

LIFE-WRITING IN  
CARMEN MARTÍN GAITÉ'S  
*CUADERNOS DE TODO* AND  
HER NOVELS OF THE 1990s

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Maria-José Blanco López de Lerma



*Monografías*

MARIA-JOSÉ BLANCO LÓPEZ DE LERMA

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LIFE-WRITING IN  
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This book is dedicated to David, Rebecca and Marta with  
all my love and to my parents Mary y José Luis.

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Parts of Chapter 2 have been presented in conferences and/or published with revisions in books and journals: 'La Reina de las nieves en los Cuadernos de todo', *Espéculo*, forthcoming; 'Carmen Martín Gaité's Cuadernos de todo: A Writer's Diary/A Writer's Workshop', in *Beyond the Back Room: New Perspectives on Carmen Martín Gaité*, ed. Marian Womack and Jennifer Wood (Oxford: Peter Lang, 2011), pp. 233–57 and 'The feminism of an antifeminist in Carmen Martín Gaité's *Cuadernos de todo*', *Journal of Romance Studies*, vol. 9, no. 1 (Spring 2009), pp. 47–57.

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## INTRODUCTION

Born in 1925, Carmen Martín Gaité was a prolific author who cultivated many different literary genres through the second half of the twentieth century, starting in 1947 with the publication of her first poem, 'La barca nevada', and then her first short story, 'Desde el umbral' the following year in *Trabajos y días* when she was a student at the University of Salamanca.<sup>1</sup> She was subsequently identified as belonging to the group of writers known as the 'Generación del Mediosiglo' or 'Generación del 50'. She worked continuously until her death in 2000, and her unfinished novel *Los parentescos* was published in 2001.

Like many other fiction writers of her generation, Martín Gaité began as a short-story writer, publishing her first collection, *Las ataduras*, in 1960 and *Cuentos completos* in 1978. Her first short novel, *El balneario*, which won the Premio Café Gijón 1954 and was published a year later, can be seen as a literary bridge between her short stories and her novels. Her first novel was *Entre visillos* (1958), winner of the 1957 Premio Nadal, followed by *Ritmo lento* (1963), a finalist in the Biblioteca Breve de Narrativa competition a year earlier. In total she published nine full-length novels, two novellas, *El balneario* and *Caperucita en Manhattan* (1990), as well as some fiction for children.

Her novelistic career was interrupted on several occasions by disenchantment with fiction, indeed she stated in 1971 that 'Todas las historias de ficción que leía o intentaba escribir me parecían repetidas, me aburrían.'<sup>2</sup> These periods of 'silence' allow us to divide her output into three main phases: the 1950s and 1960s, with the publication of the first two novels;

<sup>1</sup> In the Biblioteca Virtual Cervantes, it is now possible to read her first short stories and poems published in *Trabajos y días* (Salamanca, 1946–51), 'Desde el umbral' (1948) and 'Historia de un mendigo' (1950), and the poems 'La barca nevada' (1947), 'En mi vejez' (1949) and 'Destello' (1949). See [http://213.0.4.19/servlet/SirveObras/46828399437915617422202/p0000010.htm#I\\_15](http://213.0.4.19/servlet/SirveObras/46828399437915617422202/p0000010.htm#I_15).

<sup>2</sup> Carmen Martín Gaité, *La búsqueda de interlocutor y otras búsquedas* [1973] (Barcelona: Destino, 1982), p. 59.

the 1970s, with the appearance of *Retahílas* (1974), *Fragmentos de interior* (1976), and *El cuarto de atrás* (1978), which won the Premio Nacional de Literatura; and the 1990s, which saw the publication of her final novels, *Nubosidad variable* (1992), *La Reina de las Nieves* (1994), *Lo raro es vivir* (1996) and *Irse de casa* (1998). Although *El cuarto de atrás* is a novel which took the author in a new direction in her career, the death of her parents in 1978, especially that of her mother,<sup>3</sup> and most importantly the death of her daughter in 1985, meant that she did not publish another novel until the 1990s, despite continuing to publish other work. During those years and until the release of *Nubosidad variable* in 1992, she took refuge in children's literature and focused her energies on finishing some of the work that had been years in preparation, namely *El cuento de nunca acabar* (1983) and *Usos amorosos de la postguerra española* (1987).

