LEGENDA

European Humanities Research Centre
University of Oxford

Crossing Fields in Modern Spanish Culture

Edited by
Federico Bonaddio and Xon de Ros

LEGENDA
European Humanities Research Centre
University of Oxford
2003

Published by the
European Humanities Research Centre
of the University of Oxford
47 Wellington Square
Oxford OX1 2JF

LEGENDA is the publications imprint of the
European Humanities Research Centre

ISBN 1 900755 87 4

First published 2003

All rights reserved. No part of this publication may be reproduced or disseminated or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, or stored in any retrieval system, or otherwise used in any manner whatsoever without the express permission of the copyright owner

British Library Cataloguing in Publication Data
A CIP catalogue record for this book is available from the British Library

© European Humanities Research Centre of the University of Oxford 2003. Spanish texts by Federico García Lorca © Herederos de Federico García Lorca. English-language translations by David Gareth Walters, Jacqueline Cockburn, Xon de Ros, Stephen Spender and J. L. Gili © Herederos de Federico García Lorca and David Gareth Walters, Jacqueline Cockburn, Xon de Ros, Stephen Spender and J. L. Gili. All rights reserved. For information regarding rights and permissions, please contact lorca@artslaw.co.uk or William Peter Kosmas, Esq., 8 Franklin Square, London W14 9UU.
Every effort has been made to trace all copyright holders and seek their permission for the inclusion of their work in this book. If any copyright holder has been overlooked, the publisher will be pleased to correct any errors and omissions in future editions.

LEGENDA series designed by Cox Design Partnership, Witney, Oxon
Printed in Great Britain by Information Press, Eynsham, Oxford OX8 1JJ

Copy-Editor: Dr Jeffrey Dean

CONTENTS

Preface
FEDERICO BONADDIO ix

Notes on the Contributors xv

Acknowledgements xvi

1 Identity and Dissociation in the Mid-Nineteenth-Century Paintings of Eugenio Lucas and Contemporaneous Fiction
ANDREW GINGER 1

2 The Rise and Fall of the House of Fontanellas: Narrative, Class and Ideology in Nineteenth-Century Barcelona
STEPHEN JACOBSON 16

3 Oscar Wilde and Spain: Medicine, Morals, Religion and Aesthetics in the *Fin de Siglo*
RICHARD A. CARDWELL 35

4 Norah Borges Illustrates Two Spanish Women Poets
ROBERTA QUANCE 54

5 Gifts from the Poet to the Art Critic
JACQUELINE COCKBURN 67

6 Ignacio Sánchez Mejías Blues
XON DE ROS 81

7 Parallel Trajectories in the Careers of Falla and Lorca
D. GARETH WALTERS 92

8 Angels, Art and Analysis: Alberti's *Sobre los ángeles*
HELEN LAURENSON-SHAKIBI 103

9 The Theory of Surrealist Collage through Image and Text: Àngel Planells and José María Hinojosa
JACQUELINE RATTRAY 118

Notes to Chapter 11

1. See Peter Evans, 'Cifesa: Cinema and Authoritarian Aesthetics', *Spanish Cultural Studies: An Introduction*, ed. Helen Graham and Jo Labanyi (Oxford: Oxford University Press, 1995), 215–22 at 217.
2. See Luis Miguel Fernández, *Don Juan en el cine español: Hacia una teoría de la recreación fílmica* (Santiago: Universidade de Santiago de Compostela, 2000), 59.
3. See Luisa Passerini, *Europe in Love, Love in Europe: Imagination and Politics in Britain between the Wars* (London: I. B. Tauris, 1999), 3. Passerini's insights in this book are currently being developed by her collaborative research project 'Europe: Emotions, Identities, Politics', funded by the Kulturwissenschaftliches Institut, Essen, in which I am participating.
4. See Luis Miguel Fernández, 'Don Juan en imágenes: Aproximación a la recreación cinematográfica del personaje', *Don Juan Tenorio en la España del siglo XX: Literatura y cine*, ed. Ana Sofía Bustamante (Madrid: Cátedra, 1998), 503–38 at 525–6; idem, *Don Juan en el cine español*, 173.
5. Fernández, 'Don Juan en imágenes', 527, notes the film's debt to the Hollywood adventure-story genre, but does not consider how this might work against the 'nationalist' values he sees enshrined in the film.
6. Ernesto Giménez Caballero, *Genio de España*, 8th edn. (Barcelona: Planeta, 1983; first pubd 1932).
7. See José López-Rey, *Velasquez* (London: Studio Vista, 1978), 92–3.
8. See Fernández, 'Don Juan en imágenes', 521–2.
9. Miriam Hansen, 'Pleasure, Ambivalence, Identification: Valentino and Female Spectatorship', *Stardom: Industry of Desire*, ed. Christine Gledhill (London: Routledge, 1991), 259–82 at 275, contrasts the 'feminine' appeal of Rudolph Valentino with that of action-movie stars such as Douglas Fairbanks, who she notes lacked social graces, especially towards women.
10. See Passerini, *Europe in Love, Love in Europe*, 2–4, 8–9, 15, 157–8, 188–221.

