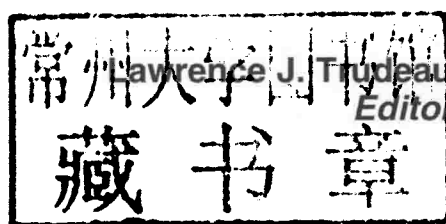


Twentieth-Century
Literary Criticism

TCLC 298

Twentieth-Century Literary Criticism

**Criticism of the
Works of Novelists, Poets, Playwrights,
Short-Story Writers, and Other Creative Writers
Who Lived between 1900 and 1999,
from the First Published Critical
Appraisals to Current Evaluations**



**Twentieth-Century Literary Criticism,
Vol. 298**

Layman Poupard Publishing, LLC

Editorial Directors: Richard Layman,
Dennis Poupard

Editorial Production Manager: Janet Hill

Permissions Manager: Kourtney King

Quality Assurance Manager:
Katherine Macedon

Production Technology Manager:
Natalie Fulkerson

Content Conversion, Data Coding,
Composition: Apex CoVantage, LLC

Advisors to LPP:
Ward W. Briggs
James Hardin
Joel Myerson

Volume Advisors:
Elizabeth Scarlett, State University of New
York at Buffalo (for "Rosa Chacel")
John G. Peters, University of North Texas
(for "Joseph Conrad")
Robert C. Evans, Auburn University at
Montgomery (for "Critical Pluralism")

© 2014 Gale, Cengage Learning

WCN: 01-100-101

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced, transmitted, stored, or used in any form or by any means graphic, electronic, or mechanical, including but not limited to photocopying, recording, scanning, digitizing, taping, Web distribution, information networks, or information storage and retrieval systems, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the publisher.

This publication is a creative work fully protected by all applicable copyright laws, as well as by misappropriation, trade secret, unfair competition, and other applicable laws. The authors and editors of this work have added value to the underlying factual material herein through one or more of the following: unique and original selection, coordination, expression, arrangement, and classification of the information.

For product information and technology assistance, contact us at
Gale Customer Support, 1-800-877-4253.

For permission to use material from this text or product,
submit all requests online at www.cengage.com/permissions.

Further permissions questions can be emailed to
permissionrequest@cengage.com

While every effort has been made to ensure the reliability of the information presented in this publication, Gale, a part of Cengage Learning, does not guarantee the accuracy of the data contained herein. Gale accepts no payment for listing; and inclusion in the publication of any organization, agency, institution, publication, service, or individual does not imply endorsement of the editors or publisher. Errors brought to the attention of the publisher and verified to the satisfaction of the publisher will be corrected in future editions.

Gale
27500 Drake Rd.
Farmington Hills, MI, 48331-3535

LIBRARY OF CONGRESS CATALOG CARD NUMBER 76-46132

ISBN-13: 978-1-4144-9418-0

ISSN: 0276-8178

Twentieth-Century Literary Criticism

Guide to Gale Literary Criticism Series

For criticism on	Consult these Gale series
Authors now living or who died after December 31, 1999	<i>CONTEMPORARY LITERARY CRITICISM (CLC)</i>
Authors who died between 1900 and 1999	<i>TWENTIETH-CENTURY LITERARY CRITICISM (TCLC)</i>
Authors who died between 1800 and 1899	<i>NINETEENTH-CENTURY LITERATURE CRITICISM (NCLC)</i>
Authors who died between 1400 and 1799	<i>LITERATURE CRITICISM FROM 1400 TO 1800 (LC)</i> <i>SHAKESPEAREAN CRITICISM (SC)</i>
Authors who died before 1400	<i>CLASSICAL AND MEDIEVAL LITERATURE CRITICISM (CMLC)</i>
Authors of books for children and young adults	<i>CHILDREN'S LITERATURE REVIEW (CLR)</i>
Dramatists	<i>DRAMA CRITICISM (DC)</i>
Poets	<i>POETRY CRITICISM (PC)</i>
Short story writers	<i>SHORT STORY CRITICISM (SSC)</i>
Literary topics and movements	<i>HARLEM RENAISSANCE: A GALE CRITICAL COMPANION (HR)</i> <i>THE BEAT GENERATION: A GALE CRITICAL COMPANION (BG)</i> <i>FEMINISM IN LITERATURE: A GALE CRITICAL COMPANION (FL)</i> <i>GOTHIC LITERATURE: A GALE CRITICAL COMPANION (GL)</i>
Asian American writers of the last two hundred years	<i>ASIAN AMERICAN LITERATURE (AAL)</i>
Black writers of the past two hundred years	<i>BLACK LITERATURE CRITICISM (BLC)</i> <i>BLACK LITERATURE CRITICISM SUPPLEMENT (BLCS)</i> <i>BLACK LITERATURE CRITICISM: CLASSIC AND EMERGING AUTHORS SINCE 1950 (BLC-2)</i>
Hispanic writers of the late nineteenth and twentieth centuries	<i>HISPANIC LITERATURE CRITICISM (HLC)</i> <i>HISPANIC LITERATURE CRITICISM SUPPLEMENT (HLCS)</i>
Native North American writers and orators of the eighteenth, nineteenth, and twentieth centuries	<i>NATIVE NORTH AMERICAN LITERATURE (NNAL)</i>
Major authors from the Renaissance to the present	<i>WORLD LITERATURE CRITICISM, 1500 TO THE PRESENT (WLC)</i> <i>WORLD LITERATURE CRITICISM SUPPLEMENT (WLCS)</i>

Preface

Since its inception *Twentieth-Century Literary Criticism* (TCLC) has been purchased and used by some 10,000 school, public, and college or university libraries. TCLC has covered more than 1000 authors, representing over 60 nationalities and nearly 50,000 titles. No other reference source has surveyed the critical response to twentieth-century authors and literature as thoroughly as TCLC. In the words of one reviewer, "there is nothing comparable available." TCLC "is a gold mine of information—dates, pseudonyms, biographical information, and criticism from books and periodicals—which many librarians would have difficulty assembling on their own."