Martín Gaité never stopped researching and writing during her periods of novelistic 'silence'. Her investigation into Don Melchor de Macanaz (1670–1760) started in 1962, after she had written *Ritmo lento*, and culminated in the publication in 1970 of *El proceso de Macanaz: Historia de un empapelamiento*. Subsequently, and encouraged by her investigation into Macanaz's biography and the world in which he lived, Martín Gaité published a volume of cultural history, *Usos amorosos del dieciocho en España*, in 1972.

She also published many articles in newspapers and magazines, as well as working as a literary critic for *Diario 16* from 1976 until 1980, compiling some of these articles into collections such as *La búsqueda de interlocutor y otras búsquedas* (1973) and *Agua pasada* (1993). In addition, Martín Gaité published monographs such as *El cuento de nunca acabar*, *Usos amorosos de la postguerra española*, *Desde la ventana: Enfoque femenino de la literatura española* (1987) and *Esperando el porvenir: Homenaje a Ignacio Aldecoa* (1994).

The 1980s saw the publication of a number of children's stories: *El castillo de las tres murallas* (1981), *El pastel del diablo* (1985)<sup>4</sup> and *Caperucita en Manhattan* (1990). Her volumes of poetry include *A rachas* (1976) and *Todo es un cuento roto en Nueva York* (1986), and among her

<sup>3</sup> As Martín Gaité stated in 1980, 'Mi madre murió en diciembre de 1978 ... Y desde entonces he andado con los rumbos un poco perdidos, aunque parece que ya los voy recobrando': 'Retahíla con nieve en Nueva York', in *Agua pasada* (Barcelona: Anagrama, 1993), pp. 26–32 (p. 31).

<sup>4</sup> These two stories were published together in *Dos cuentos maravillosos* (Madrid: Siruela, 1992).

theatrical works are *A palo seco* (*Monólogo en un acto*) (1985) and *La hermana pequeña* (1999). She also collaborated in the writing of scripts for films and television series. Some were adaptations of her short stories, such as *Emilia, parada y fonda* (1976), based on 'Un alto en el camino' (1958), and *La conciencia tranquila* (1956; never filmed), based on the short story of the same name. Other scripts were for television series such as *Santa Teresa de Jesús* (1983) and *Celia* (1993). She also wrote the script of one episode, 'Salamanca', for the series *Esta es mi tierra* (1983). Furthermore, Martín Gaité translated into Spanish selected works only previously published in Portuguese, Italian, French and English.

Finally, Martín Gaité possessed another artistic talent: she enjoyed drawing and creating collages. This material was incorporated in some of her other work, for example the illustrations for *Caperucita en Manhattan* or the collages which appeared on the covers of some of her novels and monographs.

Carmen Martín Gaité's work has been comprehensively studied over the last thirty years, having first attracted interest in 1980, when she travelled to the United States as an invited writer at Barnard College in New York City. *From Fiction to Metafiction: Essays in Honor of Carmen Martín Gaité* (1983), edited by Mirella Servodidio and Marcia L. Welles, was the first critical volume, containing a total of fifteen articles as well as an interview with Martín Gaité and an essay written by her especially for the volume, 'Retahíla con nieve en Nueva York'. This was followed by Joan Lipman Brown's *Secrets from the Back Room: The Fiction of Carmen Martín Gaité* (1987), for which Martín Gaité wrote an autobiographical text, 'Un bosquejo autobiográfico'.<sup>5</sup> *Cuadernos de todo* (2002) reveals that both volumes were planned during her stay in New York, as will be discussed further in Chapter 2.

After American recognition, Spain followed suit. Although Martín

<sup>5</sup> 'Un bosquejo autobiográfico' was later reprinted in *Agua pasada*, which is the version referred to throughout this book. Elsewhere, the author comments on her reception in America: 'He estado en América muchas veces, pero he escrito poco de América, porque creo que para hablar de las cosas tienes que haber alcanzado la sabiduría que da el contacto cotidiano. En América, empezando con la labor crítica de la prof. Joan Lipman Brown, se me ha estudiado mucho. El texto *From Fiction to Metafiction* ..., con los trabajos de R. Gullón y de G. Sobejano, entre otros, representó el inicio, de España, de una valoración diferente de Carmen Martín Gaité': quoted in Emma Martinell Gifre, 'Entrevista con Carmen Martín Gaité', *Especulo: Revista de Estudios Literarios* (Madrid: Universidad Complutense, 1998), available at: <[http://www.ucm.es/info/especulo/cmgaite/entr\\_cmgaite.htm](http://www.ucm.es/info/especulo/cmgaite/entr_cmgaite.htm)>.

