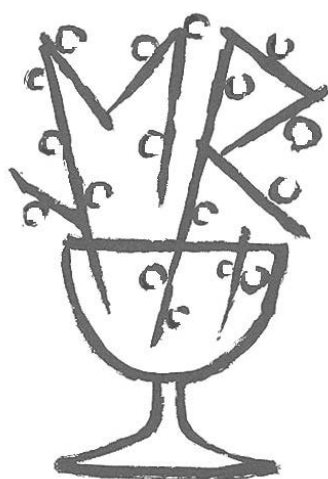


KATHLEEN McNERNEY

MERCÈ RODOREDÀ:
A SELECTED AND ANNOTATED
BIBLIOGRAPHY (2002-2011)



FUNDACIÓ
MERCÈ
RODOREDÀ

INSTITUT D'ESTUDIS CATALANS

**Mercè Rodoreda:
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A Selected and Annotated
Bibliography (2002-2011)**

With a listing
of Mercè Rodoreda's works and their translations
compiled by JUDITH SÁNCHEZ GORDALIZA

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Introduction

To celebrate the centenary of Mercè Rodoreda's birth, Catalonia's foremost intellectuals, artists, and cultural entities arranged myriad activities on various levels and aimed at different audiences. Beginning with the premiere of Josep M. Benet i Jornet's dramatic adaptation of *La plaça del Diamant* in November 2007, the entire following year saw performances, exhibitions, new editions, conferences, public lectures, literary routes, audiovisual and virtual productions, academic acts, and educational events presented in schools and libraries of the Catalan-speaking regions. The Institució de les Lletres Catalanes, the Institut Ramon Llull, and especially the Fundació Mercè Rodoreda sponsored congresses that included papers by specialists, "Rodoredans," if you will. Much of this work was then published in books and journals dedicated to the study of Rodoreda's production: narrative, poetry, theater, painting, and her early journalism. An event that coincided with her October 2008 centenary, arranged by the Fundació, the "Congrés Internacional Mercè Rodoreda," was the happening that led to this current publication. I was invited to present a paper on the critical reception of Rodoreda's work in the English-speaking world, and I found and described some twenty articles and a few books and doctoral dissertations that discussed several of her works: I excluded those dealing with *La plaça del Diamant*, always the majority, for reasons of time and space, hoping that I would get back to it at some point. But the experience gave me pause for thought: the annotated bibliography by Maria Isidra Mencos was nearly ten years old, and much work had been done since then in several languages and countries. Moreover, I had a sabbatical year coming up, so I proposed a new commented bibliography, beginning with the works done after Mencos' publication of 2002. Marta Viñuales at the Fundació Mercè Rodoreda encouraged me to proceed, and at the same time I learned that Judith Sánchez Gordaliza, a doctoral student at the Universitat de Vic, was working on an update of Eulàlia Miret's contribution to Mencos' book: a listing of editions and translations of Rodoreda's novels, stories, poetry, theater, and correspondence. Sánchez' dissertation in progress complemented my proposal, and we decided to work together; I would analyze books and articles of literary criticism, and she would finish a comprehensive listing of the many new editions and translations since the publication of Mencos' book.

For my part, I tried to be as inclusive as possible, but excluding, as had Mencos, articles from the daily papers, and citing book reviews only if they were substantial and detailed, and a few interviews or articles from cultural supplements. My format

is not quite the same as her bibliography, and I included earlier works not covered in her book because they did not fit her criteria or were not available at the time. These older pieces are commented briefly since they have been superseded, in some cases, by more recent research. But the spirit and intentions of this bibliography are similar to the previous one: to analyze and diffuse the great body of academic production on this worldwide representative of Catalan culture, with the hope that future studies can profit from a reading of pertinent existing scholarship on the subject. In general, I have not addressed the many audiovisual works kept at the Fundació, but I made a few exceptions, for example, the 1978 television interview with Joaquín Soler Serrano, transcribed and published in *Turia* (2008), and the radio series by Sílvia Soler (2002).

