official censors regarding the publication of his work.⁴¹

The list of Forest's publications, compiled by Mariana for the article she is writing, also makes interesting reading in this respect, since there is evidence that in formulating this bibliography, Marsé has borrowed elements from the titles of texts written by well-known pro-Francoist writers who were working in the post-war period. Thus Forest's book of poetry *El fulgor y la espada* (p. 140) bears a similar title to Agustín de Foxá's *El almendro y la espada* (1940). Another work *Reivindicaciones de la Hispanidad* (p. 140) which Forest is said to have written jointly with José María Atienza (p. 140) is clearly an allusion to *Reivindicaciones de España* (1941), the product of collaboration between José María Areilza and Fernando María Castiella.⁴² There is also a significant similarity between the title of one of Forest's worst works, *España como deseo* (p. 141) and *España como problema* (1949) written by Pedro Laín Entralgo.⁴³

In addition to the titles of texts, Marsé uses various other means to alert readers to the connection between Forest, and a number of real writers. His style is directly compared by his niece to that of particular writers associated with the Francoist cause. Whilst copy-typing, she recognises in her uncle's writing a characteristic turn of phrase and comments: 'Luys Forest parafraseando a Agustín de Foxá' (p. 99). In addition, on another occasion, Forest parodies a line from another of the Falange poets: '¡Arriba, clara Mariana, que ya brillan los luceros!- De Urrutia, asoció oscuramente' (p. 23), suggesting a further link between Forest and another Falange writer.⁴⁴

The fact that Forest is writing his autobiography is significant since it establishes a further similarity between him and other intellectuals who had supported Franco's regime, many of whom were also writing and publishing their memoirs in the mid- to late seventies. Francisco Umbral commented on this phenomenon in his collection of satirical writing, *Crónicas anti-parlamentarias* (1974) :

Todo el mundo, en Madrid, está escribiendo sus memorias. A mí me parece que esto es un síntoma de que la gente tiene mala conciencia, no está contenta con su mala vida pasada o sufre complejo de frustración y falta de realización. Se escriben unas memorias, generalmente, para rectificar, contar las cosas como quisiéramos que hubieran sido y borrar aquello que queremos que los demás olviden. Las memorias no se escriben para recordar, sino más bien para que nos recuerden.⁴⁵

Despite his claim that his autobiography is not 'un sprint oportunista hacia la titulación democrática' (p. 177), like many of the *chaquetas nuevas* or political turncoats, Forest is writing his memoirs as an act of political expediency demanded by the uncertainty of the period of this transition to democracy. Indeed the opening line of the novel acknowledges as much: 'Hay cosas que uno debe apresurarse a contar antes de que nadie le pregunte' (p. 7). For Forest, as for many of his real-life counterparts, writing an autobiography provides the ideal opportunity for attempting to explain away past political involvement. As he admits to himself when working on his autobiography: 'es el móvil secreto: justificarme' (p. 161).

Readers are thus encouraged to draw general parallels between Forest and a number of right-wing intellectuals. However, Marsé also inserts a number of clues into the novel which suggest a more specific hypertextual relationship between *La muchacha* and a work by Pedro Laín Entralgo, a former pro-Francoist writer, viz. *Descargo de conciencia* (1976).⁴⁶ Marsé supplies a

clin d'oeil which allows readers to identify this hypotextual source, when Mariana refers to her uncle's work in progress as his 'melindroso descargo' de conciencia' (p. 119). As Laín Entralgo's pseudo-autobiography had appeared only two years before the publication of *La muchacha*, the phrase would be a familiar one for most cultured Spaniards.

An analysis of Laín Entralgo's text reveals that it has many features in common with *La muchacha*. Firstly, there is the overtly self-conscious nature of both Marsé's novel and Laín Entralgo's memoirs. While *La muchacha* can rightly be described as metafictional since it is fiction about the writing of fiction and a reflection upon the process of literary production, it is more difficult to classify Laín Entralgo's work. Generally, it resembles an autobiography. But sections of commentary are also interspersed within the body of the text in which the author's various *alter egos* reflect on the author's past actions. Laín Entralgo refers to these interludes as *epicrisis*, a medical term normally applied to the

Juicio razonado que el médico establece acerca de lo que en su realidad ha sido la dolencia de un enfermo, bien cuando ha transcurrido una etapa importante de ella.⁴⁷

Laín Entralgo introduces into his work a series of *alter egos*, a feature which Marsé has included in his own novel. According to Laín Entralgo:

En todo hombre que con cierta exigencia recuerda su propio pasado hay, y entre sí tácitamente dialogan, tres personajes: el que antaño factualmente hizo lo que hizo, el que, por dentro de eso que hizo, él entonces pensaba y quería ser, y el que, desde el superior nivel biográfico en que tiene lugar esa faena memorativa, a sí mismo se está mirando y juzgando.⁴⁸

Similar ideas are expressed by Forest with the difference being that he

acknowledges a two-part, rather than a three-part, division of the individual's *persona*. He states that: 'en cada uno de nosotros camina, llevando el mismo paso con el que somos, el que quisiéramos ser' (p. 89). This belief has a significant impact on Forest's writing and when questioned about his latest literary project, he confesses: 'no hablo de cómo soy ni cómo fui, sino de cómo hubiese querido ser' (p. 13). In the process of writing his memoirs, Forest becomes increasingly aware of this duality, to the extent that he claims: 'Recuerdo con más precisión al hombre que hubiese querido ser que al que he sido' (p. 170). Both of these phrases from Marsé's novel bear a significant resemblance to the notion of duality as it is expressed in *Descargo de conciencia*, in which Laín Entralgo refers to 'la desesperada exaltación de lo que pudo ser y no ha sido'.⁴⁹

These are not the only examples of phrases which originally appeared in the hypotext being 'echoed' in a slightly altered form in *La muchacha*. For example, reflecting on the difficult task of writing his autobiography, Laín Entralgo talks of 'el constante empeño de buscarme a mí mismo,'⁵⁰ an idea which can be linked with two descriptions of Forest found in the novel. His decision to falsify his memoirs becomes 'El juego de buscarse a sí mismo en el otro recuerdo sin fechas, espectral y frágil, sostenido con invenciones, de lo que pudo haber sido y no fue' (p. 21). Later, Forest refers to himself as a 'buscador de mi otredad perdida' (p. 31).

One further example of this similarity of expression between the two texts is to be found in the justification which both the real and the fictional writer offer for their work. Laín Entralgo wonders if his memoirs might represent an '¿Ajuste de cuentas conmigo mismo?'⁵¹ but Forest has no doubts about the nature of his autobiography, explaining that: 'se trataba de

un ajuste de cuentas con el pasado (pp. 21-22). These phrases act as signposts, repeatedly drawing readers' attention to the palimpsest *Descargo de conciencia* and encouraging comparisons between hypotext and hypertext.

Marsé has publicly stated his views on Laín Entralgo's work in a published interview, commenting: 'Me parece uno de los libros más humorísticos y risibles que he leído en mi vida,'⁵² and he clearly intended that on one level *La muchacha* should act as a satirical metatextual commentary on *Descargo de conciencia*. At the same time, there is an implicit criticism of all those former Falange supporters who, fearing a possible political backlash with the arrival of democracy in the mid-seventies, turned to autobiography in an attempt to justify their past involvement in the regime.

2 KEY HYPOTEXTS

Riffaterre has claimed that 'Il n'est pas exagéré de dire que l'intertext fonctionne comme l'inconscient de la représentation romanesque'.⁵³ If his expression *intertext* is substituted for the term preferred by Genette, that is *hypotext*, then this quotation is indeed an apt description of the relationship which exists between *La muchacha* and two narratives in which the father/son relationship is of crucial importance, namely the Oedipus myth and *The Odyssey*. As later analysis will show, there is also a parallel to be drawn between this relationship and the theory of textual production which Marsé espouses in this, the most obviously metafictional of his works.

Marsé foregrounds the relationship between the generations by the quotation from Henry James which is used to preface the novel: 'Sus viejos padres no podían hacer gran cosa con el porvenir y han hecho lo que han podido con el pasado'. This can be interpreted as an allusion to Forest and

to the many other real Falangist writers who decided to do what they could about the past by literally rewriting history.

2.1 THE MYTH OF OEDIPUS

Thompson argues that the novel has as its core a reworking of the Oedipal myth which is reflected in the failed relationship between Forest and his father. This is not of course the only failed father/son relationship in the novel as Forest himself has been rejected by his own sons. Thompson claims that when this link between the novel and the myth is acknowledged, 'many disparate elements of the text assume a special and enlightening significance,'⁵⁴ a conclusion supported by analysis of the text.

Many aspects of the text point to specific hypertextual links between the novel and the Oedipal myth. Firstly, Forest, like his mythical counterpart, walks with a limp. His father also has problems with his feet, suffering from 'hinchados pies' (p. 32), the same affliction which gave Oedipus his name, the word literally meaning 'swollen-foot'. Although no single satisfactory reason is given for Forest's limp, his father's disability is clearly the result of torture. A further allusion to the Oedipal myth is to be found in the phrase used to describe Doctor Pladellorens who is 'inmóvil como una esfinge' (p. 77). Furthermore, Forest's use of a walking stick for support brings to mind the famous mysterious riddle put by the Sphinx to Oedipus, asking what animal walked on four legs in the morning, two at noon, and three in the evening. There are also other references in the text to people involved in setting and solving riddles. Tey enjoys creating and solving cross-word puzzles (pp. 115 and 128). Mariana plays with the Tangram and Forest's writing is compared to puzzle-solving. Images from his autobiography are 'las piezas sueltas del rompecabezas' (p. 109) and he

creates 'una borrosa figura del Tangram de su prosa más negra' (p. 191).

As in the story of Oedipus, blindness figures prominently in Marsé's text. Doctor Pladellorens, is said to have 'una rigidez de ciego' (p. 74) and Mao, the writer's dog is: 'cegado por pálidos espejismos' (p. 84). Forest also describes the censor who removed part of his book as 'un funcionario corto de miras' (p. 127). However, it is Forest himself who is consistently associated with short-sightedness or blindness. Mariana tells Flora in her letter that her uncle is: 'un poco más ciego de lo que pretende hacer creer a todo el mundo' (p. 15). Elmyr refers to Forest in her letter as 'ese cegato' (p. 189). There are multiple references to his myopia and reliance on his spectacles (pp. 119, 128, 130 and 195) and Forest himself acknowledges that he has problems with his vision. Even as a young man, he confused Mariana Monteys with her sister, claiming that 'la oscuridad y mi propio arrebato me cegaron...' (p. 55) and in his old age, he experiences a 'creciente irritación [...], contra su propia ceguera' (p. 81), being forced to admit that 'ya no entendía nada ni veía nada' (p. 195). It is significant that the lines of poetry quoted by Tey should link blindness and memory "Ciega el cristal de la memoria mía y acuna en tu regazo el tiempo herido para que duerma al fin, para que duerma" (p. 100) since in Forest's case, eventually both his sight and his memory fail him.

Another of the key elements of the Oedipal myth is the incestuous relationship which Oedipus unwittingly becomes involved in with his own mother, Jocasta. In *La muchacha*, a text filled with multiple references to mirrors as has been shown, it is fitting that the pattern should be reversed since it is the father, Forest, who unwittingly commits incest with his own daughter, Mariana. However, the novel does not reverse the myth's central theme, that

of the son killing the father, for although Forest does not slay his own father as Oedipus did, he does seem, nonetheless, to have been indirectly responsible for his slow, lingering demise.

2.2 THE ODYSSEY

There are also a number of parallels between *La muchacha* and *The Odyssey*, Homer's Greek epic poem relating the adventures which Odysseus had in the course of his return journey from the Trojan War to his own kingdom of Ithaca. Two *clins d'oeil*, both of which suggest specific incidents from Book Nine of *The Odyssey*, are to be found in the passage describing Forest's discovery of a boat which had belonged to him as a child, newly painted and renamed:

Un gran ojo almadrado e inocente de dibujo escolar, azul y sin párpado, y un nombre (sugerido sin duda por Mariana) en letras también azules: *Lotófaga*. (p. 23)

The large, single eye painted on the boat is an allusion to the story of Polythemos, the giant man-eating cyclops who terrorizes Odysseus and his men when they inadvertently trespass on his island.⁵⁵ The eye is mentioned several times and it takes on a menacing quality, giving Forest the impression that he is being observed. Crossing the gallery, he sees 'el otro ojo azul que le espiaba' (p. 30) and later he feels that Mariana is being watched as she is proof-reading by 'el desmesurado ojo azul, insomne, [...], como espiando los textos' (p. 90). After discovering Tey's portrait of Soledad, his nervousness about the eye increases: 'sintió en la espalda el ojo pintado en el bote, agazapado entre la hierba' (p. 181) and he feels caught once again in its glare: 'presintió allá abajo, entre la hierba, la enorme pupila helada y sin párpado escrutando su desconcierto' (p. 185).

A second incident from Book Nine alluded to in this incident is the meeting between Odysseus's crew and the Lotus-Eaters or Lotophagi.⁵⁶ These people encouraged Odysseus's men to eat lotus fruits which induced forgetfulness, so that having eaten, they were left with no desire to continue their journey. In *La muchacha*, 'Lotófago' is the new name painted on Forest's rowing boat (p.23) and certainly parallels can be drawn between the Homeric Lotus-Eaters living in blissful oblivion and Mariana and Elmyr who consume not lotus fruits but all manner of drugs in order to live for the present.

Significantly, Forest also uses this classical allusion to refer to the political turncoats, calling them 'vergonzantes lotófagos - comedores de la flor del olvido - ' (p. 177), a reference to the fact that they (like Forest himself) are eager to participate in mass amnesia, forgetting their past involvement with Franco's régime. There is ample evidence in the novel of Forest's convenient 'forgetfulness' with regard to his memoirs.⁵⁷

Other hypertextual links concern similarities between characters from the respective texts. Whilst taping material for his autobiography, Forest claims that 'los avatares de aquellos años [...] me hicieron nómada, extraño a mi propio pueblo' (p. 31), a description which casts him in the same role as Odysseus, a wanderer kept from returning to his home, as does a later reference to his autobiography as 'aquel laberinto de refugios ruinosos donde se había extraviado' (p. 200). In other respects, though, with his 'diario paseo por la playa' (p. 8), Forest resembles Odysseus's son, Telemachus, who paced the seashore in search of his father's sea.

There are similarities, too, between Forest's ex-wife, Soledad, and Odysseus's wife, Penelope. Even the name of Marsé's character evokes the

solitary existence of the hero's wife, waiting for her husband's return to Ithaca. Penelope is best remembered for the cunning ploy she used to stave off the attentions of the plague of suitors who pestered her to marry them, convinced that Odysseus was dead:

On her loom at home she set up a great web and began weaving a large and delicate piece of work [...] by day she wove at the great web, but every night had torches set beside it and undid the work.⁵⁸

Soledad, too, is a needlewoman, but she works with crochet hooks rather than with a loom and references are made to her engaged in this activity. In his memoirs, Forest pictures her 'haciendo con ganchillo [...] una labor' (p. 96) and in his descriptions of Tey's portrait, she has been captured in a similar pose: 'tejía una bufanda azul-grana' (pp. 135 and 180). However, whereas in Penelope's case her handicraft is linked to her fidelity to her husband, proof of her continuing belief in his return, in *La muchacha* Soledad's pastime is connected with her infidelity, since it is 'la suntuosa colcha de ganchillo' (p. 133), worked by one of her young protégées, which in Forest's imagination provides the excuse for her liaison with Tey. Elsewhere Mariana refers to Forest's story of Soledad's infidelity as 'una verdadera filigrana' (p. 144), again emphasizing the link between fabric and infidelity. Furthermore, the link between deception and weaving is reinforced by Forest's description of the lies he told concerning his political affiliation as 'tejiendo entre ellos y mi vida conyugal una red de triviales miserias' (p. 59).

3 HYPOTEXT AS SUBTEXT

These two hypotexts, the myth of Oedipus and *The Odyssey* function as the unconscious of the novel, a subtext in which the father/son relationship is of crucial importance. This subtext points to the repressed guilt not only of Forest but also of a generation of Spaniards like him, desperate to lay the

ghosts of the past. Thus, Mariana's description of her uncle as an 'escritor acosado por sus fantasmas' (p. 50) is a particularly apt one and, as if to stress this fact, the text is littered with references to ghosts and spectres.

3.1 GHOSTS

Forest is fascinated by David's invisible dog, 'la cansada mirada azul [...] fija en aquel fantasma' (p. 51), recognizing in the child a talent for invention similar to his own. In descriptions of the night he mistakenly spent with Mariana Monteys, Forest refers to himself as 'de rodillas ante un fantasma' (p. 161). Elsewhere *espectro* is used to refer to the imprint of Mariana's body on the bed (p. 85), the mark left by ivy on the garden wall (p. 136) and Forest himself: 'el espectro destructor de sí mismo' (p. 184).

Both *fantasmal* and *espectral* occur repeatedly in the text. The novel opens with Forest walking through an unfinished development, 'una urbanización fantasma' (p. 7). Later he strolls along 'las fantasmales calles futuras de la futura urbanización; [...] calles espectrales que no llevaban a ninguna parte' (p. 74). Soledad's adultery (p. 131), the remains of the Fascist emblem on his house (p. 21) and his Movimiento shirt (p. 200) are all described as *fantasmal*. The same term is applied to fishing tackle belonging to Forest's father which once filled the family home:

Se paseaba por su estudio - que fue el dormitorio de sus padres - esquivando obstáculos que ya no existían, golpeando pensativamente la pipa vacía contra muebles que ardieron años atrás o que aún se pudrían en el cobertizo del fondo del jardín, [...] las fantasmales boyas colgadas del techo y las pértigas y remos que habían conformado un remoto paisaje infantil, diezmado a la muerte de su padre. (pp. 30-31)

Although the decor and layout of the house has been altered, Forest continues to behave as though nothing has been changed. Elsewhere, Mariana observes similar behaviour in her uncle, for example his 'súbita manera de [...] pasear por el cuarto golpeando el aire con la pipa apagada como si esquivara una presencia invisible' (pp. 138-139). As mentioned previously, when Forest dismisses her story about ghosts in the old sanatorium, Mariana points out that he also conjures up ghosts of the past and earlier in the narrative, Forest is described doing exactly that: 'trataba de convocar el espectro de una navaja de hermoso mango anacarado con vetas negras' (p. 31).

Significantly the adjective *espectral* is used several times in connection with Forest's decision to falsify his memoirs, a decision prompted by 'aquel sentimiento espectral de su vida que le aquejaba desde hacía algún tiempo' (p. 7). He refers to his own alternative version of the past, as 'el otro recuerdo sin fechas, espectral y frágil' (p. 21) and appropriately, the typewriter which Mariana uses to copy up the different versions of Forest's memoirs is bathed in 'una luz espectral' (p. 151). Forest is sure that the incident with the delivery van, which he so convincingly relates, is like so many other episodes in his autobiography, merely a 'visión espectral' (p. 48). However, his sister-in-law's revelations about past events push Forest to the verge of suicide when the 'espectrales incidentes' invented for his memoirs are transformed into 'espejismos cumplidos' (p. 198).

Amidst the multiple references to ghosts and spectres, undoubtedly the most important apparition in the novel is the one seen by Forest himself:

Vio con el rabillo del ojo a su padre sentado en el balconcillo con los pies en la palangana de agua salada, con sus oscuras manos que olían a brea desabotonándose la camisa, la barbilla en el pecho, dejándose morir. (pp. 200-201)

Although this description of the ghost of Forest's father occurs in the closing pages of the novel, analysis shows that the text is, in fact, suffused with the dead man's presence, with constant references to the man's profession.

3.2 TOOLS OF THE TRADE

Forest claims in his memoirs that his decision to become a writer entailed 'la traición al mar y al oficio paterno' (p. 45), implying that he had made a clean break with his past. Certainly as a young man, Forest chose to identify himself with the poet, Lord Byron (p. 43) rather than with the hero of his adolescent years, Captain Ahab the whaler, protagonist of Herman Melville's novel *Moby Dick* (1851):

Desde este soleado balcón de sus remotas lecturas adolescentes, los ojos hoy abyectos sólo podían alcanzar a ver por encima del mar, como los de Ahab desde la proa del *Pequod*, el espectro destructor de sí mismo (p. 184)

However, Forest's behaviour suggests that he has remained true to his origins. When Mariana challenges him to acknowledge the truth about his humble start in life, describing him as 'un don nadie, hijo de pescadores...' (p. 41), Forest does not dispute her statement: 'Lo era y lo soy' (p. 41). Later when she tells Forest that he should burn his rowing boat, a childhood gift from his father, he reprimands her indignantly, displaying an almost superstitious respect for the boat, more apt for a fisherman than a writer: 'Las artes de pesca no se queman jamás' (p. 92).

More significantly, Forest acknowledges that his origins have not only influenced his personality but also his approach to writing. Described as 'un escrupuloso amante del orden doméstico, del estricto lugar para cada cosa'

(p. 83), this same tidiness and meticulousness is also a characteristic trait of his writing and Forest suggests that both share a common source: 'Mi estilo proviene de faenar de niño en la barca de mi padre: me enseñaron, simplemente, que hay un lugar para cada cosa' (p. 170). Forest thus draws an explicit parallel between his own profession as writer and that of his father, a fisherman. However there are a number of other parallels drawn between the activities of father and son, including a profusion of imagery which makes connections between writing and fishing and the sea.

