

**FIGURATIVE FICTION:
VERBAL AND VISUAL INTERTEXTUALITY
IN PALOMA DÍAZ-MAS'S
EL SUEÑO DE VENECIA**

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Although Paloma Díaz-Mas may perhaps not be widely recognized as one of Spain's best contemporary writers, in spite of having a long and varied record of publications, her works have generated a considerable amount of interest among literary critics, mostly from without Spain.¹ For example, *El rapto del Santo Grial* (1984), *Tras las huellas de Artorius* (1985), and "La discreta pecadora, o ejemplo de doncellas recogidas" (1990) have been read as feminist texts which subvert the traditional patriarchal ideology of medieval chivalric quest legends (Diéguez, Liu, Myers) and reveal and reject the masculine appropriation and abuse of the female body (Levine). In a different but not wholly unrelated vein, *Rapto* and *El sueño de Venecia* (1992) have been analyzed in terms of their postmodernity, especially as it relates to Linda Hutcheon's theories of "historiographic metafiction" and parody (Bellver, Glenn, Hernández, Mazquiarán de Rodríguez). More recently, critics seem to have moved away from the Hutcheonian perspective and have addressed with respect to *Sueño* the notion of the recuperation of a "secret history," that of the marginalized members of society, and the possible implications this recuperation has for contemporary Spain (Coll-Tellechea, Drinkwater and Macklin).

The current that unites all these studies mentioned is intertextuality, for all of the critics discuss the dialogue into which Díaz-Mas's works enter with literary texts from the past, such as the Arthurian cycle, the picaresque, and the *novelas ejemplares*. Indeed, all readers of the works cited above must acknowledge, to one degree or another, the role of the several intertexts at play therein in order to understand more fully the significance of the works. Michael Riffaterre has defined intertextuality as "an operation of the reader's mind" that "necessarily complements our experience of textuality" since "[i]t is the perception that our reading of the text cannot be complete or satisfactory without going through the intertext, that the text does not signify unless as a function of the complementary or contradictory intertextual homologue" (142-43). This is not to say that one cannot read and enjoy such works, as Díaz-Mas herself has commented, "quedando[se] simplemente con la intriga," but that "el lector disfrutará más de la lectura en la medida en que pueda identificar más juegos" or, in other words, intertexts ("La escritura" 345). This is particularly true of *El sueño de Venecia*, a work which is constructed of a complex interplay of literary and non-literary intertexts. The critical studies of *Sueño* published to date have illuminated many important aspects of the text, but I would argue that they have left other equally important aspects in the dark, as it were, especially concerning the place of the seventeenth-century portrait around which not only the plot (*histoire*) but also the narrative discourse revolves.

In the present essay, I propose to shed light (if not entirely new, from a different vantage point) upon the intertextuality in *El sueño de Venecia* by focusing on the little studied and often maligned practice of pastiche, which is to my mind the central figure—and in this sense it has as its counterpart the portrait of Gracia de Mendoza—around which the text revolves. I take Gérard Genette's definition of the term as the imitation of a particular genre or style, therefore a clear form of intertextuality, to identify the use of pastiche both within the stories told as well as at the level of narration and then discuss its implications for our understanding of the novel. Rather than viewing pastiche as a trivial kind of imitation, I contend that in *El sueño de*

Venecia it is a charged practice that challenges the reader to find meaning through its complex interplay of texts.

El Pluribus Unum

The novel is divided into five sections, each of which can be read as a quasi-independent unit, for each has its own, self-contained plot structure and corresponds to a particular time period which is itself characterized by a particular literary style. The first, "Carta mensajera," takes place during the seventeenth century and is written as a picaresque story; the protagonist, Pablo de la Corredera, relates his misadventures up to the point when he has achieved a measure of security and happiness through his marriage to a rich (and much older) courtesan, Gracia de Mendoza. The second, "El viaje de Lord Aston-Howard," written in epistolary form, describes the visit of an English nobleman to the Madrid of Carlos IV where he is hosted by don Pedro and doña Josefa de Sotomayor y Mendoza. "El indio," the third section, corresponds stylistically to the Realist novels of the late nineteenth century, specifically those of Benito Pérez Galdós, and tells the story of Alvarito Mendoza and the tragic denouement of his marriage to Isabelita Zapata, who turns out to be his own illegitimate daughter. In the next part, "Los Ojos Malos," an unnamed narrator recounts her experiences (not unlike, for example, Andrea in Laforet's *Nada*) growing up during the post-war period; the action takes place during the late 1950s or early 1960s, a period when the consumer society began to grow significantly in Spain. The last section, "Memoria," forms a kind of epilogue to the foregoing sections and is written as an academic essay that proposes to answer the questions surrounding a newly discovered seventeenth-century portrait—Who painted it? Who is the subject?—which the reader knows to be of Gracia de Mendoza.²

