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JAMES JOYCE'S LEGACY IN SPANISH LITERATURE

Past and recent scholarship have often described James Joyce as both a local and a universal writer. He is local because his writings are firmly based on his native Ireland; however, he is also universal because his appeal has reached across time and across cultural and linguistic boundaries. This universality of his genius comes to life in the great number of translations and critical studies on his oeuvre that have appeared over the last century, as well as the continuing process of appropriation and creative adaptation of his voice in different literary contexts. The vitality of Joyce's literary legacy is particularly alive in Spain, where his aesthetic sophistication and the intricacies of his prose have attracted the attention of many Spanish writers. The aim of the following lines is to provide an account of existing literature on the echoes of Joyce in the Spanish literary panorama. Due to space constraints and the aims of this volume, Spanish-speaking authors from Latin America will be left aside here. Much has been written about the Joycean quality of stories such as "Funes el memorioso" by the Argentine Jorge Luis Borges, *Pedro Páramo* (1955) by the Mexican Juan Rulfo, or *Rayuela* (1963) by the also Argentine Julio Cortázar, to mention just a few¹; nevertheless, our attention will only focus on

1 Just after the Latin American "boom" became an international sensation, Robbin William Fiddian highlighted the influence of Joyce on several fiction writers from the Hispanic world in his article "James Joyce and the Spanish-American Novel: A Study of the Origins and Transmission of Literary Influence,"

authors from Spain. Adopting a chronological approach, the following paragraphs will discuss the possible legacy of Joyce's work in relevant Spanish writers from the early stages of his reception to the present day.

The first references and articles on Joyce in Spain can already be found in the 1920s. For instance, the English journalist Douglas Goldring announced the imminent publication of *Ulysses* in his article "Letras inglesas" (English letters), published in a monthly literary publication from Madrid called *La Pluma* (The pen) in October 1921². After some other passing references in cultural supplements, the Spanish essayist and biographer Antonio Marichalar, particularly interested in the new tendencies of modernist fiction, offered a detailed portrait of Joyce in his article "Joyce en su laberinto" (Joyce in his labyrinth, 1924), published in *Revista de Occidente* (The western review), a prestigious monthly publication founded by the philosopher José Ortega y Gasset. Then, the first Spanish translation of a complete novel by Joyce, *A Portrait*, appeared in Madrid in 1926 under the title *El artista adolescente (retrato)*. The translator was Alfonso Donado, pseudonym of

Bulletin of Hispanic Studies 66, 1: 23-39, 1989. Rulfo and Joyce was also studied by Marisol Morales ("Vida, muerte y parálisis en Pedro Páramo de Juan Rulfo y 'The Dead' de James Joyce," *Exemplaria. Revista Internacional de Literatura Comparada*, 3: 145-58, 1999) and Cortázar and Joyce by Carlos Eduardo Zavaleta ("Julio Cortázar y James Joyce," *Alma Mater* 18-19, 1999, https://sisbib.unmsm.edu.pe/bibvirtual/publicaciones/alma_mater/2000_n18-19/julio_cortazar.htm); on the relationship between Borges and Joyce, see, for example, Patricia Novillo-Corvalán's *Borges and Joyce: An Infinite Conversation*, London: Leyenda, 2011.

2 On the critical reception of Joyce in Spain, see Alberto Lázaro, "A Survey of the Spanish Critical Response to James Joyce," *The Reception of James Joyce in Europe* vol. 2, edited by Geert Lernout and Wim Van Mierlo, London: Thoemmes Continuum, pp. 422-433, 2004.

Dámaso Alonso, a Spanish poet and literary critic who was a member of the so-called "Generation of 1927," a group of Spanish writers who shared interest in the avant-garde forms of art and literature.

Against this background, it is only natural that some critics have seen similarities between Joyce and Ramón del Valle-Inclán, a Spanish modernist playwright and novelist who in the 1920s showed a taste for formal experiments. One of these critics is Anthony Zahareas, a professor of Spanish literature at the University of Minnesota. In his essay "The Absurd, the Grotesque and the Esperpento," he links the linguistic experimentation of both writers and their "brilliant linguistic pyrotechnics"³. He also puts forward another similitude between Joyce and Valle-Inclán: their aesthetic theory of literary representation. Both perceive and represent the world as if they were in the position of the "demiurge" or god of creation. Zahareas describes three ways in which the artist can perceive reality: kneeling, standing up and lifting in the air⁴. It is this last position, which echoes that of the demiurge, that Joyce and Valle-Inclán take when they create their characters, as can be seen in *A Portrait* and *La lámpara maravillosa* (The lamp of marvels, 1916)⁵. Similarly, William R. Risley, from Western Illinois University, in an article on the symbolism in Valle-Inclán's prose, maintains that *A Portrait* is a key book to understand the Spanish writer's

3 Anthony Zahareas, *Ramón del Valle-Inclán: An Appraisal of his Life and Works*, New York: Las Américas Publishing, p. 78, 1968.

4 *Ivi*, pp. 86-87.