Forest senses that the sea, inevitable backdrop to his father's professional life, continues to exercise a powerful influence over him as a writer, leaving its mark on his work. Mulling over ideas on his daily walk, waves and words become one: 'se diluían en su mente el estruendo del mar y el párrafo obsesivo' (p. 7). Later he experiences a sensation of 'el mar filtrándose ya en el texto, inundando las voces de ayer y de mañana, mezclando el sueño y la vigilia...' (p. 74), a strange image of marine invasion which is later repeated in a scene portrayed in one of Tey's visionary paintings of the family home in Calafell:

En él se representa [...] toda la planta baja invadida por la arena hasta el fondo, formando suaves dunas sembradas de estrellas de mar, conchas y viscosas algas peñadas por la marea. Visión fantástica de casa de pescadores penetrada por el mar, como una prolongación desolada del mar (con aciertos notables, como las pértigas y viejos timones inservibles que emergen parcialmente de la arena como restos de una memoria naufragada). (pp. 113-114)⁵⁹

While Forest's work describes the effects of the sea's advance, the painter's work appears to have recorded the results of its retreat.

The image of flooding is also used in connection with memory and the subconscious, as in Marsé's fourth novel, *La oscura historia*. In the blurb

written to accompany his memoirs, Forest states his aim in producing the work as being to 'registrar los inundados sótanos de la memoria' (p. 177). Elsewhere his recollections of Soledad and Tey are described as 'una antigua y sumergida memoria' (p. 132). Forcing himself to remember past events, Forest experiences his memories as 'voces y gestos como en el agua, imágenes que apenas ya si tenían color dentro de la pecera de la memoria' (p. 125) and more persistent images are described swimming around his mind like 'peces en el agua' (p. 162). Other connections are made between water and the past. Forest believes that by falsifying his autobiography he will be able to turn back time or, in his terms, 'lograr que el río del pasado - turbio o cristalino, [...] remonte el curso hasta su fuente' (p. 162). Later when reminiscing about former times, both Forest and his sister-in-law refer to the past as 'agua pasada' (p. 197).⁶⁰

Marsé indicates that the text itself has been affected by this metaphorical influx of water. Forest's writing is referred to as 'quincalla' (pp. 153 and 167) and Mariana compares her uncle as writer to an ironmonger, addressing him as 'mi valiente quincallero' (p. 186).⁶¹ Given that Forest feels the sea has invaded his text, it is not surprising that he should find his prose turning rusty: 'Desmonto una larga frase oxidada y pruebo a montarla al revés: ya no chirría, pero ya no dice lo mismo' (p. 155).⁶² Moreover, the text is filled with references to objects which echo the sound of Forest's rusty prose: the squealing brakes of the delivery van which killed Tey (p. 118); the cigarette-roller used by Mariana's friends (pp. 68 and 70); the swing (p. 96); grains of sand trodden underfoot (p. 119) and the wardrobe door (pp. 152 and 164). In each instance, the word used to describe the noise made by these objects is related to the verb *chirriar*.

In addition to this marine imagery, a number of images more directly linked to the activity of fishing are used. When Forest is checking through his taped archives or consulting old notes for useful material, *repescar* is used in each case: 'repescar un nombre o una fecha olvidada' (p. 48) and 'repescar la imagen' (p. 49). *Red* and related words like *enredo* are used in relation to Forest and his writing, referred to as: 'una tupida red de referencias y recuerdos' (p. 20). Later, commenting on her uncle's literary technique, Mariana informs him: 'cuando mientes sin red, consigues reflejar la verdad' (p. 170). She also refers to his work as 'este apasionante folletón de enredos matrimoniales y políticos' (p. 106) and 'ese estúpido enredo de camas' (p. 168).⁶³

Spiders' webs are also described as though they were nets, serving to entrap those who become caught up in them. Forest refers to his romantic involvement with the Monteys' sisters as 'una intriga erótica, [...] una espectral tela de araña en la que más te enredas cuanto más haces por librarte de ella' (pp. 55-6), and in her letter to Flora, Mariana confesses to a feeling of entrapment in her uncle's house: 'tengo la sensación de toparme con una fina tela de araña que se enreda en mí cara...' (p. 20).

3.3 THE TORTURED ARTIST

Although Forest claims to have betrayed his father's profession by choosing not to work as a fisherman, the subtext suggests that the writer is, in fact, worried by the betrayal of his father himself, having failed to prevent his torture. Analysis of the text shows that just as the presence of Forest's father is evoked through multiple references to and images connected with fishing and the sea, the writer's guilt concerning his involvement in his father's death is also reflected in imagery and expressions related to tor-

ture which are used in connection with Forest's writing.

A direct parallel is drawn between writing and torture at least twice. Forest decides to go for his daily walk along the beach 'después de mucho torturar el párrafo' (p. 7) and elsewhere he describes his difficulties in falsifying his autobiography in similarly evocative terms: 'me afano hasta la náusea y la tortura en conseguir dotar de alguna realidad estas invenciones' (p. 162). The texts which Forest produces apparently bear the marks of the violence enacted upon them, the passage describing the hiding of his gun being 'un texto masacrado' (p. 200) which contains 'una adjetivación rebuscada y torturante' (p. 200).

Forest expresses an exaggerated respect for the tools of the fisherman's trade but the descriptions of the rowing boat presented to him as a child by his father as 'el bote desventrado' (p. 85) suggest that it, too, has suffered at Forest's hands and been left, like his father, to die: 'el botecito que agonizaba en la hierba...' (p. 136). Likewise, Forest shows no mercy to the tools of his own trade, Mariana's description of her uncle at the typewriter evoking scenes of physical abuse: 'Con las palizas que te pegas a la máquina' (p. 146). His papers are left 'estrujados' (p. 12) and 'torturados con tachaduras e inserciones' (p. 26) and as though human, even appear to suffer as a consequence of his brutal treatment: 'En medio del silencio, algunos folios estrujados gemían' (p. 138).

One could perhaps read into other instances of torture imagery a certain desire for expiation on Forest's part, as he himself becomes the victim of metaphorical torture. He was obsessed by the music played by the Monteys's sisters, to the point of finding it 'torturante' (p. 55). Later, when he gives

into Mariana's requests for an interview, he casts her in the role of tormentor: 'Conste que me someto a tus torturas porque sé que trabajar te hace bien' (p. 110). In this instance, though, Forest's claim to be suffering torture at the hands of his niece is ironic, given the fact that she herself looks more like the victim of physical abuse, bearing the scars of self-inflicted cigarette burns on her breasts. She serves as yet another reminder of the suffering of Forest's father and her words suggest a link between pain and past events which cannot be forgotten: 'Me gustaría que me quedaran enigmáticas cicatrices, como las de tus memorias...' (p. 107).

THE ANXIETY OF INFLUENCE

As the preceding analysis has shown, the father/son relationship is a key aspect of *La muchacha*, filial guilt forming a subtextual theme which has been largely ignored by the critics. However, Thompson has argued that the relationship between Forest and his father is not the only father/son relationship which is examined in the text because in this metafictional work, Marsé also considers the broader relationship which exists between the writer, represented by the character of Forest, and his literary 'fathers', those writers who have preceded him. Mariana does, of course, draw a parallel between fatherhood and literary creation. Talking to Forest about his work she remarks: 'Tu eres el padre de la criatura' (p.29). Thompson's analysis of the text is particularly interesting in the present context because it points to the possible influence of Harold Bloom's work, *The Anxiety of Influence: A Theory of Poetry* (1973), on the novel.

The basic thrust of Bloom's ideas in this work is clearly and concisely explained in the following summary:

In Bloom a narrow view of transference as Oedipus complex reduces poetic crisis to a personal and familial romance. Thus [...] individual authors struggle to attain maturity by swerving away from their precursors (clinamen), completing them (tessera), breaking with them (kenosis), mythifying them (daemonization), purging all links (askesis) or assuming their place (apophrades).⁶⁴

Using a Freudian psycho-analytical framework, Bloom explores the strategies which writers employ in their attempt to come to terms with what another critic has referred to as the 'rich and intimidating legacy of the past'.⁶⁵ Many seemingly disparate elements in Marsé's novel take on a new importance when viewed against the backdrop of Bloom's ideas about the nature of the relationship between the writer and his literary predecessors. *La muchacha* can then be seen as another example of metatextual realization, this novel enjoying the same kind of relationship with Bloom's theoretical work as *Últimas tardes* had with Trilling's critical essay on the literary archetype known as the Young Man from the Provinces.

The multiple allusions to the myth of Oedipus and other texts dealing with the father/son relationship point to Bloom's Freudian framework. Forest's guilt-ridden relationship with his dead father, whose presence continues to be felt, reflects the fraught relationship of the writer and his literary fathers. He is referred to as an 'escritor acosado por sus fantasmas' (p. 50) not only because he is haunted by the memory of his father but also by the memory of 'los viejos padres' referred to in the novel's preface, the dead writers who continue to exert their influence from beyond the grave.

Marsé establishes a link between Forest's father and his literary fathers by the juxtapositioning of a description of the writer's library with the account of his father's death. As he writes in his study, Forest casts his eye over his book collection:

El azul desvaído de sus ojos recalaba en las viejas estanterías de libros que agobiaban el entorno del pequeño balcón abierto sobre la playa. Observó las melladas ringleras de volúmenes, enumeró los huecos, las irreparables ausencias; allí estaba el nicho que había ocupado Federico de Urrutia, flanqueado por Eugenio y Leopoldo, durante cuántos años. (p. 32)

The word *nicho* here used to refer to the space left on the bookshelf by the absent book is found only a few paragraphs later in the text, appearing in the description of the funeral of Forest's father when the writer catches sight of himself 'en el cristal abyecto de un nicho' (p. 33). Readers thus associate the two scenes, and Forest's collection of books becomes a cemetery for dead authors.

It has been noted that certain parallels can be drawn between Marsé himself and his fictional creation, Forest, with respect to some of the opinions which they express about writing. However, there is at least one point on which Marsé and the protagonist of his novel differ. Forest tries in vain to escape from his father's influence, as the dead man's reappearance testifies. The same is true of his attempts to avoid the influences of his literary precursors, references to whom litter the text. Forest does indeed seem to suffer from 'the anxiety of influence'. However, as the analysis of this and his other works shows, Marsé has a less fraught relationship with his literary predecessors. Like many other modern writers, he comes to terms with the burden of the past not by rejecting tradition but by embracing it, including in his own work imitations and transformations of texts produced by his literary fathers (and mothers). Furthermore he clearly signals his use of these texts to the reader, by allusions and *clins d'oeil*. Marsé has freed himself and his texts from the anxiety of influence 'by the paradoxical recognition that literature has never been free, cannot be "original", but has

always been "created" or "produced".⁶⁶

Critics have argued that *La muchacha* represented something of a literary departure for Marsé. Certainly the novel's setting and the touch of the fantastic is not what readers had come to expect from this author. However, as this analysis has shown, in other respects the novel is closely linked to his previous works. It contains the same mixture of sex and political satire first successfully exploited by the writer in *Últimas tardes*. It illustrates the author's continuing fascination with memory, which became apparent in *La oscura historia*. And it marks a new stage in the exploration of the grey area between truth and fiction, one of the key themes of *Si te dicen*. In addition to these elements, in *La muchacha* Marsé concentrates on an aspect which has gained increasing importance and prominence in his work: the process of literary creation. However, although his sixth novel is unquestionably the most overtly metafictional or self-conscious of his works, this same concern with the poetics of textual production, in particular the artist's personal response to tradition, is to be found, to a greater or lesser extent in all of Marsé's later novels, including his seventh novel *Un día*, the final text to be analysed in this study.

CHAPTER FIVE: Notes

1. Juan Marsé, *La muchacha de las bragas de oro* (Barcelona: Planeta, 1978). All subsequent parenthetical references are to this edition.
2. For details of the jury, see *La hoja del lunes*, 16 October 1978, p. 6.
3. Carlos Barral, 'En las vísperas', *Destino*, 2-8 November 1978, p. 27.
4. Darío Villanueva, 'La novela española en 1978', *Anales de la narrativa española contemporánea*, 4 (1979), p. 99. Alfonso Grosso, whose novel was awarded second prize, claimed that Marsé had won because of the influence of one of the jury members. See Manuel Campo Vidal, '"Ya se sabe que Marsé es empleado de Lara": El "Planeta" para Marsé (y Grosso de satélite)', *Destino*, 21 October 1978, p. 45.
5. C. G. Bellver, 'Review of *La muchacha de las bragas de oro*', *Anales de la narrativa española contemporánea*, 5 (1980), pp. 200-201.
6. *ibid.*, p. 201.
7. Leopoldo Azancot, 'Marsé, novelista', *Nueva estafeta*, 2 (January 1980, 85-87, (p. 86).
8. *ibid.*, p. 87.
9. Luis Sufén thought *La muchacha* should be considered as a break with the thematic and stylistic characteristics of his other novels, referring it as 'el paréntesis' in, 'Juan Marsé y Andrés Berlanga: realidad y literatura', *Ínsula*, (September 1984), p. 11.
10. Marcelino Peñuelas's assertion that: 'Marsé no insiste ni profundiza en el tema político que al aparecer no le interesa seriamente en ninguna de sus narraciones' is a surprising one in this context. *Journal of Spanish Studies: Twentieth Century*, 8 (1980), 328-329 (p. 328).
11. Diane I. Garvey, 'Juan Marsé's *Si te dicen que caí*', *Modern Language Notes*, 95 (1980), 376-387, p. 386.
12. Peñuelas, p. 329.
13. Azancot, p. 87.
14. Peñuelas, p. 329.
15. Juan Marsé, *Si te dicen*, p. 199.
16. Garvey, p. 386.
17. Dionisio Ridruejo, 'Prólogo', in *Si te dicen* (Barcelona: Bruguera, 1982), 5-8 (p. 7).

18. Juan Goytisolo, 'El ritmo de las cigüeñas', *El país semanal*, 13 January 1985, pp. 10-17 (p. 10).
19. Juan Marsé, *Últimas tardes*, p. 43.
20. Currie K. Thompson, 'A Question of (Id)entity: The Reification of Desire in Juan Marsé's *La muchacha de las bragas de oro*', *Symposium*, Spring, 1985, 61-73.
21. Robert Louis Stevenson, *Dr Jekyll and Mr Hyde and Other Stories*, ed. by Jenni Calder, (Harmondsworth, Middlesex: Penguin, 1979), p. 81.
22. Thompson, p. 63.
23. Malcolm Lowry, *Dark as the Grave Wherein my Friend is Laid*, ed. by Margerie Bonner Lowry and Douglas Day (Harmondsworth, Middlesex: Penguin, 1968), p. 5.
24. *ibid.*, p. 93.
25. *ibid.*, p. 97.
26. Juan Marsé, *El Pijoaparte y otras historias*, p. 177.
27. Mercedes Beneto, 'Con el último Premio Planeta, a lo largo de la obra de Juan Marsé', *Destino*, 26 October 1978, pp. 32-33.
28. Forest resembles Marsé himself, 'fanático de la corrección y el retoque' according to Mercedes Abad, '"La película *Si te dicen* contiene demasiado sadismo"', *Cambio 16*, October 2, 1989, 100-101 (p. 100).
29. Significantly, Forest refers to the damaged emblem as a 'cicatriz' (pp. 19 and 21), as though transferring onto this inanimate object the injury inflicted on Pau's hand (p. 78). The link between physical scarring and memory created in *Si te dicen* is continued here. Mariana, representative of the new generation of Spaniards, uses *cicatrices* in connection with the past: '¿Será verdad que existe otra vida exterior [...] en la que cuentan todavía las cicatrices y los impactos?' (p. 19).
30. Thompson, p. 66.
31. This idiolect is found in *Reivindicación del conde don Julián* (Mexico: 1970). Ignacio Soldevila Durante in *La novela desde 1936* (Madrid: Alhambra, 1980) mentions 'la fragmentación del texto en secuencias y de las secuencias en unidades sintácticas separadas con el signo (:) que sustituye a toda la puntuación tradicional, excepto la coma' (p. 248). Forest's reference to 'la dichosa destrucción del lenguaje, su función crítica y otras basuras teorizantes y panfletarias de vanguardistas y doctinarios' (pp. 170-71) is an allusion to Goytisolo's literary theories. Forest's opinions about language are similar to comments expressed by Marsé in interview. See Ignacio Vidal Folch and Pedro Secorun Portola, 'Marsé, un escritor decimonónico', *Tirunfo*, 11 November 1978, p. 68.

32. Peñuelas described the novel's title as one of a series of 'trucos sensacionalistas' (p. 328) employed by Marsé.
33. Thompson, p. 70.
34. This incident takes place in Part I, Chapter 21.
35. For original Greek folk tale, see Brewer, *The Dictionary of Phrase and Fable* (Galley Press, 1988), p. 538.
36. Thompson, p. 70.
37. Marsé, *El Pijoaparte y otras historias*, p. 176.
38. *ibid.*, p. 176.
39. See Julio Rodríguez-Puértolas, *Literatura fascista española*, 2 vols (Madrid: AKAL, 1986), I.
40. *ibid.*, p. 513.
41. Rosales was expelled from the party for his attempts to prevent the death of Lorca. Luys Santa Marina fell foul of the censor in 1939 with the publication of the second edition of an earlier work. See Rodríguez-Puértolas, p. 110.
42. Rodríguez Puértolas refers to this work as 'el libro de cabecera del imperialismo azul', p. 341.
43. *ibid.*, p. 699.
44. Elsewhere Marsé refers to 'la auténtica edición 1938 del libro de Urrutia con prólogo trompetero de Manuel Halcón' (p. 86), suggesting that the poem parodied here is from 'Balada de los cuatro luceros', in Federico de Urrutia's *Poemas de la Falange Eterna* (1938) with a prologue by Halcón, a journalist and novelist.
45. Francisco Umbral, *Crónicas antiparlimentarias* (Madrid: Júcar, 1974), p. 178.
46. Pedro Laín Entralgo, *Descargo de conciencia (1930-1960)* (Barcelona: Barral, 1976).
47. *ibid.*, p. 72.
48. *ibid.*, p. 104.
49. *ibid.*, p. 189.
50. *ibid.*, p. 9.
51. *ibid.*, p. 9.
52. Gregorio Morán, 'El oscuro secuestro del primo Marsé', *Ozona*, [n. d.], pp. 27-28 (p. 28).

53. Michael Riffaterre, 'Production du Roman: L'intertexte de *Lys dans la vallée*', *Texte*, 2 (1983), 23-33 (p. 33).
54. Thompson, p. 64.
55. Homer, *The Odyssey*, ed. by E. V. Rieu (Harmondsworth, Middlesex: Penguin, 1946), Book 9, pp. 142-54.
56. *ibid.*, Book 9, pp. 141-42.
57. Forest seems to be suffering from a genuine loss of memory or senile dementia, highlighted by his problems with cigarettes. Lighting one up or trying to find one, he realizes he already has one (pp. 120, 131, 139 and 163). He also thinks that he has left a cigarette burning somewhere (pp. 26 and 30). Further evidence of his declining memory is provided when Forest loses track of time (p. 144).
58. *The Odyssey*, Book 2, pp. 39-40.
59. Shipwreck imagery is used elsewhere when after a shower, Mariana is described as seeming to 'emerger de un naufragio' (p.93). Shipwreck imagery is used in both *Últimas tardes* and *La oscura historia*.
60. Water imagery is one of several images used in relation to memory including comparisons with a room: (pp. 47 and 100); archives (pp. 132 and 176); a pocket: (p. 134); a false limb: (p. 184) and a faulty machinery: (p. 63).
61. Other parallels are drawn between writing and professions, including chef (pp. 122 and 171), barman (p. 135) and plasterer (p. 138).
62. There are striking similarities between phrases describing Forest's technique for revising texts and Marsé's own comments on writing: 'Lo que he hecho es coger una frase, desmontarla y volverla a montar', in David Castillo, 'Juan Marsé: "Uno siempre comienza de cero"', *Leer*, 28 (February 1990), 39-41 (p. 39). Referring to the revising of *Si te dicen*, he commented: 'corregí muchas frases que chirriaban', in Ana Basualdo, 'Regreso al barrio', *El País*, October 8 1989, p. 13.
63. Both *red* and *enredo* are also mentioned elsewhere in connection with intimate relationships (pp. 59 80, 165).
64. Seán Hand, 'Missing you: Intertextuality, Transference and the Language of Love', in *Intertextuality: Theories and Practices*, ed. Michael Worton and Judith Still (Manchester: Manchester University Press, 1990), pp. 79-91 (p. 84).
65. W. Jackson Bate, *The Burden of the Past and the English Poet* (Cambridge, Mass.: Belknap/Harvard University Press, 1970), p. 4. Quoted in Hutcheon, *A Theory of Parody*, p. 4.
66. Patricia Waugh, *The Theory and Practice of Self-Conscious Fiction* (London: Methuen, 1984), p. 67.