My listing consists of books and articles in scholarly presses and journals according to the name of the author with a description of the approach and content of each piece. There are various kinds of publications, from congress proceedings and chapters in related studies to standard cultural periodicals and books from university or academic presses. Some are more specialized than others, and approaches are as varied as the authors, with focuses on comparative literature and influences, historical or biographical aspects, symbolic or thematic analysis, linguistic or pedagogical study, psychological or formalistic viewpoints, narrative tendencies and techniques. While these and other approaches have always been present, a new element in the last decade is a wider look at Rodoreda's whole production, enhanced by recent editions of her writings and reproductions of her art. Several studies address her earliest publications, both as a novelist and as a journalist, and this has been greatly facilitated by new editions of her work from the pre-war period (Porta 2002, 2007). One early study of her poetry (Bundy 1999) was based on the poems that appeared in *Els Marges* (1984), since her other poems were dispersed among several journals or unpublished, thus not very accessible to the public. But in 2002 Abraham Mohino gathered poems from journals and documents at the Fundació Mercè Rodoreda to form an edition with comments on her lyrical production, a book that in turn led to more studies of her poetry. Other previously neglected areas have also been the subject of new study; her theatrical pieces (Massip and Palau 2002), for example, and her painting, enhanced by several exhibitions of her art at various venues in Barcelona, accompanied by catalogues that made her visual work more available (Ibarz 2008b, 2008c, 2008f). Many of these critical works about her literature and art relate biographical events, times and places to what she was working on during a particular period; these are not necessarily new biographies but rather attempts to contextualize narrations, poems, plays, or paintings. Many journals and books dedicated to Rodoreda during her centenary, and a few that commemorated other events, including the twentieth year after her death, are included. Some are established cultural publications such

as *L'Avenç*, *Serra d'Or*, *Revista de Girona*, and *Turia* that took the occasion to solicit and gather articles from well-known Rodoredans. Many are proceedings from special congresses and events dedicated to her work such as the one in Barcelona in 2008, mentioned above. There are collections of reprints from the press of earlier times, and an interesting project by the PEN Club (*Visat* 2007) which presents several pieces available online. The Fundació Mercè Rodoreda has published several books with articles by specialists, for example, *Una poètica de la memòria* in 2002 and *Una novel·la són paraules* in 2010. Readers of Rodoreda studies will recognize the names of many of these contributors, most of whom were cited by Mencos for their previous production, but there are newer Rodoredans represented as well.

I have also included an appendix, which lists works by students and for young people, special commemorative projects, and a few as yet unpublished papers. Here, I have mentioned studies done by students with the guidance of their tutors, and study guides for courses given to the Fundació in bound notebook form. Some are more experimental and less scholarly, such as *Paper de vidre*, in which young writers were asked about their experience of reading Rodoreda in school, or specific to a group or event, such as *Recrear Rodoreda Romanyà*, consisting of short reflections on her presence in the rural region of Girona where she spent the last years of her life.

I have so many people and institutions to thank that my fear is that I will leave someone out. I begin with the Fundació Mercè Rodoreda, with special help from Mar Palomo and Eulàlia Miret; and from Marta Viñuales from the Institut d'Estudis Catalans: their assistance, generosity and professionalism made this project possible. Professor Joaquim Molas read my first draft and offered valuable suggestions. West Virginia University not only awarded me a sabbatical year to work on this bibliography, but the staff from the Interlibrary Loan Service at Wise Library also worked tirelessly to make articles and books available to me during my preparatory and follow-up time in Morgantown, and the West Virginia Humanities Council gave me a grant to help with travel expenses. My colleagues Sandra Stjepanovic and Johan Seynnaeve aided me with computer and linguistic issues; Bob Wiles, as usual, took care of my house during my absence, and Bob Wood helped me with the index. And finally, my time in Els Països Catalans was greatly enhanced by old friends and new, who helped me in many ways, especially August Bover, Anna Sánchez Rué, Carles Cortés, María Gutiérrez, Elena Gutiérrez, Lucas Dansie, Maria-Antònia Oliver, and Armando Bestué. Very special thanks go to Ron Puppo and Teresa Vall. I really cannot thank them enough, but I will keep trying.

Commented Bibliography of Criticism

Abrams, Sam. "Rodoreda al completo." *Turia: Revista Cultural* 87 (June–October 2008): 224–227.

Abrams finds that categorizing into movements has increased the difficulty of appreciating more than one kind of art, or even genre, especially in Catalonia where the traditionalist, conservative factor has so much influence. For example, "Món d'Ulisses" incorporates Rodoreda's talent as a poet, narrator, and dramatist.

Addolorato, Annelisa. "Mercè Rodoreda: Elogio della fuga." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 179–184.

Addolorato follows themes of flight, voyages, and changes in various narrations, focusing on female spaces in which characters fantasize in an effort to escape conditions of war and postwar.