Although the particular style and story of each section sets it apart from the others, they are carefully interrelated by certain elements which serve as the hinges uniting the individual panels of polyptych. To begin with, the action of all sections, except the fifth, takes place within the same *barrio* of Madrid, the area around the Calle del Pez.³ Next, the main characters of

sections II and III are descendants of Gracia de Mendoza and Pablo de la Corredera. Finally, and to my mind most significantly, all the narratives call attention to and reinterpret the portrait of Gracia de Mendoza which reappears in various guises throughout the novel. This painting is created as a wedding portrait for Gracia and Pablo by a freed slave in her employment named Zaide. Just as Pablo's narration is picaresque in style (and Kathleen Glenn notes that Zaide is the name of the Moorish lover of Lazarillo de Tormes's mother [484]), the fictional portrait is described as being in the style of Velázquez. Drinkwater and Macklin have pointed out that this character is "an undoubted allusion to Velázquez's assistant Juan de Pareja . . ." (322), whereas in his narration, Pablo states concerning Zaide: "En tiempos fue su amo un afamado pintor *de la Corte*, de quien él había aprendido el arte de la pintura" (47; emphasis added). Pablo's description of the portrait refers to the richness of the colors and the lifelikeness of the depiction of himself and Gracia:

Pintónos tan al natural, que no es mucha la diferencia de lo vivo a lo pintado y aun ahora me espanto de comprobar cuán propios y exactos salieron nuestros rostros, cuán acorde el gesto con la verdad, cuán a lo vivo la ligereza de las randas y los brillos de los rasos y perlas, cuán agudo el filo de la espada . . . y, en fin, que no semeja retrato, sino espejo verdadero y de él no nos diferenciamos sino en el hablar. . . . (50)

This difference is quite important, for in subsequent years the painting is subjected to interpretations and alterations which move further and further from Pablo's truth without anyone to speak for it.

In the second section, Lord Aston-Howard describes the portrait as that of "una dama con su hijo" and believes it to be the work of "el gran Velázquez, o en el peor de los casos uno de sus discípulos más diestros y aventajados," in other words, "obra de un autor de primera fila" (78). For the Sotomayor y Mendoza family, the portrait is that of their illustrious ancestor, doña Gracia, and serves as testimony to their social standing and

"limpieza de sangre." Unbeknownst to all, except to the reader, is the fact that Gracia was not only a courtesan but also Jewish; at one point, a *caballero* tells Pablo: "Solo te he lástima en que, siendo de [la casa de Gracia de Mendoza], no catarás tocino" (39), an accusation which Gracia does not deny later. By the time the portrait is revealed in "El indio," it has been cut from its original frame, thereby excising the figure of Pablo and leaving only his hand on Gracia's shoulder; it is also much darker in tone because of the constant exposure to the fumes from the *braseros* used to heat rooms. The Galdosian narrator comments that "tenía el cuadro la oscuridad propia del estilo de la época [de Velázquez], que algunos llaman tenebrista, de modo que apenas se distinguían los rasgos de la dama retratada ni los detalles de su atuendo . . ." (141). In a manner analogous to the physical de-framing, the content of the portrait is divorced from its context; for Alvarito, the work is the only reminder of his father, don José Mendoza, *el Inglés*, who was the one responsible for cutting and, ironically, thereby conserving the portrait. Here again, the reader knows what the characters ignore, that is, don José was conceived in an illicit relationship between Aston-Howard's valet, James, and Pepita, the daughter of don Pedro and doña Josefa, who bears a remarkable resemblance to Gracia. For Isabelita—whose relationship with Alvarito mirrors that of Pablo and Gracia in terms of their age difference, albeit with inverted gender roles—the painting is a bad omen, one that is ultimately fulfilled by the discovery that her husband's death (by suicide) was due to his discovery of their incestuous relationship.