5 Marisol Morales Ladrón also discusses this relationship in her essay "El demiurgo como base para las teorías estéticas de James Joyce y Ramón del Valle-Inclán", *Joyce en España* (I), edited by Francisco García Tortosa y Antonio Raúl de Toro Santos, A Coruña: Universidade da Coruña, Servicio de Publicacións, pp. 73-81, 1994.

aesthetic philosophy⁶. From a more Spanish perspective, Dario Villanueva Prieto, professor at the University of Santiago de Compostela and director of the Royal Spanish Academy, compared both authors in his essay “Valle-Inclán y Joyce”⁷. Here, more than 15 possible parallelisms are established between them, including their common interest in Ibsen and music, the use of metafiction and the epiphany, the episodic structure and epic texture of some of their writings, and the way time and place are experienced in works like *Ulysses* and *Luces de bohemia* (Lights of bohemia, 1924). Although no explicit references to Valle-Inclán’s interest in the Irish writer have been mentioned, Villanueva Prieto states that the Spanish writer’s name was included in the group of European and American intellectuals who had signed up to the campaign to defend *Ulysses* from American piracy in the 1920s⁸.

While some of the earliest critical reception of Joyce was centred in Madrid publications, news about his writings soon reached Catalonia as well. Also in 1921, an anonymous pen introduced Joyce in *La Revista* (The review) as one of the best writers in English⁹, and, in a later issue of the same publication, in 1924, three poems from *Chamber Music* appeared in Catalan, in a version by the translator and writer Josep Millàs-Raurell¹⁰. Although he

6 “Hacia el simbolismo en la prosa de Valle-Inclán,” *Anales de la Narrativa Española Contemporánea* 4: 45-90, 1979.

7 Dario Villanueva, “Valle-Inclán y James Joyce,” *El polen de ideas: teoría, crítica, historia y literatura comparada*, Barcelona; PPU: 340-64, 1991.

8 *Ivi*, p. 342.

9 See the article “James Joyce, dins l’esplendor dels bons escriptors contemporanis de llengua anglesa,” *La Revista* [Barcelona], 131, 1 March: 80, 1921.

10 Two years later, the same translator published a Catalan version of “Eveline” in the magazine *D’Aci i D’Allà*. For a detailed discussion of the reception of Joyce in Catalonia, see

was well-known as a playwright, Millàs-Raurell also wrote prose fiction, including a collection of short stories entitled *La Caravana* (The caravan, 1927), in which some influence from *Dubliners* is traceable. Moreover, according to Joaquim Mallafre, from the University of Rovira i Virgili and the Catalan *Ulysses* translator, two years earlier, in 1925, another Catalan writer, Agustí Esclasans i Folch, had already begun writing the novel *Victor o la rosa dels vents* (Victor or the compass, 1931), in the prologue of which he explicitly states that his narrative has been directly influenced by Joyce; in his opinion, the most formidable novelist of his time¹¹. The critical portrait of Barcelona, as Joyce had done with Dublin, the careful structure of the novel, the interior monologue and the game of words are pieces of evidence of this influence. Other later novels in Catalan by Josep Sol Rodríguez, who had also translated and written about Joyce, show Joycean overtones, particularly *Una adolescència* (An adolescence, 1936), an autobiographical account of a young man who has an intimate relationship with Laura, a much older woman. Some details of the story and the psychological depth of its characterisation are reminiscent of both *Ulysses* and *A Portrait*.

If Catalonia was attracted by Joyce's writings, the north-west region of Galicia also witnessed a growing interest in him in the 1920s. At that time, a group of Galician intellectuals were trying to create a distinctively Galician literature by going back to the great figures of its tradition as well as to new European models. Inspired by nationalist sentiments, they often evinced an awareness of political, social and literary issues in Ireland, a country that was considered a sister nation with common Celtic roots. They were known as the Xeración Nós (Generation ourselves)

Teresa Iribarren, "The Reception of James Joyce in Catalonia," *The Reception of James Joyce in Europe* vol. 2, pp. 445-454.

11 Joaquim Mallafre, "Joyce en Catalán," *Joyce en España* I, pp. 73-81.

– a name that alludes to the Irish Sinn Féin (We ourselves) – and they were grouped around the nationalist monthly review *Nós*, founded by Vicente Risco and Ramón Otero Pedrayo in 1920. Within this cultural and literary context, it is no surprise that they were drawn to Joyce¹². In 1926, Vicente Risco published a series of articles in *Nós* on “A moderna literatura irlandesa” (Modern Irish literature), the third dedicated exclusively to Joyce, and in August of the same year, also in *Nós*, Otero Pedrayo gave the Galician translation of various excerpts from *Ulysses*, several passages from the Ithaca and Cyclops episodes in particular.