CHAPTER 12

Why *Giselle*? Tusquets's Use of the Ballet in *Siete miradas en un mismo paisaje*

Abigail Lee Six

Esther Tusquets's *Siete miradas en un mismo paisaje* (1981) deals with seven variations on a certain Sara, during childhood and adolescence. The first in the book is called 'Giselle' and deals with this haute-bourgeoise Catalana's infatuation with a foreign ballerina whom she watches dance the eponymous role in the ballet. Sara starts taking her own ballet classes more seriously, now determined to become a ballerina too, and she also manages to make friends with the dancer and her husband and show them round Barcelona. In spite of these and other down-to-earth developments in the narrative (she goes with the ballerina to buy baby-clothes for her newborn grandchild, for example), the ballerina remains Giselle for her—we never even learn her real name or nationality—and it is to investigate what mystique that represents for Sara that this essay intends to try to clarify.

In order to do so, it will be necessary first to establish what the appeal of this particular ballet of the so-called *ballet blanc* repertoire could be. After all, Tusquets could have avoided specifying a particular ballet or could have chosen to specify a different one. Then, one must ask where the totally different ballet, *Scheherazade*, which plays a minor role in the story, fits in. That will enable us to make some hypotheses about Sara, which can then be tested by reference to some of the other *miradas* in Tusquets's text.[1]

Although *Giselle* might seem at first glance to be the epitome of conventional, romantic ballet, with the female dancers personifying nineteenth-century ideals of femininity (it premiered in 1841 in

Paris), these elements, as we shall see, are constantly undercut and problematized.[2] This is achieved by two different means, one that it has in common with all traditional ballets and another that is specific to *Giselle*. In common with mainstream classical ballets is the fact that the female dancers are given choreography that is designed to make them look delicate and graceful, the attributes of submissive, weak femininity; indeed the definitive centre-piece, the *pas de deux*, can be read as emphasizing this by showing the female dancer literally leaning on and being supported by the male partner. But at the same time, all audiences know that this appearance of fragility and dependency is achieved through hours of strenuous practice and are well aware of how much muscle power and gritty determination the illusion really rests on.[3] It is even possible to read the *pas de deux* as demonstrating the primary importance of the female dancer, relegating the male partner to secondary, supporting status. Indeed, *Giselle* happens to be credited with being the first ballet to give choreography to the male lead that placed him on a par with the starring ballerina; until this point in the history of ballet, it seems to have been taken for granted that he was second to the female lead.[4]

The description of the ballet in Tusquets's text, which expresses Sara's reception of it, articulates exactly these paradoxes, by its alternation between Sara's wonder at the dancer's strength and at her fragility: she is 'erguida con firmeza' [standing straight and strong], but also 'fragilísima' [extremely fragile],[5] for example, and when she falls during a *pas de deux* Sara cannot decide whether to suppose her responsible for the accident or to blame her partner, suggesting the ambivalence mentioned above about the male dancer's support as a dominant or a secondary role (*SM* 11): 'ella tropezó, o acaso la sostuvo mal su torpe príncipe encantador, lo cierto era que cayó' [she tripped, or perhaps her clumsy prince charming supported her wrongly, the fact is she fell over].