In the fourth section, "Los ojos malos," the painting plays a relatively minor role in the story. The Mendoza family seems to have disappeared altogether, and the portrait of Gracia has been reduced to serving as a table top. As the narrator recalls her childhood, she remembers playing underneath the table and being frightened by the penetrating blue eyes she could make out in the darkness. When the image is finally revealed, the child is surprised (as is the reader) to learn that it is a painting of the Virgin Mary, "vestida del azul de la Purísima algo sucio"; the child Jesus "rígido y chapetón como un muñeco de china se

sentaba sobre sus piernas como sobre un trono y una paloma blanca se le posaba en el hombro" (204). In other words, the seventeenth-century Jewish courtesan has been transformed into the highest example of Christian womanhood.

The final section, "Memoria," is, as indicated earlier, written as an academic essay that proposes to resolve the mysteries surrounding the painting, which has undergone extensive restoration. After being mutilated, altered beyond recognition, and completely divorced from its original context, the questions of who painted it and who the subject is come to the forefront. In the end, the scholar proposes an "objective" interpretation of the portrait which the reader knows to be incorrect. This misreading is signaled early in the essay when the writer remarks that Pablo's dismembered hand is "sin duda femenina por su tamaño y color" (209). Furthermore, he attributes the portrait to Bartolomé Zabala based on circumstantial evidence or pure coincidence: the presence of the letter Z (the only part of the painter's—Zaidé's—signature preserved after the cutting), the style (typical of *sevillanos*, such as Velázquez), and the mention of a lost portrait by Zabala depicting doña Rufina de Alfarache and her sister, doña Ana. Moreover, the fact that the painting has been mutilated also corroborates the scholar's interpretation. It seems that doña Ana de Alfarache became a courtesan after being seduced and impregnated by a nobleman (the conde de Villamayor), and out of shame for his "lost" daughter, don Baltasar de Alfarache excised her image from the canvas. The scholar, from his frame of reference, cannot see any alternative readings of the painting and rejects as "completamente desbellada" (220) the theory that doña Ana de Alfarache might be the famous courtesan: "Doña Gracia de Mendoza no puede tener absolutamente nada que ver con doña Ana de Alfarache, inocente y al parecer bellísima joven cuyo recuerdo parece haberse empecinado en borrar el destino..." (221). The reader knows, of course, that doña Gracia is doña Ana (who had changed her name to that of an ancestor who was condemned by the inquisition for Judaizing), and yet in spite of the recuperation of her history, the actual identity of the subject in the portrait remains "officially" lost, for she is identified as her own sister, Rufina. As Drinkwater and Macklin note, "[T]he inter-

pretation of the art historian of the 'Memoria' seeks to impose a social conformity and assert a vision of orthodoxy in the face of a more complex and potentially richer reality" (327).

It is clear from the above comments that irony plays a significant role in *El sueño de Venecia*, for throughout the text the characters offer interpretations of the painting that the reader knows, or at least believes, to be incorrect and yet are accepted as certainty. While the reader knows the origins of doña Gracia and Pablo, they are taken to be nobility and "limpios de sangre" by their descendants, Gracia is converted into the Virgin Mary, and finally rebaptized as the very chaste doña Rufina de Alfarache. Yet upon closer examination, the reader may very well have to revise her/his own interpretation; as Glenn warns, "[W]e are reminded that to read is, in a very real sense, to rewrite and very possibly to misread" (489). It may be that Pablo is the son of doña Ana/Gracia and the conde de Villamayor, and therefore be an *hidalgo*, albeit an illegitimate and "unclean" one. The scholar of "Memoria" notes that upon the count's death, doña Ana was left "casi niña, sin protección alguna y . . . madre jovenísima de un bastardo" (220). This corresponds to Pablo's own observation that Gracia "me doblaba la edad y casi bien podría ser mi madre" (43), a possibility which is reinforced by Aston-Howard's description of Pablo's painted image: ". . . un joven *hidalgo*—y de sorprendente parecido con su madre" (82; emphasis in original). In this sense, it is even more ironic that what the reader has taken to be an error of interpretation may be true, and this detail serves to highlight the precarious nature of interpretation itself. As the author has commented: "[H]asta qué punto, cuando investigamos, por ejemplo, la historia, logramos llegar a una visión veraz de esa época o nos estamos equivocando absolutamente al interpretar el pasado. Éste es el tema fundamental de *El sueño de Venecia*" ("La escritura" 328).