Scope of the Series

TCLC is designed to serve as an introduction to authors who died between 1900 and 1999 and to the most significant interpretations of these author's works. The great poets, novelists, short-story writers, playwrights, and philosophers of the period are frequently studied in high school and college literature courses. In organizing and reprinting the vast amount of critical material written on these authors, TCLC helps students develop valuable insight into literary history, promotes a better understanding of the texts, and sparks ideas for papers and assignments. Each entry in TCLC presents a comprehensive survey of an author's career or an individual work of literature and provides the user with a multiplicity of interpretations and assessments. Such variety allows students to pursue their own interests; furthermore, it fosters an awareness that literature is dynamic and responsive to many different opinions.

Volumes 1 through 87 of TCLC featured authors who died between 1900 and 1959; beginning with Volume 88, the series expanded to include authors who died between 1900 and 1999. Beginning with Volume 26, every fourth volume of TCLC was devoted to literary topics. These topics widen the focus of the series from the individual authors to such broader subjects as literary movements, prominent themes in twentieth-century literature, literary reaction to political and historical events, significant eras in literary history, prominent literary anniversaries, and the literatures of cultures that are often overlooked by English-speaking readers. With TCLC 285, the series returns to a standard author approach, with some entries devoted to a single important work of world literature and others devoted to literary topics.

TCLC is part of the survey of criticism and world literature that is contained in Gale's *Contemporary Literary Criticism* (CLC), *Nineteenth-Century Literature Criticism* (NCLC), *Literature Criticism from 1400 to 1800* (LC), *Shakespearean Criticism* (SC), and *Classical and Medieval Literature Criticism* (CMLC).

Organization of the Book

A TCLC entry consists of the following elements:

- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. If the author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the author's actual name given in parentheses on the first line of the biographical and critical introduction. Also located here are any name variations under which an author wrote, including transliterated forms for authors whose native languages use nonroman alphabets. Uncertain birth or death dates are indicated by question marks. Single-work entries are preceded by a heading that consists of the most common form of the title in English translation (if applicable) and the author's name (if applicable).
- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication information of each work is given. In the case of works not published in English, a translation of the title is provided as an aid to the reader; the translation is a published translated title or a

free translation provided by the compiler of the entry. As a further aid to the reader, a list of **Principal English Translations** is provided for authors who did not publish in English; the list focuses primarily on twentieth-century translations, selecting those works most commonly considered the best by critics. Unless otherwise indicated, plays are dated by first performance, not first publication, and the location of the first performance is given, if known. Lists of **Representative Works** discussed in the entry appear with topic entries.

- Reprinted **Criticism** is arranged chronologically in each entry to provide a useful perspective on changes in critical evaluation over time. The critic's name and the date of composition or publication of the critical work are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the source in which it appeared. All titles by the author featured in the text are printed in boldface type. Footnotes are reprinted at the end of each essay or excerpt. In the case of excerpted criticism, only those footnotes that pertain to the excerpted texts are included. Criticism in topic entries is arranged chronologically under a variety of subheadings to facilitate the study of different aspects of the topic.
- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism. Citations conform to recommendations set forth in the Modern Language Association of America's *MLA Handbook for Writers of Research Papers*, 7th ed. (2009).
- Critical essays are prefaced by brief **Annotations** describing each piece.
- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. Boxed material following the further reading list provides references to other biographical and critical sources on the author in series published by Gale.

Indexes

A **Cumulative Author Index** lists all of the authors who have appeared in a wide variety of reference sources published by Gale, including *TCLC*. A complete list of these sources is found facing the first page of the Author Index. The index also includes birth and death dates and cross references between pseudonyms and actual names.

A **Cumulative Topic Index** lists the literary themes and topics treated in *TCLC* as well as in *Classical and Medieval Literature Criticism*, *Literature Criticism from 1400 to 1800*, *Nineteenth-Century Literature Criticism*, *Contemporary Literary Criticism*, *Drama Criticism*, *Poetry Criticism*, *Short Story Criticism*, and *Children's Literature Review*.

A **Cumulative Nationality Index** lists all authors featured in *TCLC* by nationality, followed by the numbers of the *TCLC* volumes in which their entries appear.

An alphabetical **Title Index** accompanies each volume of *TCLC*. Listings of titles by authors covered in the given volume are followed by the author's name and the corresponding page numbers where the titles are discussed. English translations of titles published in other languages and variations of titles are cross-referenced to the title under which a work was originally published. Titles of novels, plays, nonfiction books, and poetry, short-story, or essay collections are printed in italics, while individual poems, short stories, and essays are printed in roman type within quotation marks.

In response to numerous suggestions from librarians, Gale also produces a paperbound edition of the *TCLC* cumulative title index. This annual cumulation, which alphabetically lists all titles reviewed in the series, is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

Citing Twentieth-Century Literary Criticism

When citing criticism reprinted in the Literary Criticism Series, students should provide complete bibliographic information so that the cited essay can be located in the original print or electronic source. Students who quote directly from reprinted criticism may use any accepted bibliographic format, such as Modern Language Association (MLA) style or University of Chicago Press style. Both the MLA and the University of Chicago formats are acceptable and recognized as being the current standards for citations. It is important, however, to choose one format for all citations; do not mix the two formats within a list of citations.

The examples below follow recommendations for preparing a works cited list set forth in the Modern Language Association of America's *MLA Handbook for Writers of Research Papers*, 7th ed. (New York: MLA, 2009. Print); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

Cardone, Resha. "Reappearing Acts: Effigies and the Resurrection of Chilean Collective Memory in Marco Antonio de la Parra's *La tierra insomne o La puta madre*." *Hispania* 88.2 (2005): 284-93. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 206. Detroit: Gale, 2008. 356-65. Print.

Kuester, Martin. "Myth and Postmodernist Turn in Canadian Short Fiction: Sheila Watson, 'Antigone' (1959)." *The Canadian Short Story: Interpretations*. Ed. Reginald M. Nischik. Rochester: Camden House, 2007. 163-74. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 206. Detroit: Gale, 2008. 227-32. Print.

The examples below follow recommendations for preparing a bibliography set forth in *The Chicago Manual of Style*, 16th ed. (Chicago: The University of Chicago Press, 2010); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

Cardone, Resha. "Reappearing Acts: Effigies and the Resurrection of Chilean Collective Memory in Marco Antonio de la Parra's *La tierra insomne o La puta madre*." *Hispania* 88, no. 2 (May 2005): 284-93. Reprinted in *Twentieth-Century Literary Criticism*. Vol. 206, edited by Thomas J. Schoenberg and Lawrence J. Trudeau, 356-65. Detroit: Gale, 2008.