In the creative sphere, echoes of Joyce can be found in the two Galician writers, Risco and Otero Pedrayo. A clear sign of Joyce’s influence on Risco is “Dedalus en Compostela” (Dedalus in Compostela), a short story published in *Nós* in 1929. It is a first-person narrative whose action unfolds in Santiago de Compostela on Ascension Friday 1926 to show the narrator, the author’s alter ego, walking next to Stephen Dedalus, Joyce’s alter ego in *A Portrait*, and discussing a range of issues from the aesthetics of the city’s architecture to the concepts of hell and sin. Interestingly enough, Dedalus explains that he went to Compostela as a pilgrim to be buried there, in Celtic fields. As Joyce did in *Ulysses*, a detailed description of their route along the streets of Santiago de Compostela is provided here; they even enter the cathedral, where they visit the tomb of the apostle. A further relevant influence of Joyce can be seen in Otero Pedrayo’s novel entitled *Devalar* (Flowing, 1935), the story of Martiño Dumbría’s tribulations, the seventeen-year-old student who looks out from his room at the Compostela Cathedral’s Clock Tower and sets himself the challenge to work his spirit with the strength and joy with which that tower was built,

12 For a discussion of the Galician reception of Joyce, see Antonio Raúl de Toro Santos, “La huella de Joyce en Galicia,” *Joyce en España* I, pp. 31-37.

something that recalls Stephen Dedalus's words at the end of *A Portrait*. Among other parallels between *Devalar* and Joycean narrative techniques, Professor Antonio Raúl de Todo Santos, from the University of Coruña, highlights the original way in which both authors use interior monologue, alliteration and other verbal games, as well as creating their well-drawn settings, Santiago and Dublin, with all the physical details and appropriate atmosphere to help theme and character¹³.

The 1926 Spanish translation of *A Portrait* had a great impact on a then young woman writer from Valladolid who had decided to become a novelist, Rosa Chacel. In the preface to her first novel, *Estación. Ida y Vuelta* (Station. Round trip, 1930), she recognises that after discovering Joyce via Damaso Alonso's translation she became convinced that in novel writing anything is possible. In fact, in her novel, the lack of plot sometimes makes it look like a reflection of an essayist nature that revolves around two main themes: autobiography and the role of women in Spanish society. It presents the "adventures" of a young man who finds himself trapped between an anodyne job and a disappointing marriage, so he travels to Paris on a journey to rediscover and redefine himself. The unnamed character's interior monologue is the resource Chacel uses to explore her themes. Joyce's shadow remained by her side throughout her career and the introspective character of her last novel, *Barrio de Maravillas* (Maravillas neighbourhood, 1976) is proof of this. A lecturer from the University of León, Luisa Fernanda Rodríguez, in her essay "Rosa Chacel's Portraying the Artist after Joyce's *A Portrait of the Artist*"¹⁴, provides an interesting and

13 "La huella de Joyce en Galicia," *Joyce en España* I, p. 34; see also Toro Santos's article "An Approach to the Influence of Joyce in *Devalar* by R. Otero Pedrayo", *Papers on Joyce* [Seville] 1: 85-90, 1995.

14 *Estudios Humanísticos Filología* 20: 245-253, 1998.

informative discussion of the way she assimilates Joyce in this novel to show the growth of the artist as a young woman. The autobiographical recreation of the writer's childhood, the intimate style, her use of the interior monologue to reveal the awakening to life and its mysteries are some of the similarities between both authors.

The Spanish Civil War (1936-39) and its aftermath blunted the early critical interest in Joyce. The economic depression as well as the political and cultural isolation the country had to endure did not facilitate access to the work of Joyce or other foreign writers. In addition, the strict censorship system established by Franco's regime did not help either¹⁵. Nevertheless, despite all these hindrances, in 1941 an anonymous Spanish translation of "The Dead" was published in Barcelona as *Los muertos* by a publisher called Grano de Arena and, the following year, Editorial Tartessos published, also in Barcelona, the first Spanish version of *Dubliners* under the title *Gente de Dublín*, translated by Ignacio Abelló. What is more intriguing is that a few copies of the first Spanish translation of *Ulysses*, made by José Salas Subirat and published in Buenos Aires in 1945, could arrive in Spain and was reviewed by José Luis Cano, in the journal *Ínsula* (Island) two years later¹⁶. Within the creative sphere, these were not easy years either and few writers engaged in innovative literary ventures, Joycean or of similar kind. In fact, Joyce's death went almost unnoticed in Spain, except for a couple of passing references in the newspapers.

However, it is worth noting that the Spanish writer Juan Ramón Jiménez, awarded with the Nobel Prize for Literature in 1956, included an emotional note on the significance of Joyce's passing in his prose poem *Tiempo*

15 On the effects of the Spanish censorship in Joyce's publications, see Lázaro "James Joyce's Encounters with Spanish Censorship, 1939-1966," *Joyce Studies Annual*, 12: 38-54, 2001.