*Ut Pictura . . . Noesis*⁴

Although Díaz-Mas has remarked on occasion that the portrait was a late addition—"Se me ocurrió la idea del cuadro porque se presta muy bien a que se deteriore con el paso del

tiempo, se oscurezca, se mutila, se reinterpretate, etc. Entonces, lo que parece ser la base fundamental de la novela se incorporó muy tarde" ("La escritura" 332)—there can be little doubt of its importance not merely as the "hilo conductor" ("Memoria" 88) but also as an integral part of the narration. Other critics have commented on the portrait's narrative function, for example, Coll-Tellechea refers to it as the "truco" through which *Sueño* relates "cómo se elaboran, se cuentan y se revisan las historias y la historia" (63), but few have addressed the structural relationship. Although Glenn states, "We would do well to bear in mind that the fate of this portrait, a visual text, is analogous to the fate of written texts" (489), she does so only parenthetically. Drinkwater and Macklin, on the other hand, raise the role of the portrait to a significant level: "Portrait and text are the two elements which both embody and problematize representation" (319). They continue to argue that Díaz-Mas "consistently exploits the gap that exists between the painting as object and the aesthetic object which is represented in the mind through ideology" (320). It is my contention, however, that the portrait plays a much more extensive (if unintended) role in *Sueño*, namely, that of the "structural homologue of the text" (Riffaterre 142).

Although most critics have preferred to interpret Díaz-Mas's use of intertexts as parody, I maintain that *El sueño de Venecia* is constructed as a complex interplay of pastiches. To my mind, the insistence on parody over pastiche is due the notion that the latter is a kind of "blank parody": "... the imitation of a particular mask, speech in a dead language ... a neutral practice of such mimicry, without any of parody's ulterior motives, attributed of the satiric impulse, devoid of laughter ..." (Jameson 17). Indeed, upon its publication *Sueño* was not particularly well received by the reviewers in Spain, many of whom considered it a mere "ejercicio escolar" or "un pastiche sorprendente exento de intenciones paródicas" (qtd. in Glenn 483). Glenn responds to this particular critique that it is "the result of a narrow definition of parody" (483n2), but I would add that it is also the result of an equally narrow definition of pastiche.

According to Gérard Genette, pastiche "désigne d'abord un mélange d'imitations diverses, puis une imitation singulière"

(117); the French critic also argues that this practice is limited to the imitation of style, as opposed to that of texts, for "... il est impossible d'imiter un texte, ou, ce qui revient au même, qu'on ne peut imiter qu'un style, c'est-à-dire un genre" (108; emphasis in original).⁶ Although Genette begins his discussion by noting that pastiche belongs to the "régime ludique, dont la fonction dominante est le pur divertissement" (111; emphasis in original), he later extends the concept to include its function as a kind of *hommage*. For the French critic, this term refers to a "régime ambigu," one that is devoid of parodic derision and in which mockery and admiration are combined into a unique form of imitation (129).⁶ This concept of pastiche is actualized in *Sueño* at both the level of story and of narration. Regarding the former, the reader finds the characters (and in a similar fashion, the portrait of Gracia) engaged in the affectation of a style that does not truly belong to them or that does not coincide with what the reader discovers about them. As for the latter, the multiple narrations are discovered to be clever stylistic imitations as the reader associates each section with its model. It is here that the homage-like quality of pastiche can be perceived, and Díaz-Mas herself has described the novel in like terms:

Yo más que de parodia hablaría de *homenaje*, como hacen los cineastas cuando en una película incluyen una cita, una imitación o una secuencia que recuerda otra película anterior, por lo general una considerada como obra maestra; evidentemente, no tratan tanto de parodiar como de enriquecer lo que cuentan con una referencia a una historia ya conocida por los destinatarios. Esa sería la función del pastiche en mi novela. (Letter to the author)

With respect to the stylistic imitations within the stories of the novel, consider the following examples. First, there is the case of don Alonso, one of Pablo's *amigos*, who was tried and condemned by the inquisition for transvestism and homosexuality. To my mind, pastiche and cross-dressing are analogous practices, for (to paraphrase Genette) both are the imitation of a