Not that any of this necessarily makes ballet an art-form attractive to feminist concerns; one could maintain that a reading that privileges the importance of the ballerina over the male principal dancer only serves to underline the idea of ballet parading women's bodies for the pleasure of the male-positioned, if not necessarily physiologically male, onlooker.[6] Even if one accepts the view that sees in *Giselle* the advent of the noticeable male dancer, this could be read as a development that increased the homoerotic attractions of the spectacle; male dancers, beautiful though they may be, never seem to

have acquired matinee-idol status for heterosexual women ballet fans (just as Albrecht, the male lead of *Giselle*, signally fails to attract Sara's attention, let alone her desire). Be that as it may, it is possible to argue that classical, romantic ballet as a whole resides in a contrast between appearances and reality that is of the utmost relevance to gender theory: audiences know that it is the female dancer's strength and physical prowess that enable her to create an illusion of delicacy and fragility (the less accomplished the dancer, the beefier she looks); at the same time, the male lead's heterosexual acting role barely veils his homoerotic appeal. As we have seen, Sara's ambivalent response to *Giselle* seems to be sensitive (albeit unconsciously) to these issues.

The book of the ballet is attributed jointly to Jean Coralli (he had more to do with the choreography than the book, but it was customary to list the choreographer with the authors), Théophile Gautier and Vernoy de Saint-Georges.[7] It has two sharply contrasting acts. The first has a rustic setting and shows Giselle as a young peasant girl who loves to dance, too much so according to her mother, who warns her about the legend of the Wilis (of which more anon). Although she has a local suitor, Hilarion, she is uninterested in him because she is in love with another and he with her. She believes this man to be a peasant like herself, and they have already agreed to marry when, thanks to Hilarion's malevolent intervention, she discovers that in fact he is none other than a count, Albrecht, who is already betrothed to a duke's daughter. This discovery drives Giselle insane, and in that deranged state she commits suicide (in most versions) at the end of the first act.

The second act takes place at Giselle's burial site, a forest glade. Her tomb, marked with a cross bearing her name, is a prominent part of the set. Here is where the authors drew on Heinrich Heine's evocation of a Yugoslav folk-belief that betrothed virgins who die before their wedding day rise vampire-like in the hours of darkness and, led—or perhaps goaded—by their Queen Myrthe, dance men to death before they are forced to return to their graves at dawn.[8] These spectral creatures, traditionally costumed in identical long white tutus, are called Wilis, and the second act of the ballet shows Giselle being initiated into their ranks. In choreography described as 'Bacchanalian'[9] and 'suggesting anonymous promiscuous sex',[10] they collectively dance Hilarion to death. Then comes Albrecht's turn. Here Giselle challenges the authority of the Queen by trying to avoid killing him; although she is in the power of Myrthe, who forces her

to dance with Albrecht, Giselle successfully saves him by warning him to cling to the cross on her tomb (strong resonances of vampire lore here),[11] which he partially succeeds in doing, and perhaps also by the tempo of the dancing, which includes slow passages as well as quick ones and some spectacular lifts (particularly in the Russian version of the choreography). At dawn, when the Wilis' power vanishes, Albrecht is almost but not quite dead and finds the energy (in the original version) to lay Giselle lovingly on a bed of flowers before collapsing with exhaustion (other, more modern versions have her simply sinking back into her grave).[12]

As even this brief summary demonstrates, *Giselle* is a ballet about matriarchy at least as much as patriarchy. In the first act Giselle defies her mother's authority only (no father or elder brother appears in the cast-list), and in the second she is subjugated—albeit unsuccessfully—by another woman, Myrthe, the Queen of the Wilis. The only obvious gesture in the direction of patriarchy is in Act I, when the noblewoman to whom Albrecht is betrothed asks her father's permission to give Giselle a necklace. The hierarchy that is most strongly stressed alongside the matriarchal, is a class- rather than gender-based social structure.[13] When a noble hunting-party passes through Giselle's village, the locals humbly accede to the request of its members to provide them with refreshments and show suitable servility towards them. When Giselle learns that her lover is in fact a count, it is as much his higher social status as the fact that he is betrothed to another that is presented as leading to her despair, madness and finally suicide.

