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**Narratives of Otherness:
Masculinity and Identity
in Contemporary Spanish Literature
for Children and Adolescents**

by

Faye Margarita Davies

This Thesis is submitted in fulfilment of the requirements for the degree of Doctor of Philosophy in Spanish, School of European Languages and Literatures, The University of Auckland, New Zealand, July, 1997.

Supervising Examiner: Dr. Christine Arkininstall.

I hereby certify that this thesis contains no material which has been accepted for the award of any other degree or diploma in any university and that, to the best of my knowledge and belief, the thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Narratives of Otherness: Masculinity and Identity in Contemporary Spanish Literature for Children and Adolescents.

Author: Faye Margarita Davies

ABSTRACT

While members of any group of men may appear to be ordinary gendered examples of humanity, behind their physical similarities lie many socio-political and familial differences; thus it is only by knowing such men as individuals that their identities are revealed. Such is the aim of this thesis: to discover the 'real man' behind the statistics about sex-roles and the predominance of male characters in children's and adolescents' literature. From within a selection of Spanish texts a variety of male characters are analysed, focusing on six major roles: father, grandfather, imaginary friend, detective, outlaw or similar marginalised man, and foreign other, with particular attention paid to the Gypsy.

All the chapters are linked by the Bakhtinian theory that dialogue with the other leads to the development of a character's or potential reader's sense of identity. The first chapter, concerning fatherhood, is related to a person's sense of intrinsic identity, given with their name and genetic heritage. The grandfather represents a similar sense of family continuity, as well as enabling the young reader to understand Spain's recent historical and rural past. An imaginary friend may symbolise an aspect of identity concerned with a child's ability to achieve a goal or to occupy a special place within the family. Detective stories are analogous to the young person's developing identity as a reader able to decipher the mysteries of texts, whilst marginalised men typify children themselves: persons who have neither status nor money, but who are able to indulge in carnivalistic behaviour which adults call 'play.' The development of one's sense of national identity is fomented through interaction with texts about foreigners who have contributed to Spain's growth as a nation from pre-historic times to the present.

A brief critical evaluation of the role of women in detective fiction and as marginalised figures is offered by way of contrast in the appropriate chapters. The thesis concludes that, when analysed as individuals, many male characters demonstrate traits not traditionally considered masculine, and that it is necessary to look beyond mere representations of gender in judging the value of characters in literature for children and adolescents.

Faye Margarita Davies

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Dedicada a la memoria de la Doctora Sally Harvey, Dama de la Reina Isabel.

GRANADA EN FEBRERO: Para Sally

*Granada, tierra amada,
verde y blanca, tierra andaluza.
Almendros en flor, blancos y rosados,
olivos abundantes en fruta.
Pueblos blancos pegados a los lados de las montañas,
chirimoyas, paella y vino en el aire libre,
blanca nieve, cielo azul.*

*Una gitana me ofrece un clavel rojo.
Lo tomo—es un recuerdo de tí, Sally.*

*¿Es todo posible en Granada?
¿Voy a verte otra vez, montada en mulo,
bajando de la casita blanca,
pequeño refugio del mundo moderno,
vista del mar lejano?*

*En el campo exprimen las olivas
extrayendo su sangre dorada.
Las flores de los almendros se caen,
para dar abundancia de fruta*

*Vida, sufrimiento, muerte
¡Resurrección!*

Faye Davies, 5 May 1995.

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INTRODUCTION

“ . . . una vez escritas, las historias pierden los límites que sus autores han creído poner en ellas y adquieren sólo los que los lectores quieren admitir y reconocer.”
José María Merino: *La tierra del tiempo perdido* (183)

Spain has an extensive and diverse literary history. A wealth of legend and story, preserved as folk-tale, ballad, poetry, drama, and narratives such as short stories and novels, has been created over many centuries, enhanced by the contribution of those who have set foot on Spanish soil, either as conquerors or refugees. Much of this aspect of Spain's heritage is unknown in English-speaking countries, outside of university Spanish departments. Whilst the works of contemporary adult novelists are becoming popular in the Western world through their translated versions, the wide range of Spanish literature written for children and adolescents also remains little known outside of the country.

During the past two decades, an enormous increase in the production of books for younger readers has occurred. Many new Spanish authors have entered the field, perhaps inspired by the opportunity to win one of the many prizes offered by the major publishing houses, as well as by government and cultural agencies, both nationally and in several autonomous communities. The result is that a wide variety of texts, directed towards readers from pre-school age to young adults, is being published in the four official languages of the country, as well as in Asturian and Valencian. This diversity gives rise to the danger of cultural fragmentation as regionalism becomes more important than maintaining a sense of national identity. However, many texts are translated from one official language to another, so that the most important writers in each major language group are known throughout the whole of Spain. Another factor influencing Spanish writers of literature for children and adolescents is the incorporation of Spain into Europe, and the corresponding potential loss of national identity.