genre/gender. In a similar fashion, Gracia and Pablo participate in social transvestism when they sit for their portrait; as Coll-Tellechea notes, this event represents "la construcción de una falsa *apariciencia* de nobleza a base de transformaciones operadas en el vestuario, modales, la imagen" (66; emphasis in original). In fact, the painting itself is a perfect pastiche of the style of Velázquez, being recognized as such by many viewers; it is so perfect, in fact, that it can be considered a visual counterpart of Genette's *forgerie*, or "l'imitation en régime sérieux, dont la fonction dominante est la poursuite ou l'extension d'un accomplissement littéraire préexistant" (111-12). Also, in section II, Aston-Howard (himself a kind of pastiche in that he appears to be the model of the honorable English nobleman while also being an art thief on the side) comments pejoratively on the practice of the Spanish nobility during the late eighteenth and early nineteenth centuries of dressing as *majos* and *majas* (a practice well documented in the works of Goya) and for their particular affection for bullfights and bullfighters. Finally, both Pepita de Sotomayor y Mendoza (the daughter of don Pedro and doña Josefa) and Isabelita Zapata (in "El indio") are described as beautiful and innocent looking young women (as was Gracia), appearances which belie their sensuality and sexual frankness.⁷ The reader is constantly warned in *Sueño* that appearances can be deceiving and reminded to look beyond the surface; the lesson that Pablo learns from his Italian painter master is precisely this: "Guarda, Paolillo, las apariencias del mundo; guarda cómo la belleza es borrón, la carne polvo de tierra disuelta, el bello gesto y las delicadas manos trazos sin forma, el blondo caballo polvo amarillo, la grana, tierra de labrar. Y yo, aunque no entienda, guardábame estas cosas en mi corazón: que hasta la Santísima Trinidad era toda borrones" (18).

At the level of narration, it has been well documented that *El sueño de Venecia* is comprised of a series of imitations of verbal/written styles: the picaresque, the epistolary and travel genres, the realist novel, the post-war (fictionalized) memoir, and the academic essay. Here again, it is most useful not to take everything at face value. For instance, the first section has certain picaresque elements and yet does not quite fit the picture, as it were. Pablo is more of an anti-*pícaro* since he is a hapless

and hopeless thief; at one point, he confesses that he did not steal, "que nunca lo hice más por torpo que por necesitado" (31). In other words, he gets by thanks not to his skill as a *pícaro* but to the great goodness of his protectors, who themselves live on the margins of seventeenth-century Spanish society, and his story actually has a happy ending. This is not the picaresque novel *per se* but rather that which "hubiera podido escribir Cervantes: tomando algunas de las convenciones superficiales . . . pero subvirtiendo totalmente la intención, que no sería ya mostrar la imposibilidad de que un individuo abyecto salga de la abyección . . . sino presentar lo contrario: cómo el ser humano es capaz de ser feliz pese a las cortapisas que recibe su libertad" (Letter to the author).

The reference to Cervantes directs attention to another important intertext in *Sueño*: Borges. In Borgesian fashion, Díaz-Mas includes not only a pastiche of an academic essay but also a completely fictitious epigraph: an allegory of memory supposedly found in Esteban Villegas's *República del Desengaño* (1651); curiously, it appears that at least one critic took this epigraph as a real one (especially given that Villegas was a real seventeenth-century poet). Díaz-Mas has pointed out that her first published book, a collection of short stories titled *Biografías de genios, traidores, sabios y suicidas según antiguos documentos*, was also taken as a work of non-fiction and has described this work as "una obra muy inmadura: apareció cuando yo tenía diecinueve años y recoge relatos escritos con diecisiete y dieciocho, producto sobre todo de una indigestión de lecturas de Borges" ("Memoria" 90).⁸ Moreover, Cervantes and Borges (and Díaz-Mas) are related precisely through the concept of pastiche by the latter's "Pierre Menard, autor del *Quijote*." Menard sets out to rewrite the *Quijote* word for word based on the theory that his work will be superior to the original given the different contexts in which they are written. Although the idea may seem preposterous, the narrator of "Pierre Menard" concludes: "Menard (acaso sin quererlo) ha enriquecido mediante una técnica nueva el arte detenido y rudimentario de la lectura: la técnica del anacronismo deliberado y de las atribuciones erróneas. Esa técnica de aplicación infinita nos insta a recorrer la Odisea

como si fuera posterior a la Eneida" (57). Along the same lines, Borges writes in "Kafka y sus precursos": "El hecho es que cada escritor *crea* a sus precursos. Su labor modifica nuestra concepción del pasado, como ha de modificar el futuro" (89-90; emphasis in original). In this sense, pastiche can have not only the effect of enriching the imitation through its relation to an original but also of reframing the original from a different perspective and thereby forcing the reader to reread the original through an additional layer of text. This effect is presented graphically and textually in *Sueño*, and these two representational fields act as the "structural homologue" for one other. Just as the story of the Mendoza family and the portrait of Gracia is reread and rewritten in each succeeding tale, the portrait is itself subjected to constant reinterpretation, damage, mutation, reframing, and repainting. Similarly, just as the restoration of the painting is incapable of restoring the true identity of the subject to the annals of history, the reader remains uncertain of the true relationship of Gracia and Pablo, for they may be simply husband and wife or may also be son and mother; the text requires the reader to reread, to uncover the story from the ending backwards and to reconstruct the original with new information.⁹