16 See Cano "Reseñas breves," *Ínsula* [Madrid], 14: 8, 1947.

(Time), written during his self-imposed exile in Florida in 1941. He also wrote some criticism on Joyce on several occasions, particularly in his essay "James Joyce" (written in 1945, although unpublished until 1975), discussing Joyce's genius, his personal use of language and its musical quality, among other issues. Professor Marisol Morales, from the University of Alcalá, published an article on the impact of Joyce on Jiménez's work¹⁷, in which she analyses how the Spanish poet draws on a series of Joycean literary and linguistic techniques in two prose poems – *Espacio* (Space) and *Tiempo* – including the use of the interior monologue, the search for the musical effect of words, the presence of Giambattista Vico's cyclical theory of history and their overall approach to time and space. It is also interesting to note that, even before these writers became acquainted, both had much in common. As José Luis Venegas Caro de la Barrera, a teaching fellow at the University of North Carolina at Chapel Hill, pointed out in his essay "Figuring Modernity", the two authors were educated in a Jesuit school, which influenced their later aesthetic perceptions as writers, and they both were inspired by the same pollen of ideas, making them literary revolutionaries whose writings constitute life-long conversations with themselves¹⁸. All this is very well illustrated with a close comparative analysis of two texts that were published almost at the same time, reproduce the coming of age of an artist and are evidence of the progressive modernization of literary techniques: Joyce's *A Portrait* (1916)

17 "The Impact of James Joyce on the Work of Juan Ramón Jiménez," *Papers on Joyce* [Sevilla] 2: 49-66, 1996.

18 "Figuring Modernity: James Joyce's *A Portrait* and Juan Ramón Jiménez's *Diario de un poeta recién casado*," *Silverpowdered Olivetrees: Reading Joyce in Spain*, edited by Jefferey Simons et al., Sevilla: Secretariado de Publicaciones de la Universidad, pp. 129-140, p. 129, 2003.

and Jimenéz's *Diario de un poeta recién casado* (Diary of a newly married poet, 1917).

Also in the hard postwar years, a young Gonzalo Torrente Ballester published his first novel, *Javier Mariño* (1943), which has been widely regarded as heir to Joyce's legacy. The now canonical writer, honoured with the prestigious Cervantes Prize in 1985 and Prince of Asturias Award three years before, very soon acknowledged himself as a follower of Joyce¹⁹ and even wrote about it in "Mis lecturas sobre Joyce: Recuerdos" (My readings on Joyce: memories, 1978), where he remembers the great impact the Spanish translation of *A Portrait* made on him. However, critics have linked his first novel primarily to *Ulysses*²⁰. Torrente Ballester's debut novel presents, with autobiographical overtones, a young man in search of his destiny, which he will try to find in the Paris of 1936; this new world will lead to an inner conflict involving issues related to love, politics and religion. The resemblance to Joyce's novel can be seen in the protagonist's journey through the city, the psychological introspection, the use of mythical references (from the *Odyssey* and the *Aeneid*) and the multiplicity of perspectives, including a diary and the imitation of the style of the Ithaca episode, constructed from questions and answers. A later more postmodernist novel by Torrente Ballester, *La saga/fuga de J. B.* (The saga/fugue of J. B., 1972), also shows a strong connection

19 See the interviews of Carlos G. Reigosa in *Conversas de Gonzalo Torrente Ballester con Carlos G. Reigosa*, Vigo: SEPT, p. 133, 1983.

20 See, for instance, Sagrario Ruiz Baños, *Itinerarios de la ficción en Gonzalo Torrente Ballester*, Murcia: Secretariado de Publicaciones de la Universidad, pp. 18-19, 1992; and Ángel Basanta, "Gonzalo Torrente Ballester en su rama de Abedul (Historia de un largo olvido)," *Gonzalo Torrente Ballester*, edited by José Paulino y Carmen Becerra, Madrid: Editorial Complutense, pp. 7-26, p. 11, 2001.

with Joyce's work, particularly with the linguistic experiments of *Finnegans Wake*, as it is clearly discussed by Professor Morales in her essay "Gonzalo Torrente Ballester, '¿el nuevo Joyce del Finisterre?'"²¹.

In the 1950s, several Spanish novelists turned to a realist novel concerned with social issues. Camilo José Cela's *La colmena* (The hive, 1951) and Luis Romero's *La noria* (The Wheel, 1951) are two significant examples that inaugurate this social trend. However, there is also a novelist from Asturias, Alejandro Núñez Alonso, who became well-known for a very different type of novel entitled *La gota de mercurio* (The mercury drop), which was shortlisted for the prestigious Nadal award in 1953. Set in Mexico, the story presents the last 12 hours of the painter Pablo Cossío. As if he were Leopold Bloom in *Ulysses*, the reader follows the events in the life of this artist who wanders through an absurd world: he asks his friend Carlos for money, swindles the banker Custodio, buys a gun and a coffin, endures exhibitions of despicable painters and, above all, longs for Sonia Eriksson, while he shares with the reader the reasons why he is going to commit suicide. The way this novelist develops a psychological plot, in a fragmented narrative, providing a running monologue of what transpires in the character's mind, brings us back to Joyce. In fact, another novelist, Julio Manuel de la Rosa, confirms that he once talked to Núñez Alonso in the well-known Café Gijón, in Madrid, and suggested Joyce's presence in his novel, to which Núñez-Alonso responded with comments about his readings of *Ulysses*, *Dubliners* and *A Portrait*, and his familiarity with *Finnegans Wake*, which he described as a "gigantic linguistic madness"²².

21 *Silverpowdered Olivetrees: Reading Joyce in Spain*, edited by Jefferey Simons, et al., Sevilla: Secretariado de Publicaciones de la Universidad, pp. 91-101.