Gaite's work had already been recognized by various literary prizes,<sup>6</sup> as well as through articles in literary journals and chapters in books (where in some cases she was the only woman represented in a collection),<sup>7</sup> it was not until 1990 that the first book dedicated to her work was published in Spain. Carmen Alemany Bay's *La novelística de Carmen Martín Gaité* contains a short biographical sketch as well as an analysis of the author's short stories, poetry, essays and her first five novels, with a particularly detailed study of *Entre visillos*. This was followed by Pilar de la Puente Samaniego's *La narrativa breve de Carmen Martín Gaité* (1994), which was the first book to look exclusively at her short stories. It also included, in the opening chapter, an extensive study of Martín Gaité's generational context and Spanish postwar narrative. María de los Angeles Lluch Villalba's *Los cuentos de Carmen Martín Gaité: Temas y técnicas de una escritora de los años cincuenta* appeared in 2000. This work examined her short stories, undertaking a detailed study of structure, narrative voice, time, space, characters and style.

There have also been a number of books edited by Emma Martinell Gifre, some consisting of anthologies of the author's work, others based on conferences in her honour. *Hilo a la cometa: La visión, la memoria y el sueño* (1995), an anthology of Martín Gaité texts, studies the themes suggested in the title. Another of Martinell Gifre's works on the author, *El mundo de los objetos en la obra de Carmen Martín Gaité* (1996), as the title indicates, deals with many of the objects (houses, windows, curtains, rooms, mirrors, furniture, clocks, shoes, bags, newspapers, notebooks, and so on) found in the author's work. Martinell Gifre also co-ordinated two volumes of essays in homage to Martín Gaité: *Carmen Martín Gaité* (1993), based on a conference, 'La Semana de Autor', which took place in Buenos Aires in October 1990 and to which Martinell Gifre accompanied the author. This was followed by *Al encuentro de Carmen Martín Gaité: Homenajes y bibliografía* (1997), resulting from a conference on the occasion of the award to Martín Gaité of the Premio Nacional de Letras Españolas in 1994. Consisting of a series of talks and a round table discussion, with participants such as Josefina Aldecoa, Belén Gopegui, José Luis Borau, Maria Vittoria Calvi and Jorge Herralde, this volume

<sup>6</sup> Notably the Premio Café Gijón (1954), Premio Nadal (1957), Premio Nacional de Literatura (1978), Premio Anagrama de Ensayos (1987) and Premio Príncipe de Asturias (1988).

<sup>7</sup> See, for example, Juan Paredes Núñez, *5 Narradores de posguerra* (Granada: Universidad de Granada, 1987).

also includes the transcripts of two talks by Martín Gaité, 'La mirada ajena' and 'La edad de merecer'.

New perspectives on Martín Gaité's work began to emerge in the 1990s. Mercedes Carbayo Abengózar's *Buscando un lugar entre mujeres: Buceo en la España de Carmen Martín Gaité* (1998) studies Martín Gaité's work from a feminist perspective up to the publication of *Lo raro es vivir*. Adrián M. García's *Silence in the Novels of Carmen Martín Gaité* (2000) analyses the idea of 'silences' as a narrative strategy *Retahílas*, *El cuarto de atrás* and *Nubosidad variable*. In addition, the e-journal *Espéculo* presented a monographic edition (web-page) in 1998, co-ordinated by Martinell Gifre, containing a number of articles on Martín Gaité's work, including studies of how her writing was received in France, Germany, Italy and the United States.

Martín Gaité's work has, therefore, been studied from many different perspectives. There have been assessments involving feminist and psycho-analytical theories, metafictional and autobiographical perspectives, as well as appraisals of her as a Realist and Postmodern writer. She has been compared to authors such as Doris Lessing,<sup>8</sup> Miguel de Unamuno and Jorge Semprún,<sup>9</sup> and Juan Goytisolo.<sup>10</sup>

Martín Gaité died on 23 July 2000, and since her death there has been uninterrupted publication of her manuscripts, starting with her unfinished novel *Los parentescos* in 2001. In the same year Plaza & Janés published a collection of Martín Gaité's poems, *Poemas*, which includes a CD of the author reading her poetry. This was followed by her *Cuadernos de todo* (2002), which incorporates the contents of the author's notebooks or diaries, written from 1961 until her death. *Visión de Nueva York*, another of Martín Gaité's notebooks (a scrapbook or collage diary) was published in 2005.