A large number of children's books is translated from other languages into Spanish each year, yet the reverse process seldom occurs. Catalan author Jordi Sierra i Fabra believes that Spanish writers are the equal of those from other countries but publishers do not attempt to sell their books at international fairs: “No hemos de envidiar nada a los de afuera, pero nuestros editores aún van a Bolonia o a Francfort a comprar, y raramente pueden vender. Nadie les dice a ingleses o franceses, ‘Si no compráis también vosotros, no vamos a comprar nosotros’” (54). Publishers in English-speaking countries are reluctant to consider translated texts, mostly because the subject matter is considered too difficult, as English author Aiden Chambers has recently observed. Texts may also be rejected on moral grounds. Chambers claims that his own novels written for young adults have not been translated into Spanish because “some of the subject matter might offend religious and moral controls entrenched in traditional Roman Catholic areas of Spain” (“Translation” 227).¹

1. Themes of three of Chamber's novels for young adults are described by Geoff Moss as “experimental,” having themes capable of subverting readers' views of adolescent sexuality, homosexuality and religion (49).

The history of Spanish children's literature until the 1970s has been documented by Carmen Bravo-Villasante, who traces its antecedents to medieval and renaissance sources: for example, ballads sung by troubadours, tales translated from Arabic, the *Cantigas* attributed to Alfonso X and don Juan Manuel's *El Conde Lucanor*. These works were heard by children, without being specifically directed to them, or else were written to educate sons of the nobility (*Historia* 13-35). The extensive production of Spanish children's literature during the past one hundred years has also been carefully researched by Jaime García Padrino, with particular emphasis on texts published up to the end of the Spanish Civil War. Popular texts of the pre-Civil-War period include the *Pinocho* series of Salvador Bartolozzi, based on the character created by the Italian Carlo Lorenzini (Collodi) and the *Celia* series written by Elena Fortún (Encarnación Aragoneses).

Literature for young readers produced during the period known as the "postguerra," or years of the Francoist dictatorship (1939-75), has been amply dealt with by Elizabeth Sue Fouts in her doctoral dissertation *Young Survivors*, and although I do not desire to reproduce material covered by her and García Padrino, the issue of censorship is relevant to my study of contemporary children's literature. The Franco regime imposed censorship on literature, including children's books. Even the word 'red' in the title of the fairy-tale *Little Red Riding Hood* was changed to 'blue' in the early days of the regime (Rodríguez Puértolas 1: 358). An official communication in 1943 decreed that those texts intended for the teaching of reading and writing should contain "temas religiosos, patrióticos y del Movimiento, sin exclusión de ninguno de ellos. La parte gráfica responderá a lo expuesto, no debiendo faltar la bandera de España, las del Movimiento y los retratos del Caudillo y de José Antonio" (cited by Cendán Pazos 53). Examples of interesting texts from the 1940s are, firstly, Manuel Amat's *Guerra en la selva (Libro de aventuras para niños)*, published in 1943. This tells how a rebellion breaks out in the jungle when some animals rebel against their king, a lion who has been a circus performer in Hamburg. Eventually, the rebels are crushed and order restored; the king abdicates and returns to the circus, leaving a foreigner with the name of Karl as regent. Such a text, published while Spain was still giving military support to Germany, may be read as a parable of the Spanish Civil War, won with German aid. One of the illustrations shows the animals invading a village that looks suspiciously Spanish.² The second exemplary text, *Garbancito de La Mancha* by Julián Pemartín, director of the Instituto Nacional del Libro Español (INLE), was approved by the censor in 1943, but not published until 1945, in conjunction with an animated feature-length colour cartoon based on the book.³ Populated by traditional folk characters and containing intertextual references to classic texts, the narrative relates the adventures of an independent young orphan who is commissioned to rescue two foolish children from the clutches of an evil giant. This text contains a message of conformity to Falangist ideals such as service, valour, piety and obedience, whilst women are confined to traditional roles (Manzanera and

2. No censor's stamp appears in the copy of this book, available in the Centro de Documentación in the Fundación Germán Sánchez Ruipérez in Salamanca.

3. This was the first production of its type in Europe (María Manzanera and Antonio Viñao 129).

Viñao 150-59).

Censorship was gradually relaxed during the 1960s, although one Catalan writer, whose first works for children were published during this period, reports that writers learned “to say and not say” what was not officially allowed.⁴ Although censorship was completely abolished after Franco’s death in 1975, the same article of the Spanish Constitution of 1978 in which freedom of ideas, speech and artistic creation is defined includes a clause which recognises the need for “la protección de la juventud y de la infancia” (Cendán Pazos 63).