CHAPTER SIX

No More Heroes:

An analysis of *Un día volveré*

Como Shane, el hombre de los valles perdidos,
que tenía los ojos azules y cantaba viejas baladas del Oeste,
como Shane, que tenía dos pistolas nacaradas
y la alegría de la inmortalidad en sus pupilas,
como Shane, que hablaba de lejanas praderas y bosques,
de osos y serpientes de cascabel,
de puertos y tifones y sirenas
y del Buque Fantasma,
y era joven como el agua y como ella reflejaba la luna
cambiante y amarilla de abril,
y era joven como el amor y sus mariposas encendidas,
y era joven como la tristeza,
y tenía los ojos azules y dos pistolas en su canana,
como Shane el luminoso,
joven como la luz,
como Shane y sus valles perdidos bajo las temblorosas
estrellas...

Pere Gimferrer, *Farewell*

Whatever happened to those heroes?

The Stranglers, *No More Heroes*

In *Un día*,¹ his seventh novel, Marsé returns to the urban Barcelona landscape which had formed the backdrop for the novels written prior to *La muchacha*, a fact highlighted by several critics, including Rafael Conte, who noted: 'Marsé ha vuelto por sus fueros, ha regresado a su propio mundo, al terreno en el que se mueve con mayor seguridad y firmeza'.² Indeed many of those who have written about the novel have tended, like Conte, to emphasize the links between *Un día* and Marsé's fifth novel, *Si te dicen*.

AUTOTEXTUAL LINKS

The most obvious autotextual connection between the two works is the fact that characters from *Si te dicen* make brief reappearances in *Un día*, as figures from Julivert's past, when he and his brother, Luis, also formed part of the Barcelona resistance movement. Palau, *el Taylor*, Juan Sendra and Luis Lage are all mentioned at least once and are recognizable as the *maquis* members from the earlier novel. The physical description of *el Taylor* with his 'terrible perfil de hielo roído por la viruela' (p. 108) and references to Margarita, his fiancée (pp. 91 and 108) coincide with previous details given about this character, as does the brief account of his violent death (p. 91). Palau, too, retains in the later novel those characteristic features associated with him in *Si te dicen*:

Palau, aquel carota del gabán reversible que sabía hacer un estupendo arroz a la cazuela y escalivadas de payés, y que andaba en el grupo de Juan Sendra... (p. 108)

The resistance men are not the only characters to make a reappearance. Balbina, Néstor's mother, was previously a minor character in *Si te dicen*, a prostitute who is questioned regarding the whereabouts of Ramona.

Marsé himself has commented in a published interview on the connection

between the two novels, stating that: 'Las dos tienen bastante que ver desde el punto de vista temático y del personaje central, pero son muy distintas estructural y formalmente.'³. In *Un día*, the focus is once again on the world of the Barcelona resistance fighters portrayed in *Si te dicen*, as Marsé explores 'la descomposición del ideal por la pérdida de la esperanza en el triunfo sobre el régimen'.⁴ In *Si te dicen*, when Palau and Luis Lage, two former resistance fighters meet by chance, they express their feelings of disappointment about events:

Hablarían de la noble causa que acabaría sepultada bajo un sucio código de atracadores y estafadores, de un hermoso ideal cuyo origen ya casi no podían precisar, de una ilusión que los años corrompieron. Evocarían hombres como torres que se fueron desmoronando.⁵

This same sense of political disillusionment and personal failure permeates Jan Julivert's story in *Un día* and their reference to men who are 'falling apart' brings to mind not only the physical and mental deterioration of Marcos Javaloyes but also the aging hero, Julivert himself.

Another image of personal decline reappears in *Un día*. Suau, the old painter, refers to fallen heroes like Julivert as 'Hombres de hierro, [...] forjados en tantas batallas, hoy llorando por los rincones de las tabernas' (p. 287). The words that he uses are a virtual repetition of an expression occurring in *Si te dicen*: 'Hombres de hierro, forjados en tantas batallas, llorando por los rincones de las tabernas como niños'.⁶ This echoed phrase also stresses the thematic similarities between the two novels.

Marsé has also highlighted the fact that both novels also focus on a group of young adolescents engaged in making the difficult transition to adulthood, and in the process crossing the threshold from innocence to experience:

En [*Un día*] hablo del paso de la niñez a la adolescencia, esa época entre los quince y los dieciséis años, en la que uno ha dejado el colegio y empezado a trabajar, que es demasiado mayor para jugar a *aventis*, pero demasiado pequeño para irse a bailar al Cíbeles, [...]. Es esa edad llena de expectativas respecto a lo que pasará en la vida.⁷

The references in *Un día* to 'verdad verdadera (p. 13) and to the boys' 'convulsas y atrafagadas *aventis* [...] que trazaban un amplio arco de refinadas venganzas y brutales ajustes de cuentas' (p. 13) bring to mind Java and the members of his gang who also spent their time 'invocando fantasmas sentados en carro' (p. 13). The adolescent protagonists of both novels are forced ultimately to reject the fictional world which they have created. Sarnita realizes that, without fantasy, the future for them is a bleak one: 'No nos queda nada. Nada.'⁸ For Néstor and his friends, too, story-telling represents the security of childhood, 'el tiempo feliz de las *aventis*, en las que todo había resultado siempre inmediato y necesario como la luz, duro y limpio como el diamante' (p. 13). Their illusions are shattered when they are forced to face the truth about their hero, Julivert:

Conforme pasaba el tiempo y veíamos apagarse una tras otra aquellas chispeantes posibilidades en torno suyo, [...] cuando ya estaba claro que no había vuelto para vérselas con nadie ni para rehacer su vida o enderezar la de su cuñada, Néstor empezó a referirse a él con una desdeñosa indiferencia, con un sarcasmo de adulto que se sacude el polvo de chiquilladas, desdiciéndose de tantas convicciones acuñadas desde niño a puñetazos, tantas expectativas heroicas que habían nutrido nuestras mejores *aventis*... (p. 277)

The fact that Julivert's story is seen through the eyes of an adolescent narrator is an issue of key importance which will be examined in the later discussion of the novel's hypotextual sources.

A further similarity links *Un día* not only to *Si te dicen* but also to *La muchacha* and *La oscura historia*. In all these texts, readers are not

presented with one account of events but rather several possible (and often conflicting) versions of what might have happened. As Thompson notes: 'The unreliability of narrative becomes a basic question in *Un día* from the opening pages'.² Néstor and his friends are not the only characters in the novel who indulge in wishful thinking about Julivert. Suau, 'este loco charlatán' (p. 15) and Polo, the retired police inspector, also provide their own differing versions of events in Julivert's life. Since each of these individuals has a somewhat distorted view of reality, they all prove to be unreliable narrators.

Polo's view of Julivert is conditioned by his previous professional involvement. As a former representative of the Francoist forces of law and order, he offers the official version of events:

El policía retirado solía tramar sus rabiosas historias en torno a la familia Julivert con los hilos más nuevos y aparentemente irrompibles de la versión oficial, autorizada e indiscutible. (p. 67)

Suau's stories about Julivert, however, are a combination of personal and collective memories:

Construía las suyas con materiales de derribo, en medio de un polvo empañador y engañoso; trabajaba con el rumor y la maledicción, con las ruinas de la memoria, la suya y la de los demás. (p. 67)¹⁰

They have been coloured by the old painter's sense of loyalty to a close friend, reflected in: 'el brillo casi fanático, el fulgor' (p. 71) which the adolescents perceive in his recollections about Julivert.

Evidence in the text also suggests that Suau's professional calling has had an impact on his powers of imagination. Polo tells him: 'Te has vuelto loco pintando esos cartelones de películas' (p. 23) and there appears to be a

correlation between Suau's ability to produce larger-than-life paintings and his powers of imagination, as demonstrated by the poster he designs for the Western, *Shane* (1953):

Terminó de pintar el revólver plateado que empuñaba el vaquero de rubios cabellos agitados por el viento. Observó que la llama roja que vomitaba el cañón del revólver era demasiado grande para ser verdad, pero no pensó siquiera en corregirla, ya no le importaban esos detalles. (p. 19)

Suau's apparent lack of concern about proportion in his artwork is matched by his more general disregard for accuracy in reporting episodes from Julivert's life. Referring to his friend's arrest, he goads Polo by recalling the number of officers needed to capture Julivert: 'Erais siete, por lo menos, y todos armados. ¿O erais más de siete' (p. 21). The inspector's recollection of events, however, is different: '- Dos - gruñó Polo' (p. 22). Since there is no omniscient narrator to provide the definitive account of this incident, it becomes one of a number of textual puzzles remaining unresolved for readers.

Further proof of Suau's unreliability as a narrator is provided later, when the painter is castigated by his niece, Paquita, for having confused the faces of two film-actors on a poster he is painting from memory:

- ¿Quieres decirme qué hace Luis Mariano con gabardina y metralleta?
¿Y qué hace en este otro cartel Richard Widmarck [sic] vestido de torero...?

Suau se inclinó más y miró más de cerca.

- Hostia. Pues es verdad.

- Esto te pasa por trabajar de memoria, abuelo. Ya es la segunda vez que confundes las caras. (p. 118)

The possibility that the mix-up may have been deliberate is raised by Néstor's later comment to Paquita: '¿No crees que lo hace a sabiendas? [...] Tu abuelo es un cónón de marca'. (p. 118).

MEMORY

The important role played by memory in *Un día* also links this text thematically to his fourth, fifth and sixth novels. It is significant in this context that the concluding section of *Un día* takes place, like the action of *La muchacha*, in the mid-seventies, to be precise 'en el verano del 75' (p. 286). Both novels explore an issue which for Marsé and those of his generation, *vencidos* and *vencedores* alike, was central to this critical period of Spanish history: the problem of learning how to deal with memories of the past.

In the closing paragraphs of *Un día*, the narrator voices the feelings of a whole generation of Spaniards with his comments:

Hoy ya no creemos en nada, nos están cocinando a todos en la olla podrida del olvido, porque el olvido es una estrategia del vivir - si bien algunos por sí acaso, aún mantenemos el dedo en el gatillo de la memoria...-. (p. 287)

In this novel, there are examples of other, less successful strategies employed by individuals attempting to cope with their memories. Bibiloni, the half-blind lunatic who startles Julivert, is unable to forget his past and the events of the Civil War. The newspaper aeroplanes which he makes serve as a constant reminder of 'esos aviones sobrevolando algún desastre, funestas columnas de humo negro y ruinas que le perseguían desde niño' (p. 60), as he continually relives the experiences which have left him traumatized:

Bibiloni, riéndose, agachó la cabeza y se tapó los oídos con ambas manos seguramente para no sufrir el rugido de los motores. Su gran cara de niño envejecido, como de seda arrugada, se crispó sin perder la sonrisa mientras explicaba que era un 'Henkel', con dos metralletas y un tirador sentado en el ala. (pp. 128-129)

His warning to Julivert to be wary of non-existent bombs, because 'la onda

expansiva te podría reventar por dentro...' (p. 128) initially seems ludicrous, a madman's ravings. However, his words take on new significance in the light of a later image used in the novel, when Julivert's reflections on the past are compared to 'una explosión paralizada en el tiempo, [...] cuyos fulgores y onda expansiva persistieran después de veinte años' (p. 213). Bibiloni's warning can then be interpreted as a plea to Julivert to be wary of the consequences of living in the past, which the madman knows only too well. Like the figures in Suau's workshop, 'estos pobres fantasmas de cartón condenados a perpetuarse en la fachada de un cine en el acto de disparar, de besarse o de morir' (p. 24), Bibiloni has become trapped inside his personal hell, held in the past as if in suspended animation.

Luis Klein, on the other hand, is 'un alcohólico perdido en una extraña amnesia...' (p. 177), his memories, including 'los sentimientos y todo lo relacionado con ellos' (p. 229), having been erased from his mind as a consequence of a near-fatal car accident. As he explains to Julivert, he is condemned to live life in the eternal present with the result that:

No puedo evocar a Virginia cuando era una muchacha o a mis hijos pequeños ni aun en fotografía; no guardo ni un solo recuerdo de mi padre ni de la guerra ni de los fastos de la victoria. (p. 229)

However, Klein observes that losing one's memory also has its positive side insofar as one's bad memories are also erased, effectively leaving one free to begin a new life, leaving the past behind: 'Yo no me siento anclado en el ayer como otros; no podría sentir eso aunque quisiera' (p. 228).

Julivert, too, is keen to make a clean break with his past as he shows by casting aside all his old belongings from his room (p. 53). He also consigns all the objects stolen by Folch, with one notable exception, to the

bonfire on St John's Eve, in an act reminiscent of the episode in *Si te dicen* in which Java clears out all his grandmother's old junk, as he leaves his own haunts behind for ever to begin a new life.

Julivert's family and his old cronies are confused by this desire to start afresh and his apparent lack of interest in settling old scores. Falcón tries to stir his own comrade into action by reminding him of his former reputation:

Parece como si todo el mundo [...] hubiese perdido la memoria. Tú al menos, aunque te hagas el longuis en muchas cosas, no la has perdido. Yo no olvido ni perdono, me enseñaste a decir cuando era todavía un mocoso... (p. 247)

Julivert, however, ignores Falcón's, and indeed, everyone else's attempts to draw him back into the past, a world which he has determined to forget.

In *Un día*, imagery related to memory is often violent or painful. It is compared to the shock waves generated by an explosion (p. 213) or to a trigger - 'el gatillo de la memoria' (p. 287) -, suggesting the potentially destructive powers of memory. Other imagery stresses the pain which memories can cause. In describing his desperate attempts to hold onto fleeting recollections of a forgotten life, Klein uses a simile evoking pain: 'Cuando ha surgido un recuerdo, me he agarrado a él como a un clavo ardiente' (p. 229). When Balbina reflects on the rough treatment she suffered at the hands of the police, her memory of events is compared to 'una herida cerrada que se abriera de nuevo' (p. 50). Julivert's memory, too, is said to be 'llena de costurones' (p. 60).

As in *Si te dicen*, the psychological scarring suffered by those who had lived through the Civil War and its aftermath is underlined by a number of references in the novel to physical scarring and mutilation. *El Mandalay* has a scarred eye-lid (p. 152), Falcón appears with 'un costurón' (p. 243) on his nose and *el Taylor's* face is pockmarked (p. 91). Other scarred men include Klein's drinking companion, with his vaccination mark and his 'enrevesado tatuaje floral con dos golondrinas dándose el pico' (p. 145), and in the photograph of Klein and Julio, both men's faces appear 'roidos por un ácido' (p. 142). Following his accident, Klein is left with 'una gran cicatriz en forma de lagarto' (p. 189) on his right shoulder blade.

Néstor has his own 'cicatriz' (p. 31), a mutilated hand, caused by an industrial accident and he himself is responsible for scarring several young men. He is expelled from school after attacking a youth with his penknife (p. 13) and later threatens to mutilate one of Polo's young admirers (p. 116). A third boy is left with 'una cicatriz en forma de media luna' (p. 119). The impact on Néstor of discovering that his mother was a prostitute is described as 'marcándole para siempre' (p. 207), suggesting the lasting psychological effect of this episode. Significantly, the adolescents' disappointment on realizing that Julivert was not the heroic figure they had imagined him to be is referred to as 'la cicatriz de un sueño' (p. 287).

As was the case in *Si te dicen*, there are also marked women in this novel, with several references made to Virginia Klein's facial disfigurement:

La sedosa y delgada cicatriz que corría desde el pómulo a la comisura de la boca, pellizcando el labio superior y tirando de él hacia arriba en un amago de sonrisa... (p. 88)

Balbina, too, suffers a series of physical disfigurements. Like Klein's

drinking companion, she has a vaccination mark on her arm (p. 211) as well as toothmarks (p. 39) and bruises (p. 98) are left by her clients. She also bears the marks of Polo's torture, (p. 24). Although threatened by *el Mandalay* with a knife which he promises 'deja un recuerdo para toda la vida' (p. 106), she escapes from her ordeal with only scratches (p. 153).

Given the comparisons drawn between memory and suffering, the descriptions of Suau are significant. His stories are calculated to make Polo feel uncomfortable about his past:

[Suau] aún no había encendido la apestosa punta del caliqueño; seguía escarbando la ceniza con el dedo meñique y Polo le miraba hacer entre sugestionado y furioso, como si ese dedo hurgara en su propia memoria - por cierto no menos calcinada ni apestosa. (p. 23)

He uses his story-telling skills to prick the collective conscience, using his 'lengua enrevesada y punzante que no solía detenerse ante nada' like 'una punta de lanza que hurgara siempre en la medrosa memoria del barrio' (p. 69) in order to ensure that the past is not forgotten.

In this respect, Suau's function in the story is akin to that of the writer in society who stirs up memories which are painful but necessary reminders of past events, in an attempt to prevent their reoccurrence. This is one of a multiplicity of roles which Marsé himself plays as novelist, as Conte observes:

El arte reside en la memoria, y Juan Marsé la maneja como nadie, la enarbola con un rigor espeluzante, muestra su verdad sin dejar títere con cabeza. La guerra estaba ahí, está todavía ahí, *Deus ex machina* que todo lo impregna de corrupción, violencia y muerte. Porque, como ya se sabe [...], los pueblos que olvidan su historia están condenados a volverla a vivir.''

1 METAFICTIONAL *CLINS D'OEIL*

1.1 *MISE EN ABYME*

In *Un día*, Marsé once again provides a series of signposts for his readers, alerting them to the hypertextual dimension of the novel, to the multiple incidences of transformation and imitation which pepper the text. As in previous novels, the theme of the double is much in evidence in this work, taking a variety of forms. One of the key passages in relation to this theme concerns Klein's reflections on a drawing by the cartoonist, Opisso, famous for his depictions of the bourgeoisie at play in Barcelona. The former judge notices, not for the first time, that the picture is a small-scale replica of the bar in which he is drinking:

Una escena parada en el tiempo, remota y cercana a la vez, el dibujo de Opisso [...] reproducía el mismo pequeño bar y su misma concurrida barra [...]: hombres y mujeres de una estilizada elegancia parodiando desde un ayer admirablemente relajado y cívico la probable hora del aperitivo, la antesala tal vez de alguna aventura. (p. 218)

Observing a couple depicted in the scene, Klein imagines that they could be a reflection of his wife and himself, as they were in their youth:

Con una melancólica sensación de vacío, a Klein le gustaba pensar, siempre que contemplaba detenidamente el cuadro, que uno de los personajes, el hombre joven apoyado indolentemente en el extremo inferior de la barra con traje oscuro de picudas hombreras y el vaso en la mano, al lado de una sonriente dama con sombrero que inclinaba la cabeza hurgando en su bolso, con su jovial chaqueta a rayas y un bonito rostro pueril, de rasgos suaves, un esbozo de felicidad al lápiz (tal como él veía hoy a Virginia Fisas en el recuerdo anegado, en la época sumergida de un noviazgo que los dos consolidaron aquí a la hora del vermut) podía haber sido él mismo, otra imagen borrada en la pizarra negra de su vida. (p. 218)

The impression that the picture is a mirror is reinforced by another description of Klein which emphasises the reflective nature of Opisso's scene: 'se vio de nuevo a sí mismo en el hombre del cuadro' (p. 218). This

incident is itself an echo of an earlier reference to a mirror which forms part of the decor in Klein's house: 'Un espejo modernista orlado de flores y con una serpiente cuya cabeza en relieve, con una manzana en la boca, se miraba obsesivamente a sí misma' (p. 133).

The description of the picture thus signals the importance of doubles in the novel but it also serves as a key metafictional *clin d'oeil*, presenting readers with a peculiar *mise en abyme* or interior duplication which encapsulates Marsé's literary technique in this novel. A later section of this chapter will analyse how the author uses Suau's film posters as interior duplications which both reflect aspects of the novel's plot and themes, and also provide clues to hypotextual material which has been imitated or transformed.

1.2 DOUBLES

There are a profusion of doubles to be found in this work and, significantly, there are several instances in which one character is confused with another. After his years in prison, Julivert confuses Lambán, a former acquaintance, with his younger brother, Julio, telling the older man: 'es tu vivo retrato, idéntico a como tú eras entonces' (p. 176). When Julivert visits Mother Teresa in the hope of employment, he realizes that she has problems distinguishing between him and his brothers, confusing Luis with Mingo (p. 96), and Mingo with Jan (p. 94). Her confusion is understandable given Balbina's earlier comments about the similarities between Jan and Luis who were:

tan igualitos en la clandestinidad y en el peligro, tan echados palante los dos, con la misma pistola y la misma sobaquera. En cualquiera de ellos yo veía la misma furia y el mismo miedo, la misma loca determinación... (p. 52)

Confusion between brothers has more serious consequences elsewhere in the novel when it is said to be the reason for the death of Klein's brother, who was killed instead of the judge (p. 96), in an episode reminiscent of the confusion which leads to the execution of Señor Galán rather than his son, Conrado, in *Si te dicen*.