In 2007 Martín Gaité's *El libro de la fiebre* (written in 1949) was published,<sup>11</sup> a book which is fundamental to an understanding of her development as a writer. In this first-person narrative she describes weeks

<sup>8</sup> See Linda Chown, *Narrative Authority and Homeostasis in the Novels of Doris Lessing and Carmen Martín Gaité* (New York: Garland, 1990).

<sup>9</sup> See Liliana Soto Fernández, *La autobiografía ficticia en Miguel de Unamuno, Carmen Martín Gaité y Jorge Semprún* (Madrid: Editorial Pliegos, 1996).

<sup>10</sup> See Doris Gruber, *Literarische Konstruktion und geschlechtliche Figuration: Das Erzählwerk Carmen Martín Gaités und Juan Goytisolos im Kontext des Frakismus* (Berlin: Edition Tranvía, 2003).

<sup>11</sup> This work never appeared during the author's lifetime, apart from a couple of fragments published in *Alcalá: Revista Universitaria Española* on 25 January 1952.

of illness as a result of contracting typhoid fever (which at that time was life-threatening, as she explains in 'Un bosquejo autobiográfico'), and writes of the dreams and hallucinations she suffered. In the third part, she looks back at those forty-eight days in bed, reflecting on the book she was writing and how to finish the story, which, in fact, she never completed. This is the only work in which Martín Gaité clearly identifies herself as the protagonist of her narration, and thereby anticipates some of the characteristics of what was going to be her most famous novel, *El cuarto de atrás*.

As well as these posthumous publications, two volumes of talks and articles have been published. *Pido la palabra*, a collection of twenty-five talks given by Martín Gaité and not previously published in *Agua Pasada*, came out in 2002.<sup>12</sup> *Tirando del hilo (Artículos 1949–2000)*, published in 2005, recovered 192 of her articles written between 1949 and 2000 – from the first article, 'Vuestra prisa', written when she was twenty-four years old, to 'De Furtivos a Leo', her last article to be published in May 2000.

The publication of Martín Gaité's *Obras completas* began in 2008. The first volume contains her novels from *Entre visillos* to *El cuarto de atrás* and includes an unpublished manuscript, *La charca* (1955). In 2009 the second volume, also dedicated to her novels, was published and the third volume, published in 2010, presented the short stories, poetry and theatre. They will be followed by four more volumes which will include the essays, as well as some other unpublished manuscripts. In the same way that the early poems and short stories published in *Trabajos y días* show the beginnings of Martín Gaité's literary career, *La charca* and *El libro de la fiebre* might be deemed her apprentice pieces as a novelist. As José Teruel, editor of the *Obras completas*, commented at the launch of the first volume, they are 'un testimonio de primera mano de la vacilante etapa de aprendizaje que supuso su paso del cuento a la entrada en la novela'.<sup>13</sup>

Critics have also been very busy since her death, some publishing the dissertations and theses they had been working on during her lifetime, such as Lissette Rolón Collazo's *Figuraciones: Mujeres en Carmen*

<sup>12</sup> Some of the talks in *Pido la palabra*, as well as those that constitute *Desde la ventana* and *Esperando el porvenir*, which Martín Gaité gave in the Fundación Juan March, have been made publicly available and can be found on the Fundación's website: <<http://www.march.es/conferencias/anteriores>>.

<sup>13</sup> Cited in 'Martín Gaité total: Presentado en Madrid el primer volumen de las obras completas de la escritora, fallecida en 2000', ELPAÍS.com, 2 June 2008, available at: <[http://www.elpais.com/articulo/cultura/Martin/Gaite/total/elpepucul/20080602elpepucul\\_6/Tes](http://www.elpais.com/articulo/cultura/Martin/Gaite/total/elpepucul/20080602elpepucul_6/Tes)>.