Just how such ‘protection’ should be implemented is currently being debated. One contemporary writer of children’s literature, Manuel L. Alonso, criticises a new type of subtle censorship that publishers, teachers and even authors themselves exercise by avoiding certain themes such as adolescent sexuality. Alonso, who experienced open censorship during his early years as a journalist, compares the present situation with that in the 1960s: “[A]hora nadie me dice qué es lo que puedo escribir, por lo menos abiertamente. Pero todos los autores sabemos qué temas van a ser mejor recibidos, y qué argumentos o ingredientes conviene evitar” (27). The author believes that writers for children and adolescents are under pressure from editors, who are usually women, to portray male and female characters in a certain manner:

[T]engo comprobado que puedo retratar a un personaje masculino sin piedad, y no pasa nada. Da igual que lo pinte como un tonto o como un malvado. Pero, en cambio, si se me ocurre presentar un personaje femenino que no sea positivo, ya tengo a la editora avisándome de que eso sería sexismo y de que, además, no responde a la realidad. (28)

Alonso further believes that educational institutions have too much influence over the purchase and recommendation of books and argues that young readers should be free to choose for themselves, from a library or bookshop, what they want to read (28).

Guidelines issued by the Ministerio de Educación y Ciencia (MEC) recommend that texts used in co-educational Spanish schools have both male and female protagonists. This is confirmed by educator and author Emilio Ortega, who claims that “ahora, en los centros educativos, al ser mixtos, los libros que prescriben los profesores para ser comentados en el aula tienen que tener un doble protagonista, el masculino y el femenino.”⁵ Whether or not certain publishers are conforming to these guidelines is the subject of a recent doctoral thesis by María Mercedes Molina Moreno, which examines roles given to female characters by Spanish authors in three ‘collections’ of texts for children between the ages of seven to fifteen years. In her thesis, a summary of which was given as a conference paper in Sevilla⁶ in October 1994, Molina Moreno analyses the narratives in order to trace compliance with the recommendations of the MEC, finding that the majority of authors create female characters that

4. Josep Vallverdú, in answer to Question 14 of Faye M. Davies (comp.), “Cuestionario: La literatura infantil y juvenil española y los personajes masculinos.” For details of this questionnaire, which was sent to 50 authors and from whom 33 replies were received, see Appendices A, B and C.

5. Part of answer to Question 13 of Davies, “Cuestionario.”

6. Spanish place names, with the exception of Spain itself, are not anglicised within the thesis, unless used as an adjective.

conform to stereotypes.

The gender of protagonists in literature for children and adolescents continues to concern specialists and critics, both in Spain and elsewhere. Numerous articles have been written pointing out the preponderance of male characters and the more active roles that they traditionally occupy, both in texts and in illustrations. Spanish authors, surveyed by means of a questionnaire that I conducted, were asked to comment on the greater number of male protagonists. Almost half of those who responded attributed the phenomenon to the tradition of the male character in literature in general or to boys' greater liberty in traditional society. A second reason acknowledged by approximately 25 percent of respondents is the unusual fact that in Spain there are more male authors in the field of children's and adolescent literature than female,⁷ and that males find it easier to write about their own experiences. Some authors mentioned reading habits, the fact that girls read more than boys at any age; moreover, whilst girls will read about protagonists of both genders, young boys will not read about female protagonists. Therefore, in order to encourage boys to read, more male protagonists are created. Others claimed that within Spain changes in the portrayal of protagonists are occurring, with more emphasis on the female roles.

It is difficult to ascertain whether or not children are affected by the gender of protagonists in their reading material. A study published by Dale Johnson et al. in 1984 in the United States of America found that male characters become less important to male readers and more important to female readers as they grow older. The age of the protagonist, rather than her or his gender, was found to be more important to adolescent readers, with both males and females preferring to read about characters nearer to their own age (148-49). The conclusion that these findings are only trends, summed up by the comment that "[t]he reasons individual children choose the books they read will always be unique" (150), does not explain why, in Spanish children's literature, male protagonists abound.