It is at this point where the two structural homologues, the visual and verbal intertexts, meld metaphorically into a unique whole, for each not only depicts but, in Drinkwater and Macklin's word, "embodies" the other. *Sueño* thus becomes what W. J. T. Mitchell has called an "imagetext," his neologism to designate "composite, synthetic works (or concepts) that combine image and text" (89n9). The fact that the portrait described in the novel is not real (that is, it does not have extratextual existence of any kind) does not obviate the application of this notion; as Mitchell notes: "[T]he medium of *writing* deconstructs the possibility of a pure image or text, along with the opposition between "literal" (letters) and "figurative" (pictures) on which it depends. Writing, in its physical, graphic form, is an inseparable suturing of the visual and the verbal, the 'imagetext' incarnate" (95; emphasis in original).¹⁰ In the same way that *Sueño* both retells and re-presents the construction and reconstruction of its own textuality, through imitation and alteration (pastiche),

it calls attention to the very suturing between visual and verbal, between "space and time, description and narration, materiality and illusionistic representation" (Mitchell 178). Although such suturing is inherent in all texts—indeed, "... all media are mixed media, combining different codes, discursive conventions, channels, sensory and cognitive modes" (Mitchell 95)—they are generally successful at hiding it from the reader. By revealing this suturing, *Sueño* demonstrates that "the verbal/visual division is... a key to the way history itself is made as a dialectic between 'what men did' and 'what they said'" (Mitchell 105) or just as important what is said about them. This echoes what Borges states in "Pierre Menard": "Menard no define la historia como una indagación de la realidad sino como su origen. La verdad histórica, para él, no es lo que sucedió; es lo que juzgamos que sucedió" (57).

In the final analysis, *El sueño de Venecia* not only refers to but also enacts, through the presence of intertexts, the ongoing process of construction and reconstruction of story and its counterpart, history, that depends on the ever-changing compilation of texts before us, new ones being added and old ones discarded, as well as upon our changing perception of or attitude toward them. Drinkwater and Macklin accurately state that "[w]hile not denying the role of the reader or viewer in the making of meanings, [Díaz-Mas] restores the artefact to its shaping role in the circumscription of those meanings, and shows how meanings are mutually self-sustaining" (328), but their comment appears nevertheless to diminish the reader's role in this process. As Riffaterre has pointed out, the reader's perception of the intertexts is an indispensable element in the signifying process. The reader's ability to identify and appreciate the intertexts in *Sueño*, while not absolutely necessary for her/his enjoyment of the text, is vital to the interpretive process as the reader moves back and forth through the levels of imitation and alteration, between "la moquerie et la référence admirative" (Genette 129), of the novel. In this way, in *El sueño de Venecia* Díaz-Mas creates and represents that "régime ambigu" which corresponds to "la plus juste nuance du pastiche" (Genette 129).

NOTES

1. Díaz-Mas's publications to date are: three novels: *El rapto del Santo Grial* (1984), *Tras las huellas de Artorius* (1984), *El sueño de Venecia* (1992); two collections of short stories: *Biografías de genios, traidores, sabios y suicidas según antiguos documentos* (1973) and *Nuestro milenio* (1987); one drama: *La informante* (1983); a collection of essays: *Una ciudad llamada Eugenio* (1992); and one scholarly book: *Los sefardíes: historia, lengua y cultura* (1987), in addition to several articles on the *romancero* and on the Jewish presence and influence in early modern Spain. It should be noted here that for Díaz-Mas, there is no distinction between her work as a scholar and as a writer of fiction; when asked by María Luz Diéguez if combining "creación" with "investigación" and "enseñanza" does not create problems for her, Díaz-Mas replies: "No, porque, en realidad, es todo lo mismo. Al fin y al cabo, es todo literatura" ("Entrevista" 79).