Thus, the question we must ask ourselves is this: has Tusquets's Sara fallen in love with the pretty costumes and other accoutrements of femininity at its most traditional or have the more sophisticated and disquieting implications of the ballet captivated her—albeit unconsciously—in all their paradoxicality? Here is where recourse to the other stories of *Siete miradas* may help us. Certainly, the class issue preoccupies the haute-bourgeoise Sara not only here but also elsewhere in Tusquets's text.[14] In 'Giselle', she realizes that to become a ballerina herself will be socially transgressive (rather than merely technically demanding), using the vivid image of the footlights separating audience and dancers for the class divide between them (*SM* 10):

Lo que habían sido hasta entonces las clases de danza de una muchachita burguesa que completaban en cierto modo su cultura general [...] iban a servir para algo muy distinto, iban a convertirse en el primer paso de aquella radical transgresión que la situaría más allá de la línea divisoria de las candilejas, definitivamente al otro lado.

[what had been until then the dancing classes of a nice middle-class girl, which in a sense completed her general good breeding, were going to serve a very different purpose, were going to turn into the first step of that radical transgression that would place her beyond the dividing line of the footlights, definitively on the other side.]

In 'La casa oscura' she is troubled by the class difference between herself, her family and social circle on the one hand, and Ricardo, the poor boy that her family take on holiday with them on the other; after a brief period when he seems to have integrated with Sara's social milieu,

Ricardo [...] volvía a ser un muchacho pobre y feo y sin modales, al que se decía, eso sí, Dios sabía por qué, que llegaría a cualquier parte, y estaba allí como de prestado y fuera de lugar [...] y comentaría [...] mademoiselle lo tonto que había sido por parte del muchacho [...] no discernir sus límites y no saber mantenerse en su lugar.

[Ricardo was once more becoming a poor, ugly boy with no manners, of whom, granted, people did say, Heaven knew why, that he would go far, and he was there as if on loan and out of place; and Mademoiselle would comment on the silliness of the boy not to recognize his limitations and know his place.] (*SM* 232–3)

At an even younger age, she is traumatized in 'Orquesta de verano' by her family's refusal to grant admittance to her birthday party to a lower-class child (daughter of the hotel pianist) (*SM* 248–9). But most striking of all in this regard is the story entitled 'He besado tu boca, Yokanaán', in which she has a craze, not now on ballet but on acting, and falls in love with Ernesto, a working-class man whom she has met at her drama classes.

This affair across the class barrier echoes and in some senses provides a mirror image of the theme of *Giselle* (the ballet). There it was a peasant girl who fell in love with a nobleman. In Tusquets's story it is the girl who is from the higher class. In the supposedly unrealistic ballet, both Giselle and Albrecht recognize that their relationship is doomed, Giselle being slower to realize this only because he has tricked her into thinking he is a peasant like her. Their love can only be consummated in the spiritual domain in which the second act takes place. Sara also proposes a fairy-tale resolution to Ernesto—running away together to Italy to live happily ever after. Ernesto, who may

seem more realistic because he rejects this idea and talks about needing to stay in Barcelona to further his career, is in fact revealed to be the one living in Cloud-cuckoo-land, because he entertains the possibility of Sara's family accepting him (*SM* 187–9): the equivalent of Giselle hoping—which she never does—that Albrecht would marry her even after she has discovered he is a count.

In other words, Sara, like the characters in *Giselle*, knows that love across the class divide can only be fulfilled if a fairy-tale denouement can be achieved: eloping to a distant utopia *para no volver* [*never to return*], to borrow the title Tusquets borrowed for her later novel from Darío and his love of fairy-tale resonances. In one sense, we could almost argue that the Sara in 'He besado tu boca' is as paradoxical as Giselle and in analogous ways: both understand the social status quo cannot be changed or disregarded and in that sense are conformists rather than rebels; and yet they seek a highly dramatic and socially transgressive way round this: suicide in Giselle's case followed by rebellious behaviour when she joins the new supernatural social hierarchy of the Wilis, elopement in Sara's plan (unrealized) and/or a stage career (abandoned). In one sense, then, we can understand Sara's admiration for Giselle as being for someone in a similar predicament who responds to it in a similar way, but the key difference is of course that whilst Giselle manages to prevail over her fate in some sense, thanks to a helpful dose of legend and fantasy, the prosaic limitations of real life defeat Sara.