Some Spanish educators who do believe that children are influenced by the portrayal of role models within literature propose the use of school texts that will present a more sensitive image of masculinity to young male readers:

Poner al alcance de los niños las facetas 'femeninas' de la personalidad humana, hacer posible que lloren o se abracen sin angustia ni represión, que sean capaces de asegurar su autonomía en la vida cotidiana y el libre acceso a sus sentimientos y sensaciones, parece una tarea tan urgente como la de liberar a las niñas de las limitaciones que largamente les han sido impuestas. (Subirats and Brullet, Prólogo)

Concerning children's and adolescents' responses to particular texts, many scholars maintain that a difficulty exists in discovering exactly how they respond. Nicholas Tucker believes that children's responses are frequently non-committal or else conform to what they think adults want to hear (2). Children whose opinions are sometimes reported in journal articles usually only mention whether or not they enjoyed the text, or give a synopsis of the plot. Even adults' deepest responses to

7. Of 246 authors listed in Isabel Cano and Pablo Barrena's *Autores españoles de la literatura infantil y juvenil* (1991) only 84 are women.

literature are not “accessible for social discussion,” according to Phyllis Bixler, and this is even more true for children: “Many of their responses can only be inferred until they have learned to speak the more self-conscious and analytical language of adults. Much will be lost when translated into that language” (60). A group of young readers whose responses to two versions of a retold folk-tale were analysed by John Stephens, varied from “full complicity” to the texts’ “socializing objectives” to “quite violent rejection” (64).⁸ Positive responses, such as those recorded in the epilogue “A nuestros lectores” of *Flanagan de luxe* by Andreu Martín and Jaume Ribera, besides pointing out the authors’ inadvertent errors, may even lead to changes in subsequent editions.⁹

The difficulty of discovering children’s responses to literature leads to consideration of the ongoing debate about whether or not ‘children’s literature’ exists, aspects of which have been dealt with in my Master’s thesis.¹⁰ Not mentioned previously was Jacqueline Rose’s theory discussed in her work on *Peter Pan*, subtitled *The Impossibility of Children’s Fiction*. Rose suggests that the ‘children’ in the term ‘children’s literature’ are constructed by adults—authors and publishers—out of nostalgia for an imaginary period of innocence. A recent study by Karin Lesnik-Oberstein builds on this idea, claiming that criticism of children’s literature, whether based on educational or literary theories, also constructs a so-called ‘real’ child as the ultimate recipient of such work (175, 187). Seeing that such a ‘child’ cannot exist, criticism which refers to such a construction as its basis also cannot exist. Lesnik-Oberstein proposes that psychoanalytic work with children constructs a more realistic view of the child as an individual, rather than as an unknown entity whose needs and desires are assumed. Her work has been reviewed by Gillian Avery as “learned, lucid and remorselessly argued,” who also suggests that both critics and educationalists “may well find it dauntingly negative” (459). However, Lesnik-Oberstein concludes her discussion with reference to the work of psychotherapist D. W. Winnicott, contending that:

[His] effort to make it possible for the patient to use the therapist in any way necessary to that patient translates into the idea that a book gains whatever importance it may have for any reader at any time precisely by allowing the reader the space to inscribe the text in his own way into his narrative of emotional meaning—by making it possible for the reader to create his own use for the book, whatever that may be. (225)

Such a statement undercuts her previous argument, appearing to infer that any reader, whether child or adult, may interpret any text according to her or his own ideological standpoint, which would include proposing a real child as such a text’s subject or recipient. Rather than claim to know such a child, I prefer to use the term ‘potential reader,’ who may be a Spanish child or adult, or even someone, like

8. Stephens used two versions of a tale in which a man marries a seal-woman who later returns to the sea. The research took place in Australia.

9. A. Martín and Ribera include seven pages of names of readers who have written to them, at the end of *Flanagan de luxe*. Changes to the ending of A. Martín’s *Cero a la izquierda* in the second edition were made in response to readers’ requests for additional information.

10. See Davies, “Spain in the Looking-Glass: Reflections of Society in Contemporary Spanish Children’s Literature,” The study is an introduction to the field and examines the themes, values and role models that reveal the extent to which such literature reflects modern Spanish society.

myself, reading cross-culturally.

Other important theorists of children's literature writing in English include the Russian Maria Nikolajeva, who is based in Sweden. Her recent text, *Children's Literature Comes of Age: Towards a New Aesthetic*, is a survey of current trends in children's literature with particular reference to Swedish texts, although works of well-known English authors are also analysed. Of particular interest is her use of the theories of Mikhail Bakhtin concerning inter-textuality, the chronotope and polyphonic discourse. Englishman Peter Hunt has published texts of an introductory nature such as *Criticism, Theory and Children's Literature*, as well as collections of essays and an illustrated history. Perry Nodelman, a Canadian who contributes to several children's literature journals, is the author of *The Pleasures of Children's Literature*. This text differs from the usual introductory work in that each subsection concludes with questions for readers to consider or practical ways of testing the theories discussed. An important work which discusses the role of ideology and language in children's books is Stephens' *Language and Ideology in Children's Fiction*. Other theoretical work from the Australian continent includes two volumes of essays: *The Written World: Youth and Literature*, edited by Agnes Niewenhuizen and *Give Them Wings: The Experience of Children's Literature*, edited by Maurice Saxby and Gordon Winch. These are only a sample of the increasingly wide variety of critical works about literature for children and young people that have been published during the past decade.

