

**Annotated Second-Source Bibliography:
A Primer for Women's' Studies in Contemporary
Peninsular Hispanism**

Mary Orlicki

Bibliographies

- Alarcón, Norma and Sylvia Kossnar. *Bibliography of Hispanic Women Writers*. Bloomington, IN: Chicano-Riqueño Studies, 1980. List of works culled from the *MLA Bibliography*, 1922-1978. Includes secondary sources on Spanish, Latin American, and Luso-Brazilian women authors; books and articles on Hispanic women authors in general; and studies of the portrayal of women in Hispanic literature in works by men. Indexed chronologically as Spanish, Spanish American, and Portuguese and Brazilian literature, although this last category includes only two entries.
- Charnon-Deutsch, Lou, ed. and comp. *An Annotated Bibliography of Hispanic Feminist Criticism*. Stony Brook, NY: Feministas Unidas, 1994. Highly useful research and pedagogic tool comprising some 248 titles of secondary source books on Spanish, Latin American, and Luso-Brazilian women writers. Excludes articles. Commentaries of approximately 300-400 words are written by 50 guest contributors. Appended are lists of books reviewed (categorized as Spanish or Hispanic American); lists of works not reviewed, including "Other useful sources for the study of Women in Spanish Literature" and "Other Useful Sources for the Study of Women in Latin-American Culture"; and "Selected List of Anthologies of Hispanic Women's Literature." Available through Prof. Lou Charnon-Deutsch, Dept. of Hispanic Languages, State University of New York, Stony Brook, NY 11794.
- Galerstein, Carolyn L., ed. *Women Writers of Spain. An Annotated Bio-Bibliographical Guide*. New York: Greenwood, 1986. Offers brief plot summaries of some 289 works by Spanish women from the fourteenth century through the twentieth.
- Galerstein, Carolyn L., Ellen Engelson Marson and Gloria Feiman Waldman. *Spanish Women Writers. A Bio-Bibliographical Source Book*. Westport, CN: Greenwood, 1993. Analogous to the previous entry, with more expanded commentaries but on fewer authors. Permeated with feminist theory, each entry converges on three central components: biography, major themes, and survey of criticism. Examines gender and creativity against the complex backdrop of social mores.
- Pérez, Janet, ed. *Contemporary Women Writers of Spain*. Boston: Twayne, 1988. Pérez states that due to the panoramic scope and introductory nature of her study, no detailed analysis of specific writers or works is of-

TROPOS

ferred. The book, limited to works of the twentieth century, is intended as a general reference work for non-specialists and the monolingual reader of English. Material for inclusion in this work was chosen in part on the basis of relevance for women's studies. Includes brief, historically contextualized biographical information and concise summaries of works written by the included authors.

Single author on various writers

Chown, Linda E. "American Critics and Spanish Women Novelists, 1942-1980."

Signs 9.1 (1983): 91-107. Presents a critical assessment of American literary critics' response to Spanish women's literature which emerged after the Spanish Civil War. Examines phases of this critical history, and gives accounts of the writings of Janet Díaz, Margaret Jones, Phyllis Boring, Janet Winecoff, Elizabeth Ordóñez, Lucía Fox-Lockert, Sara Schyfter, Joan Lipman Brown, Kathleen Glenn, and Temma Kaplan, among others. Makes reference to female critics of literatures other than Spanish as well, for a global sense of the feminist literary enterprise. Suggests some limitations inherent to American critics' understanding of Spanish women's sensibilities.

Ciplijauskaitė, Birutė. *La novela femenina contemporánea (1970-1985)*:

Hacia una tipología de la narración en primera persona. 1st ed. 1988. 2nd ed. Barcelona: Anthropos, 1994. One of the earliest and most extensive examinations of women's literature in foreign languages to emerge from the American academy in the 1980s. The author's initial interest in determining whether there exists "feminine writing," motivated her reading of six hundred novels in seven languages (Catalan, English, French, German, Italian, Portuguese, and Spanish). The study considers European novels published between 1970 and 1985, and only those written in first person, since for the author these present more innovative aspects. The investigative focus is on ways women have created new writing, that is, writing by women who write consciously as women, not necessarily as feminists. Rather than determine what "feminine writing" is, the work traces a typology and investigates narrative techniques within each type. Thirty-four Spanish and Catalan works are addressed.