Furthermore, Giselle remains pale, delicate and beautiful in the most conventional pattern of ideals of feminine beauty, yet her reward of spiritual consummation of her love rests upon her courageous challenge of two social systems: defying the prohibition to dance and to commit suicide on earth, and then beyond the grave, defying the authority of Queen Myrthe and the *raison d'être* of the whole community of Wilis beyond the grave.

For Sara, then, Giselle, the conformist yet defiant peasant and the subjugated yet rebel ghost, symbolizes the attractions of having one's cake and eating it: both physically and emotionally strong, yet ethereal and delicate; rising above the base qualities of revenge and vindictiveness associated with the negative images of femininity, she is rewarded by love fulfilled and ends in perfect eternal repose on a bed of flowers. For an adolescent girl from the haute bourgeoisie, troubled in equal measure by the classic concern of her age-group—finding true love—and her class—coming to terms with social privilege—it is, ironically, that most elitist of entertainments, the classical ballet, that provides her with the intoxicating possibility that she can have it all.

Interestingly, however, when Sara dances for 'Giselle' and her husband, she does not choose to attempt a passage from the eponymous ballet, but instead dances an extract from a very different work, the twentieth-century *Scheherazade*, with music by Rimsky-Korsakov and choreography by Fokine. Apart from the coincidence of the female lead's suicide in this ballet, the plot, style and atmosphere of it are entirely different from that of *Giselle*. Set in an Arabian harem, it portrays the infidelity of the King's concubines as they indulge in an orgy with his slaves as soon as he is out of the way. Instead of the sex being implicit and symbolic as Giselle and Albrecht dance together in Act II, we have undisguised sexual appetite from the women. But although so different in this way, *Scheherazade* does not lack its own paradoxical qualities. For example, the supremely patriarchal set-up of the harem is undercut by the matriarchal structure of the central scenes of the ballet, since the king is away and the concubines are in command over the male slaves who partner them for the orgy. The licentious and disloyal behaviour of the women, which could be read as giving a strongly negative, even mysogynistic image, is subverted by the devious and dog-in-the-manger behaviour of the king's brother and above all, by the terrible bloodshed at the end of the ballet, when, having discovered the concubines' treachery, the king and his brother kill all the slaves and the concubines barring the leading ballerina, who (as observed above) takes her own life.

As 'Giselle' points out to Sara, this is an erotic and sensual ballet, since, albeit rather naively, it expresses 'the Western myth about the languorous and voluptuous East'.[15] Even though Sara seems to have given an accomplished performance, 'Giselle' astonishes her by demonstrating how to give it a stronger erotic charge. This astonishment derives from the fact that Sara has type-cast her as the virginal Giselle character and is psychologically unprepared for her versatility as a dancer (*SM* 28–9): 'la tímida muchachita campesina enamorada primero y burlada luego por su príncipe encantador [...] era ahora una mujer en la fulgurante plenitud de su sexualidad y su belleza, una bacante que estallaba de lujuria y goce' [the shy little country girl in love at first and then jilted by her prince charming [...] was now a woman in the dazzling fullness of her sexuality and beauty, a Bacchante bursting with lust and pleasure].