Kuester, Martin. "Myth and Postmodernist Turn in Canadian Short Fiction: Sheila Watson, 'Antigone' (1959)." In *The Canadian Short Story: Interpretations*, edited by Reginald M. Nischik, pp. 163-74. Rochester, N.Y.: Camden House, 2007. Reprinted in *Twentieth-Century Literary Criticism*. Vol. 206, edited by Thomas J. Schoenberg and Lawrence J. Trudeau, 227-32. Detroit: Gale, 2008.

Suggestions are Welcome

Readers who wish to suggest new features, topics, or authors to appear in future volumes, or who have other suggestions or comments are cordially invited to call, write, or fax the Product Manager:

Product Manager, Literary Criticism Series
Gale
Cengage Learning
27500 Drake Road
Farmington Hills, MI 48331-3535
1-800-347-4253 (GALE)
Fax: 248-699-8884

Acknowledgments

The editors wish to thank the copyright holders of the criticism included in this volume and the permissions managers of many book and magazine publishing companies for assisting us in securing reproduction rights. Following is a list of copyright holders who have granted us permission to reproduce material in this volume of *TCLC*. Every effort has been made to trace copyright, but if omissions have been made, please let us know.

COPYRIGHTED MATERIAL IN *TCLC*, VOLUME 298, WAS REPRODUCED FROM THE FOLLOWING PERIODICALS:

Anales de la Literatura Española Contemporánea, v. 12.1-2, 1987; v. 17.3, 1992. Copyright © 1987, 1992 Society of Spanish and Spanish-American Studies. Both reproduced by permission of the publisher.—*Books Abroad*, v. 47.3, 1973. Copyright © 1973 *Books Abroad*. Reproduced by permission of the publisher.—*Conradiana*, v. 40.3, 2008. Copyright © 2008 Texas Tech University Press. Reproduced by permission of the publisher.—*Hispanic Journal*, v. 4.2, 1983; v. 9.2, 1988; v. 23.2, 2002. Copyright © 1983, 1988, 2002 *Hispanic Journal*. All reproduced by permission of the publisher.—*Journal of Narrative Technique*, v. 20.1, 1990. Copyright © 1990 *Journal of Narrative Technique*. Reproduced by permission of the publisher.—*Kenyon Review*, v. 16.1, 1954. Copyright © 1954 Kenyon College. Reproduced by permission of *Kenyon Review*.—*Letras Femeninas*, v. 32.2, 2006. Copyright © 2006 Asociación Internacional de Literatura Femenina Hispánica. Reproduced by permission of the publisher.—*Letras Peninsulares*, v. 3.1, 1990; v. 4.2-3, 1991; v. 7.1, 1994. Copyright © 1990, 1991, 1994 *Letras Peninsulares*. All reproduced by permission of the publisher.—*Modern Quarterly*, ns v. 3.3, 1948. Copyright © 1948 Lawrence and Wishart, Ltd. Reproduced by permission of the publisher.—*Monographic Review/Revista Monográfica*, v. 2, 1986; v. 8, 1992. Copyright © 1986, 1992 Genaro J. Perez and Janet I. Perez. Reproduced by permission of *Monographic Review/Revista Monográfica*.—*PMLA: Publications of the Modern Language Association of America*, v. 98.3, 1983. Copyright © 1983 Modern Language Association of America. Reproduced by permission of the copyright holder, the Modern Language Association of America.—*Punto de Contacto*, v. 1.1, 1975. Copyright © 1975 *Punto de Contacto*. Reproduced by permission of the publisher.—*Twentieth Century Literature*, v. 31.1, 1985. Copyright © 1985 *Twentieth Century Literature*. Reproduced by permission of the publisher.—*University of Toronto Quarterly*, v. 47.1, 1977. Copyright © 1977 University of Toronto Press. Reproduced by permission of the publisher.—*World Literature Today*, v. 67.2, 1993. Copyright © 1993 *World Literature Today*. Reproduced by permission of the publisher.—*Yearbook of Conrad Studies*, v. 4, 2008-09 for "Mirrors and Money: Constructing and De-constructing Revolution in Mariano Azuela's *Los de abajo* and Joseph Conrad's *Nostromo*" by John G. Peters. Copyright © 2008-09 John G. Peters. Reproduced by permission of the author.

COPYRIGHTED MATERIAL IN *TCLC*, VOLUME 298, WAS REPRODUCED FROM THE FOLLOWING BOOKS:

Bellver, Catherine G. From *Absence and Presence: Spanish Women Poets of the Twenties and Thirties*. Bucknell University Press, 2001. Copyright © 2001 Bucknell University Press. Reproduced by permission of Associated University Presses.—Berthoud, Jacques. From *Conrad's Cities: Essays for Hans van Marle*. Ed. Gene M. Moore. Rodopi, 1992. Copyright © 1992 Editions Rodopi, B.V., Amsterdam-Atlanta, GA. Reproduced by permission of the publisher.—Erdinast-Vulcan, Daphna. From *Joseph Conrad: Voice, Sequence, History, Genre*. Ed. Jakob Lothe, Jeremy Hawthorn, and James Phelan. Ohio State University Press, 2008. Copyright © 2008 The Ohio State University. Reproduced by permission of The Ohio State University Press.—Evans, Robert C. From *A Companion to Brian Friel*. Ed. Richard Harp and Evans. Locust Hill, 2002. Copyright © 2002 Richard Harp and Robert C. Evans. Reproduced by permission of Locust Hill Press.—Evans, Robert C. From *Frank O'Connor's "Ghosts": A Pluralist Approach; A Tribute to Ireland's Master Story-Teller in Honor of the Centenary of His Birth and Incorporating Diverse Responses to the Story by Students of Auburn University Montgomery*. Ed. Evans. Court Street, 2003. Copyright © 2003 Court Street Press. Reproduced by permission of New South Books.—Kirkpatrick, Susan. From *The Maravillas District*. By Rosa Chacel. Trans. D. A. Démers. University of Nebraska Press, 1992. Copyright © 1976 by Rosa Chacel. English translation and introduction copyright 1992 by the University of Nebraska Press. Reproduced by permission of University of Nebraska Press.—Levin, Richard. From *Ideological Approaches to Shakespeare: The Practice of Theory*. Ed. Robert P. Merriux and Nicholas Ranson. Edwin Mellen, 1992. Copyright © 1992