A number of similarities are also drawn between characters in the novel, notably between Klein and Julivert. Balbina spots a common characteristic in the pair, claiming that: 'los dos estaban maleados por la misma adversidad, la misma intolerancia, la misma derrota' (p. 275). They also have certain characteristics in common, both having been changed by time and the course of events. Lambán states that, following his imprisonment, Julivert 'ya no es el que era' (p. 181) and Bataller uses the same phrase to describe Klein, changed beyond recognition by his car accident (p. 102). Given these changes, it is not surprising that both are referred to as ghosts of their former selves. Néstor and his friends see Julivert as 'aquel viejo fantasma de la violencia' (p. 127). Ironically, Julivert applies a similar description to Klein when attempting to convince his former comrades of the futility of killing the judge: 'No creo que sirva de nada matar a un fantasma' (p. 245). Julivert's brother is of the same opinion, commenting that 'el juez es historia pasada, un fantasma' (p. 247).

As in Marsé's other novels, literary doubles are used with much less frequency than cinematic ones. In fact, the author includes only two literary doubles in *Un día*. The first of these involves characters from D. H. Lawrence's novel, *Lady Chatterley's Lover* (1928). Klein draws an analogy between Julivert and the novel's male protagonist by addressing him on several occasions as Mellors, the gamekeeper on the Chatterley estate who

forms a passionate sexual relationship with his mistress (pp. 227 and 229). Although Klein's choice of literary double for Julivert is inappropriate, his casting of his own wife, Virginia, in the role of the adulterous Lady Constanza (p. 228), is quite apt given her participation in extramarital affairs.

The second is a parallel drawn by Néstor between himself and the masked hero of a series of novels by José Mallorquí, when he calls himself 'El "Coyote" de Las Ánimas' (pp. 25 and 117). This character is also alluded to in Polo's threat to punish the sender of the anonymous notes: 'a guantazos le quitaré las ganas de jugar al justiciero enmascarado' (p. 25).² Néstor's intention in comparing himself to the fictional character is clear, since like the masked avenger, he intends to set right the wrongs which, in his opinion, have been committed in the *barrio* by Polo.

A further set of comparisons involves references not to fictional characters but to real people who were in the news during the fifties. On a basic level, the adolescents liken themselves to their idols from the world of boxing. When Pablo refers to Néstor and his sparring partner, Tito Raich, as 'Sugar Néstor y Bobby Raich' (p. 28) he is clearly alluding to the famous boxers Sugar Ray Robinson and Bobby Ros. Later, Paquita draws a similar comparison, calling her friend 'Ray Sugar Néstor' (p. 198).

However, another example shows the more complex use of this type of parallel. Several references are made in the novel to an individual called Chessman. His name appears in the newspaper headlines (p. 182) and Klein seems concerned about the man's fate:

Ya lleva diez años. ¿Cree que finalmente lo matarán...? Le estoy

hablando de ese Chessman, el asesino de la linterna roja. ¿Usted cree que se librará de la cámara de gas?' (p. 164)

The figure referred to here is Caryl Chessman (1921-1960), a criminal who was first sentenced in 1941 to a term in San Quentin prison. However, he managed to escape and was recaptured in 1944. He was arrested in 1948 as the Red Light Bandit, who had committed several murders, and sentenced to death, although he pleaded his innocence. The film *The Face of Justice* (1957) brought his case to widespread public attention.

Marsé marks the parallels between Chessman and Klein, by using the convict's unusual surname as a link between the characters since the judge too is a 'chessman', and several references to his liking for the game or descriptions of him engaged in playing appear in the text (pp. 166, 221, 222, 227, 254 and 284). The similarity between the characters lies in the fact that Klein like Chessman is a prisoner, held captive not by walls and bars but by his illness. Like the American convict, he is also under the threat of death, not only from his illness but also from those determined to exact revenge for his activities as a judge. The comparison is also an ironic one emphasizing the reversal in Klein's fortunes, since as a judge he was himself responsible for imposing prison sentences and condemning people to execution. However, as a result of changed circumstances, he is the prisoner, facing the threat of death. Klein's metaphorical imprisonment also mirrors the real imprisonment which Julivert suffered, creating a further link between the two characters.

POETIC INTERTEXTS

Although in this novel, Marsé draws predominantly on filmic hypotexts, he also makes use of a limited number of literary intertexts and hypotexts,

including brief quotations from poems as a preface to two of the novel's four parts, a technique which is reminiscent of his earlier use of Baudelaire's *L'Albatros* in *Últimas tardes*. The poems here also fulfil a similar function, presenting readers with an encapsulated version of the novel's themes.

The first of these quotations is taken from the work of the Modern Greek poet and Nobel Prize winner, Odysseus Elytis:

Yace ahora sobre su destrozado capote,
con un viento firme entre sus tranquilos cabellos...
Parece un jardín abandonado por los pájaros,
parece un canto en la tiniebla... (p. 9)

The lines, taken from a poem about the death of a Greek resistance fighter, act as a suitably prophetic reference to Julivert's fate. The verses also introduce one of the novel's main themes: the death of the hero. The image of the wind blowing through the hero's hair is echoed elsewhere in the novel. In the portrait which Suau paints of Shane, the Western hero is represented with: 'rubios cabellos agitados por el viento' (p. 19). The later description of Klein, en route to the clinic, also evokes the tragic image from the poem:

Parecía dormitar, las manos yertas en el regazo, el abrigo resbalando de sus hombros; sobre sus gafas oscuras, que acentuaban la macilenta rigidez de yeso del rostro, la brisa movía sus cabellos sin color como si fuera una paja inerme. (p. 285)

Here, the similarity between the two images foreshadows the ex-judge's death. Ironically, it is thus Klein who is ultimately likened to a dead hero rather than Julivert, who suffers an ignominious, tragicomic end.

Lines from Gerardo Diego's work, *Insomnia*,¹² are used to preface the second part of the novel and this intertext has a more complex relationship

to the text as a whole, as becomes apparent when the poem is read in its entirety:

Tú y tu desnudo sueño. No lo sabes.
Duermes. No. No lo sabes. Yo en desvelo,
y tú, inocente, duermes bajo el cielo.
Tú por tu sueño y por el mar las naves.

En cárceles de espacio, aéreas llaves
te me encierran, recluyen, roban. Hielo,
cristal de aire en mil hojas. No. No hay vuelo
que alce hasta ti las alas de mis aves.

Saber que duermes tú, cierta, segura,
- cauce fiel de abandono, línea pura -
tan cerca de mis brazos maniatados.

Qué pavorosa esclavitud de isleño,
yo insomne, loco, en los acantilados,
las naves por el mar, tú por tu sueño.

The poem centres on the theme of unrequited love, the central image being that of the wakeful, concerned guardian and the sleeper who is apparently oblivious to everything, including the presence of a devoted admirer. This image and the theme it represents are repeated elsewhere in the novel. Julivert is described watching over Balbina as she sleeps on more than one occasion and the phrase 'desnudo sueño' is particularly appropriate, given her normal state of undress. Initially, there are suggestions of a possible romantic attachment between the two. Similarly, when Virginia Klein, another possible target of Julivert's romantic attentions, first appears in the novel she is asleep (p. 88).

On a less literal plane, the sleeper figure is representative of Klein. Unable to be awakened from his amnesia and remembering nothing about his past, he is oblivious to the ties which once existed between Julivert and himself. This reading is supported by a reference to Klein as: 'Un sonámbulo en pos de sí mismo, de una obsesión remota o reciente, real o soñada, algo

que [...] a él puede guiarle ciegamente hasta el borde de una cornisa...'
(p. 267).

Julivert then becomes the 'insomne, loco' of the poem which can be read as a comment on the relationship between the former judge and his insomniac nightwatchman, a job in which he is paid to be a vigilant, concerned guardian to Klein. Having been freed from a real prison, Julivert finds himself a prisoner of his emotions like the figure in the poem - 'En cárceles de espacio, aéreas llaves, te me encierran' - and is unable to express his true feelings: 'mis brazos maniatados'. A description of Julivert which appears in the closing pages of the novel is directly linked to the poem's use of imagery:

Entumecido, insomne, tozudo guardián de algo que ya no parecía estar allí, centinela de una cota de la memoria que nadie le iba a disputar, de una noche sin orillas cuya contraseña ya no tenía vigencia ni sentido para nadie salvo para él, persistía en su vigilante espera con la misma cautelosa determinación que le trajo por vez primera a este jardín...' (p. 280)

The image of boats on the sea also forms part of the landscape backdrop for Diego's poem: 'por el mar las naves' and 'las naves por el mar'. This is also reflected in another intertext which appears in the novel: the lyrics of a popular Spanish song of the fifties, *La barca* which is referred to twice in the novel (p. 203 and 248).¹⁴ Like the song lyrics used in *Si te dicen*, these have been chosen specifically because of the connection between the song and the novel itself. The lyrics also tell a story of unrequited love, of an individual who vows to wait for the return of a loved one: 'por ti estaré esperando hasta que tú decidas regresar'. Néstor asks for the song to be played at the *fiesta*, evidently because, in his opinion, its story-line

echoes the relationship he had imagined to exist between his mother and uncle:

Dicen que la distancia es el olvido
pero yo no concibo esta razón,
porque yo seguiré siendo el cautivo
de los caprichos de tu corazón.

Supiste esclarecer mis pensamientos,
me diste la verdad que yo soñé,
ahuyentaste de mí los sufrimientos
en la primera noche que te amé.

Hoy mi playa se viste de amargura
porque tu barca tiene que partir
a cruzar otros mares de locura,
cuida que no naufrague tu vivir.

Cuando la luz del sol se esté apagando
y te sientas cansada de vagar,
piensa que yo por ti estaré esperando
hasta que tú decidas regresar.

It is ironic that Néstor should request *La barca* for the reason he does since the song's lyrics more accurately echo Julivert's feelings for Klein. The image of the absent lover who is sailing through 'mares de locura' is a particularly apt representation of the former judge, locked in his unreal world of amnesia and dementia. Once again the metaphor of lover as prisoner acquires a special significance given Julivert's experience of incarceration: 'yo seguiré siendo el cautivo de los caprichos de tu corazón.'²⁵

THE DETECTIVE NOVEL

A reference to a book which Klein is reading acts as a textual signpost to a hypogenre which Marsé imitates and subverts in *Un día*

Era un pequeño y viejo volumen de tapas verdesas, de Ediciones Calleja, en cuya maltrecha portada un jinete montado en un caballo negro, con la escopeta en bandolera y agitando el sombrero, saludaba a una dama que se alejaba galopando en otro caballo. En letras verdes y rojas se leía *Estudio en escarlata* por Conan Doyle. (p. 229)

There are some specific links between this famous detective story and Marsé's novel. At the thematic level, both texts have vengeance as a significant narrative thread. The crime in *A Study in Scarlet* (1887) is finally revealed to be the result of 'an old standing and romantic feud.'⁶ In *Un día*, there are multiple references to vengeance, as Julivert's friends and relatives assume that he is motivated by the desire to exact a carefully calculated revenge on those involved in his imprisonment and the harrassment of his family. However, it is the former romantic link between Julivert and Klein which drives him to accept employment in the ex-judge's household rather than a desire to settle old scores.

A further link is provided by the motif of vengeance. At the scene of the crime committed in *A Study in Scarlet* the word 'Rache' (German for 'revenge') is daubed in blood on the wall. Holmes originally believes this to be a vital clue but later revelations prove it to be a red herring, a deliberate attempt to confuse those investigating the crime. In *Un día*, too, a minor event obscures the truth about a murder. When Julivert shows interest in the shop run by the man who denounced him to the police, his friends expect the worst, although later events prove their fears unfounded. Ironically, the same people fail to connect Julivert with Polo's death, even when evidence suggests that suicide was unlikely. Significantly, the man who confuses matters is called Raich, a surname with a clear resemblance to the verbal red herring provided in Conan Doyle's work.

Both writers also use a similar metaphor to refer to the human brain. In *A Study in Scarlet*, Holmes explains his powers of deduction by drawing an analogy between the human brain and an attic: 'I consider that a man's brain originally is like a little empty attic, and you have to stock it with such

furniture as you choose'.¹⁷ In *Un día, el Mandalay* refers to Klein's failing mental powers with the phrase 'está mal de la azotea' (p. 150). Elsewhere the ex-judge himself explains to Julivert: 'Es como si sólo hubiese quedado útil para el servicio ese desván del cerebro donde uno mete el resentimiento...' (p. 229).

The links which exist between the novel and the detective genre of which *A Study in Scarlet* is an example are all the more interesting since in *Un día*, Marsé plays with the conventions of this form, as he did previously in *Si te dicen*. In both novels, he breaks with the major convention of the traditional detective story by refusing to provide satisfactory resolutions to problems which have been posed, making the novel open-ended and avoiding foreclosure. As in *Si te dicen*, issues surrounding identity are once again at the heart of the mystery. There is a fundamental problem concerning the identity of the novel's narrator, because although a certain amount of information can be gleaned about this character, his name is never revealed.¹⁸ A further problem concerns the identity of Néstor's father. Balbina appears to drop hints about her son's paternity, telling Julivert 'Se te parece mucho, no sé por qué...' (p. 51) and later commenting: 'Tú siempre supiste que el chico no era de padre desconocido, como creía Luis...' (p. 52). Equally, the identity of Polo's killer can never be established for sure although the evidence suggests Julivert. As in *Si te dicen*, any attempt by readers to 'atar cabos'¹⁹ or to solve the mystery by means of textual clues, only causes frustration.

The fact that these gaps in the text exist is suggested by a description of a display of photographs in Julivert's room:

Néstor observó un hueco en el círculo; faltaba una foto en la que su

tío estaba solo, en el Parque Güell, con una indumentaria vagamente militar. Nunca se había fijado muy bien en esa foto porque en ella ya no era un boxeador, sino un pobre soldado de permiso que el domingo va a pasear con un amigo o con la novia, que seguramente fue la que le hizo la foto... (p. 74)

Significantly, this literal gap also involves identity: that of the unknown photographer.

One particular aspect of the reader's role as detective is emphasized by Klein's comments about the benefits of his peculiar amnesia:

Mi mal también tiene sus ventajas [...]. Por ejemplo, releer a Sherlock Holmes como si fuera la primera vez y con la misma emoción juvenil. Sé que lo leí de muchacho porque hay anotaciones mías y la fecha, vea usted... Cuando de chico se ha leído una buena novela de aventuras, luego, de mayor, ya nunca se disfrutará como la primera vez. Pues bien, yo he conseguido este milagro gracias a que me rompí la crisma. (p. 229)

The enjoyment of rereading which Klein has achieved is available to all those who read texts in a hypertextual way because each rereading entails new discoveries and reveals further clues to the hypotextual origins of the texts in question, enriching the reading experience.

2 CINEMATIC *CLINS D'OEIL*

2.1 THE WORLD OF CINEMA

In *Un día*, Marsé makes extensive use of filmic hypotexts and as in his other novels, he signals the importance of this medium in a number of ways. Most obviously, he includes numerous references to the world of cinema. Several cinemas are mentioned by name including the Roxy (pp. 10, 33, 119, 121 and 122); Rovira (pp. 10, 23, 78 and 118); Verdi (p. 19); Proyecciones (p. 117) and Delicias (p. 204). Cinemas also form the backdrop for some of the novel's action. Polo, who normally takes his siesta in the Proyecciones cinema, is

found dead there in mysterious circumstances (p. 127). Néstor and his friends are keen picturegoers, attending Saturday matinée sessions (p. 10) and even some of the tunes Néstor plays on his harmonica are themes from popular film (p. 116). The adolescents also sit in the foyer of the Rovira cinema to tell their *aventis* (p. 13), some of which feature Balbina 'sentada en una butaca de las últimas filas del cine Roxy, sola' (p. 119) working as a *pajillera*.

2.2 CINEMATIC DOUBLES

Marsé also makes extensive use of cinematic doubles, using comparisons with popular screen stars or to characters from well-known films. Some of these are direct comparisons, suggesting a physical similarity. Julivert is said to resemble Chester Morris (p. 99), a B-movie actor, and Elvira the maid compares one of Virginia Klein's former lovers to Jorge Mistral (p. 158). Doctor Rey with his 'fácil sonrisa' (p. 224) is less favourably likened to the cartoon character, Popeye. Paquita compares Balbina to Ava Gardner (p. 99), a popular screen actress who starred in *Pandora and the Flying Dutchman* (1950). Néstor, however, claims to see a striking similarity between his mother and Gene Tierney who is 'igualita igualita que ella...' (p. 99).

Néstor also draws more indirect comparisons between himself and cinematic characters. Two of the pseudonyms which he chooses to identify himself with when signing his threatening letters to Polo are the names of film characters. He refers to himself firstly as Shane (p. 24), and later calls himself 'El hijo de la Furia' (p. 117), borrowing the title from the swashbuckling historical drama *Son of Fury* (1942). Earlier in the novel he introduces himself to his sparring partner using the same title (p. 29). He also uses a line of dialogue originally spoken by Alan Ladd in *Shane* to

identify himself to Polo's young followers: 'Soy amigo de los Starret' (p. 56).

There are also a number of less overt cinematic doubles to be found in the novel which can be usefully compared to the figures of Teresa and Hortensia in *Últimas tardes*. Although Hortensia bore a strong resemblance to the blonde student revolutionary, as Manolo observed, the girl from Monte Carmelo was only a poor imitation of her bourgeois counterpart:

Hortensia era algo así como un esbozo, un dibujo inacabado y mal hecho de Teresa. [...] Era como una fotografía desenfocada de la hermosa rubia [...], la silueta borrosa, casi fantasmal, de aquella otra personalidad luminosa y feliz [...]. Versión degradada de la bella universitaria, imitación híbrida, descolorida, frustrada o tal vez envilecida.²⁰

In *Un día*, several characters have a similar relationship to their screen counterparts, being imperfect copies of matinée idols. This is hinted at in the description of Suau's studio, full of portraits of cinema stars and famous film scenes, referred to as 'acartonadas figuraciones de una vida más intensa que nunca alcanzaríamos' (p.33), a phrase which suggests that in comparison to the perfect world of cinema, real life is merely a pale shadow.

Thus Paqui is described in a pose which evokes Marilyn Monroe in a scene from the film *The Seven Year Itch* (1955) in which the skirt of Monroe's dress swirls about her, as she crosses a ventilation shaft blowing out air from the subway: 'En la esquina mellada por el camión, al darse la vuelta sobre la muleta derecha, un golpe de viento hizo revolotear su falda estampada' (p. 65). However, the orphan's deformity makes the comparison a poignant one: 'Bajo la ondulación de la falda, junto al pálido garabato pendular, fulguró durante unos segundos el otro muslo bronceado y esbelto' (p. 65). This discrepancy between the two females is emphasized by a later

incident when Paqui and the boys are looking through her collection of film programmes:

Nos gustaba sobre todo aquel de Marilyn Monroe con una falda blanca plisada revoloteando en torno a sus muslos macizos y luminosos, pero nunca se lo dijimos, no podíamos decirle eso a una pobre tullida. (p. 198)²¹

The description of Virginia Klein's hairstyle, 'el rubio mechón de cabellos que le tapaba un lado de la cara' (p. 88) suggests the so-called 'peek-a-boo' hairstyle for which the film actress, Veronica Lake, was famous. However, in Virginia Klein's case, this hairstyle is not meant to be merely an alluring device but serves a practical purpose, intended to 'ocultar en lo posible la delgada cicatriz curva que se engarfiaba en la comisura de los labios' (p. 133). Again, Marsé's character is seen to be a flawed version of cinematic perfection.

2.3 INTERIOR DUPLICATION

On one level, Suau's painted film posters act as a further link with the world of cinema, introducing references to the films and film stars of the thirties, forties and fifties, represented in his artwork. However, these portrayals of scenes and characters from films also fulfil another purpose, acting as interior duplications, mirrors which reflect on a small scale specific aspects of the narrative itself. They thus form an integral part of the series of complex hypotextual connections and intertextual allusions presented in *Un día*.

References to Suau's workshop are also significant in this context since like his paintings, the old man's studio is a reproduction of the text's structure:

En la pared mohosa y desconchada había garabatos de pintura, números de teléfono apuntados a lápiz y jirones de carteles antiguos pegados con cola. (p. 201)

The wall, with its multiple layers of text of different kinds, is reminiscent of the wall coverings of Marcos's hideaway found in *Si te dicen*. The unfinished paintings and shreds of old posters on the wall represent the half-truths and incomplete stories which make up the text, strands of narrative superimposed one upon another to produce 'aquel rompecabezas descolorido de viejas películas (pp. 201-2), an apt description of the novel itself.

Nestor is clearly fascinated by a scene from a film represented in one of Suau's posters:

¿Y a ésta cuándo la pondrán de reprise?, se preguntaba siempre Néstor, contemplando la arrogante cabeza y los ojos negros de furia de Tyrone Power frente al perverso y melifluo George Sanders montado a caballo y a punto de cruzarle la cara con la fusta... (p. 116).