Davies, Catherine. *Spanish Women's Writing 1849-1996*. London: Athlone, 1998.

On account of its historical/cultural focus, this work contributes significantly toward expanding the horizon of women's studies in Hispanism. It contextualizes Spanish women writers by assessing their writing lives within their historical contexts. Davies strives "to foreground a distinctive pattern of literary practice motivated in part by the feminine tradition itself and by the development of the women's movement in Spain" (1). Apart from chapters providing historical context, this work includes chapters on Böhl de Faber, Rosalía de Castro, Pardo Bazán, Carmen de Burgos, Federica Montseny, Rosa

MARY ORLICKI

Chacel, Carmen Conde, Mercè Rodoreda, Martín Gaité, Lidia Falcón and Esther Tusquets, and Ana Diosdado.

- Fox-Lockert, Lucia. *Women Novelists in Spain and Spanish America*. Metuchen, NJ: Scarecrow, 1979. One of the first collections of feminist essays on Hispanic women's literature. Among the twenty-two authors studied are the Spaniards María de Zayas, Böhl de Faber, Pardo Bazán, Concha Espina, Laforet, Quiroga, Elena Soriano, Dolores Medio, and Concha Alós. Examines feminist dispositions of the novelists, particularly in the forging of feminist identity in primary characters. This study includes biographical information on each author, and the idea that fiction parallels the lives of the authors is patent. Thus a generalized critique of patriarchal society emerges, as does a model for liberation from its strictures.
- Franco, Jean. "Opportunities in the Hispanic Field." *Women in Print I: Opportunities for Women's Studies Research in Language and Literature*. Joan E. Hartman and Ellen Messer-Davidow, eds. New York: MLA, 1982. Explores lacunae in the field at the time, and suggests fruitful areas for future study, including textual and critical study. Although many of Franco's suggestions have already yielded results, they remain timely and of interest, particularly with respect to exhortations for a more interdisciplinary approach to research in the field.
- Hart, Stephen M. *White Ink: Essays on Twentieth-Century Feminine Fiction in Spain and Latin America*. London: Tamesis, 1993. Calling into play Cixous' metaphor from "The Laugh of the Medusa," Hart holds the position that the authors in his study view women's writing as something invisible, "white on white." The Spanish women writers who are the subjects of Hart's study are Laforet, Rodoreda, Matute, Martín Gaité, Tusquets, Roig, and Montero. The works analyzed exhibit at least one the five structuring elements (Bildungsroman, the patriarchal prison, the fairy tale, sexual politics, and gender trouble) which Hart suggests are recurrent themes of contemporary women's writing in Spain and the Americas.
- Jones, Anny Brooksbank. *Women in Contemporary Spain*. Manchester, UK: Manchester UP, 1997. A prime example of recent trends within women's studies in Hispanism which have broadened the field, this work is one of cultural or social studies more than it is an examination of literature. Spanning the Franco years to the present, Jones studies history and literary forms other than fiction. Women's literature is discussed in the chapter "Versions of Identity" which also treats film. There literature's relation to the feminist movement in Spain since 1975 is considered.
- Nichols, Geraldine Cleary. *Des/cifrar la diferencia: Narrativa femenina de la España contemporánea*. Madrid: Siglo XXI, 1992. The expansion and sophistication of feminist Hispanism waxed significantly with this collection of articles originally published between 1983 to 1987. The

TROPOS

introduction is especially noteworthy and useful, for it reviews in broad terms the history of feminist literary criticism, including critics and theorists from North America, Great Britain, France, and Spain. Nichols traces developments in different approaches adopted by feminist critics and theorists of feminist critical method during the 1970s and 1980s in the US, the UK, and France. Information gleaned thereby is brought to bear on an overview of feminist criticism of Spanish literature, first in Spain and then in the US. Other chapters treat postwar narrative, Matute, Tusquets, Rodoreda, and Laforet.