Robert P. Merrix and Nicholas Ranson. Reproduced by permission of Edwin Mellen Press.—Lucente, Gregory L. From *Cross-paths in Literary Theory and Criticism: Italy and the United States*. Stanford University Press, 1997. Copyright © 1997 the Board of Trustees of the Leland Stanford Junior University. Reproduced by permission of Stanford University Press, www.sup.org.—Maier, Carol. From *Memoirs of Leticia Valle*. By Rosa Chacel. Trans. Maier. University of Nebraska Press, 1994. Copyright © 1945 Rosa Chacel. English translation and afterword copyright 1994 by the University of Nebraska Press. Reproduced by permission of University of Nebraska Press.—Mayock, Ellen. From *The Ties That Bind: Questioning Family Dynamics and Family Discourse in Hispanic Literature*. Ed. Sara E. Cooper. University Press of America, 2004. Copyright © 2004 University Press of America, Inc. Reproduced by permission of the publisher.—Metzidakis, Stamos. From *Difference Unbound: The Rise of Pluralism in Literature and Criticism*. Rodopi, 1995. Copyright © 1995 Editions Rodopi, B.V., Amsterdam—Atlanta, GA. Reproduced by permission of the publisher.—Miller, J. Hillis. From *Joseph Conrad: Voice, Sequence, History, Genre*. Ed. Jakob Lothe, Jeremy Hawthorn, and James Phelan. Ohio State University Press, 2008. Copyright © 2008 The Ohio State University. Reproduced by permission of The Ohio State University Press.—Parry, Benita. For “*Nostromo*” in *Conrad and Imperialism: Ideological Boundaries and Visionary Frontiers*. Macmillan, 1983. Copyright © 1983 Benita Parry. Reproduced by permission of the author.—Scarlett, Elizabeth A. From *Under Construction: The Body in Spanish Novels*. University Press of Virginia, 1994. Copyright © 1994 the Rector and Visitors of the University of Virginia. Reproduced by permission of University of Virginia Press.—Schwarz, Daniel. From *Humanism and the Humanities in the Twenty-First Century*. Ed. William S. Haney II and Peter Malekin. Bucknell University Press, 2001. Copyright © 2001 Rosemont Publishing and Printing Corporation. Reproduced by permission of Associated University Presses.—Six, Abigail Lee. From *Feminist Readings on Spanish and Latin-American Literature*. Ed. L. P. Condé and S. M. Hart. Mellen, 1991. Copyright © 1991 L. P. Condé and S. M. Hart. Reproduced by permission of Edwin Mellen Press.

Advisory Board

The members of the Advisory Board—reference librarians from public and academic library systems—represent a cross-section of our customer base and offer a variety of informed perspectives on both the presentation and content of our literature products. Advisory board members assess and define such quality issues as the relevance, currency, and usefulness of the author coverage, critical content, and literary topics included in our series; evaluate the layout, presentation, and general quality of our printed volumes; provide feedback on the criteria used for selecting authors and topics covered in our series; provide suggestions for potential enhancements to our series; identify any gaps in our coverage of authors or literary topics, recommending authors or topics for inclusion; analyze the appropriateness of our content and presentation for various user audiences, such as high school students, undergraduates, graduate students, librarians, and educators; and offer feedback on any proposed changes/enhancements to our series. We wish to thank the following advisors for their advice throughout the year.

Barbara M. Bibel

Librarian
Oakland Public Library
Oakland, California

Dr. Toby Burrows

Principal Librarian
The Scholars' Centre
University of Western Australia Library
Nedlands, Western Australia

Celia C. Daniel

Associate Reference Librarian
Howard University Libraries
Washington, D.C.

David M. Durant

Reference Librarian
Joyner Library
East Carolina University
Greenville, North Carolina

Nancy T. Guidry

Librarian
Bakersfield Community College
Bakersfield, California

Heather Martin

Arts & Humanities Librarian
University of Alabama at Birmingham, Sterne Library
Birmingham, Alabama

Susan Mikula

Librarian
Indiana Free Library
Indiana, Pennsylvania

Thomas Nixon

Humanities Reference Librarian
University of North Carolina at Chapel Hill, Davis
Library
Chapel Hill, North Carolina

Mark Schumacher

Jackson Library
University of North Carolina at Greensboro
Greensboro, North Carolina

Gwen Scott-Miller

Assistant Director
Sno-Isle Regional Library System
Marysville, Washington

Contents

Preface vii

Acknowledgments xi

Advisory Board xiii

Rosa Chacel 1898-1994	1
<i>Spanish novelist, autobiographer, poet, and essayist</i>	
Joseph Conrad 1857-1924	141
<i>Entry devoted to the novel Nostromo (1904)</i>	
Critical Pluralism	253
<i>Introduction</i>	253
<i>Representative Works</i>	254
<i>Overviews and Surveys of Critical Pluralism</i>	254
<i>Specific Applications of Critical Pluralism</i>	271
<i>Endorsements of Critical Pluralism</i>	320
<i>Further Reading</i>	339

Literary Criticism Series Cumulative Author Index 343

Literary Criticism Series Cumulative Topic Index 463

TCLC Cumulative Nationality Index 485

TCLC-298 Title Index 493

Rosa Chacel

1898-1994

Spanish novelist, autobiographer, poet, and essayist.

INTRODUCTION

An associate of the group of Spanish writers known as the Generation of '27, Rosa Chacel published fiction, essays, and poetry during Spain's Second Republic (1931-39), which included in its last years the Spanish Civil War; the Franco Dictatorship (1939-75), most of which she spent in exile in Latin America; and the Democratic Transition (after 1975). She is one of the few renowned female writers to have spanned all these eras. She is, however, virtually unknown outside of Spain, and most of her novels were not translated into English until late in the twentieth century, when English editions of *Barrio de Maravillas* (1976; published as *The Maravillas District* in 1992) and *Memorias de Leticia Valle* (1945; published as *Memoirs of Leticia Valle* in 1994) were published by the University of Nebraska Press. An English translation of her masterpiece, *La sinrazón* (1960), appeared as *Dream of Reason* in 2009.