22 Julio Manuel de la Rosa, "James Joyce en España," *Joyce en España I*, pp. 13-17.

After a decade dominated by the social realistic novel, some Spanish novelists of the 1960s preferred to establish new paths and further the experiments in narrative and language of the previous generations. One of the novels that started this new trend was Luis Martín-Santos's *Tiempo de silencio* (Time of silence, 1962), whose originality was not in the plot or social themes but how these were treated. The story is about Pedro, a young medical researcher in post-war Madrid who visits the slums to get some mice for his cancer research and finds himself involved in a crime. He is the antiheroic figure of an urban epic written in a baroque prose style, full of mythical allusions and psychoanalytic perspectives which echo Joyce's artistry. We know about Martín-Santos's great admiration for *Ulysses* because in 1962, the same year as the publication of *Tiempo de silencio*, the American Hispanist Janet Winecoff Díaz asked him about his reading preferences, and he included Joyce's novel among his favourites²³. Even in the middle of the Spanish text there is an explicit reference to the significance of Joyce's book. All this contributed to the fact that several critics soon noticed and discussed the similarities between the two authors: Julian Palley²⁴ pointed out the mythical and plot parallels, as well as the similarities between characters and situations; Vicente Cabrera²⁵ commented on the universal sense of the work; and Ricardo Gullón²⁶ analysed the similar mythical aspects, the different types of monologues, and the surrealist treatment of some realities. However, the most extensive

23 "Luis Martín-Santos and the Contemporary Spanish Novel," *Hispania*, 51: 232-38, 237, 1968.

24 "The Periplus of Don Pedro: *Tiempo de silencio*," *Bulletin of Hispanic Studies*, 48: 239-54, 1971.

25 "*Tiempo de silencio*," *Duquesne Hispanic Review*, 10: 31-47, 1971.

26 "Mitos órficos y cáncer social," *El Urogallo*, 17: 80-89, 1972.

and detailed study on the similarities between these two authors is Marisol Morales's monograph *Las poéticas de James Joyce y Luis Martín-Santos* (The poetics of James Joyce and Luis Martín-Santos, 2005). Here, the comparison between both authors is extended to other novels and the discussion centres on the authors' literary influences, the use of the *bildungsroman* as a structural model for *A Portrait* and Martín-Santos's *Tiempo de destrucción* (Time of destruction, 1975), the importance of the modern city (Dublin and Madrid) as a key space for human experience, and the similar streams-of-consciousness techniques employed by both writers.

Following in the footsteps of *Tiempo de silencio*, several other contemporary novels opted for a path of innovative narrative approaches, showing a noteworthy assimilation of Joycean strategies, including distorted syntactic structures, unconventional paragraph style, complex strange plots, intricate odd characters, mythological references and other techniques that made for more difficult reading. Antonio Martínez Menchén's *Cinco variaciones* (Five variations, 1963) could be a good example. Like some musical compositions, it presents five variations on the same theme – loneliness and lack of communication – through the inner world of the characters expressed in long interior monologues. Like in *Ulysses*'s last episode, Martínez Menchén had originally planned to include unpunctuated paragraphs, but his editor, Carlos Barral, asked to punctuate his monologues²⁷. Another text that evokes Joyce was Juan García Hortelano's collection of stories entitled *Gente de Madrid* (People from Madrid, 1967). With clear autobiographical overtones, the author sets out to analyse the behaviour and personality traits of different

27 See the study by Francisco Morales Lomas and Luis A. Espejo-Saavedra Santa Engracia, *Fantasia y compromiso literario. La narrativa de Antonio Martínez Menchén* Jaén: Instituto de Estudios Giennenses, p. 39, p. 40, 2008.

social types found in the Madrid in which he had lived and was living. The reference to Joyce appears already in the title; it should be noted that the first Spanish translation of *Dubliners* was entitled *Gente de Dublín*. Dolores Troncoso Durán, professor at the University of Vigo, confirms that not only was García Hortelano familiar with Joyce's writings, but he paid homage to his work in *Gente de Madrid*²⁸. Similarly, José María Guelbenzu's first novel, *El mercurio* (The mercury, 1968), attempts to overcome the limitations of the traditional social realism and incorporates continuous jumps in time, pages without punctuation or written from right to left, complicated interior monologues and the presence of the author as a character in the story, the plot of which is vaguely sketched. It is interesting to note that, in a review of this novel published in *Destino*, Pedro Gimferrer suggests that some features of the novel's Joycean style come from Martín-Santos rather than directly from Joyce²⁹.

The same comment on the possible indirect influence of Joyce through Martín-Santos or other writers could also be applied to later novelists such as Juan Goytisolo. This is what some critics argued when they discussed his innovative trilogy about the life of Alvaro Mendiola, consisting of *Señas de Identidad* (Marks of identity, 1966), *Reivindicación del conde don Julián* (Vindication of Count Julian, 1970), and *Juan sin tierra* (Juan the landless,

28 Dolores Troncoso Durán, "Madrid en Juan García Hortelano," *Anales de la Literatura Española Contemporánea* 32.1: 227-251, 2007.