Until recently, there have been few Spanish theorists who have produced substantial work dealing specifically with literature from their own country, although articles abound in national and regional magazines. Criticism of children's literature in Spain is closely linked to the field of education; therefore examination of this aspect predominates in the critical works. Apart from those by Bravo-Villasante and García Padrino mentioned earlier, Juan Cervera's *Teoría de la literatura infantil* and R. L. Tamés' *Introducción a la literatura infantil* are two more important texts, as well as Mercedes Gómez del Manzano's *El protagonista-niño en la literatura infantil del siglo XX: incidencias en el desarrollo de la personalidad del niño lector*. García Padrino is also co-editor with Pedro Cerillo of volumes of conference proceedings from the Summer courses at the University of Castilla-La Mancha, examples being *Literatura infantil* and *Literatura infantil y enseñanza de la literatura*. The guide to international periodicals in the field of children's books edited by Marianne Reetz of the International Youth Library in Munich, Germany, lists twelve Spanish magazines, which vary as to size and intended readership. Some of the more important from a theoretical viewpoint are: *Cuadernos de Literatura Infantil y Juvenil (CLIJ)*, *Papeles de Literatura Infantil* published in La Coruña and containing articles in Galician as well as Castilian, *Boletín de la Asociación Española de Amigos del Libro Infantil y Juvenil, Alacena* which is associated with the publisher Ediciones SM, and *Faristol*, containing articles in Catalan. Reviews of texts dealing with regional literature, especially that of Cataluña, have been published in recent issues of *CLIJ*.

During the extensive reading and research undertaken for this thesis, I have not discovered any work that covers the field that I am presenting: a detailed study of the roles and potential functions

of male characters within a selection of contemporary Spanish children's and youth literature. Several articles have been published which show that women and girls are ascribed less active roles in the majority of children's books, but almost all include references to texts translated from other European languages, including English, and references to male characters are relatively superficial. Molina Moreno studies only three collections of texts in her thesis, focusing on the authors' use of stereotyped female characters. Other theses in progress in 1995 in Spain, reported on by Cano, concern topics such as the work of a particular author (Joan Manuel Gisbert), Basque children's literature, traditional songs and pedagogic themes. Anabel Sáiz Ripoll, who presented her thesis entitled "Análisis de un modelo textual. Mecanismos y estructuras del discurso persuasivo dirigido a la infancia" in 1992, traces changes across the century 1885-1985, choosing a key text from each of six time divisions for more detailed examination. Despite the desire by children's literature specialists for more studies of Spanish children's literature from outside of Spain, few have so far been written. The role of young protagonists in a selection of texts published since the end of the Civil War is examined by Fouts in her recent dissertation but, with one or two exceptions, the author confines herself to works originally written in Castilian Spanish and concentrates mainly on female roles. Although Fouts refers briefly to another doctoral dissertation presented in The Netherlands by Maria Hendriks (n. 46), the title, "España sí posee una literatura infantil," gives the impression that it is an introductory study.¹¹ Thus, no definitive work on male characters in Spanish children's and adolescents' literature has so far been presented or published: a lack which my thesis attempts to remedy.

A number of contemporary fictional texts written for children and adolescents by Spanish authors are examined in this thesis, seeking to establish the significance of the considerably large number of adult male characters represented therein. It will be shown that not only do these texts portray characters who achieve a sense of their own identity within the course of the novel through interaction with another person or culture, but also that potential readers are offered an opportunity to develop their own sense of selfhood through interaction with the characters and ideas set forth. Many of the texts also provide non-stereotypical role models of manhood for the contemporary young reader. In preparation for this study I have read more than three hundred and fifty Spanish books of fiction directed towards readers from pre-school age to sixteen years. Texts with strong male characters have been chosen for more extensive analysis, along with some in which a male character plays a secondary but nevertheless significant role. Such texts have been selected from among those written by Spanish authors living within the geographical boundaries of Spain, with those originally written in Basque, Catalan, and Galician being used in their Castilian translations. As well, I have referred to a small number of texts written before 1975, some of which have since been reprinted by a different publisher. Some of the texts referred to in my Master's thesis have also been included; however, they are either analysed in much greater depth than previously or used to illustrate a particular point. Where

11. Fouts uses only this Dutch thesis as an example of attitudes in Spain, commenting that "a defensive tone continues to burden criticism in this country today" (28).

possible, I have tried to include relevant texts that have won literary prizes, because they have been judged to be of cultural value. In order to make an informed choice I have examined synopses in publishers' catalogues and handbooks,¹² and have read numerous reviews in magazines. As an additional means of exploring the social and historical background to the texts chosen for analysis, I surveyed thirty-three authors through a questionnaire, as well as reading the published opinions of many others. Several of these authors, a list of whom appears in Appendix A, donated copies of some of their texts, which proved to be most helpful.