- Nichols, Geraldine Cleary. *Escribir, espacio propio: Laforet, Matute, Moix, Tusquets, Riera y Roig por sí mismas*. Minneapolis, MN: Institute for the Study of Ideologies and Literature, 1989. Nichols gives voice to the principal female writers of Catalonia in six extensive interviews undertaken in 1984 with the titular authors. She reviews prevailing histories of contemporary Spanish literature (Alborg, Buckley, Gil Casado, Nora, Sanz Villanueva, Sobejano) and documents the dearth of serious attention accorded to women writers. The dobles marginalización of the particular writers who are the subject of this investigation led Nichols to hypothesize a tradition proper to these particular women. She also wished to provide biographical data, and does so amply.
- O'Connor, Patricia. *Dramaturgas españolas de hoy: una introducción*. Madrid: Fundamentos, 1988. Decidedly feminist, this groundbreaking work includes O'Connor's original essay "La difícil dramaturgia femenina española," commentary on *dramaturgas* writing both during and after the Franco years, a useful bio-bibliographical index of Spanish women playwrights of the twentieth century, and seven one act plays from the 1980s: Lidia Falcón's "No moleste, calle y pague, señora," "Personal e intransferible" by Carmen Resino, "El llanto del dragón" by María Manuela Reina, Paloma Pedrero's "Resguardo personal," "La fuga" by Maribel Lázaro, and Marisa Ares' "Anda, empújame."
- , "Women Playwrights in Contemporary Spain and the Male-Dominated Canon." *Signs* 15.2 (1990): 376-90. Building on her *Dramaturgas españolas de hoy: una introducción*, O'Connor expands her explication of the tendency among women dramatists to eschew openly feminist themes, although "a new awareness and pride in women increasingly pervades the plays of the new women playwrights and the nonconformist writers of the Franco era" (377). The "disappointing trajectory of Ana Diosdado" (385) is reviewed in detail, and the middle 1980s phenomenon in which "several women playwrights began to take a more woman-centered focus, to forge consciously a female discourse in theater" (387) is also covered, albeit more superficially.
- Ordóñez, Elizabeth. *Voices of Their Own. Contemporary Spanish Narrative by Women*. Lewisburg: Bucknell UP, 1991. One of the most frequently cited works of criticism of Spanish women writers. Covers literature from

MARY ORLICKI

the 1940s through the 1980s. Addresses the generalized problem of women's narrative appearing anomalous in studies of the Spanish novel, and credits theoretical influences like Herzberger, Jameson, Lacan, Derrida, and Foucault for enabling the elucidation of multiple discourses present in Spanish women's texts. Ordóñez also imports French feminist thought into her analysis. She perceives the triadic paradigm of "subversion, escape, and affirmation" as a narrative model in contemporary Spanish fiction by women. Ordóñez's critical interest lies in supplanting dominant discourse, questioning male dominance, and speaking to women, between women.

Essay compilations: various critics on various authors

Brown, Joan L., ed. *Women Writers of Contemporary Spain: Exiles in the Homeland*.

Newark: U of Delaware P, 1991. Brown examines Spanish literary history, divided into three epochs, and ascribes the paucity of women writers therein to axiomatic machismo. Seeking to trace a feminine tradition in Spanish letters, she reviews key figures. Her primary focus is on thirteen novelists of the late 1970s to the late 1980s whose work challenges the notion of a homogeneous women's literature. Brown denies that gender-based differences in fiction by contemporary Spanish women exist. Indeed, the contextualization of women's literature within a gender-neutral field of Spanish literature is the vision she holds for these works; however the "affirmative action" of separating out women's literature from national literature is needed at present "to bring outstanding, underappreciated literature to the attention of a wider readership" (23). Once introduced, these works will command their own place in literary anthologies and in the marketplace, irrespective of the sex of their author. Includes articles by major American critics, both male and female, on Laforet, Quiroga, Medio, Martín Gaité, Matute, Rodoreda, Moix, Tusquets, Mayoral, Ortiz, Roig, Montero, and Morales.