Adinolfi, Giulia. See Vives (1980).

Altamirano, Nicole. "Taking Back the Thread: Myth Revision in Rodoreda's 'Secret' *Odyssey* Poems." *Catalan Review* 20 (2006): 39–50.

Altamirano takes back the thread in more than one sense as she analyzes the sonnets of "Món d'Ulisses" from the perspective of a feminist revision of the events in the epic. Within the context of the poet as the "other woman," Rodoreda writes in "Plany de Calipso": "Jo sóc allò que es deixa, allò que fuig i passa." In "Penèlope," the lover's absence is framed by the passage of time, with the use of metaphors such as thickened honey and sprouts left by the lover now casting long shadows. Penèlope's voice is directed to the sea; the bitterness of the first line corresponds to an ocean breeze. Altamirano interprets the poem as a more subtle protest than that of Calypso, with nostalgia and perhaps a suggestion of the poet's own waning sexuality. The subversive silence of weaving is compared to Natàlia's protest in *La plaça del Diamant* when she destroys the doves' eggs. In "Submarina claror, nit breu, esquinc de seda," Rodoreda evokes the myth of Ariadna, abandoned by Theseus, as she explores the psyche of the scorned woman. The art of weaving is associated with femininity and obscure language; in her poetry, Rodoreda weaves threads of self-representation,

giving voice and face to women who, abstract before, become concrete by telling their own stories.

Altarriba, Judit. "Una visió feminista." *Revista del Baix Empordà* 20, no. 5 (March–May 2008): 21–22.

Altarriba emphasizes the importance of Rodoreda's focus on women, especially for women readers. There is also a note about the retransmission of Rodoreda's burial.

Areny i Busquets, Maria. *Contes: Mercè Rodoreda*. Barcelona: Generalitat de Catalunya, 1998.

This bound booklet was developed for a course and contains analyses of several stories with pedagogical guides. It forms part of the series "El gust per la lectura."

Aritzeta, Margarida. *El joc intertextual: Quatre itineraris per "La sala de les nines."* Barcelona: Proa, 2002.

Aritzeta returns to her two previous articles (1997 and 1998) to expand on the theme of intertextuality among the four authors who wrote on the subject of the doll-house: Villalonga, Rodoreda, Oliver, and Serra. She uses Julia Kristeva's notion of writing as a compendium of previous knowledge, and explores the idea of what is local and what is global in these texts. While Europe is clearly the background for the stories, they take on the status of myth as they capture the relation of reading to reader and invite the reader to search new horizons.

Aritzeta, Margarida. "'La meva Cristina,' o el desig sense esperança." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 205–220.

Aritzeta's title alludes to limbo, and it is one of many biblical/religious references in the story. The entrance to and exit from the belly of the whale points to birth, the desire to return to the womb, the crucifixion; there are traces of Exodus, Apocalypse, and Genesis as well as more specifically Christian iconography of the martyr Saint Christine and the ideology of the Eucharist. But Aritzeta also finds traces of Dante, Josep Carner, Daniel Defoe, Herman Melville, and others. In the end, there is no sin, but no redemption, hence, as for pre-Christian people, a perpetual state of limbo.

Aritzeta i Abad, Margarida. "La sala de les nines: L'espai dels silencis." In *Paraula de dona: Actes del Col·loqui Dones, Literatura i Mitjans de Comunicació*. Edited by Margarida Aritzeta and Montserrat Palau. Tarragona: Diputació de Tarragona, 1997: 316–322.

Aritzeta begins with the ambiguity of the word "nines," which in Mallorcan can be doll, toy, or girl. This introduces a possible sexual reference which is picked up by Maria-Antònia Oliver in *Crineres de foc* (1985; revised in 2002) and Antoni Serra in *L'avinguda de la fosca* (1994; Aritzeta doesn't return to *L'avinguda* but she does to *Crineres*). Writing here is filling in empty or unspecified spaces, and Llorenç Villalonga's text, *Bearn o la sala de les nines* (1961), lends itself to this. Rodoreda reinterprets Villalonga: the dolls are stationary, passive, can't see. Oliver liberates her female figure, Villalonga doesn't have one, "Rodoreda no hi creu" (page 320). Aritzeta interprets the writing within the novels as ambiguous too: the family files in Villalonga's story, the family chronicles that Estel has to escape from in Oliver's novel.