The film is *Son of Fury* (1942) and there are further references to it elsewhere in the novel (pp. 99 and 286). Doctor Cabot sees another scene from the film on a poster in Suau's studio: 'Recostado al pie de una palmera en una playa tropical, un joven marinero con camiseta a rayas y el oscuro pelo revuelto abrazaba a una indígena semidesnuda' (p. 202). Néstor uses the film's title as one of his pseudonyms, although it is cruelly transformed by his companions into '*El hijo de la furcia*' (p. 29). The young adolescent's fascination with this swashbuckling costume drama is easily explained, when one considers its plot. Tyrone Power plays Benjamin Blake, an eighteenth-century Englishman, who is deprived of his inheritance and escapes to a South Sea island, where love blossoms with a native girl played by Gene Tierney. However, he leaves his carefree existence on the island behind and returns to England to seek out what is rightfully his.²² Néstor expects that

this same violent, but righteous, retribution will accompany Julivert's return. Néstor also imagines his mother in the role of the native girl in *Son of Fury*, as Julivert's lover, even though he acknowledges that the two women have their differences:

[Gene Tierney] va vestida como de hawaiana y tiene los mismos hoyuelos en la cara de gato y la misma sonrisa un poco dentada... Bueno, Balbina está un poco más llenita y tiene los ojos negros. Y claro, no lleva flores en el pelo ni esos vestidos de indígena que lo enseñan todo, que sí no... (p. 99).

He attempts to bring his uncle and mother together romantically, by staging a number of bedroom scenes which seem to have been inspired by this screen image, as he places a rose in Balbina's hair and ensures that she is scantily dressed.

Julivert initially conforms to Néstor's idea of the avenging Hollywood hero when he decides to recover the family possessions and moves quickly and decisively to snatch them from the clutches of Folch in a public act which encourages Néstor's belief that Julivert was going to 'llevar a cabo un estudiado ajuste de cuentas' (p. 127). In the long term, however, he refuses to play the role of avenger or lover which Néstor and others are determined to foist upon him, proving himself to be unlike Benjamin Blake, his cinematic counterpart. The long-awaited 'huracán de venganzas' (p. 287) never arrives. Instead he exacts a quiet, private revenge on individuals such as Polo and Lambán in acts that are misunderstood or go unremarked.

Revenge is also a major theme in two other cinematic hypotexts referred to in the text. In the tense thriller *El beso de la muerte* (p.118) or *Kiss of Death* (1947) a psychopathic killer, played by Richard Widmark, is sent to exact revenge on a captured thief (Victor Mature) who turns informer on the

members of the gang to which he previously belonged. A similar theme is found in *Mercado de ladrones* (p. 122) or *Thieves' Highway* (1949). In this film, Richard Conte, referred to in the novel as one of Néstor's favourite film stars, plays a truck driver seeking to avenge his father who had been cheated out of his money and then maimed by a gang of racketeers.

Another of Suau's painted scenes can be traced to Kazan's *On the Waterfront* (1954), although the name of the film is not provided. This film was, of course, an important hypotext for Marsé's third novel, *Últimas tardes*

Era una azotea gris y un borroso palomar sobre un fondo de nieblas portuarias, y, en primer término, un joven estibador con chaquetón a cuadros y una paloma muerta en las manos. [...] La paloma tenía el pico abierto y un ala caída. Las manos del estibador eran del color de la ceniza, y sus ojos de púgil sonado, mirando la paloma muerta, parecían cerrarse poco a poco. (p. 199)

The figure here is Terry Malloy (Marlon Brando) the ex-boxer, seen mourning his pigeons which were killed as a reprisal for his behaviour. This touching image of desolation and loss foreshadows the situation of another ex-boxer, Julivert, who loses what he loved most in life when Klein is gunned down in the ambush. There is a further parallel between the two characters in so far as both ultimately fail to make something of themselves, despite showing potential as boxers. On the brink of success, Julivert's career is cut short initially when he injures his wrist and later, definitively, by the outbreak of the Civil War. The words which Malloy uses to express to his brother his realization that he has failed could well be Julivert's own: 'I could've had class. I could've been a contender. I could've been somebody...'.²³

2.4 THE OPENING SCENE

For the first time, in *Un día*, Marsé uses the opening pages of the work

(pp. 9-12) as an extended commentary on the novel's hypotextual origins, presenting readers with a number of clues which enable them to identify the different palimpsests imitated and transformed in the text. At the same time, he indicates the main thematic concerns of the work. The novel's opening scene thus provides a vital key to the interpretation of the text as a whole and merits careful analysis here.

One of the key clues which assists readers in decoding Marsé's textual messages is the description of the strange shadow cast onto the wall: 'Pegada al cristal de la farola, una salamanquesa proyectaba su sombra en el muro, por encima de nuestras cabezas' (p. 9). The image is a simple yet evocative one, inviting interpretation on multiple levels. Firstly, it stands as a symbol of cinema itself, the lizard's shadow thrown onto the wall imitating the way in which illuminated film is projected onto a screen, an interpretation reinforced by Marsé's use of 'proyectaba'. The image points to the fact that here, as in *Si te dicen*, references to specific filmic hypotexts and to the world of cinema play a crucial role within the novel.

The fact that the silhouette on the wall is many times the size of the lizard producing it, also suggests cinema's peculiar power to magnify to epic proportions all that which is represented in it, however insignificant it may be in reality. In a similar fashion, the young adolescents, in particular Néstor, initially perceive the Julivert as a larger-than-life figure firmly cast in the mould of the Hollywood hero. This oversized projection is echoed later both in the disproportionate size of particular objects in Suau's posters (p. 19) and in the painter's tendency to exaggerate when relating events. It also points to one of the novel's key themes: the creation and destruction of myth, explored through the character of Julivert.

The shadows cast on the wall can also be interpreted as an allusion to Plato's allegory of the cave in *The Republic*.²⁴ The Greek philosopher uses this allegory to illustrate the various stages involved in the human mind's progression from ignorance towards enlightenment. The state of ignorance is represented by tied prisoners in a cave, who mistake shadows on the wall for reality itself. Enlightenment is symbolized by the freed prisoner who is able to see the sun. In *Un día*, Néstor can be likened to a prisoner in Plato's cave, for initially he is imprisoned by his own distorted vision, unable to distinguish between the real world, and the illusory world he has created from *barrio* gossip and Hollywood mythologies. *Un día* traces his transition from adolescence to adulthood when finally he can appreciate Julivert on his own terms, as a man, and not a myth.

The opening scene also contains several allusions to myth. Firstly, there are the Hollywood myths embodied in the character of Julivert, cast here in the mould of two of the most enduring masculine archetypes to have emerged from the world of film, namely the cowboy and the gangster. The shadow of the lizard enlarged as it is projected onto the wall suggests the legend of St George and the dragon, discussed in a later section of this chapter. In addition, the silhouetted image of Franco represents all the myths which permeated Francoist ideology and propaganda. The adolescents' action of demonstrating their lack of respect for authority by urinating on the Caudillo's image is reminiscent of a similar incident described in *La muchacha* but within the context of *Un día*, this irreverent episode demonstrates the adolescents' refusal to accept the lies and half-truths which formed an integral part of the 'official version' of reality.

Significantly the first sight that Néstor and his friends have of Juli-

vert is of a 'negra silueta' (p. 19), a shadowy figure seemingly sharing the same mythical status as Franco's stencilled portrait and evoking the same cinematic allusions as the lizard's image cast onto the same wall. Marsé thus signals that the adolescents are seeing Julivert as another cinematic projection, a semi-mythical figure representing the embodiment of their ideal hero. This is further emphasized by the narrator's observations when the boys catch sight of the mysterious stranger for the first time:

Teníamos la sensación de lo ya visto, de haber vivido esta aparición en un sueño o tal vez en la pantalla del Roxy o del Rovira en la sesión de tarde de un sábado... (p. 10)

This description of Julivert, who is the shady stranger, has been doubly distorted by drink and the adolescents' exposure to countless hours of Hollywood gangster films, adventure serials and Westerns. Thus, Julivert the man bears scant resemblance to his mythologized portrait:

Por cierto, no era el tipo extraordinario que habíamos imaginado, no era tan fornido ni tan pistonudo como Néstor lo había descrito en las viejas aventis o como la medrosa memoria del barrio lo había deformado, no tenía las espaldas tan anchas ni la mandíbula tan cuadrada, aunque sí la boca dura y despectiva, y tampoco era especialmente guapo o altivo a la manera que eso puede gustar a las mujeres, no vimos en él nada excitante; quizá los pómulos altos de furor, los ojos grises y largos como rajadas, el pelo negro y liso peinado hacia atrás y una cualidad de hielo en la cara, una palidez tensa y pasada de moda. Tenía en general el aspecto de un hombre común y corriente, de estatura regular, estirado más que esbelto, un welter un poco más alto de lo normal, seguramente no muy fajador, pero ágil y con reflejos, un técnico. Lo que más llamaba la atención era cierto voluntarioso envaramiento en los hombros y en la nuca, una sugestión de afilada peligrosidad. (pp. 35-36)

In the later meeting between Jan and the adolescents, precise chronological details about Julivert's arrival at the bar are given: 'era el nueve de junio, sábado [...] hacia las tres de la tarde (p. 33). These details emphasize that Julivert is presented in this instance as an ordinary individual and not a

mythical hero from the world of film, the realm of the eternal present continuous.

Marsé uses the image of the lizard projected onto the wall to anchor the novel firmly in the mythical realms of cinema. He builds on this by introducing a further series of elements, which Devlin labels 'self-consciously cinematographic,'²⁵ and these act as *clins d'oeil*, signalling the two filmic hypotexts which form the palimpsests for *Un día* the *film noir* genre and the Western, *Shane*

Marsé recreates the distinctive visual idiolect of *film noir* by incorporating into his text a series of descriptions of dramatic *chiaroscuro* effects typical of the genre. The lizard's shadow, the stranger's silhouette and the stencilled image of Franco are contrasted with the light provided by the street-lamp, the metallic gleam of Néstor's harmonica 'como un alacrán de plata' (p. 9), the glint from the stranger's steely eyes, 'un destello acerado', (p. 10) the sudden flaring of the struck match and the faint glow of the lighted cigarette. A drifting mist and the distant sound of a ship's siren complete the creation of the classic *film noir* scenario:

A world where it is always night, always foggy or wet, filled with gunshots and sobs, where men wear turned-down brims on their hats [...] guns thrust deep into pockets.²⁶

Further *film noir* motifs are found in the description of the stranger:

Como el telón de un teatro, la sombra del ala del sombrero remontó lentamente su cara hasta la mitad de la nariz. Vimos el mentón duro y la boca musculosa, los pliegues muy marcados bajo las comisuras, los pómulos altos y terrosos. (p. 11)

The stranger evokes the features of the archetypal male *film noir* lead

epitomized by actors like Humphrey Bogart, Edward G. Robinson and Alan Ladd. By likening the hat brim's moving shadow to a theatre curtain being drawn aside, Marsé hints at the fact that here Julivert is playing a role which has been imposed upon him by the adolescents.

The stranger's clothes and stance are also carefully described: 'Llevaba una trinchera color caqui con muchos botones y complicadas hebillas, las solapas alzadas y la mano derecha en el bolsillo (p. 10). Julivert's pose, right hand in trench-coat pocket is that typically adopted by the gunman in gangster films to signify alertness to danger, pistol at the ready. As an item of dress, the trench-coat is popularly associated with *film noir* characters played by Humphrey Bogart. However, it was in fact Alan Ladd who established this garment as the virtual emblem of the male *film noir* lead, - playing the role of Phillip Raven, the professional killer on the run in *This Gun For Hire* (1942). As Ken Wlaschin notes:

The trench-coated figure of Alan Ladd is one of the most enduring myths of 'forties cinema, tough, taciturn, never smiling, his cold blue eyes glinting like the gun he always carried, the absolute killer.²⁷

It seems probable that Marsé is indeed alluding here to Alan Ladd, because he is the common factor linking the novel's two major hypotexts. Not only was Ladd the protagonist of a number of *films noirs* made during the forties but he also played the lead role in *Shane*. Thus, in this one figure, Marsé manages to combine the qualities of both the *film noir* hitman and the gun-slinging cowboy. Since the whole encounter is seen through the eyes of the young narrator, Ladd is an apt choice given that in Raymond Chandler's opinion, the actor was 'hard, bitter and occasionally charming, but he is after all a small boy's idea of a tough guy'.²⁸

Another common *film noir* motif is the lighting of the cigarette, which serves as a subtle affirmation of the hero's masculinity. A lit match or glowing cigarette provided a special low-key lighting effect, illuminating the actor's features from below in such a way as to turn even the most baby-faced innocent into a leather-skinned rogue, which is the visual effect intended here: 'Se llevó el cigarillo a la boca con el pulgar y el índice [...], le dio una chupada y la brasa iluminó fugazmente su cara' (pp. 11-12). Here, the struck match directs attention towards the stranger's fists: 'Vimos sus puños al trasluz de la llama de la cerilla, fuertes y delicados a la vez, como de alabastro' (p. 11) and literally and metaphorically sheds light on the character of Julivert. The juxtapositioning of the two adjectives, 'fuertes y delicados' suggests that Julivert has a complex personality with an ambiguous nature, possibly plagued by inner conflicts. This, too, is an accurate observation of a genre convention for, as Beaver notes, male *film noir* protagonists typically present 'a tough, crude façade' with 'hints of gentleness and sensitivity beneath the toughness'.²⁹ The description could also be taken as an oblique reference to Julivert's homosexuality.

Although most of the visual references in the novel's opening section are to *film noir* conventions and motifs, there are also hints of another palimpsest, namely *Shane*. Firstly, there is the description of Néstor who hangs his harmonica from his waist 'como si fuese una pistola' (p. 9), suggesting a cowboy with his gun slung at his side in a holster. The question which Néstor asks: '¿Quiere un trago, forastero?' (p. 10) is a further direct link between Marsé's text and the Western since the phrase echoes the dialogue of one of the film's opening scenes in which Starret offers water to Shane and his horse.

Given that these two hypotextual sources are evoked here, it is not surprising that Julivert should be presented as an ambiguous character, a composite figure, a fact hinted at later when Suau describes the adolescents' encounter with Julivert to Dr Cabot: 'Cada uno lo vio a su manera; ese grandullón de la señora Anita jura que llevaba una gabardina y Néstor que no, que iba a cuerpo pero con sombrero' (p. 20). The suggestion seems to be that some of the gang saw the shady figure as a trench-coated *film noir* protagonist whilst for Néstor, he is Shane, the gunfighter who mysteriously drifts into and then out of the lives of the Starret family, worshipped from afar by young Joey Starret:

He was tall and terrible there in the road, looming up gigantic in the mystic half-light. He was the man I saw that first day, a stranger, dark and forbidding, forging his lone way out of an unknown past in the utter loneliness of his own immovable and instinctive defiance.²⁰

This image of a cinematic composite is reflected in Suau's confused portraits of 'Luis Mariano con gabardina y metralleta' and 'Richard Widmarck [sic] vestido de torero' (p. 118) in which the artist confuses the two characters being played by the actors. Néstor and his friends produce a similar mismatch, constantly confusing Julivert with the heroic characters from their cinema-inspired fantasies. Even when the ex-resistance fighter's behaviour provides little cause for excitement, they imbue his every action with hidden meanings. As the narrator confesses: 'ni uno solo de sus gestos tenía para nosotros un sentido literal' (p. 126) because 'la sugestión del peligro iba siempre con él, dondequiera que fuese y en todo momento' (p. 126).²¹

3 CINEMATIC HYPOTEXTS

3.1 *FILM NOIR*

In Genette's terms, the novel's opening section with its graphic description of shadow upon shadow and the lone rain-coated figure evoking the dark, violent world of the *film noir* is an imitation. The scene is not a reconstruction of a particular event from a specific filmic hypotext but a reproduction of the idiolect of the genre, composed of its classic elements.

Marsé inserts *clins d'oeil* throughout the novel to remind readers of this *film noir* palimpsest. When the text is read against this hypotextual source, narrative elements which seemed previously unrelated or inconsequential take on new meaning, revealing a new, more tightly-woven textual pattern. Some of these clues are quite obvious, others only likely to be spotted by film buffs. In the former category one could include, for example, the films depicted on Suau's posters or mentioned in the novel such as *Mercado de ladrones* (p. 122) and *El beso de la muerte* (p. 118). Some actors associated with this genre are also mentioned, notably Richard Conte and Richard Widmark. Another is depicted on a film poster in Suau's workshop against a typical *film noir* backdrop: 'Desde las sombras, Edward G. Robinson [...] sonreía con su tensa boca de seda dolorida y su abrigo de solapas de terciopelo, erguido sobre un fondo nocturno de rascacielos' (p. 24).

Other *clins d'oeil* are less blatant, taking the form normally of allusions. With regard to film names, for example, Julivert is referred to disparagingly by Polo as 'un hombre que alquilaba su pistola' (p. 18), an oblique reference to *This Gun for Hire* (1942), starring Alan Ladd as the psychopathic killer, Raven.²² Falcón, the name of one of the gang seeking information about Julivert suggests the title of one of the most famous

thrillers of the forties *The Maltese Falcon* (1941) and indeed, the protagonist of this film, Humphrey Bogart, is also alluded to in the description of the actor in the film which is playing as Polo drowzes in the Proyecciones cinema: 'un artista maduro que deambulaba por la pantalla con mirada ulcerosa - [...] - y fumando cigarillos como si tuviera los labios y las mejillas anestesiadas' (p. 124).²³ Virginia Klein's appearance suggests parallels with Veronica Lake while Julivert is cast in the role of Alan Ladd. During the forties, Ladd and Lake made five films together including *This Gun for Hire*²⁴ In *Un día*, Marsé subverts the romantic relationship which Ladd and Lake established together in these films since the leading man, namely Julivert, has romantic links not with his leading lady, Virginia Klein, but with her husband, Luis. This is just one of the conventions of *film noir* which is subverted in *Un día*.

The novel's protagonists share other characteristics with their *film noir* counterparts. Julivert, for example, is described several times in domestic scenes in which he is accompanied by a cat (pp. 63 and 125) and a scene is included in which he feeds this animal (p. 171) For those familiar with the *films noirs* of the forties, this relationship between the cat and the former gunman has echoes of the unforgettable opening scene of *This Gun for Hire*

He [Raven] loads his gun and casts one last glance at his cat then sternly tells the young maid to watch out for it. Out of spite, she quickly drives the animal away; but he returns to catch her. Without saying a word he slaps her twice, knocking her down and ripping her dress. As she lies whimpering, he pours a little more milk for the cat, pets him a bit, then, still silent and indecipherable, leaves to complete his job.²⁵

These allusions are to specific films but there are also other general features to be found in the novel which are commonly associated with this genre. Certainly the world Julivert moves in, as Klein's bodyguard, is akin to

that which forms the typical backdrop for the *film noir* plot, an ambience of darkness and violence, evoked by descriptions of seedy bars, sleazy night clubs and shabby backstreet hotels where prostitutes ply their trade in rooms hired by the hour. The plot of *Un día* also reflects the customary thematic concerns of the *film noir*, a genre focussing on the darker side of human behaviour. In the novel, corruption is rife and not restricted to either right or left wing. The *vencedores* speculate with crooked business deals while the idealism of the *vencidos* is transformed into a desire for personal gain. Violence in its many forms permeates society. The adolescent aggression of Néstor and his friends finds an outlet in boxing and the brutality of the right-wing forces of Law and Order is matched blow for blow by those seeking revenge.

Readers are left in no doubt as to the fact that Julivert himself was once a leading figure in that criminal underworld as many of his exploits are referred to in the novel and his reputation remains with him. Even the mention of his name conjures up 'una fantástica constelación de violencias' (pp. 12-13) and the adolescents still think of him as 'aquel viejo fantasma de la violencia' (p. 127), although when he returns to the *barrío* he appears to be a reformed character.

Given its central importance as a motif in the filmic hypotext which Marsé draws upon, it is not surprising that the gun should also feature prominently in the novel. For Julivert and other characters in *Un día*, as for the protagonists of countless *films noir*, the gun is the means by which scores are settled and power is maintained, be it a Parabellum (p. 108), Astra (p. 15) or Walther (pp. 15 and 68). Julivert considered Falcón a promising colleague because: 'si no podía darle pronto al gatillo se mordía

las uñas...' (p. 179). Polo, too, on the opposite side of the Law carried a gun not only in the line of duty but also in retirement, as a plaything: 'El había puesto silenciador a su pistola para seguir divirtiéndose [...] disparando contra botellas vacías y latas de conserva' (p. 19).

Balbina's memories of life with the Julivert brothers contain many images of men with guns, including Jan teaching Luis how to look after his first pistol (p. 47) and Palau cracking nuts with the butt of his Parabellum (p. 108). One of the few souvenirs treasured by Julivert's mother is 'una escopeta de balines de cuando era niño' (p. 53). As an adult, Julivert's gun was not to prove so innocent: 'ha quebrantado la ley cientos de veces con el revólver en la mano' (p. 195). Suau remembers that Julivert 'empuñaba la pistola a la altura del cinturón' (p. 22). Even after his career as a gunman was cut short by a prison sentence, rumours about his pistol being buried under a rose bush in Suau's garden ensure that the association between Julivert and guns persists in popular memory so that Néstor and his friends interpret even Julivert's most innocuous actions in the light of his past reputation:

Le vimos hacer un gesto que se acordaba vagamente a nuestros sueños: llevó su mano izquierda, moviéndola como si estuviera yerta, pero con cierta rapidez, hacia el bolsillo trasero del pantalón, apartando los faldones de la gabardina, para tantear algo con la punta de los dedos, comprobar que aquello, lo que fuese - la cartera probablemente, tal vez un pañuelo, pero no pudimos evitar el pensar en otra cosa - seguía estando allí. (p. 35)

The boys are not, of course, the only ones who read hidden meanings into Julivert's actions. Ultimately it is his innocent gesture of reaching into his pocket for his handkerchief which causes his death, when it is wrongly interpreted by his former comrades as an attempt at self-defence 'porque ese garabato fulgurante de su mano era lo único que aún podía tener sentido para ellos' (p. 285).