Condé, Lisa P. And Stephen M. Hart, eds. *Feminist Readings on Spanish and Latin-American Literature*. Lewiston, NY: Edwin Mellen, 1991. Selected papers read at the 1990 Queen Mary and Westfield College (Hampstead), University of London conference, which covered feminist readings of Spanish and Latin American writers both male and female. Represents the British contribution to the ongoing debate on the interaction between feminism and Hispanism. The volume offers provocative readings of masters from the male canon: Calderón, Galdós, Valle-Inclán, *La regenta*, and Unamuno. Feminist perspectives are proffered for the works of Pardo Bazán, Chacel, and Tusquets; and Catherine Davies' "The Sexual Representation of Politics in Hispanic Feminist Literature" is also included.

Davies, Catherine, ed. *Women Writers in Twentieth-Century Spain and Latin*

TROPOS

America. Lewiston, NY: Edwin Mellen, 1993. A further collection of essays on feminist issues in Hispanism in Great Britain, proceeding from a 1991 conference. One aim of this book is "to participate in the continuing process of widening the feminist canon, of opening up the binary of Anglo-America/France into a discourse of difference" (2). Davies questions the validity of importing theories from abroad, suggesting with regards to feminist theory developed within Spain that the "subtle alignment of class and gender politics perhaps poses too many threats" (3). She counterpoises this conviction with the denial by some women authors of the interrelatedness of feminist theory and literature, to wit: feminist theory is "a 'corsé de talla única' into which their work is forced" (3). Unique for its frank incursion into this terrain.

Manteiga, Roberto C., Carolyn Galerstein and Kathleen McNerny, *Feminine Concerns in Contemporary Spanish Fiction by Women*. Potomac, MD: Scripta Humanistica, 1988. Studies Spanish women writers from the 1940s, 1950s, and the early 1960s, and the cases of Martín Gaité and the women of the "cultural renaissance" in Catalonia. This collection of essays filled the void created by criticism's slow response to the new women's literature, for it treats women's issues as presented in the works of a particular group. This collection did much to broaden and make more profound the critical inquiry into Spanish women's writing.

Miller, Beth, ed. *Women in Hispanic Literature: Icons and Fallen Idols*. Berkeley: U of California P, 1983. Miller observed in 1978 that Hispanists lagged behind other scholars in recognizing the existence of women's studies, and that literary mistreatment of women was compounded by critical mistreatment of literature by women. To correct the apparent lack of critical interest she compiled this volume. An eclectic collection, it incorporates articles of varied scholarly and critical approaches which range in time from the eleventh century to the 1970s, from the Old World to the New (Argentina, Chile, Mexico). Includes the novel, short story, drama, lyric poetry, history, didactic prose, and autobiography, and ends with an essay on film. Clearly Miller's intention was to inscribe Hispanic texts into the mainstream discourse of women's studies, citing accomplishments of American and British scholars in their fields, and comparing these to the lack of same in Hispanic studies.

Pérez, Janet, ed. *Novelistas femeninas de la postguerra española*. Madrid: Studia Humanitatis, 1983. An initial response to the paucity of criticism treating the works of women writers, this is the groundbreaking work in the genre of collections of critical essays devoted exclusively to female writers. According to Pérez, prior to the publication of this collection only four articles on Spanish women's novels of the post-war period existed. This collection includes articles by an array of critics, many of whom have continued to concentrate on Spanish

MARY ORLICKI

women's literature, contributing some of our most valuable research to date. Treats Mercedes Salisachs, Ana María Matute, Carmen Martín Gaité, Eulalia Galvarriato, Elena Quiroga, Mercè Rodoreda, Carmen Laforet, Dolores Medio, and Ana María Moix.