In such a study as this, I am aware that selection criteria are subjective; another person may well have chosen different texts. However, I echo the words of García Padrino, who concludes his study of contemporary Spanish children's literature with the following acknowledgement: "De ahí que cualquier olvido, no deseado, no suponga infravaloración ni desconocimiento de los méritos de una determinada obra o su creador" (563).

The theoretical background against which the primary texts are examined is composed of three strands, all of which are pertinent to an understanding of the use of male characters in this thesis: firstly, the formation of identity or selfhood through interaction with the other; secondly, contemporary views of masculinity; and thirdly, the manner in which a society or culture may be revealed through its literature. With regard to the first section concerning the interaction between self and other, I make extensive use of Bakhtin's theory of dialogism, particularly as interpreted by Michael Holquist since Bakhtin himself never used this term.

What is most valuable in Bakhtinian theory for my analysis is its emphasis on a self/other relationship that is constantly changing. This relationship does not only pertain to interaction between individuals, but also to those between individual and such diverse entities as texts, ideas, ideologies, and even societies, which in turn may relate to one another in a dialogic manner. Such an emphasis differs from many psychoanalytic readings prominent in children's literature—for example, Margaret and Michael Rustin's *Narratives of Love and Loss: Studies in Modern Children's Fiction* and Tucker's *The Child and the Book: A Psychological and Literary Exploration*—in that it does not focus entirely on relationships between the child and the family. Moreover, my deployment of Bakhtin's dialogism has enabled me to draw on sociological, anthropological and feminist theories that also investigate the relationship between the individual and a socio-cultural other.

In Bakhtinian thought, the 'self' is not a "self-sufficient construct," but rather a relation with an other through a form of simultaneous communication for which the metaphor 'dialogue' is used, since it is dependent for its significance on the other (Holquist 19, 29, 35). The concepts of selfhood and otherness do not apply only to human individuals, but also to the formation of other identities, as Holquist has claimed:

Dialogism argues that all meaning is relative in the sense that it comes about only as a result of the relation between two bodies occupying *simultaneous but different* space, where bodies may be thought of as ranging from the immediacy of our physical bodies, to political

12. Unfortunately, some publishers only list titles and authors in their catalogues.

bodies and to bodies of ideas in general (ideologies). (20-21)

Dialogism can thus be applied to the formation of a personal self, as well as to a cultural or national identity, and is therefore relevant to the study of ideology as presented in texts written for children whose selfhood is in the earlier stages of development.

The importance of the relative aspects of dialogism is emphasised by Holquist in his discussion of the 'relation' as the third component of dialogue, whether the other two are conceived of as self and other, or as "utterance" and "reply," because "without [the relation] the other two would have no meaning" (38). The psychologist Edward Sampson believes that this relation between the components is stable or fixed when he asserts that "[d]ialogism is incorrect, however, in assuming that self and other are always equal contributors to the constructive process" (143). However, this appears to be a misinterpretation of Bakhtin's theory as presented by Holquist, who maintains that the relation is variable:

Dialogism is a form of architectonics, the general science of ordering parts into a whole. In other words, architectonics is the science of relations. A relation is something that always entails ratio and proportion. In addition, Bakhtin emphasizes that a relation is never static, but always in the process of being made or unmade. (29)¹³

Thus, in the texts of identity formation being studied in this thesis, the relation between the self of the protagonist and the other, whether family member or stranger, is continually changing, as is that between text and reader. The concept of the other as stranger or foreigner is further explored by Julia Kristeva. Basing her appeal to acceptance of difference on the Freudian concept of the Uncanny, Kristeva contends that if this difference or strangeness is part of our unconscious, then there is a part of ourselves which corresponds to the foreigner and should therefore form the basis for our acceptance of difference (191-92).

Another fundamental aspect of dialogism that is relevant to the study of texts written for young readers is that of addressivity. In Holquist's exegesis of Bakhtin's thought, individuals occupy a unique place in the world and must respond to the addresses it makes to them (30). However, rather than their being mere passive receptacles "into which events fall," the addressivity of existence means "rather than I am an event, the event of constantly responding to utterances from the different worlds I pass through" (48). One such world from which the individual receives utterances is the world of infancy, in which the mother's addresses have a formative effect on her child: "The child receives all initial determinations of himself from his mother's lips . . . [her words] are the first and most authoritative words the child hears about himself" (Bakhtin, qtd. in Holquist 81). The importance of utterances addressed to young children in forming their sense of selfhood is confirmed by John Shotter: "[W]hen small children are addressed as 'you,' rather than merely having information reported to them upon

13. The self/other relation could be represented by a stylised clay figure which may initially have a large head and small body, or be remade in a different proportion later. One's point of view as an observer is also important because the figure could be placed in a variety of positions, again altering the relation between the two components.

which to base (or not) their individual actions, they are being ‘in-structed’ in how *to be*” (145).