Julivert thus dies an inglorious, tragicomic death, in a manner which is most unbecoming for a protagonist modelled on the archetypal cold, calculating *film noir* gunman. In other respects, too, Julivert fails to live up to the reputation which he has gained for himself and certainly does not fit the mould of the fearless killer demanded by cinematic convention. Inexplicably he seems frightened by the confused but harmless Biblioni, much to Néstor's amazement: 'No irás a decirme que Biblioni te ha dado miedo. Tú nunca le has tenido miedo a nada...' (p. 38). A more surprising revelation, given Julivert's reputation for physical toughness, is the fact that he enjoys knitting in his spare time. In the context of the narrative, Marsé makes maximum play of this contravention of genre norms by his treatment of the scene in which this is revealed.

When Julivert shows interest in Tito Raich's shop, excitement in the *barrio* mounts, for the owner of the haberdashery had been responsible for his arrest. Everything appears to point to an imminent showdown between the men when Julivert approaches Raich and the two men are seen to enter the shop together, watched by curious on-lookers:

No estuvieron dentro ni dos minutos, pero pareció que había pasado media hora. Cuando salieron no se dijeron nada. Raich bajó tranquilamente la puerta metálica con el estrépito de siempre y se agachó para poner el candado, y Jan Julivert volvió a remontar la acera en dirección a su casa.
En las manos llevaba dos madejas de lana, una roja y otra azul, ~~traspasadas~~ por dos agujas de hacer punto. (p. 129)

Marsé creates a sense of tension which ends in anti-climax, confounding reader expectations, too. Later, this clash between convention and contravention is highlighted in an image of Julivert:

La gabardina cuidadosamente plegada sobre el hombro y el ala del sombrero tapando sus ojos, apretando bajo el sobaco la cartera en la que asomaban las brillantes agujas y, en su punta, como una flor

lánguida, el extremo de la labor roja y azul. (p. 237)

The character has the traditional trappings of the archetypal *film noir* male protagonist - rain coat and brimmed hat, pulled down low to cover the eyes - but incongruously, he also carries accoutrements normally associated with purely female pursuits, the epitome of domesticity.

This failure to conform to the stereotype of masculinity embodied in the cinematic figure of the hard-boiled hitman is most blatant in the matter of Julivert's sexuality. In creating a homosexual hero, Marsé confounds reader expectations once again. Convention would demand that Virginia Klein as the Veronica Lake look-alike, be cast in the mould of the platinum blonde *femme fatale*, destined to lead Julivert to his destruction. However, in *Un día*, in keeping with Marsé's unconventional imitation, ultimately, it is her husband who proves to be the fatal attraction precipitating the ex-gunman's death.

Marsé's reasons for subverting the conventions of this cinematic hypoggenre and distorting the stereotype of masculinity with which it is closely associated will be considered after the next section dealing with hyper-textual links between *Un día* and the filmic hypotext *Shane*, because the author's unconventional treatment of both these hypotextual sources is similar.

3.2 SHANE

Un día can also be interpreted as a transformation of a specific filmic hypotext, namely, *Shane*. Marsé provides textual clues allowing readers to identify the hypotext being transformed here. Firstly, there are some general hints given to indicate the genre to which the transformed hypotext belongs:

- the Western. Julivert buys secondhand 'novelas del Oeste' (p. 59) which he reads to pass the time when on duty as a nightwatchman at the Klein house. His ex-comrades, Falcón and Boyer, deride him for this, seeing it as evidence that a man who was once feared as a ruthless fighter has become nothing more than 'un viejo anarquista en zapatillas, [...] un hombre que lee *El Coyote*, bebe ginebra de garrafa y hace calceta' (p. 248). Néstor, too, is particularly interested in Mallorqui's *El Coyote* novels, possibly because they allow him to indulge his personal fantasies of playing the Masked Avenger or because the protagonist of the series remind the boy of how he imagined his uncle would act on returning to the *barria*.

A further general clue to the transformed hypotext can be found in the decorative theme which the neighbourhood choose at *fiesta* time: 'Se había decidido adornar la calle al estilo campamento indio' (p. 236). The decor is clearly inspired by Hollywood ideas of Native American lifestyles:

Dos grandes tiendas apaches hechas con palos entrecruzados y sacos cosidos, [...] y en las paredes colgaban adornos de plumas, arcos y flechas de cartón, hachas de sioux, espantajos de hechicero y cabelleras de 'rostro pálido'. (p. 236)

By using these 'burdas amenazas de cartón y espantajos de película' (p. 237) the neighbourhood choose to associate themselves with the group who are traditionally the losers in the Western and Marsé inserts a chilling reminder that whereas screen violence between cowboys and Indians is mere pretence, real conflict all too often involves death:

En lo alto de las estacas clavamos calaveras de cáscara de sandía con una bombilla dentro. Todas las calaveras las había pintado la Paqui menos una que era de verdad; la encontró Bibiloni en el viejo refugio antiaéreo de Las Ánimas. El señor Botey la quería tirar a la basura pero el loco consiguió clavarla en la estaca y allí se quedó. (p. 236)

In addition to these genre signposts, there are a series of *clins d'oeil* signalling the hypertextual links which *Un día* has with *Shane*. Firstly, there are two references to a poster of the film which Suau is completing in his studio. In the first of these, the film star's identity is not revealed but the character is obviously from a Western: 'Terminó de pintar el revólver plateado que empuñaba el vaquero de rubios cabellos agitados por el viento' (p. 19). A later reference to the same poster identifies the cowboy:

Suau pensó de pronto en las lejanas montañas azules que cerraban la verde pradera barrida por el viento, en las altas cumbres que se erguían en el horizonte a espaldas de Shane, y le entró el deseo imperioso de pintar las crestas de nieve (p. 25)²⁶

Another episode provides clarification for readers unfamiliar with the name. When Polo receives a threatening note signed 'SHANE', he asks Suau for an explanation: '¿Qué diablos es eso de Shane?', to which the painter replies 'De una película' (pp. 24-25).

Readers are alerted in this way to the possibility of parallels between the novel and the filmic hypotext. This is reinforced by Marsé's technique of inserting lines of dialogue originally used in the film into his own text. These quotations can often be spotted because they sound rather incongruous in the section of text within which they have been placed, as would be the case, for example, in the novel's opening section when Néstor asks Julivert: '¿Quiere un trago, forastero?' (p. 10). Although in this context the remark could be understood as an insolent taunt by the adolescent, it is also one of the opening lines of dialogue in the Western, when the rancher Starret (Van Heflin) meets Shane for the first time. This connection between hyper- and hypotext is highlighted later by another quotation from the dialogue in the film. In a confrontation between Gonzalo and the other *flechas* and Néstor,

the adolescent confounds them by replying to their question about his identity with the answer: 'Soy amigo de los Starret' (p. 56). Néstor thus echoes the words in which Shane expresses his decision to help the Starret family fight against the ruthless cattle baron Morgan (John Dierkes), aided by Ryker (Emile Meyer) and his men.

Despite the difference in chronological and geographical setting, there are quite distinct parallels between the two texts. One of the key similarities between text and palimpsest is the fact that events in both are told from the point of view of a young narrator. In *Un día*, Julivert's return and its consequences are chronicled by one of Néstor's friends who is never named. In the Western, Shane's arrival, his intervention in the settlers' life and his eventual departure are all seen through the eyes of the boy Joey Starret (Brandon de Wilde).²⁷ Gabriel Miller has made the following observations about this particular narrative device in the film:

The complexity of the mountain-man hero's role is emphasized again by the fact that the film is seen through the eyes of a child. While Shane is pictured as a romantic hero, idolized by Joey, the film also forces Joey to come at least to the threshold of maturity; it ends with the boy calling, 'Shane come back', as if to resurrect that childhood image of purity that Shane initially represented.²⁸

In Marsé's text too, Julivert is idolized by the adolescents, in particular Néstor.²⁹ Not yet fully adults, they seek security and reassurance in what they know best, their childhood heroes who, they believe, are personified in the form of Julivert. The painful revelations about the man push them over the threshold into adulthood. By the close of the novel, they are forced to see the world not through the distorting lens of the Hollywood camera but through the plain plate-glass window of the Trola Bar and it

seems desolate and devoid of hope: 'Guirnaldas deshilachadas y descoloridos restos de serpentinas pendían de los cables eléctricos frente a la barbería' (p. 278). The remains of the *fiesta* are displayed before them like the tattered shreds of their adolescent dreams: once so bright and vivid, they now hang lifeless and dull. All fantasy has gone from their lives, blown away like Bibiloni's last paper aeroplane.

Néstor at least is able to demonstrate finally that he has succeeded in coming to terms with his uncle as a man rather than a myth, his new-found maturity represented by the fact that he proudly wears the scarf knitted by Jan Julivert when he attends the ex-resistance fighter's funeral.

Julivert shares certain characteristics with Shane, a similarity which is signalled by the name which Marsé gave to his creation. As John P. Devlin points out, 'The common root of the two names "Shane" (the anglicisation of the Gaelic "Seán") and "Jan" (the contraction of the Catalan "Joan") is hardly fortuitous'.⁴⁰ Like his filmic counterpart, Julivert appears as if from nowhere, a mysterious stranger. Like Shane, the high plains drifter who finds himself drawn inextricably in the life of the townsfolk, Julivert becomes the centre of attention for the neighbourhood because as the critic Rafael Conte observed in his review of the novel 'el barrio cuelga de su gastada silueta sus esperanzas, sus ilusiones, sus permanentes frustraciones'.⁴¹

On a more personal level, both characters hold a particular fascination for a young admirer, almost despite themselves. For Joey Starret, 'Shane is not only the ultimate Western hero [...] but also an ideal father figure'⁴² since with his air of mystery and danger, he represents a more attractive role model than the young boy's real father. In Néstor's case, the attraction

is an even greater one since he regards Julivert as the father he never knew, and as his mother reveals, he even goes so far as to create a *persona* for his uncle which matches his personal requirements: 'Lo sabe todo acerca de ti y lo que no sabe creo que lo inventa' (p. 51).

Both Joey Starret and Néstor are fascinated by the actions of their respective heroes, particularly with regard to those movements which hint at prowess with a gun. Schaefer captures the hidden danger of his character in an early description: 'He rode easily [...]. Yet even in this easiness was a suggestion of tension. It was the easiness of a coiled spring, of a trap set'.⁴³ In connection with Julivert, Marsé refers to 'las sombras de un furor dormido' (p. 47). Like his cinematic counterpart, Julivert shows lightening reflexes on occasion. He lifts up Néstor's chin with a 'fulgurante reacción de la mano' (p. 37) and later when his jacket slips from his shoulders, his reaction is startling: 'La pilló con un repentino quiebro de muñeca; el movimiento fue tan rápido que la criada se sobresaltó' (p. 90).

Although Shane fulfills the expectations of the settlers by killing the men who present a threat to them, ultimately he rejects the role which the townsfolk push him into, aware of the fact that the West was finally to be won not by violence but by the toil of settlers like the Starrets:

At the core of the plot is Shane the outsider, a man who has outlived his time and usefulness. [...] Shane says to one character, 'Your days are over.' The listener replies, 'Mine? What about yours, gunslinger?' Shane answers, 'The difference is I know it.'⁴⁴

Julivert, too, has made the decision to put his past behind him and refuses to play the role of avenging angel which the *barrio* are determined to foist upon him. In the words of the narrator: 'Él había sobrepasado esa edad en que

un hombre deja de sentir el deseo de ajustar cuentas con nadie, salvo tal vez consigo mismo' (p. 287).

Julivert's decision to reject his former association with the resistance fighters and their violent activities is linked to his political stance. As he explains: 'Mis ideas políticas, [...], no han cambiado. Ha cambiado mi relación personal con estas ideas' (p. 245). When Falcón tries to encourage him to fight for the cause once more, Julivert remains unconvinced: 'Mi patria no va más allá de estas cuatro paredes' (p. 249) and more explicitly 'Una patria es una carroña sentimental, y yo nunca más me empacharé de eso' (p. 250). His sentiments thus reflect the quotation from Flaubert which prefaces the final part of the novel: 'Todas las banderas han sido tan bañadas de sangre y de mierda que ya es hora de acabar con ellas' (p. 235).

THE DEATH OF THE HERO

In the closing scene of *Shane*, as the eponymous hero rides away in the distance, the voice of of Joey Starret is heard to plead, 'Shane, come back!'. The very title of Marsé's novel suggests that the work can be read as a response to that cry, a continuation of the same story in a different time and place. However, the central character of *Un día*, a homosexual with a penchant for knitting, fails to measure up to reader expectations, a poor successor to his cinematic counterpart, the embodiment of archetypal masculinity. Equally, Julivert does not seem to have been cast in the same mould as the cruel, calculating *film noir* gunman. Balbina, like most of Julivert's acquaintances in the *barrio*, is disappointed in his behaviour, having believed that the ex-prisoner's return would be the start of a new era of hope and better times for them all. It is she who voices their collective sense of despair when she finally confronts Julivert with her

feelings: 'Y has vuelto por fin, ¿y qué ha pasado? Nada. Todo sigue igual...' (p. 213). Even the adolescents who idolize Julivert sense that there is something a little odd about their hero: 'algo como una elegancia sospechosa y fraudulenta de malabarista de circo, la extraña incitación a considerarle un impostor, un profesional de la ilusión...' (p. 126).

Un día is a study in *desmitificación*, Marsé using the story of Jan Julivert to explore the process by which mythical heroes are created and elevated to greatness. More importantly, he also examines the consequences for all involved when the truth is revealed and the hero topples from his pedestal. In this respect, parallels can be drawn between this novel and *Últimas tardes* in which he explodes the myths surrounding the figures of the working class hero and the student revolutionary, through the characters of Manolo Reyes and Teresa Serrat.

The chronological setting of the final section is clearly a significant one, 1975 marking the end of an era in Spanish history as Franco's death ushered in a period of massive political and social change. Although it is only this concluding section of the narrative (pp. 286-287) which is not set in the fifties, *Un día* as a work can be said to reflect the concerns of the Transition. Whatever his faults, Franco had nonetheless governed Spain for nearly forty years and life without such a familiar figure was unimaginable for many, leaving them with mixed feelings of jubilation and apprehension following his death. Spaniards found themselves caught between dictatorship and democracy and the late seventies was thus a time of uncertainty and insecurity for them. Marsé captures something of this fear by having the story told from the point of view of an adolescent, a young boy who is passing through his own personal transition to adulthood.

Marsé's use of *Shane* as a hypotext is interesting in this political context too, because it tells the story of a mysterious stranger who appears from nowhere to save a threatened community. Schaefer's story has much in common with legends which tell of national heroes who come to the country's aid in its hour of need, such as that telling of the magical appearance of St James on his charger to chase the Moors from Spain. It is significant, too, that in Francoist propaganda and iconography, Franco was often portrayed as a Christian knight on a crusade against the evil of Communism, the saviour of the Spanish people. However, in the transposed story of *Shane* which Marsé tells in *Un día*, the character who is the hero's counterpart, Julivert, proves to be an unwilling Messiah, unable to satisfy popular expectations.

Structurally, the work traces a full circle because at the start of the novel it is the Caudillo's stencilled image which is defiled by the narrator and the other adolescents. In the final section of the work, a generation later, it is the narrator's own son who, in similar fashion, desecrates what is effectively a symbolic memorial to the Julivert legend.

ST GEORGE AND THE DRAGON

One final hypotextual source also relates to the topic of demythification: the legend of St George and the dragon. Although at first sight, tales of dragon-slaying and stories of gunslingers may seem to have nothing in common, authors like Calder and French have argued that the Western does in fact have its origins in medieval romance. According to Calder, the Western

is in part carrying on the tradition of the rescue of the maiden in distress by the gallant knight. As in a medieval landscape populated with dragons and sorcerers and wicked barons the Western terrain could contain special hazards for the vulnerable female.⁴⁵

Elsewhere she refers to cowboys as 'the knights of the range' and 'knights errant galloping to the relief of the oppressed'.⁴⁶ Significantly in this context, the film critic Phillip French specifically refers to Shane as 'the buckskinned knight errant of the plains'⁴⁷ suggesting a direct link between the characters of St George, the Christian knight and Schaefer's literary creation.

This legend is signalled in the novel's opening section by the reference to the giant shadow of the lizard projected onto the wall, a small creature transformed into a monster. A more direct reference to this hypotextual source occurs in the description of the entrance to the Klein house: 'En el vitral de colores sobre el porche figuraba un San Jorge matando al dragón' (p. 132). The connection between lizards and dragons established in the novel's opening pages is emphasized by repeated references to the fake lizard which Néstor plants in his mother's bedroom as 'un dragón' (pp. 76, 77, 100, 199 and 208).

There are also other references to lizards throughout the text. When Julivert first sees Virginia Klein, she is not totally alone: 'en el borde de la mesa, la cola de una lagartija se inmovilizó un instante antes de desaparecer' (p. 88). Julivert notices that Klein has a vivid, lizard-shaped scar on his shoulder blade (p. 189). When the trick involving the rubber lizard is finally revealed, Balbina's response is a fitting one: 'Lagarto, lagarto' (p. 210).

With each of these characters, Julivert is cast in the role of the gallant St George, rescuing them from possible evil. He saves the sleeping Virginia Klein from injuring herself by removing the broken bottle which lies

beneath her bare feet. He acts as bodyguard to her husband, protecting the former judge from physical attacks and those wishing to take advantage of him. It is Néstor, however, who casts his uncle in the role of St George to Balbina. The boy uses the fake lizard to lure his uncle into his mother's bedroom with hopes that the two might become romantically attracted to each other and that, consequently, Balbina would be rescued from the sleazy world of nightclubs and prostitution.

In Catalan tradition, another element normally associated with the legend of St George or Sant Jordi is the red rose, as indicated in this poem by the Catalan poet, Josep Maria de Sagarra, quoted by Marsé in *El amante*

Sant Jordi duu una rosa mig desclosa
pintada de vermell i de neguit.
Catalunya és el nom d'aquesta rosa
i Sant Jordi la porta sobre el pit.
La rosa li ha donat gaudis i penes
i ell se l'estima fins qui sap a on;
i amb ella té més sang a dins les venes
per poder vèncer tots els dracs del món.⁴⁰

This flower is, of course, traditionally worn on St George's Day, 23rd April, in England. In Catalonia, where the day is also known as *Día del Libro*, book-stalls fill the streets of Barcelona and it is customary for men to give roses to their wives while women present their husbands with a book.

Given this close link between the dragon and the rose provided by the legend of St George, it is significant that all the characters in the novel who are associated with lizards are also associated with roses. The portrait in oils of Virginia Klein as a young woman shows her 'con dos rosas rojas en la mano y un libro abierto en el regazo' (p. 132-33), an image which also suggests the *Día del Libro* link between books and roses.

Roses are also associated with Klein. His pavilion retreat is surrounded by 'rosas blancas con vetas sanguiolentas' (p. 159), evidence of Elvira's observation that 'A don Luis siempre le han gustado las flores' (p. 156). Klein uses roses, too, in an attempt to conceal his drinking habit, disguising a glass of gin by placing 'dos rosas rojas' (p. 155) in it, as though it were water. The hypotextual link with the legend of St George is also hinted at by an enigmatic remark made by Klein, reported by the barman of the Orense bar: 'no sé que dijo de una rosa en el pecho...' (p. 143), an echo of the lines from Sagarra's poem: 'Sant Jordi duu una rosa mig desclosa [...] i [...] la porta sobre el pit'.

Balbina is also shown to be connected with a rose. When Julivert enters her bedroom to remove the lizard, he notices: 'una rosa de papel de seda en su pelo, puesta allí como en sueños y milagrosamente intacta' (p. 209). Twin elements of the St George legend are once again linked when Julivert places both the fake lizard and the paper rose together in a drawer (p. 210).

Thompson highlights another myth concerning a rose which adds an extra dimension to Marsé's use here of this flower as a symbolic device: the story of Cupid and Harpocrates. According to the legend, Venus's son, Cupid, gave a rose to Harpocrates the god of silence, so as to bribe him not to give away details about his mother's love life. This flower thus became the emblem of silence, representations of it being used to decorate rooms, reminding those meeting there that what was said was *sub rosa*, that it was to remain a secret.