Aritzeta i Abad, Margarida. "Mons possibles i narrativa breu." In *Actes del I Simposi Internacional de Narrativa Breu*. Edited by Vicent Alonso, Assumpció Bernal, and Carme Gregori. Barcelona: Publicacions de l'Abadia de Montserrat, 1998: 105–128.

Beginning with Gottfried Leibniz' concept of literature as possible worlds, Aritzeta goes back to Aristotle's poesis: the opposition between "poesia" (the fantastic) and "història" (experience, facts, truth). Modern studies focus on what the reader brings to the text; diversity of visions, intertextuality, worlds of fiction within worlds of fiction. She uses Antigone as an example of variations on interpretations of myth. Rodoreda builds on Llorenç Villalonga's novel with open-ended suggestions about what parts of myths are stable. Aritzeta discusses the story, "La sala de les nines," from the point of view of discourse, possible worlds, and intertextuality (letters). Rodoreda completes *Bearn o la sala de les nines* without contradicting it; she uses the character/narrator/editor of Villalonga, Joan Mayol (Mayols in Rodoreda: is he a trustworthy narrator?), Villalonga's protagonist is more ambiguous than Rodoreda's; hers has more feminine characteristics/activities and is clearly a misogynist.

Arkinstall, Christine. "Walking the Republic of Letters: Mercè Rodoreda and Modernist Tradition." *Catalan Review* 15, no. 2 (2001): 9–34.

Questioning concepts of "high" and "low" art, Arkinstall addresses notions of the marketing of literature as prostitution, comparable to prejudices of an earlier era that condemned working women as "flâneuses," or public women, as opposed to "flâneurs," or public men. She documents the exclusion of women from the literary establishment and sees Rodoreda as a vindication of women in the public space, the space of moder-

nity. Arkinstall studies Catalonia as the “red whore,” who wants a divorce from her good husband, Nationalist Spain. She uses *El carrer de les Camèlies* to show Spain as the patriarchy, with its dictator who spies and imprisons Cecília Ce. Arkinstall concludes that Cecília’s narration can still be applied to today’s cities, defined by uncontrolled urban expansion, anonymity, and violence against the feminized other. Until marginalized groups can walk the city streets in safety, Cecília’s story will apply.

Arkinstall, Christine. *Gender, Class, and Nation: Mercè Rodoreda and the Subjects of Modernism*. Lewisburg: Bucknell University Press; London: Associated University Presses, 2004.

Arkinstall’s study gives literary, cultural, political, sociological, and historical context to Rodoreda’s work. The early chapters are careful readings of Rodoreda’s first novels, accompanied by remarks about her journalistic articles, her friendships and influences, and the situation in pre-war Barcelona. Arkinstall studies three of the four early novels Rodoreda rejected (not *Crim*), linking *Sóc una dona honrada?* and *Un dia de la vida d’un home* to the Don Juan theme and *Del que hom no pot fugir* to works by Caterina Albert and Eugeni d’Ors. In later chapters, she studies Rodoreda’s development by focusing on *Aloma* and *El carrer de les Camèlies* with respect to city spaces; *Mirall trencat* as a transition between various literary movements of the time; and *La mort i la primavera* as history, myth, and especially as a political analysis of fascism. The introduction sets up the tension between the pervasive modernist movements that span at least the first half of the twentieth century, and the more specific and focused Noucentisme, so important to Catalan culture during the various struggles to create a Catalan nationality. Other tensions are seen in a discussion about what constitutes “high” and “low” art as reflected in what is perceived as masculine and feminine producers and receivers of culture. Arkinstall’s analysis of how Rodoreda turns the Don Juan theme on its head while challenging male dominance in literary spheres as well as in real life informs the first two chapters. Parallels are pointed out between ownership of discourse and of the female body, and Noucentisme is seen as a reaction against the efforts of women, anarchists, and other outsiders to achieve their own empowerment. Particularly in chapter two, which juxtaposes journal articles to novels Rodoreda was writing at the same time in the early 1930s, all three literary movements—modernism, Noucentisme, and the avant-garde—are set against that which is feminine or feminized to varying degrees. Rodoreda turns tables in portraying Ramon of *Un dia de la vida d’un home* as a reflection of a wilder modernism, while his “virago wife” is “noucentista” in her efforts to control and tame her husband. Male desire for and fear of women lead naturally into the madonna/whore dichotomy; male writers and artists love to shock bourgeois values, but without undoing traditional roles for gender and class. Arkinstall then turns to *Del que hom no pot fugir*, drawing interesting and instructive parallels among this novel, Albert’s *Solitud*, and d’Ors’ *Gualba, la de mil veus*. The title of chapter three, “Mountains, Monsters, and Maidens without Hands,” an-