BIOGRAPHICAL INFORMATION

Born in Valladolid, Spain, in 1898, Chacel was a sickly child whose interest in the arts and literature was encouraged by her family. At the age of ten, she moved to Madrid with her parents, living in the Maravillas district that inspired her novel of the same name. A precocious artist, she began to study sculpture as a young teen and, at the age of seventeen, entered the Escuela Superior de Bellas Artes de San Fernando in Madrid. During her three years at the school, she became acquainted with a cohort of young artists that included her future husband, Timoteo Pérez Rubio, and began studying with the writer Ramón María del Valle-Inclán. Under Valle-Inclán's tutelage, her interest shifted from the visual to the literary arts and she frequented avant-garde cafés such as the Ateneo, the Granja del Henar, and the Bolillería. Her first short story, "Las ciudades" (may be translated as "Cities"), appeared in 1922 in the second issue of *Ultra*, the magazine published by the writer Ramón Gómez de la Serna.

Chacel and Pérez Rubio were married in 1922, and the two spent several years teaching and working in Rome and travelling through Europe before returning to Spain in 1927. On their return, Chacel began to work with the philosopher and critic José Ortega y Gasset at the *Revista de Occidente* and became one of his disciples. Her first novel, *Estación. Ida y vuelta* (1930; may be translated as *Station;*

Round Trip) is frequently described as a manifestation of Ortega's influential critical works. When the Spanish Civil War broke out in 1936, Chacel and Pérez Rubio were active in the Popular Front but, like many intellectuals, left Spain in 1937. They spent time in Paris, Athens, Buenos Aires, and New York before settling in Rio de Janeiro. Chacel lived and wrote in Rio de Janeiro for several decades, publishing the novels *Teresa* (1941) and *Memoirs of Leticia Valle*, several volumes of poetry, and two collections of short stories. She also produced translations of the works of T. S. Eliot, Stéphane Mallarmé, and others; wrote for newspapers and periodicals, including the well-known South American literary journal *Sur*; and, over the course of the 1950s, composed her most important novel, *Dream of Reason*.

Chacel traveled to New York and Spain on a Guggenheim fellowship between 1959 and 1963 and, while her reception in Spain was underwhelming, the trip stimulated her meditation on the past that became *The Maravillas District*. That novel reestablished her name before the Spanish public, and when she returned to Spain for good after her husband's death in 1977, Chacel became a respected intellectual figure there. She won the Premio de la Crítica award in 1976 and 1977, contributed to contemporary literary magazines, and published two novels, *Acrópolis* (1984) and *Ciencias naturales* (1988; may be translated as *Natural Sciences*), in the following decade. Chacel's health began to fail in the early 1990s, and in 1994, at the age of 96, she died of heart and lung disease in Madrid.

MAJOR WORKS

Chacel is best known for her novels. Her first novel, *Station; Round Trip*, was strongly influenced by Ortega's important literary critical treatises *Le deshumanización del arte* (1925) and *Ideas sobre la novela* (1925), which urge novelists to deploy formal experimentation and focus on depicting interiority and consciousness rather than aim to represent reality in the manner of the traditional Realist novel. Chacel was quoted by Shirley Mangini (1987; see Further Reading) as saying that she "did in this novel with Ortega what Sartre had done in *La nausée* with Heidegger. It is, simply, a man who lives a philosophy." The novel gives a detailed psychological portrait of a troubled love affair, obliquely describing how a young writer falls in love with his neighbor but is tempted away from her side by a seductive young dancer. When his first lover becomes pregnant, the writer returns to her, and the novel implies

that his literary production flourishes as the pregnancy progresses. The novel provides minute-by-minute impressions of the thoughts and emotions of the couple, deploying often baroque metaphoric schemes and plot ellipses that create a sense of ambiguity.

Teresa, the fictional autobiography of Teresa Mancha, the notorious paramour of the Spanish Romantic poet José de Espronceda, was originally intended as part of a projected series of "extraordinary nineteenth-century lives," to be edited by Ortega. Teresa was to be the female entry in the series, with Chacel given the task of revivifying a figure known only as the lover Espronceda left behind. Indeed, Chacel found herself stymied by the dearth of information about her subject, finally basing the novel on a portion of Espronceda's posthumous 1841 elegy "Canto a Teresa." Sebastiaan Faber (1999; see Further Reading) provided a detailed reading of the relationship between *Teresa* and "Canto a Teresa," pointing out that Chacel drew almost exclusively on three verses of Espronceda's poem. Chacel, as quoted by Faber, found that these verses "spoke in a reliable way of the true Teresa, of her nature and the projection of that nature on exterior reality" whereas, in the rest of the poem, Teresa is, according to Faber, "reduced to a silent object of egocentric Romantic male love."

Written in Argentina during the 1930s, *Memoirs of Leticia Valle* is a gender-bending account of prepubescent sexual awakening. Switching the traditional roles and sexes of seducer and seduced, Chacel rewrote a story from her hometown about a schoolteacher who seduced a ten-year-old girl, reversing the roles of the principals. Narrated by the twelve-year-old Leticia, the novel presents her memories of having seduced her handsome instructor Daniel two years previously. He eventually commits suicide as a result.

Dream of Reason is often described as Chacel's masterpiece. The novel uses the diary form to explore introspection and the force of will in the protagonist, Santiago Hernández. The Argentine-born Hernández is brought as an orphan to Madrid, where he has an early love affair with a dancer. When the Civil War breaks out in Spain, he returns to Argentina, where he marries a wealthy Cuban heiress against her parents' wishes and becomes a successful businessman. In the last part of the novel, the successful life he has built for himself, his wife, and his children is threatened by the arrival of relatives fleeing Spain, and Hernández has a breakdown.