29 "El Mercurio, de José María Guelbenzu," *Destino* [Barcelona], 22 June: 38, 1968. Critics have also identified Joycean strategies in other novels published in the 1960s, such as Juan Marsé's *Últimas tardes con Teresa* (Last evenings with Teresa, 1966) and Francisco Umbral's *Travesía de Madrid* (Crossing Madrid, 1966); see Gonzalo Sobejano, *Novela española de nuestro tiempo*, Madrid: Prensa Española, p. 463, 1970.

1975). Matilde Robatto, for instance, in her book entitled *La creación literaria de Juan Goytisolo* has a section in which she thoroughly studied Goytisolo's influences and did not establish a direct relationship between his work and James Joyce³⁰. The same could be said about Michael Ugarte's interesting publication on Goytisolo's use of intertextuality³¹. These critics usually lay special emphasis on the importance of Martín-Santos together with some twentieth-century French writers, such as Louis-Ferdinand Céline, Raymond Queneau and the practitioners of the "nouveau roman", as well as some experimental Latin-American fiction writers (Mario Vargas Llosa, Julio Cortázar, Carlos Fuentes, Guillermo Cabrera Infante, and many others). Indeed, Joyce does not appear on the list of authors who might have played an active role in the composition of his trilogy. The similarities between both novelists are many and obvious³², but it seems that these echoes from Joyce reached the Spanish novelist indirectly through Latin-American novelists, French experimental writers and Martín-Santos. This seems to be confirmed in a comment included in an article Goytisolo published in 1991, on the occasion of the commemoration of the 50th anniversary of Joyce's death, where he stated that those writers he admired or meant something in the 20th-century novel have been "enriched" by the example of *Ulysses* and *Finnegans Wake*³³.

30 *La creación literaria de Juan Goytisolo*, Barcelona: Planeta, pp. 100-122, 1977.

31 See Michael Ugarte, *Trilogy of Treason: An Intertextual Study of Juan Goytisolo*, Columbia: University of Missouri Press, 1982.

32 See Lázaro "James Joyce and Juan Goytisolo: Echoes from *Ulysses* in *Reivindicación del conde don Julián*," *Papers on Joyce* [Sevilla] 2: 25-33, 1996.

33 "Estela seminal y fecunda," *ABC Literario* [Madrid], 12 January: ix, 1991.

In the last decades of the twentieth century other innovative Spanish novelists continued the legacy of Joyce's writing. An interesting case is Esther Tusquets, novelist, short story writer, essayist and publisher. In the 1960s, following in her father's footsteps, she took over the management of the well-established Lumen publishing house, which she ran for forty years. Among their most outstanding publications there is José María Valverde's translation of *Joyce*, the second Spanish version of this novel, the first published in Spain, which came out in 1976. Lumen also issued texts from other well-known names, such as Virginia Woolf, Samuel Beckett and Umberto Eco. At the end of the 1970s, Tusquets began writing prose fiction herself. Her works, most critics agree, tend to focus on a treatment of the complexity of love, stripped of moral or religious conditioning, adopting an intimate approach in a refined lyrical style. Special attention deserves the novel entitled *Varada tras el último naufragio* (Stranded after the last shipwreck, 1980), in which the reader comes across a rewriting of Joyce's Nausicaa episode. In the Spanish novel, the author explores the difficult love relations of two middle-aged couples from the Catalan bourgeoisie: Elia and Jorge, Eva and Pablo. In a key scene of the story, Pablo, a dissatisfied husband, observes two beautiful young women on the beach who, he imagines, are performing a magical pantomime in his honour. One of them approaches him to obtain a light for a cigarette. This gesture leads to a fleeting adventure in which, for a few moments, the mature man recalls his youth experiences. One can easily link this scene with the summer evening on Sandymount Strand, where Leopold Bloom observes the beautiful and dreamy young Gerty who, noticing that the eyes of a mature stranger are on her and moved by his sad appearance, rushes to his "rescue". Without the lurid details of *Ulysses*, Tusquets includes, in a similar setting, the same game of cheesy looks and thoughts between a

young girl and a mature man, resulting in an analogous reflection at the end³⁴.

Other contemporary names and experimental novels with Joycean reminiscences could be mentioned here. Among these, Julián Ríos's *Larva: babel de una noche de San Juan* (*Larva*, a midsummer night's babel, 1983), a disturbing postmodernist text which presents the story of a modern Don Juan in London full of inventive puns and wordplays that recalls the verbal inventiveness of Joyce's *Finnegans Wake*³⁵. A few years later, Ríos published another Joycean text *Casa Ulises* (*The house of Ulysses*, 2003), a novel which includes a scholarly, biographical and literary commentary on Joyce's novel³⁶. *Finnegans Wake* also attracted the attention of another acclaimed and award-winning novelist, Luis Goytisolo. In "Joyce al fin superado" (*Joyce surpassed at last*), a piece of his short story collection entitled *Investigaciones y conjeturas de Claudio Mendoza* (*Research and conjectures by Claudio Mendoza*, 1985), he rewrites a comic parody of *Finnegans Wake* via the ancient Mesopotamian heroic poem *Gilgamesh*³⁷. Finally, two Galician writers and regular contributors to the press also show some narrative

34 Mónica María Martínez Sariago, a senior lecturer in Spanish at the University of Las Palmas de Gran Canaria, wrote an illuminating article on the relationship between Tusquets and Joyce, "Huellas del capítulo 13 del *Ulysses* en una novela de Esther Tusquets," *Epos: Revista de Filología*, 24: 125-137, 2008.