Certainly in *Un día*, those characters connected with roses have secrets which they would wish to remain *sub rosa*. Although Virginia Klein is shown

in her portrait posing with an open book, suggesting that she has little to hide, the red roses which she was clutching hint at another, more secretive side to her nature. Readers are initially led to believe that she may once have been Julivert's lover. However subsequent revelations show that her affairs have been not with her husband's guardian but with his physicians. Her attempts to have her husband committed to a mental hospital are also intended to remain confidential.

In Klein's case, the roses surrounding his pavilion form a suitably secretive barrier around the place which was the setting for his debauched parties and also for his games of chess with Julivert. Klein also uses roses in his attempts to disguise his drinking habits. The major secret which Klein has, his amorous feelings for Julivert, remain for ever *sub rosa*, buried deep in his memory, just as the ex-resistance fighter's weapon is buried beneath the rose bush.

Néstor almost succeeds in his plan to rekindle feelings between his mother and his uncle when a close physical encounter between them brings back fleeting memories of a previous romantic liaison:

Algo en la inercia y en el calor de sus caderas, en la adhesión inconsciente de su vientre firme, en su olor y en su desvalida quietud les remitió fugazmente a los dos a un remoto y vasto dormitorio con goteras y perfume de melones debajo de la cama, a una lluviosa noche en Sant Jaume del Domenys, dieciocho años atrás...
(p. 209)

However, once again the presence of the paper rose suggests that this event will also remain *sub rosa*, a secret to be shared only between the two of them.

It is significant then, that Julivert should choose to bury his gun 'al pie de un rosal' (p. 13). On one level, as the narrator acknowledges, the gesture may be symbolic of the fact that Julivert has put an end to his violent past:

Ciertamente lo que él se propuso es que esa fantasmal pistola y los convulsos afanes que la enpuñaron en su juventud acabaran aquí juntos, pudriéndose bajo la tierra. (p. 287)

However, the gun is also connected throughout the book with male sexuality and by using the Western as palimpsest, Marsé exploits the symbolism of a filmic and literary tradition in which:

The gun is the adjunct of the body [...] an essential feature of the man's manliness. The screen cowboy, his gun resting on his narrow hip, is inviting an awareness of his sexuality. [...] it is the gun that is the most overt symbol of masculinity.⁴⁹

Film noir, too, makes overt use of the gun as a phallic symbol. In addition, Marsé emphasizes this phallic interpretation of Julivert's weapon by making use in the work of overt references to this comparison, including a translation of one of Mae West's most famous *double entendres* '¿Eso que llevas en el bolsillo es una pistola o es que te alegras de verme?' (p. 149) and the narrator's command to his son: 'Esconde la pistolita' (p. 287). The image of the gun buried beneath the rose bush can thus also be interpreted as a representation of Julivert's homosexuality, since the love which dare not speak its name lies hermetically sealed *sub rosa*.

In *Un día*, Marsé can be seen to be, as the theorist Linda Hutcheon would say, 'playing with multiple conventions'.⁵⁰ The imagery, narrative style and themes used in his seventh novel all bear witness to the fact that he has made use of the conventions of a number of literary and filmic forms, in-

cluding in the novel the idiolect of, for example, *film noir*, the Western and the detective story. In addition, he weaves hypertextual transformations of specific examples of these genres such as *This Gun for Hire*, *Shane* and *A Study in Scarlet* into his own narrative. The hypotextual dimension created by his use of these palimpsests, adds a depth, resonance and richness to his own text.

In *Un día*, Marsé's re-writing of hypotexts such as *Shane* and *This Gun for Hire* exposes some of ^{the} more disturbing aspects of the hypogenres which he imitates, such as the glorification of violence and the macho morality which pervades the world of *film noir* and the Western. At the same time, he uses these popular forms to examine the role which myth, in its many forms, and the hero continue to play in the collective consciousness and to consider the painful consequences for individuals and society when these myths are exploded and idols are revealed to have feet of clay.

CHAPTER SIX: Notes

1. Juan Marsé, *Un día volveré* (Barcelona: Plaza y Janés, 1982). All subsequent parenthetical references are to this edition.
2. Rafael Conte, *El País*, Libros, 7 March 1982, p. 1.
3. Francesc Arroyo, "Nadie se pondrá de acuerdo nunca sobre cómo hacer una novela", *El País*, 11 March 1982, p. 30.
4. Jesús Ruiz Veintemilla, 'Si te dicen que caí, antidoto contra la lotofagia', *Caligrama*, 3, [n. d.], 113-141 (p. 125).
5. *Si te dicen* (Barcelona: Seix Barral, 1989), pp. 275-76.
6. *ibid.*, p. 47.
7. Arroyo, p. 30.
8. *Si te dicen*, p. 258.
9. Currie K. Thompson, 'Returning to the Text: Juan Marsé's *Un día volveré*', *Anuario de la literatura española contemporánea*, 10 (1985), 81-89 (p. 86).
10. The reference to 'las ruinas de la memoria' echoes an image previously used in *Si te dicen* in which Marcos's memories are compared to the images on the walls of his hideaway.
11. Conte, p. 1.
12. Mallorquí's character also appeared in a comic of the same name, popular in Spain in the Post-War period and in addition, two films starring the character were released in the fifties. *El Coyote* (1954) and *La justicia de el Coyote* (1954).
13. The poem is included in the collection *Alondra de Verdad* (1926-1936).
14. Written by Roberto Cantoral and performed by Lucho Gatica. See Manuel Vázquez Montalbán, *Cancionero general 1939/71*, Volume I, (Barcelona: Lumen, 1972), p. 252.
15. Other popular songs from the period referred to in the text include: *Noche de Ronda* (p. 116) and *Cabaretera* (p. 116).
16. Sir Arthur Conan Doyle, *A Study in Scarlet*, in *Sherlock Holmes: The Complete Illustrated Novels* (London: Chancellor Press, 1987), p. 108.
17. *ibid.*, p. 11.
18. The narrator's sex is established in the opening chapter of the novel since he is described urinating along with Néstor and Pablo: 'nos levantamos a mear juntos [...] las tres mingas apuntando al mismo sitio' (p. 9).

19. *Si te dicen*, p. 205.
20. *Últimas tardes*, (Barcelona: Seix Barral, 1966), p. 170.
21. Another allusion to this cinematic scene appears in *Si te dicen* 'Una peluquera de bonitas piernas y labios color rosa sujetándose con ambas manos la blanca falda que le alzaba al viento' (p. 147).
22. The story of a fight to regain one's rightful inheritance also forms the basis of another film mentioned here, *Las mil y una noches* (p. 206), which tells the story of the Caliph of Baghdad's attempts to win back his throne and kingdom with the help of loyal subjects, after being deposed by his half-brother.
23. See *Halliwel's Film Guide* (London: Paladin Grafton Books, 1990).
24. In the notes to his translation of the cave allegory, Book Seven, Part Seven, Francis MacDonald Cornford observes: 'A modern Plato would compare his Cave to an underground cinema, where the audience watch the play of shadows thrown by the film passing before a light at their backs. The film itself is only an image of "real" things and events in the world outside the cinema. For the film, Plato has to substitute the clumsier apparatus of a procession of artificial objects carried on their heads by persons who are merely part of the machinery providing for the movement of the objects and the sounds whose echo the prisoners hear', (*The Republic of Plato: Translation with Introduction and Notes* Oxford: Clarendon Press, 1941), p. 223.
25. John P. Devlin, 'Killing the Hero: Image and Meaning in Juan Marsé's *Un día*', in *Essays in Honour of Robert Brian Tate from his Colleagues and Pupils*, ed. by R. A. Cardwell (Nottingham: University of Nottingham, 1984), pp. 29-37 (p. 30).
26. Charles Higham and Joel Greenberg, *Hollywood in the Forties* (London: A. Zwemmer, 1968), p. 20.
27. Ken Wlaschin, *The Illustrated Encyclopaedia of the World's Great Movie Stars and their Films* (London: Salamander, 1979), p. 109.
28. Chandler is quoted in Thomas Schatz, *Hollywood Genres* (New York: Random House, 1981), p. 56.
29. Frank E. Beaver. *Dictionary of Film Terms* (New York: McGraw-Hill, 1983), p. 141. Alan Ladd as Phillip Raven in *This Gun for Hire* was described as a 'tueur angélique' by Raymond Borde and Etienne Chaumeton in *Panorama du film noir américain (1941-1953)* (Paris: Editions de Minuit, 1955), p. 46.
30. Jack Schaefer, *Shane and Other Stories* (Harmondsworth, Middlesex: Penguin, rpt. 1973), p. 102.
31. There is a similarity here between the way in which the adolescents fantasize about Julivert and the way in which the boys in Monte Carmelo treat Manolo Reyes: 'Todos los chicos le miraban como esperando algo: su instinto captaba la aventura en torno al Pijoaparte, siempre, aún cuando le vieran solo y aburrido deambulando por el

- barrio', *Últimas tardes*, p. 145.
32. The film based on Graham Greene's novel *A Gun for Sale* (1936) was released in Spain under the title of *El cuervo*
 33. Bogart also features in *Confidencias de un chorizo* (Planeta: Barcelona, 1977), (pp. 227-8), where Marsé refers to the actor's 'famosa expresión de enfermo de úlcera' (p. 228).
 34. *This Gun for Hire* (1942); *The Glass Key* (1942); *Duffy's Tavern*. Hal Walker (Paramount, 1945); *The Blue Dahlia* (1946); *Saigon* (1948).
 35. James Robert Parish and Michael R. Pitts, *The Great Gangster Pictures* (Metuchen, New Jersey: Scarecrow Press, 1976), p. 291.
 36. Gabriel Miller comments on the symbolism of the mountains: 'Majestic and remote like Shane himself [...] they dominate the landscape but are apart from it, just as Shane dominates the story but must remain apart from the life he helps to build on the Wyoming plains', 'Shane Redux: *The Shootist* and the Western Dilemma', *Journal of Popular Film and Television*, 11 (Summer 1983), 66-77, (p. 69).
 37. The short story by Jack Schaefer, from which the film is adapted is also told from young Starret's point of view.
 38. Miller, p. 70.
 39. Polo, too, is idolized by teenage followers: 'recibía como una asistencia gremial y hasta un callado homenaje, una admiración obsequiosa por parte de Gonzalito y sus jóvenes secuaces de la plaza Lesseps' (p. 80).
 40. Devlin, p. 37.
 41. Conte, p. 1.
 42. Miller, p. 70.
 43. Schaefer, p. 8.
 44. James Robert Parish and Michael R. Pitts, *The Great Western Pictures* (Metuchen, New Jersey: Scarecrow Press, 1976), p. 323.
 44. Jenni Calder, *There Must Be a Lone Ranger* (London: Hamish Hamilton, 1974), p. 162.
 45. *ibid.*, p. 88 and p. 17.
 46. Phillip French, *Westerns: Aspects of a Movie Genre* (London: Secker and Warburg, 1973), p. 51.
 47. Juan Marsé, *El amante* (Barcelona: Planeta, 1990), p. 136.
 48. Calder, p. 113.
 49. Hutcheon, *A Theory of Parody*, p. 7.

CONCLUSION

As Worton and Still have suggested in their brief history of the development of the concept of intertextuality,¹ writers have been imitating and transforming literary texts since Classical times. Imitation of style served as an apprenticeship for those beginning a literary career, whilst parody and satire were often officially sanctioned genres which mocked conventional dramatic forms but did not ultimately threaten the *status quo*. In the twentieth century, imitation and transformation are considered by literary theorists to be at the very heart of the process of textual production and, as Genette and Hutcheon have demonstrated in their respective works, writers do not necessarily make use of these techniques solely with the intention of deriding pre-existing texts. The hypertextual dimension in works by contemporary authors is more likely to display not only the writer's in-depth knowledge of a particular style or text but also his or her self-conscious awareness of that work's relationship to a genre or a literary tradition. Culler has observed that, 'To read is always to read in relation to other texts'.² It would be equally true to say that to write is always to write in relation to other texts.

As this hypertextual analysis of Marsé's later novels has shown, as an author he displays an extensive, and often impressive, knowledge of literary tradition. His novels contain multiple intertextual allusions and references to the work of European and American writers, past and present. Literary imitations found in his novels range from the venerable style of Fray Luis de León to the unmistakable Post-Modernist idiolect of Juan Goytisolo. However, Marsé's relationship with his literary predecessors and contemporaries is not one based solely on admiration and respect, since his use of their texts is often playful and occasionally provocative. His choice of the phrase 'parodia-homenaje'³ to describe the hypertextual link between *Últimas*

tardes and the nineteenth-century novel suggests that he is aware of the 'double-edged'⁴ nature of the relationship between his own work and that of other writers, making it 'both a homage and a kind of thumbed nose to a very old tradition'.⁵

There can be no doubt, either, that Marsé is a reader, not only of literary texts, but also of works on literary theory. As I have shown, in *Últimas tardes* he demonstrated his intimate knowledge of Lionel Trilling's critical essays by producing the character of Manolo, his own version of The Young Man from the Provinces. *La muchacha*, too, shows evidence of the influence of Harold Bloom's theoretical writing on intertextuality. Indeed, it is tempting to interpret the opinion expressed by Luys Forest in this novel not only as a simplified résumé of the complexities of Bloom's theory but also as a statement of Marsé's personal theory of textual production: 'No hay buena literatura sin resonancias'.⁶

Critics and reviewers of Marsé's work have not been slow to spot these literary echoes in his writing, and in this thesis, I have re-examined some of these links in the light of Genette's theory. In addition, I have also looked at Marsé's hypertextual and intertextual use of non-literary texts, including films, song lyrics, comics and paintings, an aspect of this author's fiction which had previously received little attention, even though this represents one of the most distinctive features of Marsé's writing.

In an interview which appeared after the publication of *El amante*, Marsé stated: 'Yo siempre he trabajado con material de derribo'.⁷ I would argue that this description by the writer of his own technique is a particularly apt one since he is inspired not only by the plots and characters of works

normally considered to form part of the literary canon but also by the débris of twentieth-century popular culture: the mythology of Hollywood films, the imagery of comic book adventure stories, the lyrics of songs, the conventions of the detective and romantic novel. In fact, Marsé's texts have much in common with the creations of another Barcelona-based artist, Antoni Gaudí, the great *Modernista* architect whose unique decorative style was also obtained by incorporating fragments from other sources into his work:

The splendid gleaming ceramic coverings were composed by means of a collage, the *trencadis*: he procured waste, rejects, slivers and chips from good ceramic workshops which were then pressed into the mortar while this was still soft.⁶

Like Gaudí, Marsé recycles old materials, but as a writer he works with the stereotypes, clichéd conventions and imagery of popular art forms, re-arranging these textual fragments into unexpected patterns and combinations to produce hypertextual mosaics which bear the distinctive stamp of their creator.

All Marsé's novels, with the exception of *La muchacha*, contain multiple intertextual references and allusions to the world of cinema. Analysis has revealed the extent to which Marsé also uses Hollywood films as source material and highlighted the complexities of this hypertextual relationship, the importance of which is signalled by the novelist himself, who provides a series of *clins d'oeil* or textual clues to alert readers to the cinematic material being imitated or transformed.

Marsé draws upon cinema's archetypal figures as writers would once have drawn upon Greek and Roman mythology, using comparisons with cinematic counterparts to establish links between his own characters and the Hollywood

gods and goddesses. More often than not, though, Marsé's creations are seen to be flawed versions of the perfection presented on the screen, fallen heroes whose appeal often lies in their frailty and failure.

The plots of popular films of the thirties, forties and fifties are transformed and reflected in the storylines of his own novels. The imagery, narrative style and themes associated with Hollywood cinema are woven into the fabric of his own narrative and the hypertextual dimension created by his use of these filmic palimpsests, adds a depth, resonance and richness to his own text. These filmic palimpsests sometimes prove to be the key to unlocking hidden meaning in a text or illuminating aspects of it. Thus when the narration of Manuel's experience on the religious retreat is set against its *Fu Manchu* hypotext, the episode takes on new significance, in the context of Marsé's criticism of the Catholic church in Spain. Or again, when it is realized that the film *The Blue Lagoon* is one of the hypotexts of *Últimas tardes*, another dimension is added to the imagery in that novel.

Reflecting on the nature of the links between hypertext and hypotext, Genette observed that, 'L'hypertexte a toujours peu ou prou valeur de métatexte',⁹ that is, it acts as a critical commentary on the text which has been imitated or transformed. Hutcheon makes a similar point when she refers to 'repetition with critical distance, which marks difference rather than similarity'.¹⁰ It is precisely this critical dimension of the hypertextual relationship between Marsé's writing and the filmic palimpsests which he imitates and transforms which prevents his use of cinema and indeed, of other forms of popular culture, from becoming merely a 'nostalgic imitation of past models'.¹¹ As I have demonstrated, what one finds in Marsé's later works is an often challenging re-working of the conventionalized norms of

popular literary and filmic genres.

This intermingling of convention and contravention is seen for the first time with the author's ironic re-formulation of the *novela rosa*, cinematic love stories and the fairy tale in *Últimas tardes*. In his fifth novel, *Si te dicen*, it is the conventions of the detective story which are subverted since the mystery surrounding the life and death of the *puta roja* is never satisfactorily resolved. In this case, the confused narrative is used to reflect the real chaos of Barcelona in the years immediately following the Civil War. In *Un día*, too, Marsé plays with the conventions of two popular film genres, *film noir* and the Western. In this novel, he uses these forms to examine how society creates its mythical heroes and then destroys them, when they are found to be only human. In the process, he highlights some of the potentially damaging aspects of these cinematic genres which glorify violence and extol the virtues of a gun-toting, macho morality.

Hypertextual analysis of Marsé's novels has also revealed that there is a significant metafictional dimension to his work. This is another aspect of the author's writing which has received little critical attention and those who have written on this topic have commented only on Marsé's overtly self-conscious novels, namely *Si te dicen* and *La muchacha*. However, in this thesis, I have argued that there is, in fact, a metafictional dimension to all his later novels, in so far as each work contains an explicit or implicit commentary on the process by which it has been created. In this context, autotextual and intratextual analyses proved particularly helpful in exploring the ways in which the author also draws upon his own texts as source material. Indeed Gould Levine's description of *Si te dicen* as 'un calidoscopo verbal'¹² is one which could equally well be applied to Marsé's

later fiction as a whole.

Like his most memorable creation, Manolo Reyes, Marsé can be said to possess a set of *cromos*, a number of images, themes, characters and situations which recur repeatedly in differing combinations in his later novels. Marsé's own story-telling technique is also reflected in that of the adolescent *avanti*-tellers in *Si te dicen*, who combine personal experience with second-hand stories, borrowed from films, songs and comic books. The tangram puzzle which features in *La muchacha* serves as a metafictional comment on the literary technique of both Forest and Marsé, two writers who both manipulate several basic elements in various ways to produce different versions of a single story, textual variations on a theme. Like Paco Bodegas, the unreliable narrator in *La oscura historia* and Suau, the aging artist in *Un día*, Marsé also works with 'las ruinas de la memoria, la suya y la de los demás'.¹³ In the novelist's case, these personal and collective memories are mediated through texts: stories told by others or read in newspapers, visual images remembered from films, pictures and comic books, lyrics from popular songs.¹⁴

It is these memories, textual fragments collected and stored by Marsé since childhood, which are recycled to provide the materials for his own texts. Thus, a rumour is expanded to form the tragic story of Montse. An account of the death of Carmen Broto inspires a convoluted detective story, one of the narrative threads in *Si te dicen*. The relationship between Jan and Néstor in *Un día* is a reflection of the plot of a fifties' Western. Marlon Brando's portrayals of social outcasts, interwoven with novel plots chronicling the rise of the Young Man from the Provinces, provide a ready-pattern for *el Pijoaparte*.

Marsé's textual memories prove to be as persistent as Marcos Javaloyes's collection of images, which cannot be removed from the walls of his hideaway. Even when Marcos's pictures have been scraped away, their tell-tale signs still remain. Similarly, traces of the hypotexts which Marsé has transformed and imitated can be found within his own hypertexts. As this study has shown, when this palimpsestual dimension of his novels is explored, the reader finds a complex textual network of 'voces diversas, [...] ecos y resonancias'¹⁵ which demonstrate the unique literary talents of Juan Marsé, 'contador de *aventis*'.¹⁶

CONCLUSION: Notes

1. Worton and Still, 'Introduction', in *Intertextuality: Theories and Practice* (Manchester: Manchester University Press, 1990), pp. 1-44.
2. Jonathan Culler, *The Pursuit of Signs: Semiotics, Literature, Deconstruction* (London: Routledge and Kegan Paul, 1981), p. 12.
3. Juan Marsé, *El Pijoaparte*, p. 82.
4. Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction* (London: Methuen, 1984), p. 64.
5. John Fowles, quoted in Hutcheon, *A Theory of Parody*, p. 33.
6. *La muchacha*, p. 170.
7. Ramón de España, '"No soy intelectual, sólo aspiro a contar historias"', *El País*, 23 September 1990, p. 20.
8. Rainer Zerbst, *Antoni Gaudí*, trans. by Doris Jones and Jeremy Gaines (Cologne: Taschen, 1988), p. 150.
9. Genette, *Palimpsestes*, p. 450.
10. Hutcheon, p. 6.
11. *ibid.*, p. 8.
12. Gould Levine, '*Si te dicen que caí*: un calidoscopio verbal', *Journal of Spanish Studies: Twentieth Century*, 7 (1979), 309-327.
13. *Un día*, p. 67.
14. Dennis Potter, another author who makes extensive use of popular song in his writing, remarked: 'Music has a way of hitting a nerve in the popular imagination, of cutting straight to an emotion or to the spirit of a particular age that no amount of dialogue or rhetoric can convey' in, 'Potter back on song', *Radio Times*, 20 February, 1993, pp. 30-32, (p. 30).
15. *Si te dicen*, p. 6.
16. The phrase was originally used by Samuel Amellín the title of his book *La narrativa de Juan Marsé, contador de aventuras* (Madrid: Playor, 1984).