*Martín Gaité, revistas femeninas y ¡Hola!* (2002). José Jurado Morales has published two monographs, *Del testimonio al intimismo: Los cuentos de Carmen Martín Gaité* (2001) (a reworking of his Master's dissertation on Martín Gaité's short stories) and *La trayectoria narrativa de Carmen Martín Gaité (1925–2000)*, published in 2003.<sup>14</sup>

Others works appeared in honour of the author after her death, including in 2000 Biruté Ciplijauskaitė's *Carmen Martín Gaité (1925–2000)*. Drawing on her extensive knowledge of contemporary Spanish literature, Ciplijauskaitė looks at Martín Gaité's work through her biography, whilst also comparing her fiction with that of contemporary writers and examining influences, such as that of Unamuno, on her narrative output. *Carmen Martín Gaité: Cuento de nunca acabar/Never-ending Story* edited by Kathleen Glenn and Lisette Rolón Collazo and published in 2003, brought together fourteen essays in English and Spanish, together with a section of 'Homenajes' in which friends and fellow writers, Soledad Puértolas, Rosa Montero and Belén Gopegui, show their appreciation of Martín Gaité.

In Spain, Alicia Redondo Goicoechea co-ordinated a collection of seventeen articles in Spanish, titled *Carmen Martín Gaité* (2004), and María José Casorran Marín published *Estudio crítico de 'El cuarto de atrás'* in 2006, written with secondary-school students in mind. Two books by David González Couso, *Una propuesta de lectura para 'Caperucita en Manhattan'* and *Los perfiles Gallegos de Carmen Martín Gaité*, were published in 2008, the latter offering a study of *Las ataduras* and *El pastel del diablo* in relation to San Lorenzo de Piñor, a village in the province of Ourense, Galicia, where Martín Gaité spent her childhood holidays.

Nuria Cruz-Cámara's *El laberinto intertextual de Carmen Martín Gaité: Un estudio de sus novelas de los noventa* (2008) studies different

<sup>14</sup> Other countries have also seen the publication of monographs based on doctoral theses on Martín Gaité's work. For example, in France, Anne Paoli published *Personnages en quête de leur identité dans l'oeuvre romanesque de Carmen Martín Gaité* (Aix-en-Provence: Publications de l'Université de Provence, 2000). This work focuses on Martín Gaité's novels from *Entre visillos* to *La Reina de las Nieves* and her characters' search for identity. In Italy, Maria Vittoria Calvi published *Dialogo e conversazione nella narrativa di Carmen Martín Gaité* (Milano: Archipelago, 1990). In Germany, Annette Paatz published *Vom Fenster aus gesehen? Perspektiven weiblicher Differenz im Erzählwerk von Carmen Martín Gaité* (Frankfurt: Vervuert, 1994), an extract of which was published in Spanish in *Espéculo* as 'Perspectivas de diferencia femenina en la obra literaria de Carmen Martín Gaité', *Espéculo: Revista de Estudios Literarios* (Madrid: Universidad Complutense, 1998), available at: <[http://www.ucm.es/info/especulo/cmgaite/a\\_paatz1.htm](http://www.ucm.es/info/especulo/cmgaite/a_paatz1.htm)>.

levels of intertextuality in the 1990s novels, looking at romance, quest romance, *novela rosa* and psychoanalysis, for example. *A Companion to Carmen Martín Gaité* (2009), by Catherine O'Leary and Alison Ribeiro de Menezes, is a critical companion with one chapter for each of the nine novels, and for each of the following: Short Stories, Essays and Historical Writing, *El cuento de nunca acabar*, Theatre and Poetry, and Children's Literature and *Los parentescos*. *Beyond the Back Room: New Perspectives on Carmen Martín Gaité*, edited by Marian Womack and Jennifer Wood and published in 2011, explores Martín Gaité's work according to the following different sections: Visual, Space, Fairytale, The Fantastic, The Art of Writing, and Cinema.

Apart from these book-length studies, many articles have also been published in the last three decades, most of them looking at Martín Gaité's later fiction.<sup>15</sup> In addition there have been special journal issues dedicated to her life and work. For example, in 2002 a special issue of *Revista de Estudios Hispánicos*, introduced by Patrick Paul Garlinger and titled 'Diálogo crítico sobre Carmen Martín Gaité', included five articles by Garlinger, José Jurado Morales, Andrew Bush, Alicia Andrew and Stephanie Sieburth. In 2007 *Revista Turia* published a monograph with articles by Martín Gaité's manuscript editors, Maria Vittoria Calvi and José Teruel, as well as contributions from friends and colleagues such as José Luis Borau, recalling their stay in New York that coincided with the killing of John Lennon, or María Cruz Seoane, who writes of the times she spent with Martín Gaité in libraries and archives. It also includes an interview with the author's sister, Ana María Martín Gaité. In addition, *Género y géneros II: Escritura y escritoras iberoamericanas* (2006), edited by Ángeles Encinar, Eva Löfquist and Carmen Valcárcel, was the proceedings of a conference held in Madrid in May 2004 and includes a section on Martín Gaité.