CRITICAL RECEPTION

Until recently, Chacel's work had not been translated into English. Between the late 1980s and the 2010s, however, there was increased academic interest in her work, which was frequently analyzed in relation to the overwhelmingly male Spanish Modernist scene, and usually at least tangentially in the context of feminist criticism. John Crispin (1973) described how Chacel's works differ from those

of her contemporaries. Whereas most of the young Spanish writers of the 1920s used an experimental style with the goal of "rejuvenating narrative prose through the use of Gongoristic," or deliberately obscure, and "futuristic metaphors," he explained, Chacel resolutely followed the strictures of Ortega's *Ideas sobre la novela*, a treatise that encouraged revision of the Realist style rather than a rejection of it altogether. Chacel, Crispin claimed, is distinctive in Spanish literature because she chose to write in a manner influenced by European Modernism, using a "labyrinthine style somewhat akin to that of Virginia Woolf or France's Nathalie Sarraute." Shirley Mangini (1987) also addressed Chacel's relationship to Spanish and European Modernism, focusing on the gender dynamics of those movements and styles. In her early works, Mangini explained, Chacel was strongly influenced not only by Ortega but also by the European novelists who influenced him. On the other hand, her later works, particularly *Dream of Reason*, show Chacel's divergence from the absurdist style of such male contemporaries as Gómez de la Serna or Benjamín Jarnés. Mangini contended that Chacel made use of the "self-referential framework of autobiography" in such a way that even her male protagonists are colored by the "confessional quality" that is more often associated with women's writing.

Teresa Bordons and Susan Kirkpatrick (1992) also analyzed Chacel's place in the literary canon, reading *Teresa* as a critique of Ortega and the novelistic movement centered on his work and personality. They argued that by comparing the repressive sentiment in Spain during the time of the Napoleonic Wars, particularly with regard to women, to that of a century later, the novel challenges the male-centered nature of Spanish Romanticism before the Civil War and "passes a stern judgment on the liberal romantics, the poets and politicians who sought to transform Spain on their return from exile in the 1830s." In the context of the 1930s, they explained, the portrayal of Teresa's desire to see through self-deception to the "truth" "sends a message" to Chacel's contemporaries against "any new projection of the nation, whether in a literary canon or a political agenda, that fails to take account of women's moral and cultural authority as subjects rather than objectified others." Although the delay of the novel's publication by the outbreak of the Spanish Civil War prevented its release in "its intended context of reference," Bordons and Kirkpatrick contended, *Teresa* is nevertheless an object lesson in "the practices of exclusion and repression involved in defining a national culture." In her 1994 work, *Under Construction: The Body in Spanish Novels*, Elizabeth A. Scarlett drew parallels between Chacel's literary influences and her depiction of the female body, with particular attention to the way women in Chacel's works see and experience their own bodies. She contested the idea that Chacel was a "passive" receiver of the misogynist aesthetics of Ortega and her male contemporaries, arguing that in the bodily politics of the novels, Chacel used irony

and shifting viewpoints to critique male-centered social and literary mores.

Critics have addressed gender identity in Chacel's work through analyses of *Memoirs of Leticia Valle*. Kathleen M. Glenn (1991) addressed the relationship between autobiography and fiction in the novel, referring to recent theoretical work on autobiography that draws a distinction between "the narrating and the narrated self." Although the novel purports to be narrated by the preteen Leticia, Glenn argued, the narrative voice is obviously that of an adult, which creates "the disturbing impression that Leticia, despite her extraordinary intelligence, is somewhat inhuman" as well as suggesting the "problematic nature of self-representation." Carol Maier (1992) addressed the question of literary influence and gender in the novel, proposing that Leticia's story, because it enacts the way in which "the silent 'object' of desire became a writing subject," is an allegory for Chacel's own freedom from the desires, instructions, and overwhelming influence of her male mentors, Ortega and Valle-Inclán. Debra A. FaszermcMahon (2006) described *Memoirs of Leticia Valle* as a critique of what she referred to as the "discourse of underdevelopment," the late-nineteenth-century cultural assumption that "women are culturally and intellectually childlike." She contended that the novel's mature narrative voice, which corresponds to Leticia's intellectual and sexual precocity, challenges the tendency to equate women and children, even as the work as a whole describes the systemic "relegation of all women to an immature, underdeveloped, childlike state." Ellen Mayock (2004) addressed the overtones of incest in *Memoirs of Leticia Valle* and Ana María Moix's novel *Julia* (1970). Describing the role of each protagonist as that of the "niña-mujer" (child-mother), Mayock contended that the disruption of conventional family dynamics in both works reflects an anxiety about changing gender roles and modernization in the years after the Spanish Civil War.

Scholars have also studied gender dynamics in Chacel's other works. Eunice Myers (1986) focused on *Teresa*, arguing that Chacel used the protagonist's physical exile to address the ways women are alienated in a masculine society. When Teresa and her lover, Espronceda, return to their native Spain, Myers explained, Teresa's psychological and emotional exile does not end; rather, she finds herself shunned for her sexual nonconformity. Abigail Lee Six (1991) used the autobiographical *Desde el amanecer* (1972; may be translated as *Since Dawn*) to assess the feminist theoretical rubric that associates masculinity with the voyeuristic gaze and femininity with the reciprocal gaze. She asserted that the relationships between the young Chacel, who narrates the book, and her family members confirm the gendered nature of the gaze but that it is a mistake to associate femininity with "benevolence" and masculinity with "malevolence." Rather, Six pointed out, the young Chacel's voyeuristic desire to watch her mother's

face "seems innocuous compared with her feminine aggressive eye contact with her grandmother."

In an examination of Chacel's poetic works, Catherine G. Bellver (2001) addressed the relationship of the poetry to gender norms in literature, revealing in the process Chacel's ambivalent relationships with the female and male poetic traditions. Bellver explained that Chacel adopted a strong feminist stance when she rejected the sentimental poetic tradition she inherited, eschewing the autobiographical for the intellectual and philosophical, and thereby placing herself in the male Modernist milieu. While she could only position herself within a male tradition by subsuming her own desires and emotion and taking on a less authoritative voice in the context of the heavily patriarchal society of her time, Chacel performed nonetheless a powerful act of resistance, according to Bellver.