Such a concept of addressivity is also taken up by Louis Althusser’s notion of “hailing.” When one individual addresses another with the words “Hey, you there!,” the expected response of the addressee is recognition that the call was intended for him or her, and thus a definition of his or her identity is achieved (Silverman 48-49). That identity formation is a continuous process is emphasised by Shotter: “From our beginning as children, and continuing on into our lives as adults, we are dependent upon being addressed by others for whatever form of autonomy we may achieve; thus, in this sense we can say that, as persons, we are always ‘you’s” (143). Other developmental theorists, such as Kathleen Stassen Berger, confirm that the development of identity is not confined to childhood and adolescence, but continues throughout the life span. Therefore, addressing children and adolescents as ‘you’ in literature, through authorial comment or narrative voice, has validity in the formation of their sense of selfhood and of the processes which inform its construction.

Building on the fact that the ‘world’ of fictional texts is another of those which addresses individuals and demands a response, Bakhtin likens the formation of selfhood through such a process to the creation of a literary work. In particular, the paradigm deployed is that of a novel, with the self as author (Holquist 30). Moreover, the dialogic process can also be applied to the understanding of literature in terms of self/other relationships. According to Holquist’s reading, “the ‘self’ of a text can only be seen through the eyes of the other” (84), with the text thus needing the other—reader or author—to respond to it in order to create its meaning. However, such a “super-addressee,” someone who will understand their dialogue, may not always be available for either text or author. Therefore, if Holquist maintains that the self must be engaged in continuous interaction with others as well as with itself in search of such understanding (38-39), so the self of text and author needs the widest possible readership in order to give meaning to the ideas being propounded. Such a concept may be an additional reason for some texts directed towards children being republished many years later.

That literature has the potential to enrich the lives of readers is further expounded by J. A. Appleyard, who contends that the roles a culture makes available to its children affect the development of identity: “Thus one’s identity, the distinctive way an individual perceives the self and relates to the world, is reorganized as one confronts and weathers the critical issues proper to each stage of growth and learns through social interaction the distinctive roles that the culture makes available to the developing individual” (11). Just as the result of dialogic encounters should be action, so have I indicated the potential within the texts to motivate readers to develop their own sense of selfhood and to act in society in order to effect change. Hunt suggests a similar method of approaching texts written for young readers; rather than judging them as examples of ‘good’ or ‘bad’ literature, “criticism would be more profitably employed in saying ‘This text has certain potentials for interaction, certain possibilities of meaning”’ (*Criticism* 83).

The second theoretical strand of the thesis centres on contemporary theories of masculinity, of

relevance given the primary focus on adult male characters. ‘Men’s studies’ have developed subsequent to the rise of feminism, partly as a negative reaction to a perceived loss of power and status, and partly as a genuine attempt to change men’s perceptions of themselves and, as a result, their behaviour. It is this latter aspect that is of particular importance in the consideration of texts written for developing readers. From the increasing number of published texts dealing with masculinity, I have selected those which contain theories that can be applied to the types of characters being explored: men in family roles and men who are marginalised in some way in their society. However, all men in contemporary society may be considered marginalised to a greater or lesser extent, according to Roger Horrocks, who asks rhetorically: “But who is the normal man? Where is the man without wounds?” (*Masculinity in Crisis* 32). Referring elsewhere to men’s loneliness and alienation, Horrocks maintains: “Men are needed to carry out many onerous tasks: they do heavy work, they fight in wars, they provide for families, propagate children, yet they also feel useless, unwanted. Somehow they remain ‘uncivilised’” (*Male Myths* 67). Spanish manhood has been investigated by anthropologists such as David Gilmore and Michael Murphy with particular reference to Andalusian *machismo*, or by writers—for example, Lidia Falcón or Antonio Caballero—whose work is destined for the general public. A more serious study, *Los hombres españoles*, undertaken by the Instituto de la Mujer examines the roles of men from all Spanish autonomous communities, concluding that the attitudes and values of younger men are changing but that older men remain traditionally patriarchal. These various concepts of masculinity will be expanded in each chapter of the thesis.