Let me add that while her first published book, *Biografías*, has received no critical attention—and the author herself considers it "una obra muy inmadura" ("Memoria" 90)—I nevertheless believe that this work can not be completely dismissed, as shall be seen later.

2. I do not intend to detail Díaz-Mas's careful imitation of each style; other critics (especially, Glenn and Maquiarán de Rodríguez) have done that exceedingly well.

3. There are many autobiographical elements in *Sueño*. The action takes place in the *barrio* of Madrid in which she grew up, and there can be little doubt that the narrator of "Los Ojos Malos" is the fictional persona of the author (given her date of birth and the period in which the action takes place). Interestingly, the idea of the "ojos malos" is also autobiographical; Díaz-Mas has recalled: "Yo me tumbaba en el suelo y miraba la parte de abajo de la mesa y veía unos ojos que me miraban . . ."; her mother responded that they were merely "los nudos de la madera" but when the underside was revealed the image was, in fact, "una cara, ¡y era la cara de Franco!" ("Escritura" 332).

4. I take this phrase from the following article by Svetlana and Paul Alpers: "Ut Pictura Noesis? Criticism in Literary Studies and Art History" *New Literary History* 3 (1972): 437-58.

5. *D'après* Bakhtin, Brian McHale offers a similar definition of pastiche (without using this term, however) in his *Postmodernist Fiction*: whereas parody "reverses the evaluative 'direction' or 'orientation' of the parodied model . . . stylization retains the original 'orientation,' taking care, however, to keep the original and its stylization distinct" (21).

6. "Ce terme traditionnel . . . qualifie assez bien le régime non satirique de l'imitation qui ne peut guère rester neutre et n'a d'autre chose

qu'entre la moquerie et la référence admirative—quite à les mêler dans un régime ambigu qui me semble la plus juste nuance du pastiche quand il échappe aux vulgarités agressives de la charge" (129).

7. Díaz-Mas has also addressed the question of the sexual freedom of women in other works, in particular "La discreta pecadora" and *El rapto del Santo Grial*.

8. For more about the critical misunderstanding of *Biografías*, see "Memoria" 90 and "Escritura" 333. On a personal level, I was surprised to find this work in my university's library catalogued precisely under "biographies."

9. There is, in fact, a real painting that wonderfully illustrates the interpretive potential of pastiche, Russell Connor's *The New Art History*. This painting imitates and combines two important works by Velázquez: Juan de Pareja is depicted, with brush and palette in hand, standing in front of *Las meninas* in a position analogous to that of Velázquez in his masterpiece. In other words, the painting suggests that perhaps Pareja, a Moor, painted *Las meninas* (just as Zaide painted the portrait of Gracia and Pablo). As one art critic has written, "Past and present come alive in Russell Connor's paintings in a dialogue which underscores the fragility of the interpretive process while at the same time opening up that process to wider and sometimes absurd possibilities" (Paoletti 46).

10. Concerning metaphorical comparisons, Mitchell cites Nelson Goodman, stating: "To claim that a label only applies metaphorically . . . is not to deny that it has application, only to specify the form of the application" (95).

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CONFESIONES INCONFESABLES: LA INFANCIA RECUPERADA EN DOS POEMAS DE JAIME GIL DE BIEDMA

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Aunque acaso fui yo quien te enseñó.
Quien te enseñó a vengarte de mis sueños,
por cobardía, corrompiéndolos
"Después de la muerte de Jaime Gil de Biedma"

Este trabajo propone una lectura de los poemas de Jaime Gil de Biedma "Infancia y confesiones" (*Compañeros de viaje*, 1959) y "Barcelona ja no és bona, o mi paseo solitario en primavera" (*Moralidades*, 1966) a partir de sus propias reflexiones acerca del vínculo entre poesía y sensibilidad infantil. Estas reflexiones están presentes a lo largo de su obra ensayística y autobiográfica hasta el punto de encontrarse en ellas paráfrasis de poemas (e incluso prosificación de versos y estrofas) que funcionan como claves de lectura. En el ensayo titulado precisamente "Sensibilidad infantil, mentalidad adulta" (1980), Gil de Biedma explica que la unificación de la sensibilidad sólo es posible en el reencuentro voluntario con la infancia, la misma que a lo largo de los años se ha visto fragmentada por el desarrollo de la conciencia con ayuda de la educación formal. En este sentido, la frase evocada de Baudelaire—"Le génie c'est l'enfance retrouvée à volonté"—funciona también como una declaración de