This blatantly erotic ballet scene leads into the startling denouement of Tusquets's story, when the dancer's husband 'comforts' Sara sexually for her sense of failure as a dancer and of despair at the imminent departure of 'Giselle'. Although in one sense this is despicable behaviour on his part for taking advantage of a vulnerable and naïve young woman behind his wife's back, and although in another Sara could be criticized for not putting up a fight and rebuffing him out of loyalty towards the ballerina as well as general moral rectitude (carrying on with a married man), the episode is not presented in this way; one would most definitely be reading against the grain to interpret it thus, since Sara explicitly considers these points, only to find them inapplicable (*SM* 31):

> Sara sabía que hubiera debido sentirse por fuerza asustada y ofendida, escandalizada por el hombre y por sí misma y sobre todo por aquella Giselle a la que estaban ambos [...] traicionando [...] pero [...] la fue invadiendo a oleadas un extraño calor, un profundo bienestar. [...] Descubrió que le gustaba demasiado [...] para poder creerse ante nadie culpable.
>
> [Sara knew that she ought to have felt unavoidably frightened and offended, scandalized by the man and by herself and above all because of the Giselle whom they were both betraying, but a strange warmth, a profound sense of well-being were coming over her in waves. She realized that she liked it too much to be able to believe herself guilty before anyone.]

In fact, Tusquets makes it appear a positive development, which somehow consummates Sara's love for the ballerina she thinks of as 'Giselle' (*SM* 32): 'advertía oscuramente que lo ocurrido aquí estaba de modo confuso pero cierto relacionado con su amor por la bailarina' [she was darkly aware that what had happened here was in a confused but genuine way connected with her love for the ballerina].

If orgasm is the *petite mort*, there is an aesthetically satisfying echo here of the ballets featured in Tusquets's text. From *Scheherazade* there is the overtly sexual, promiscuous ambience, but the romantic ballet *Giselle* provides the backbone of the whole plot and characterization of the protagonist. Like Giselle, Sara falls in love with what she cannot have: in her case a career in ballet that is virtually inaccessible to someone of her age, class and background. This realization drives her into a kind of madness, whereby she becomes infatuated with the idea and the woman she sees as personifying it. The madness culminates in a socially transgressive act—not suicide in Sara's case, but just *petite mort* with a married man—which, however, simultaneously provides her with some satisfaction of having achieved on a spiritual plane what was not possible in physical terms: a sense of consummation of her love for the ballet and the ballerina who incarnates it for her. Now she too can rest on a flowery bed (*SM* 29: 'un diván tapizado de satén negro con flores rojas' [a couch upholstered in black satin with red flowers] in a dressing-room, rather than Giselle's graveyard bed of flowers) in post-ecstatic repose.

Considered from a feminist viewpoint, this seemingly undemanding *ballet blanc* can be quite interestingly problematic. More importantly, Esther Tusquets's choice of *Giselle* as the intertext of her story thus entitled and as one ingredient of the seven that make up the whole of *Siete miradas en un mismo paisaje* provides much valuable information about Sara as well as an aesthetically elegant scaffolding around which to structure it.

Notes to Chapter 12

1. This essay treats the Saras in the text, who arguably are neither seven separate individuals nor a single character, as variations on a theme, so that findings coming out of one story can shed light on the characterization in another. See Abigail Lee Six, 'Protean Prose: Fluidity of Character and Genre in Esther Tusquets's *Siete miradas en un mismo paisaje*', *Changing Times in Hispanic Culture*, ed. Derek Harris (Aberdeen: Centre for the Study of the Hispanic Avant-Garde, University of Aberdeen, 1996), 177–86; Nina L. Molinaro, *Foucault, Feminism, and Power: Reading Esther Tusquets* (London and Toronto: Associated University Presses, 1991), 70–3.
2. Although Sally Banes, *Dancing Women: Female Bodies on Stage* (London and New York: Routledge, 1998), 3, rightly cautions against anachronistic readings of ballets, which should in fact be considered in the light of their historical and sociopolitical context, in order to study Tusquets's use of the ballet it will be necessary to take into account a different framework, namely its function in the text and in particular its function within the development of Sara's character. This essay will not, therefore, dwell on its reception and status in the nineteenth century, but limit itself to a study of what it appears to mean to Sara.
3. See ibid., 9.
4. See George Hall, *The Story of the Ballet 'Giselle'* (London: Ballet Books, 1961), 3, 8–9. Interestingly, Sandy Posner, *Giselle: The Story of the Ballet* (Leicester: Newman Wolsey, 1945), 23, who was no doubt comparing *Giselle* with a different range of predecessors, expressed an opposite view, asserting that *Giselle* 'enabled the ballerina to claim an equal share of the limelight and applause with her male partner who had hitherto gained the laurels by virtue of his superior physique'. More important than this disagreement is the consensus that male and female leads are equal in status in this ballet, a point also made by Arnold L. Haskell, *Ballet, a Complete Guide to Appreciation: History, Aesthetics, Ballets, Dancers* (Harmondsworth: Penguin, 1951), 139.