Servodidio, Mirella, ed. *Reading for Difference: Feminist Perspectives on Women Novelists of Contemporary Spain*. Spec. issue of *Anales de la literatura española contemporánea* 12.1-2 (1987): 1-217. A superb collection of essays indicative of the increasing interest in women's literature in the second half of the 1980s. Guest editor Mirella Servodidio introduces the essays by recurring to the Demeter-Persephone archetype: "The sameness and identity with the mother" and the "universality of this maternal metaphor," both inscribed in current feminist theory, are a common thread among each of the novels represented. Rosa Chacel, post-Franco novelists, L'écriture féminine, Rosa Montero, Martín Gaité, Concha Alos, Montserrat Roig, Rodoreda and Laforet, Reshaping the Canon, Esther Tusquets, and Lidia Falcón are topics examined by top scholars in the field.

Valis, Noël and Carol Maier, eds. *In the Feminine Mode. Essays on Hispanic Women Writers*. Lewisburg: Bucknell UP, 1990. Treats both Peninsular and Latin American literature from different historical periods and varying genres. Organized into three topical sections: "Writing the Self," "The Text of Subversion," and "The Critical Space." Fourteen essays avail the reader of engaging inquiries into the work of women writers both familiar and unexplored, including Sor Juana; Sara de Ibáñez; Clementina Anderiu; Josefina Aldecoa, Carmen Martín Gaité and Maria Antònia Oliver; Carmen Gómez Ojea; Gómez de Avellaneda; Pardo Bazán; Isabelle Allende; Teresa de la Parra; Yolanda Oreamundo, Elena Poniatowska and Luisa Valenzuela; Victoria Ocampo; and Gabriela Mistral, Gloria Riestra, Rosario Castellanos, and Gloria Fuertes. These are readings on women writers by women writers. The move away from referentiality toward pure literariness is strongly evident, hence while clearly woman-oriented, this work is little concerned with the day to day battles of political change.

Interviews

Gazarian Gautier, Marie-Lise. *Interviews with Spanish Writers*. Elmwood Park, IL: Dalkey, 1991. This collection of twenty-four interviews with "the giants, the veterans, and some of the newcomers of Spanish literature" includes six interviews with women writers: Carmen Conde, Lidia Falcón, Carmen Laforet, Carmen Martín Gaité, Ana María Matute, and Rosa Montero. Part of Gazarian's purpose was to give voice to those whose work went on in relative obscurity during the forty years of Spain's isolation, when first-rate writers went unrecognized in the ranks of world literature. To break this silence many

TROPOS

of these writers “graciously accepted to define for us their literary and personal worlds, revealing their inner traits and giving us insights into their works” (xv). Contains helpful information not readily found elsewhere.

Levine, Linda Gould and Gloria Feiman Waldman. *Feminismo ante el franquismo:*

Entrevistas con feministas de España. Miami: Universal, 1980. Interviews conducted with leading feminists in 1974, before the second phase of the feminist movement became a public phenomenon in Spain. Some of the interviews were updated in 1976 and 1978. The women interviewed in this volume include: Carmen Alcalde, journalist and author; Mireia Bofill, writer; Charo Ema, Vice-president of the Asociación de Mujeres Universitarias; Lidia Falcón, attorney, ideologue, activist, and writer; Lola Ferreira, ex-political prisoner; Eva Forest, psychiatrist, sociologist, author, and activist; Elisa Lamas, journalist and activist in the movement to liberalize the Catholic Church; Julia León, composer and singer of feminist music; Carmen Rodríguez, video-journalist at Televisión Española; and Natacha Seseña, President of the Asociación Española de Mujeres Universitarias. Unique documentation of the clandestine feminist movement as described by those in its vanguard.

Michigan State University