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FILMOGRAPHY

ARSENE LUPIN *Arsenio Lupin* (United States, 1932)

Distributor: MGM Running time: 75 minutes
Writers: Carey Wilson, Lenore Coffee and Bayard Veiller (from the stories and play by Maurice Leblanc)
Director: Jack Conway
Photography: Oliver Marsh
Leading Players: John Barrymore, Lionel Barrymore, Karen Morley, Tully Marshall, John Miljan

THE BATTLESHIP POTEMKIN *El acorazado Potemkin* (USSR, 1925)

Distributor: Goskino Running time: 75 minutes (silent); 65 minutes (sound)
Writer/Director: Sergei Eisenstein
Photography: Edouard Tissé and V. Popov
Leading Players: A. Antonov, Grigori Alexandrov, Vladimir Barsky, Levshin

THE BLUE LAGOON *La isla perdida* (Great Britain, 1949)

Distributor: GFD/Individual Running time: 103 minutes
Producers: Frank Launder and Sidney Gilliat
Writers: Frank Launder, John Baines and Michael Hogan (from the novel by H. de Vere Stacpoole)
Director: Frank Launder
Photography: Geoffrey Unsworth
Music: Clifton Parker
Leading Players: Jean Simmons, Donald Houston, Noel Purcell, Cyril Cusack, James Hayter

DESTRY RIDES AGAIN *Destry* (United States, 1939)

Distributor: Universal Running time: 94 minutes
Producer: Joe Pasternak
Writers: Felix Jackson, Gertrude Purcell and Henry Myers (from the novel by Max Brand)
Director: George Marshall
Photography: Hal Mohr
Music: Frank Skinner, Frederick Hollander and Frank Loesser
Leading Players: James Stewart, Marlene Dietrich, Brian Donlevy, Charles Winninger, Samuel S. Hinds, Mischa Auer, Irene Hervey, Jack Carson, Una Merkel, Allen Jenkins, Warren Hymer, Billy Gilbert

DRACULA *Drácula* (United States, 1931)

Distributor: Universal Running time: 84 minutes
Producer: Carl Laemmle Jr
Writer: Garrett Ford (from the novel by Bram Stoker)
Director: Tod Browning
Photography: Karl Freund
Leading Players: Bela Lugosi, Helen Chandler, David Manners, Dwight Frye, Edward Van Sloan

DRACULA *Drácula* (Great Britain, 1958)

Distributor: Hammer Running time: 82 minutes
Producer: Anthony Hinds
Writer: Jimmy Sangster (from the novel by Bram Stoker)
Director: Terence Fisher

Photography: Jack Asher
 Music: James Bernard
 Leading Players: Peter Cushing, Christopher Lee, Melissa Stribling, Carol Marsh, Michael Gough, John Van Eyssen, Valerie Gaunt, Miles Malleon

DRUMS OF FU MANCHU *Los tambores de Fu Manchu* (United States, 1940)

Serial: 15 episodes
 Distributor: Republic
 Writer: Unknown (from the novels by Sax Rohmer)
 Directors: William Witney and John English
 Leading Players: Henry Brandon, William Royle, Robert Kellard, Gloria Franklin, Olaf Hytten, Luana Walters, Dwight Frye

KISS OF DEATH *El beso de la muerte* (United States, 1947)

Distributor: TCF Running time: 98 minutes
 Producer: Fred Kohlmar
 Writers: Ben Hecht and Charles Lederer
 Director: Henry Hathaway
 Photography: Norbert Brodine
 Music: David Buttolph
 Leading Players: Victor Mature, Richard Widmark, Brain Donlevy, Coleen Gray, Karl Malden, Taylor Holmes

MARKED WOMAN *La mujer marcada* (United States, 1937)

Distributor: Warner Running time: 96 minutes
 Producer: Lou Edelman
 Writers: Robert Rossen and Abem Finkel
 Director: Lloyd Bacon
 Photography: George Barnes
 Music: Heinz Roemheld and Leo F. Forbstein
 Leading Players: Bette Davis, Humphrey Bogart, Jane Bryan, Eduardo Cianelli, Isabel Jewell, Allen Jenkins, Mayo Methot, Lola Lane, Henry O'Neill

ON THE BEACH (United States, 1959)

Distributor: United Artists Running time: 134 minutes
 Producer/Director: Stanley Kramer
 Writer: John Paxton and James Lee Barrett (from the novel by Nevil Shute)
 Photography: Giuseppe Rotunno and Daniel Fapp
 Music: Ernest Gold
 Leading Players: Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins, Donna Anderson, John Tate, Lola Brooks

ON THE WATERFRONT *La ley del silencio* (United States, 1954)

Distributor: Columbia Running time: 108 minutes
 Producer: Sam Spiegel
 Writer: Budd Schulberg (from his own novel)
 Director: Elia Kazan
 Photography: Boris Kaufman
 Music: Leonard Bernstein
 Leading Players: Marlon Brando, Eva Marie Saint, Lee J. Cobb, Rod Steiger, Karl Malden, Pat Henning, Leif Erickson, James

Westerfield, John Hamilton

PHANTOM LADY *La Dama Desconocida* (United States, 1944)

Distributor: Universal Running time: 87 minutes
Producer: Joan Harrison
Writer: Bernard C. Schoenfield (from the novel by William Irish)
Director: Robert Siodmak
Photography: Woody Bredell
Leading Players: Franchot Tone, Alan Baxter, Ella Raines, Elisha Cook Jr.,
Fay Helm, Andrew Tombes

A PLACE IN THE SUN *Un lugar en el sol* (United States, 1951)

Distributor: Paramount Running time: 122 minutes
Producer/Director: George Stevens
Writers: Maurice Wilson and Harry Brown (from the novel by
Theodore Dreiser)
Photography: William C. Mellor
Music: Franz Waxman
Leading Players: Montgomery Clift, Elizabeth Taylor, Shelley Winters,
Anne Revere, Keefe Brasselle, Fred Clark, Raymond Burr,
Frieda Inescort, Shepperd Strudwick, Kathryn Givney,
Walter Sande

PRISONER OF ZENDA *El Prisionero de Zenda* (United States, 1937)

Running time: 101 minutes
Producer: David O. Selznick
Writer: John Balderston, Wills Root, David Ogden Stewart (from
the novel by Anthony Hope)
Director: John Cromwell
Photography: James Wong Howe
Music: Alfred Newman
Leading Players: Ronald Colman, Douglas Fairbanks Jr, Madeleine Carroll,
David Niven, Raymond Massey, Mary Astor, C. Aubrey
Smith, Bryon Foulger, Montagu Love

THE SEVEN YEAR ITCH *La tentación vive arriba* (United States, 1955)

Distributor: TCF Running time: 105 minutes
Producers: Charles K. Feldman and Billy Wilder
Writers: Billy Wilder and George Axelrod (from the play by
George Axelrod)
Director: Billy Wilder
Photography: Milton Krasner
Music: Alfred Newman
Leading Players: Tom Ewell, Marilyn Monroe, Sonny Tufts, Evelyn Keyes,
Robert Strauss, Oscar Homolka, Marguerite Chapman,
Victor Moore

SHANE *Raíces profundas* (United States, 1953)

Distributor: Paramount Running time: 118 minutes
Producers: George Stevens and Ivan Moffat
Writer: A. B. Guthrie Jr (from the short story by Jack
Schaefer)
Director: George Stevens
Photography: Loyal Griggs

Music: Victor Young
Leading Players: Alan Ladd, Jean Arthur, Van Heflin, Jack Palance, Brandon de Wilde, Ben Johnson, Edgar Buchanan, Emile Meyer, Elisha Cook Jnr, John Dierkes

THE SLEEPING BEAUTY *La bella durmiente* (United States, 1959)

Distributor: Walt Disney Running time: 75 minutes
Producer: Ken Peterson
Director: Clyde Geronimi
Music: George Bruns

SON OF FURY *El hijo de la furia* (United States, 1942)

Distributor: TCF Running time: 102 minutes
Producer: William Perlberg
Writer: Philip Dunne (from the novel by Edison Marshall)
Director: John Cromwell
Photography: Arthur Miller
Music: Alfred Newman
Leading Players: Tyrone Power, Gene Tierney, George Sanders, Frances Farmer, Roddy McDowell, John Carradine, Elsa Lanchester, Dudley Digges, Harry Davenport, Halliwell Hobbes

SUEZ *Suéz* (United States, 1938)

Distributor: TCF Running time: 104 minutes
Producer: Gene Markey
Writers: Philip Dunne and Julien Josephson
Director: Allan Dwan
Photography: Peverell Marley
Music: Louis Silvers
Leading Players: Tyrone Power, Annabella, Loretta Young, J. Edward Bromberg, Joseph Schildkraut, Henry Stephenson, Sidney Blackmer, Maurice Moskovitch, Sig Rumann, Nigel Bruce, Miles Mander, George Zucco, Leon Ames, Rafaela Ottiano

THIEVES HIGHWAY *Mercado de ladrones* (United States, 1949)

Distributor: TCF Running time: 94 minutes
Producer: Robert Bassler
Director: Jules Bassin
Writer: A. I. Bezzerides (from his own novel)
Photography: Norbert Brodine
Music: Alfred Newman
Leading Players: Richard Conte, Valentina Cortesa, Lee J. Cobb, Jack Oakie, Millard Mitchell, Joseph Pevney, Barbara Lawrence, Hope Emerson

THIS GUN FOR HIRE *El Cuervo* (United States, 1942)

Distributor: Paramount Running time: 81 minutes
Producer: Richard M Blumenthal
Director: Frank Tuttle
Writers: Albert Maltz and W. R. Burnett, (from the novel by Graham Greene)
Photography: John Seitz
Music: David Buttolph
Leading Players: Veronica Lake, Alan Ladd, Robert Preston, Laird Cregar, Tully Marshall, Mikhail Rasumny, Marc Lawrence

APPENDICES

APPENDIX ONE: DEFINITIONS

All parenthetical references are to Gérard Genette, *Palimpsestes: La littérature au second degré* (Paris: Seuil, 1982)

ARCHITEXTUALITÉ

'"La littérarité de la littérature", [...] l'ensemble des catégories générales, ou transcendantes - types de discours, modes d'énonciation, genres littéraires, etc. - dont relève chaque texte singulier' (p. 7).

HYPertextUALITÉ

'Toute relation unissant un texte B ([...] *hypertexte*) à un texte antérieur A ([...] *hypotexte*) sur lequel il se greffe d'une manière qui n'est pas celle du commentaire' (pp. 11-12).

INTERtextUALITÉ

'Une relation de coprésence entre deux ou plusieurs textes, [...] c'est la pratique traditionnelle de la *citation* [...] celle du *plagiat* [...] et [...] celle de l'*allusion*' (p. 8).

METAtextUALITÉ

'La relation [...] de "commentaire", qui unit un texte à un autre dont il parle, sans nécessairement le citer [...] C'est, par excellence, la *relation critique*' (p. 10).

PARAtextUALITÉ

'La relation [...] que [...] le texte proprement dit entretient avec ce que l'on ne peut guère nommer que son *paratexte*: titre, sous-titre, inter-titres; préfaces, postfaces, avertissements, avant-propos, etc.; notes marginales, infrapaginales, terminales; épigraphes; illustrations; prière d'insérer, bande, jaquette, et bien d'autres types de signaux accessoires, autographes ou allographes, qui procurent au texte un entourage [...] et parfois un commentaire' (p. 9).

TRANStextUALITÉ

'Tout ce qui [...] met [le texte] en relation, manifeste ou secrète, avec d'autres textes' (p. 7).

TRANSPOSITION

TRANSPOSITION FORMELLE

Traduction	'Transposer un texte d'une langue à une autre' (p. 238).
Versification	See p. 244.
Prosification	'La mise en prose' (p. 246).
Dérivaison	'Supprimer les rimes sans détruire le rythme métrique' (p. 249).
Transfiguration	See p. 253.
Transmétrisation	'Transposition d'un mètre à l'autre' (p. 254).
Transtylisation	'Une réécriture stylistique [...] un changement de style' (p. 257).
Stylisation	'[Mettre] du style [...] là où il n'y en avait guère, ou fort neutre' (p. 259).
Déstylisation	See p. 261.
Auto-transtylisation	See p. 261.

TRANSFORMATION QUANTITATIVE

Réduction

Excision	'Suppression pure et simple' (p. 264).
Amputation	'Excision massive et unique' (p. 264).
Élagage/ Émondage	'Excisions multiples et disséminées au long du texte' (p. 265).
Auto-excision	'L'amputation ou l'élagage d'un texte [...] par son propre auteur' (p. 266).
Expurgation	'Une réduction à fonction moralisante ou édifiante' (p. 270).
Auto-expurgation	'L'auteur produit lui-même une version censurée de sa propre oeuvre' (p. 271).

Concision	'Abréger un texte sans en supprimer aucune partie thématiquement significative, mais en le réécrivant dans un style plus concis' (p. 271).
Auto-concision	'Travail de correction' (p. 273).
Condensation	'Contraction de texte' (p. 280).
Auto-condensation	'L'auteur lui-même produisant une (auto)condensation de sa propre oeuvre' (p. 286).
Résumé	See pp. 280-282.
Digest	'Le digest raconte a sa manière, nécessairement plus brève [...] la même histoire que le récit ou le drame qu'il résume' (p. 284).
Pseudo-résumé	'Le résumé simulé d'un texte imaginaire' (p. 294).
<u>Augmentation</u>	
Extension	'L'augmentation par addition massive' (p. 298).
Expansion	'Une sorte de dilatation stylistique' (p. 304).
Amplification	'L'inverse d'une condensation' (p. 307).
MOTIVATION	
Motivation	'Introduire un motif là où l'hypotexte n'en comportait, ou du moins n'en indiquait aucun' (p. 372).
Surmotivation	'Expliquer les motivations originelles elles-mêmes' (p. 314).
Démotivation	'Supprimer ou éluder une motivation d'origine' (p. 372).
Transmotivation	'Substitution de motif' (p. 372).
TRANSMODALISATION	
Transmodalisation	'Toute espèce de modification apportée au mode de représentation caractéristique de l'hypotexte' (p. 323).

Transposition intermodale	'Passage d'un mode à l'autre' (p. 323).
Transposition intramodale	'Changement affectant le fonctionnement interne du mode' (p. 323).
TRANSPOSITION DIEGETIQUE	'Changement de diégèse' (p. 341).
TRANSPOSITION PRAGMATIQUE	'Modification des événements et des conduites constitutives de l'action' (p. 341).
Valorisation	'La valorisation d'un personnage consiste à lui attribuer, par voie de transformation pragmatique ou psychologique, un rôle plus important et/ou plus "sympathique", dans le système de valeurs de l'hypertexte, que ne lui en accordait l'hypotexte' (p. 393).
Valorisation primaire	'Augmenter son mérite ou sa valeur symbolique' (p. 400).
Valorisation secondaire	'Toute promotion d'un personnage jusqu'à présent maintenu au second plan' (p. 394).
Dévalorisation	See p. 404.
Transvalorisation	'Prendre dans l'hypertexte un parti inverse de celui qu'illustre l'hypotexte, valoriser ce qui était dévalorisé et réciproquement' (p. 418).
SUPPLÉMENT	'Une transposition sous forme de continuation' (p. 428).

Se recortó en la puerta
tu estampa de soldado
y el cafetín entero
te dio la bienvenida.
Entraste dando gritos,
un poco mareado,
sediento de unas horas
de risas y de vida.
- ¿Me quieres dejar un beso,
hasta que cobre, mujer,
que sé que voy a la muerte?
¿Me quieres dejar un beso?
Y el beso que te dejé
cambió mi vida y mi suerte.

Salimos ya muy tarde
y fuimos paseando
por un París antiguo,
manchado por la luna,
y aquellas ilusiones
que estaba levantando
las fuiste deshojando,
amor, una por una.
Magnolia, olvida ese beso que yo te he pedido
y no me has sabido, muchacha, negar.
Magnolia, olvida esa fecha y olvida mi nombre,
y búscate un hombre que puedas amar.
Perdona, Magnolia,
si te ha ilusionado
por unos momentos
mi modo de ser.
Recuerda tan solo
que soy un soldado
y puede que nunca
me vuelvas a ver.

¿En qué rincón sin soles,
de qué tierra extranjera
esperas a la muerte
con el fusil cargado?
Desde que te marchaste
yo vivo en la trinchera
de un frente de recuerdos
amargo y desolado.
¿Me quieren decir, amigos,
dónde lo puedo encontrar,
porque lo quiero y lo quiero?
¿Me quieres decir, soldado?
Y nadie me sabe dar
razón de su paradero.
Y cuando ya muy tarde
recorro, una por una,
las calles que una noche
yo recorrí a tu lado,
me desangro de pena,
bañada por la luna,
al verme errante y sola
como un perro llagado.

Apoyá en er quisio
de la mansebia
miraba ensenderse la noche de mayo,
pasaban los hombres y yo sonreía,
hasta que en mi puerta paraste el caballo.

Serrana, me das candela y yo te dije gaché
ven y tómalas en mis labios y yo fuego te daré.

Dejaste er caballo y lumbre te di
y fueron dos verdes luseros de mayo
tus ojos pa mí.

Ojos verdes, verdes como la arbaca,
verde como el trigo verde
y el verde, verde limón.

Ojos verdes, verdes con el brillo de arbaca,
que están clavaítos en mi corazón,
pa mí ya no hay sole, lusero, ni luna,
no hay más que unos ojos que mi vía son.

Ojos verdes, verdes como la arbaca (etc.)

Vino desde er puerto
ar despertá el día
y sonar el arba,
al amor de la vela
dejaste mi brazo
cuando amanesía
y en mi boca un gusto
de menta y canela.

Serrana, para un vestío yo te quiero regalá,
yo te dije estás cumplío
no me tienes que dar na.

Subiste al caballo
te fuiste de mí
y nunca otra noche más bella de mayo
yo he vuerto a vivir.

Ojos verdes, verdes como la arbaca (etc.)

El vino en un barco
de nombre extranjero,
lo encontré en el puerto
al anochecer
cuando el blanco faro
sobre los veleros
su beso de plata
dejaba caer.

Era hermoso y rubio como la cerveza,
el pecho tatuado con un corazón,
en su voz amarga había la tristeza
doliente y cansada del acordeón.

Y ante dos copas de aguardiente
sobre el manchado mostrador
me fue contando entre dientes
la vieja historia de su amor.

Mira mi pecho tatuado
con este nombre de mujer,
es el recuerdo del pasado
que nunca más ha de volver.
Ella me quiso y me ha olvidado,
en cambio yo no la olvidé
y para siempre voy marcado
con este nombre de mujer.

El se fue una tarde
con rumbo ignorado
en el mismo barco
que le trajo aquí,
pero entre mis labios
se dejó olvidado
un beso de amante
que yo le pedí.

Errante lo busco por todos los puertos,
a los marineros pregunto por él
si está vivo o muerto
y sigo en mi duda buscándole fiel.

Y voy sangrando lentamente
de mostrador en mostrador
ante una cope de aguardiente
donde se ahoga mi dolor.

Mira su nombre tatuado
en la caricia de mi piel,
a fuego lento lo he marcado
y para siempre iré con él.

Quizá ya tú me has olvidado,
en cambio yo no te olvidé
y hasta que no te haya encontrado
sin descansar te buscaré.

Escúchame marinero y dime:
¿qué sabes de él ?
Era gallardo y altanero
y era más rubio que la miel.

Mira su nombre de extranjero
escrito aquí sobre mi piel,
si te lo encuentras marinero
dile que yo muero por él.

VIII

Yo escucho los cantos
de viejas cadencias,
que los niños cantan
cuando en coro juegan
y vierten en coro
sus almas que sueñan,
cual vierten sus aguas
las fuentes de piedra:
con monotonías
de risas eternas,
que no son alegres,
con lágrimas viejas,
que no son amargas
y dicen tristezas,
tristezas de amores
de antiguas leyendas.

En los labios niños,
las canciones llevan
confusa la historia
y clara la pena;
como clara el agua
lleva su conseja
de viejos amores,
que nunca se cuentan.

Jugando, a la sombra
de una plaza vieja,
los niños cantaban...

La fuente de piedra
vertía su eterno
cristal de leyenda.

Cantaban los niños
canciones ingenuas,
de un algo que pasa
y que nunca llega:
la historia confusa
y clara la pena.

Seguía su cuento
la fuente serena;
borrada la historia
contaba la pena.