Even though *Cuadernos de todo* appeared in 2002, one aspect of Martín Gaité's output that has still not been sufficiently studied, but with the notebooks becomes an easier task, is an examination of her work

<sup>15</sup> For a detailed study of the critical work on Martín Gaité see Carlos Uxó's review of the books and articles published about her between 1977 and 1998, 'Revisión crítica de los estudios sobre su obra', *Especulo: Revista de Estudios Literarios* (Universidad Complutense de Madrid), 1998, available at: <[http://www.ucm.es/info/especulo/cmgaite/c\\_uxo1.htm](http://www.ucm.es/info/especulo/cmgaite/c_uxo1.htm)>; and his 'Cinco años de estudios sobre Carmen Martín Gaité: 1998–2002', in *Carmen Martín Gaité*, ed. Alicia Redondo Goicoechea (Madrid: Ediciones del Orto, 2004), pp. 215–26.



in the context of her own biography.<sup>16</sup> As Calvi indicates, the two were always closely connected:

El marcado tono intimista de sus escritos, incluidas sus novelas, invita a una lectura autobiográfica de su obra; la autora siempre ha sido consciente de ello, y ha dejado entreabierto la puerta de acceso a su interioridad o, mejor dicho, ha dejado traslucir la imagen de su interioridad que ha querido construir a través de su obra.<sup>17</sup>

In Calvi's words, Martín Gaité's novels allow the reader access to an image of the author's inner world, of her intimate life, or at least the image that she decided to construct of herself.

Intimate and self-reflective narrative and the idea of the writing cure, 'writing ... used as a therapeutic tool',<sup>18</sup> is especially relevant in my study. This book focuses on letters and diaries as well as on other forms of life-writing.<sup>19</sup> In her novels Martín Gaité writes about themes which concern herself and the things to which she feels closest. Themes such as the role of women in Spanish society, motherhood, and especially the theme of the family, come up again and again in her *Cuadernos de todo* and are developed in her later novels. As she states in her notebooks:

<sup>16</sup> Critics such as Maria Vittoria Calvi and José Teruel, thanks to their work as editors of Martín Gaité's manuscripts, have started looking at her literary work from a more intimate, biographical perspective: see Calvi's introduction to Carmen Martín Gaité, *El libro de la fiebre*, ed. and intro. Maria Vittoria Calvi (Madrid: Cátedra, 2007), pp. 9–83, or her article, 'El autobiografismo dialógico de Carmen Martín Gaité', in *Turia: Revista Cultural*, 83 (2007), 223–35. The notes by José Teruel to Carmen Martín Gaité, *Tirando del hilo (Artículos 1949–2000)*, ed. and intro. José Teruel (Madrid: Siruela, 2006), and his introduction to Carmen Martín Gaité, *Obras completas*, I, ed. and intro. José Teruel (Barcelona: Galaxia Gutenberg/Círculo de Lectores, 2008), pp. 9–54, are also important. Another example of the biographical approach to Martín Gaité's narrative is Teruel's article on *Caperucita en Manhattan*: 'Un contexto biográfico para *Caperucita en Manhattan* de Carmen Martín Gaité', in *Género y géneros II: Escritura y escritoras iberoamericanas*, ed. Ángeles Encinar, Eva Löfquist and Carmen Valcárcel (Madrid: Servicio de Publicaciones de la UAM, 2006), pp. 143–51.

<sup>17</sup> Calvi, 'El autobiografismo dialógico', pp. 223–4.

<sup>18</sup> Stephen J. Lepore and Joshua M. Smith, 'The Writing Cure: An Overview', in *The Writing Cure: How Expressive Writing Promotes Health and Emotional Well-Being*, ed. Stephen J. Lepore and Joshua M. Smith (Washington DC: American Psychological Association, 2002) pp. 3–14 (p. 3).

<sup>19</sup> Sidonie Smith and Julia Watson explain it as: 'We understand *life writing* as a general term for writing of diverse kinds that takes a life as its subject. Such writing can be biographical, novelistic, historical, or an explicit self-reference to the writer': *Reading Autobiography: A Guide for Interpreting Life Narratives* (Minneapolis: University of Minnesota Press, 2001), p. 3.