35 Much has been written about *Larva* and Joyce; see for instance, Juan Antonio Masoliver Ródenas, *Voces contemporáneas*, Barcelona: Editorial Acontilado, p. 404, 2004.

36 See a review of this novel by Julio Ortega, "Ulises en obras," *El País. Babelia*, 20 septiembre: 16, 2003.

37 See the essay on Luis Goytisolo and Joyce by Morales "Metaficción joyceana: el gran juego de *Finnegans Wake* en 'Joyce al fin superado' de Luis Goytisolo," *Estudios de Filología Moderna* 3: 135-148, 2002.

and thematic echoes from Joyce's writings: Suso de Toro Santos and Manuel Rivas. The former's novels *Polaroid* (1986) and *Tic-Tac* (1993) offer a succession of images, stories, narrators, characters and literary registers within a labyrinthine and fragmented world. The latter's influence of Joyce can be seen in his early novel *En salvaxe compañía* (In the wilderness, 1994), a narrative in which everything speaks – people and animals – to recreate both a Galician and a universal identity that travels from past to present in a series of poetic images.

Twenty-first century Spanish prose narrative continued to look to Joyce for inspiration. A distinguished example could be Jon Juaristi, the author of several collections of poetry, some novels and numerous essays, including *El bucle melancólico: historias de nacionalistas vascos* (The melancholy ringlet: stories of Basque nationalists, 1997), for which he won Spain's National Essay Prize in 1998. He is a professor of Spanish Philology who, when young, became a member of the Basque terrorist group ETA, although in the 1970s he moved away from radical left movements and criticised nationalist policies. His first novel, *La caza salvaje* (The wild hunt, 2007), aims to unveil the flaws and inconsistencies of nationalism through the character of Martín Abadía, an unscrupulous Basque nationalist priest who spends his life in pursuit of an elusive totalitarian dream. The resemblance to Joyce goes beyond the ideological position as regards nationalism and his critical views of some Irish nationalist leaders; other narrative and linguistic issues could be considered. Asked in an interview by Professor Morales, Juaristi clearly recognizes that there is a lot of Joycean pastiche in this novel, although within a different context and with different aims³⁸. Among the several allusions to Joyce identified in

38 See Professor Morales's essay "Pastiches joyceanos y otros artificios literarios en *La caza salvaje* de Jon Juaristi," *Estudios Ingleses de la Universidad Complutense* 20: 111-130, 2012.

Juaristi's novel are, firstly, a parody of the opening lines of *Ulysses*, featuring the figure of the "Maestro" (teacher) instead of Buck Mulligan at the top of the Martello Tower staircase; then, the protagonist's journey is inspired by Stephen Dedalus first and later by Leopold Bloom; similarly, Juaristi's novel includes words from many other languages (English, French and German, as well as Latin and Greek) and makes use of symbols, anagrams, neologisms and verbal games. Both, *La caza salvaje* and *Ulysses*, are like two intertextual tapestries that assume a great deal of knowledge and demand an active participation on the part of the reader in order to make sense of their meaning.

Another accomplished contemporary Spanish author who writes in Joyce's shadow is Enrique Vila-Matas. He is a prolific writer who has authored several essays, collections of short stories and a long list of novels, some of which have been translated into many different languages. He is also a founding Knight of the Order of Finnegans, a group dedicated to the celebration of James Joyce, which meets in Dublin every year on Bloomsday³⁹. It seems that he was under this spell of Joyce and Dublin when he wrote *Dublinesca* (*Dublinesque*, 2010), the story of Samuel Riba, a retired publisher from Barcelona, in the twilight of his life, who decides to go to Dublin and there enact a funeral, on 16 June, for the age of printing and the good literary novel, eclipsed by the emergence of best-sellers. In a review of the novel published in the electronic journal of the Spanish Association for the Irish Studies, *Estudios Irlandeses*⁴⁰, José Francisco Fernández-Sánchez, from the

39 Eight members of this group – José Antonio Garriga Vela, Marcos Giralt Torrente, Eduardo Lago, Emiliano Monge, Malcolm Otero Barral, Antonio Soler, Jordi Soler and Enrique Vila-Matas – published a collection of stories entitled *Lo desorden* (The disorder, 2013).