5. Esther Tusquets, *Siete miradas en un mimo paisaje* (Barcelona: Lumen, 1981), 9, 10; abbreviated to *SM* in text.
6. See E. Ann Kaplan, 'Is the Gaze Male?', *Desire: The Politics of Sexuality*, ed. Ann Snitow, Christine Stansell and Sharon Thompson (London: Virago, 1984), 321–8; Laura Mulvey, *Visual and Other Pleasures* (Basingstoke: Macmillan, 1989).
7. See Hall, *The Story of the Ballet 'Giselle'*, 3.
8. See Posner, *Giselle: The Story of the Ballet*, 27–8, for a fuller account of the legend. George Borodin, *This Thing Called Ballet* (London: Macdonald, 1945), 75, attributes the legend to Russia and refers to girls dying on—rather than before—their wedding day.
9. Hall, *The Story of the Ballet 'Giselle'*, 19.
10. Banes, *Dancing Women*, 28.
11. Ibid., 27, 29, expands on the resemblances with vampirism, noting that the Wilis are 'entrancing in the same way vampires are, for they evince a combination of attraction, especially sexual magnetism, and repulsion'. She goes on to point out that this is 'a variation with feminist significance on the vampire legend, where usually men prey on women'.
12. See ibid., 28 for more detail on the different endings. Walter Terry, *Ballet Guide: Background, Listings, Credits, and Descriptions of More than Five Hundred of the World's Major Ballets* (Newton Abbot and London: David & Charles, 1976), 165, also acknowledges the considerable degree of variation in the endings.
13. See Banes, *Dancing Women*, 16. Banes reads this preoccupation with class in the ballet as an example of how it embodies the concerns of its time, the 'bourgeois monarchy' of Louis-Philippe (ibid., 23).
14. For more on this, see Molinaro, *Foucault, Feminism, and Power*, 83–5.
15. Fernau Hall, *An Anatomy of Ballet* (London: Andrew Melrose, 1953), 279.

CHAPTER 13

Los dominios del lobo by Javier Marías: Hollywood and *Anticasticismo Novísimo*

Alexis Grohmann

'La familia Taeger, compuesta por tres hijos —Milton, Edward, Arthur—, una hija —Elaine—, el abuelo Rudolph, la tía Mansfield y el señor y la señora Taeger, empezó a derrumbarse en 1922, cuando vivía en Pittsburgh, Pennsylvania.' [The Taeger family, made up of three sons, Milton, Edward, Arthur, a daughter Elaine, Grandfather Rudolph, Aunt Mansfield and Mr and Mrs Taeger, began to collapse in 1922, while living in Pittsburgh, Pennsylvania.][1] So begins *Los dominios del lobo*, the first novel of the Spanish writer Javier Marías. It was written at the age of 17 and first published in 1971. The action of the novel, divided into eleven loosely interrelated episodes, consists of a series of stories and adventures that span the entire United States of America, from the East Coast (New York) to the West Coast (San Francisco, Los Angeles), from the far north (Minnesota) through the Midwest (Chicago) to the Deep South (Louisiana, Mississippi and Alabama). It is, it seems, the first ever 'foreign' Spanish novel, that is to say, one not set in Spain and not peopled by any Spanish characters (they are all American). This essay will attempt to shed some light on this radical 'non-Spanishness' in relation to collective literary phenomena of the early 1970s.[2]

Los dominios bears witness to a youthful fascination with adventures.[3] This explains in part why the instances of relative violence and cruelty of the action have playful and comic rather than serious effects. The author does not attempt to moralize, nor does he wish to impose a view or a 'message' on the reader.[4] The third-person semi-omniscient narrative is recounted from the point of view of the protagonists of the casually interrelated episodes that make up the