Jenny Ludwig

PRINCIPAL WORKS

"Las ciudades" [may be translated as "Cities"]. *Ultra* 1 Feb. 1922: 3-4. (Short story)

Estación. Ida y vuelta [may be translated as *Station; Round Trip*]. Madrid: Ulises, 1930. Rev. ed. Madrid: CVS, 1974. (Novel)

A la orilla de un pozo [published as *At the Edge of a Well*]. Madrid: Héroe, 1936. Rev. ed. Valencia: Pre-Textos, 1985. (Poetry)

Teresa. Buenos Aires: Nuevo Romance, 1941. Rev. ed. Madrid: Aguilar, 1963. (Novel)

Memorias de Leticia Valle [published as *Memoirs of Leticia Valle*]. Buenos Aires: Emecé, 1945. Rev. ed. Barcelona: Lumen, 1971. (Novel)

Sobre el piélago [may be translated as *Over the Ocean*]. Buenos Aires: Imán, 1952. (Short stories)

The Family Reunion. By T. S. Eliot. Trans. Rosa Chacel as *Reunión de familia*. Buenos Aires: Emecé, 1953. (Play)

Poesía de la circunstancia: Cómo y por qué de la novela [may be translated as *Circumstantial Poetry: The How and Why of the Novel*]. Bahía Blanca: U Nacional del Sur, 1958. (Nonfiction)

La sinrazón [published as *Dream of Reason*]. Buenos Aires: Losada, 1960. Rev. ed. Bilbao: Albia, 1977. (Novel)

**Ofrenda a una virgen loca* [may be translated as *Offering to a Mad Virgin*]. Jalapa: U Veracruzana, 1961. (Short stories)

Ho Kapetan Michales [may be translated as *Liberty or Death*]. By Nikos Kazantzakis. Trans. Chacel as *Liber-tad o muerte*. Buenos Aires: Lohlé, 1963. (Novel)

Teoría dell'arte d'avanguardia [may be translated as *Theory of the Avant-Garde*]. By Renato Poggioli. Trans. Chacel as *Teoría del arte de vanguardia*. Madrid: Revista de Occidente, 1964. (Criticism)

La confesión [may be translated as *Confession*]. Barcelona: EDHASA, 1971. (Essay)

Ícada, Nevada, Diada [may be translated as *Nothing, Nothing, Nothing*]. Barcelona: Seix Barral, 1971. (Short stories)

Desde el amanecer: Autobiografía de mis primeros diez años [may be translated as *Since Dawn: Autobiography of the First Ten Years*]. Madrid: Revista de Occidente, 1972. Rev. ed. Barcelona: Bruguera, 1981. (Autobiography)

Saturnal [may be translated as *Saturnalia*]. Barcelona: Seix Barral, 1972. (Essay)

Barrio de Maravillas [published as *The Maravillas District*]. Barcelona: Seix Barral, 1976. Rev. ed. Barcelona: Bruguera, 1980. (Novel)

La peste [published as *The Plague*]. By Albert Camus. Trans. Chacel as *La peste*. Barcelona: EDHASA, 1977. (Novel)

Versos prohibidos [may be translated as *Forbidden Verses*]. Madrid: Caballo Griego para la Poesía, 1978. (Poetry)

Timoteo Pérez Rubio y sus retratos del jardín [may be translated as *Timoteo Pérez Rubio and Garden Portraits*]. Madrid: Cátedra, 1980. (Biography)

Novelas antes de tiempo [may be translated as *Novels before Their Time*]. Barcelona: Bruguera, 1981. (Short stories)

Los títulos [may be translated as *Titles*]. Barcelona: EDHASA, 1981. (Essay)

Alcancía: Ida; Vuelta [may be translated as *Memory Box: Departure; Return*]. 2 vols. Barcelona: Seix Barral, 1982. (Diaries)

Seis tragedias [may be translated as *Six Tragedies*]. By Jean Racine. Trans. Chacel. Madrid: Alfaguara, 1983. (Plays)

Acrópolis. Barcelona: Seix Barral, 1984. (Novel)

Museo de cámara [may be translated as *The Camera Museum*]. By Walmir Ayala. Trans. Chacel as *Museo de cámara*. Madrid: Xanela, 1986. (Poetry)

Rebañaduras: Colección de artículos [may be translated as *Parings: A Collection of Articles*]. Salamanca: Junta de Castilla y León, Consejería de Educación y Cultura, 1986. (Essays)

Ciencias naturales [may be translated as *Natural Sciences*]. Barcelona: Seix Barral, 1988. (Novel)

Balaam y otros cuentos [may be translated as *Balaam and Other Stories*]. Madrid: Montena, 1989. (Short stories)

La lectura es secreto [may be translated as *Reading Is a Secret Activity*]. Madrid: Júcar, 1989. (Essay)

Obra completa [may be translated as *Complete Works*]. Ed. Ana Rodríguez Fischer and Félix Pardo. 6 vols. Valladolid: Diputación Provincial de Valladolid/Centro de Creación y Estudios Jorge Guillén, 1989. (Autobiography, diaries, essays, novels, poetry, and short stories)

Cartas a Rosa Chacel [may be translated as *Letters to Rosa Chacel*]. Ed. Rodríguez Fischer. Madrid: Cátedra, 1992. (Letters)

Poesía (1931-1991) [may be translated as *Poetry (1931-1991)*]. Ed. Antoni Marí. Barcelona: Tusquets, 1992. (Poetry)

De mar a mar: Epistolario Rosa Chacel—Ana María Moix [may be translated as *From Sea to Sea: Letters of Rosa Chacel—Ana María Moix*]. Ed. Rodríguez Fischer. Barcelona: Península, 1994. (Letters)

Principal English Translations

The Maravillas District. Trans. D. A. Démers. Lincoln: U of Nebraska P, 1992. Print. Trans. of *Barrio de Maravillas*.

Memoirs of Leticia Valle. Trans. Carol Maier. Lincoln: U of Nebraska P, 1994. Print. Trans. of *Memorias de Leticia Valle*.

A Translation and Interpretation of Rosa Chacel's Sonnets: A la orilla de un pozo = At the Edge of a Well. Trans. María Domenica Pieropan. Lewiston: Mellen, 2001. Print. Trans. of *A la orilla de un pozo*.

Dream of Reason. Trans. Maier. Lincoln: U of Nebraska P, 2009. Print. Trans. of *La sinrazón*.