40 "Dublinesca," *Irish Studies in Spain* 7: 143-145, 2012. <<https://www.estudiosirlandeses.org/reviews/dublinesca>>

University of Almería, highlights some of *Dublinesca's* intertextual games with the protagonist of *Ulysses*. One of them is in the scene in which Riba and three friends visit Glasnevin Cemetery where Paddy Dignam was buried, just like Leopold Bloom and three other mourners travel on the funeral carriage to the same cemetery in the Hades episode. However, Vila-Matas's protagonist is more than just an updated version of Bloom, since there are references to other Irish writers, like Samuel Beckett. The author himself, on his website, describes *Dublinesca* as a private stroll along the bridge that links Joyce's excessive world with Beckett's more laconic one⁴¹. In fact, in an *Irish Times* review, Eileen Battersby refers to Irish literature and culture in general as a source of inspiration for this novel: "While the obvious theme is the inspirational resonance of *Ulysses* as a work of art that honours the ordinary, thus rendering it extraordinary, there is also a strong sense of contemporary Irish writing and Irish attitudes to it"⁴².

Finally, a very different type of prose narrative in which Dublin and Joyce takes centre stage is *Dublinés* (Dubliner, 2011) by Alfonso Zapico, a cartoonist and illustrator who has authored several graphic novels. One of them, awarded with the National Prize for Comics, is a biography of Joyce, from his birth in Dublin to his death in Zurich⁴³. It is a long text of over 200 pages, a product of thorough

41 See the section "Autobiografía" of Vila-Matas's website: <<http://www.enriquevilamatas.com/autobiografia.html>>

42 "Dublinesque by Enrique Vila-Matas: a delicious Joycean picaresque," Jun 16, 2015. <https://www.irishtimes.com/culture/books/dublinesque-by-enrique-vila-matas-a-delicious-joycean-picaresque-1.2250280?fbclid=IwAR3Dy1-Mrx-2MPpNWabD6-i80OfroMCPcX5u1TaMsmuISC_TwmaWa3VUldEg>

43 See a review of this novel by Andrés Romero-Jódar, from the University of Zaragoza, in *Estudios Irlandeses*, 2012. <<https://www.estudiosirlandeses.org/reviews/dublines-2011>>

research work (including details from the Spanish edition of Richard Ellmann's biography⁴⁴), in which Zapico's meticulousness shines through pages that include a great diversity of scenes, conversations and references to writers, such as Henrik Ibsen, W. B. Yeats, T. S. Eliot, Virginia Woolf, Marcel Proust, Samuel Beckett, etc. All kinds of anecdotes and experiences are narrated in documentary form with excellent prose in the third person and with elegant drawings. Although the reader witnesses the development of Joyce's writings, the focus is on his turbulent life, his lights and shadows, as one can read in a review published in *The Irish Independent* after the English version of this graphic biography was published in Ireland in 2013: "With the story told completely in speech bubbles and captions, the book is uniquely accessible and depicts the tumultuous life of Joyce as never before"⁴⁵. Zapico is also the author of *La ruta Joyce* (The Joyce route, 2011), a travel sketchbook or travel guide through four cities where Joyce lived, which explains the creative process behind his *Dublinés*.

There are some comparative studies focusing on similarities, rather than influences, between Joyce and other Spanish writers, such as Pío Baroja⁴⁶ or Ramón Pérez de

44 Zapico provides this information in an article with an interview by Carlos Menéndez Otero, from the University of Oviedo, also in *Estudios Irlandeses*, 2014. <<https://www.estudiosirlandeses.org/2014/02/making-james-joyces-life-into-a-graphic-novel-an-interview-with-alfonso-zapico>>

45 See John Spain's "Graphic Portrait of Joyce as a Young Lover", 2013. <<https://www.independent.ie/irish-news/graphic-portrait-of-joyce-as-a-young-lover-29300472.html>>. The English version was published by The O'Brien Press under the title *James Joyce. Portrait of a Dubliner*.

46 See Olga Fernández Vicente, "Joyce and Baroja. Facing Modernism," *Papers on Joyce*, 19-20: 75-110, 2013-2014.

Ayala⁴⁷. However, in the discussion above, enough evidence has been gathered to show that Joyce left a very important legacy to Spanish literature, from the first arrival of news about his writings and the first translations in the 1920s to the present day. His innovative narrative techniques and linguistic experiments have greatly contributed to the development of a canon of Spanish novelists who adopted new perspectives and strategies that meant a renewal of the national narrative. Not only were Joyce's interior monologues often mirrored by many Spanish writers, but other Joycean features were also popular in their narratives, such as verbal games, detailed portraits of cities, fragmented plots, musical effects of words and epic allusions. We have seen how Stephen Dedalus visited Santiago de Compostela in Risco's short story and some scenes from various *Ulysses* episodes were rewritten by Tusquets and Vila-Matas; there was even a parody of *Finnegans Wake* in Luis Goytisolo's "Joyce al fin superado". Martín-Santos is a key figure within this context in the 1960s, but many other acclaimed and award-winning novelists followed suit, having Joyce as a catalyst to their own writings. Finally, Joyce's legacy can also be identified as a relevant influence on contemporary Spanish culture in general, as attested by the popularity of Zapico's graphic biography.

47 See Antonio Ballesteros González, "Retratos del artista adolescente: Pérez de Ayala y James Joyce," *The Grove: Working Papers on English Studies*, 5: 19-30, 1998.