The third theoretical strand informing the methodology of the thesis concerns the readers’ achievement of identity through their perception or unwitting absorption of ideologies. An examination of the outcomes occurring to literary characters, argues Joan Rockwell, will reveal those behaviours approved of by a given society and can be applied to the study of children’s literature (36). The omission of characters and roles from a text is one of a number of ways in which a society’s ideology may be conveyed, maintains Peter Hollindale (40). Therefore, where relevant, social messages, whether overt or covert, will be discussed in connection with the dialogue between text and reader.

The six chapters that constitute the main body of this thesis present different facets of masculine identity. In Chapter One I discuss several aspects of the father character, introducing the topic by a consideration of the concept of fatherhood and its historical perception. I then examine the relationship between fatherhood and identity formation before turning to the primary sources. For comparative purposes I analyse the portrayal of father figures in several texts written during the regime of General Franco (1939-75), followed by an exploration of some contemporary novels in which fatherhood is shown as an unproblematic state. The principal focus of the chapter is an investigation of three important themes in contemporary fiction: namely, the separation between fathers and children, role-reversal, and the quest. Three aspects of the latter theme will be further developed: the child’s quest for the father, the father’s quest for the child, and the father’s personal search for self-fulfilment or identity achievement.

The second chapter presents an investigation of the elderly man, usually a grandfather, examining his role in Spanish society as revealed in texts for children and adolescents, and his continuing achievement of identity. Following a sociological appraisal of old age and the role of grandparents, I turn to a three-fold examination of the ways in which an old man may identify himself. He is considered firstly as a family member who is either loved and respected, or lives marginalised and alone, and secondly, as a person who is intimately associated with the Spanish rural environment, be it in reality or in memory. The third aspect pertinent to the elderly man's achievement of identity is his role as a character in a narrative that he or some other person is recounting about the past. Particular narratives studied are those which include stories of youth in the country and experiences in the Spanish Civil War.

The significance of an imaginary friend for the development of personal identity in a child character, especially a young girl, is the topic of the third chapter. The discussion therefore centres on five key texts with female protagonists as examples of the *bildungsroman* genre. This chapter differs from the others in that it draws on narratives that use supernatural elements, rather than the more realistic novels investigated in the rest of the thesis, with the result that the roles of fantasy, fairy-tale and folk-tale will be explored in connection with the texts. A subsequent brief consideration of three novels which feature male protagonists is included for comparative purposes.

The fourth chapter moves away from the family setting to investigate the role of the detective as a symbol of the young person's developing identity as a reader. After considering detective fiction as a genre, I compare Spanish detective fiction written for adults with texts for children and adolescents. Subsequently, aspects of identity formation through reading are examined, as well as the analogy between detective stories and play. This discussion concludes with an examination of the ideological content of the texts, the 'secret messages' within them.

The two final chapters concern the role of the male other and his potential to contribute to a reader's sense of selfhood. Outcast or marginalised characters and their role as society's other are the topics examined in Chapter Five. In the preliminary discussion, concepts of marginality and alienation are considered, followed by an investigation of three aspects of the marginalised figure: his role as hero or antihero, his role as an historical character, and his role as the butt of humorous discourse with reference to Bakhtin's theories of carnivalisation and parody. Since childhood is also conceived of as a marginalised state in that most children have neither status nor wealth, empathy between young readers and the characters discussed in this chapter is possible. By way of contrast, the final section of this chapter examines the portrayal of marginalised women in certain children's texts.

In the sixth chapter, a different aspect of the other is investigated: namely, that of the foreigner and his role in the formation of national identity. Several texts which present historical and contemporary characters—Celts and Iberians, Romans, Moors, Jews, Gypsies and Africans—are discussed, and their perceived contribution to contemporary culture and society is elucidated. An examination of the dialogic relationship between characters from different cultures within the texts is interwoven with

reference to potential ways in which dialogue between reader and text may occur, thus challenging the reader to engage in real dialogue with a visible other.

Additional material in the Appendices presents the results of the questionnaire sent to Spanish authors, seeking their opinions about male characters, stereotyping and changes perceived to have taken place in Spanish children's literature over their lifetime. Authors were also asked to comment, in the fourteenth question, on the opinion of José Luis Polanco, who, in an article written in 1990, stated that contemporary texts written for children are "llenos de palabras huecas y adultos infantilizados" (22). Appendix A, therefore, presents a list of participants; Appendix B, the list of questions with three sample answers for each, selected at random from authors not represented in the third appendix, which consists of the reproduced full replies from eleven authors.

The conclusion of the thesis is that the wealth of male characters analysed is representative of contemporary Spain, and that the majority is far from the stereotyped image of *machismo*. Rather, they are often sensitive and introspective, aware of their own limitations and failures. To readers of both sexes they can fulfil the role of other in the dialogic growth to selfhood and identity.