*Includes "Balaam."

CRITICISM

John Crispin (review date 1973)

SOURCE: Crispin, John. Rev. of *Desde el amanecer: Autobiografía de mis primeros diez años*, by Rosa Chacel. *Books Abroad* 47.3 (1973): 534-35. Print.

[In the following review, Crispin discusses the first volume of Chacel's autobiography, *Since Dawn*. He points out that the fragmented story lines echo those of Chacel's novels and notes the work's value as an "explanation" of Chacel's approach to the novel. He concludes, however, that the volume will be of interest only to readers already familiar with Chacel's fiction.]

Contrary to widespread belief, Ortega y Gasset's *Ideas on the Novel* (published in 1925 as an appendix to *The Dehumanization of Art*) had little influence on his young followers at the *Revista de Occidente*. The few who wrote novels rejected realism altogether as a nineteenth-century relic and instead experimented with symbolic and allegorical forms, while rejuvenating narrative prose through the use of Gongoristic and futuristic metaphors.

Rosa Chacel was the only exception. As she herself once admitted, she set out to apply to the letter Ortega's formula for an improved psychological realism more in keeping with the perspectivist vision of modern times. The result was *Estación, ida y vuelta* (1930), a novel almost totally devoid of plot and with little dialogue, dedicated to the minute analysis of constantly changing perspectives on an unhappy love affair. In subsequent novels (only four to date), Chacel remained faithful to this approach. She is still alone in Spanish letters to write in a labyrinthine style somewhat akin to that of Virginia Woolf or France's Nathalie Sarraute.

Rosa Chacel's latest publication is not a novel but the first volume of her autobiography. In over 350 pages, it covers only the first ten years of the author's life. Actually, these memoirs begin with anecdotes dating back fifteen to twenty years prior to her birth (1898), but which she heard told so often during her childhood that she considers them indistinguishable from real happenings of her life. These and later events are told not in a continuous story line, but in the form of fragmented, seemingly insignificant details carefully analyzed as to their possible implication in the formation of a personality. The narrator explains this approach: "No sé—o no puedo—dar prioridad a las cosas que parecen más importantes ... sobre los pequeños hechos de mi experiencia. Yo no puedo darles prioridad porque, en última instancia, no los diferencio. ..."

The primary interest of these reminiscences lies in their explanation of the reason for Rosa Chacel's approach to the novel. A reader not familiar with her works (and only one novel, *Sinrazón* and two or three books of stories are currently in print) should not attempt to read this autobiography. He may become impatient by its excruciating slow pace and seemingly arbitrary insistence on trivial details of daily life. Those who know and appreciate Chacel's fiction might read this and subsequent volumes of her autobiography as interesting marginal commentary.

Eunice Myers (essay date 1983)

SOURCE: Myers, Eunice. "Estación, ida y vuelta: Rosa Chacel's Apprenticeship Novel." *Hispanic Journal* 4.2 (1983): 77-84. Print.

[In the following essay, Myers provides an introduction to Chacel's first novel, *Station; Round Trip*, and to her work more generally. She describes *Station; Round Trip* as an "apprenticeship novel"; reveals the influence of José Ortega y Gasset, the Generation of '27, James Joyce, Miguel de Unamuno, and Marcel Proust; and shows how the novel introduces artistic forms and concepts that are central to the Chacel's later novel *Dream of Reason*.]

Generation of 1927. The label immediately conjures up thoughts of poets such as Cernuda, Lorca, Alberti, Aleix-

andre, and Altolaguirre. Upon further reflection, a few novelists may also come to mind—Gómez de la Serna, Benjamín Jarnés, and Francisco Ayala. Until very recently, however, few critics and even fewer people from the reading public in Spain even knew of Rosa Chacel, another novelist-essayist-poet from that generation. This ignorance of Chacel's works is easily explained. First of all, the generation of '27 is so well known for its poetry that the novels are usually ignored or rejected categorically by the critics as "novelas deshumanizadas" which follow the tenets of Ortega's views on the novel. Perhaps a more important explanation of the neglect of Chacel's works is that she has lived outside of Spain most of the time since 1937, returning to visit for the first time in 1961. Because of her long absence, she was not known personally by either Spanish critics or other Spanish writers, and her novels were not published at all in Spain between 1930 and 1963.

In order to situate Rosa Chacel in her historical and literary settings, one must be familiar with certain aspects of her life. The autobiography of her first ten years, *Desde el amanecer*, begins with these words: "Empiezo por confesar mi orgullo ... de haber nacido en el 98."¹ She is proud to be associated with that group of intellectuals, if only by the accident of birth. The book shows her as a sickly child whose intelligence and sensitivity were stimulated by her parents and uncles. After ten years in Valladolid, she moved with her parents to Madrid where she began to study art and to frequent museums. At the age of eighteen she began going to the Ateneo where she met other artistic—particularly literary—people. Her literary career began with a short story published in *Ultra*, a magazine edited by Gómez de la Serna. After her marriage to the painter, Timoteo Pérez Rubio, and their subsequent move to Italy in 1921, she took part in the Academia de España in Rome. During the six years spent in Rome, Rosa Chacel wrote her first novel, *Estación, ida y vuelta*, which was to have been published in Ortega's "Nova novorum" series. That series ceased publication in 1927, however, and Chacel's novel did not appear until 1930 when Gómez de la Serna published it at the Editorial Ulises. In that same year she began collaborating with Ortega at the *Revista de Occidente*. She also wrote critical articles in *Hora de España* until shortly after the Civil War broke out in 1936, when she left Spain.

Since then she has lived in *destierro* (as opposed to exile). *Destierro*, she explains, is "alejamiento voluntario [que] no implica desarraigo."² She lived intermittently in Paris, Athens, Buenos Aires, and New York, but established her permanent home with her husband and son in Río de Janeiro in 1940. After the recent death of her husband, she returned to Spain to live. Though she has written numerous critical articles in such journals as *Sur* (Buenos Aires) and *Nueva Estafeta* and has published two books of poetry, three collections of short stories, and two book-length essays, she is best known for her novels.³ After *Estación, ida y vuelta* (1930), her next novel, *Teresa*, a biographical