nounces the clash between elements of nature as seen from different perspectives of modernism and Noucentisme, as well as the use of the fantastic to explore otherness. In d'Ors' novel, the move from city to country foregrounds nature's wildness, something that must be controlled; there is always danger in beauty, and order must prevail. Albert's protagonist empowers herself by learning about and from the mountain, and from the "rondalles" recited to her by the shepherd; her descent from the hermitage is her new beginning. In Rodoreda's later novels, Aloma's fall from grace is caused by literature and perhaps parallel to certain literary movements; the work is read as a denunciation of hypocrisy, both political and literary. In *El carrer de les Camèlies*, Cecília's search for her origins can be read as a subliminal allusion to the writer's desire to simultaneously affirm and deny inherited literary canons. In her reading of *Mirall trencat*, Arkinstall continues to relate plots of family history to the development of the modern novel; Maria is the female writer struggling with acceptance and transgression of boundaries. The three-generation family here is also representative of the history of Catalonia. In *La mort i la primavera*, the influence of Antonin Artaud is foregrounded, and Arkinstall reads the novel as a critique of nationalist ideologies across the spectrum that boost themselves by crushing the other. In her conclusion, she discusses the difference between European and American modernisms, with Europeans emphasizing art as agency; she sees the post-modern as a continuation rather than a rupture of the modern; and she reiterates Rodoreda's constant realignment of established parameters.

Arnau, Carme. "Mercè Rodoreda." In *Història de la literatura catalana: Fascicles de l'Avui*. Edited by Joan Manuel Prado and Francesc Vallverdú. Barcelona: Edicions 62: Orbis, 1989: 201–212.

Arnau offers basic information about Rodoreda.

Arnau, Carme. *Mercè Rodoreda: Un viatge entre paraules i flors*. Girona: Caixa de Girona, 1999.

This commentary for an exhibition has been superseded by Arnau's more recent work.

Arnau, Carme. "La Universalidad de Mercè Rodoreda: La escritura como alquimia." In *Mercè Rodoreda: Una poètica de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 94–113.

Arnau describes Rodoreda's reception around the world: translations, critics and fans (Julio Cortázar, Silvia Munt, Lluís Homar, Jordi Pujol, Gabriel García Márquez),

theatrical representations, what she read (Katherine Mansfield, Virginia Woolf), correspondence (Rosa Chacel); she concludes that Rodoreda's universality is due in part to her treatment of the passage of time.

Arnau, Carme. "Barcelona a les novel·les de Mercè Rodoreda." *Revista de Catalunya* 182 (March 2003): 95–112.

The city becomes a protagonist in some of the novels, and it is a combination of the real and the remembered. Barcelona contributes to the formation of characters from *Aloma* to *Isabel i Maria*. In her prologue to *Mirall trencat*, Rodoreda mentions the streets as a source of inspiration; the garden in Sant Gervasi is that of the play "Un dia." Different aspects of Barcelona appear in the formation of such characters as Aloma, Colometa (*La plaça del Diamant*), Cecília (*El carrer de les Camèlies*), and Teresa Goday (*Mirall trencat*).

Arnau, Carme. "Mercè Rodoreda i la pintura." *Revista de Catalunya* 193 (March 2004): 61–83.

Arnau relates certain paintings to the cities where Rodoreda lived and which she described in her writings—Barcelona, Paris, and Geneva. The article includes reproductions of five of Rodoreda's visual works and discusses her enthusiasm about art along with her long friendship with Barcelona artist Susina Amat. It is possible that Rodoreda saw paintings by Remedios Varo at a surrealist exposition in Barcelona. Arnau describes Rodoreda as an expressionist, producing paintings like masks, and she relates some of the art work to narrations, such as *La plaça del Diamant*, *El carrer de les Camèlies*, *Mirall trencat*; the story "Paràlisi" is mentioned in relation to the watercolor *Dame aux mains coupées*.

Arnau, Carme. *Mercè Rodoreda: Una biografia*. Barcelona: Proa: Edicions 62, 2007a.

A revised edition of Arnau's 1992 biography (see Mencos 2002), this special version accompanied the theatrical adaptation of *La plaça del Diamant* by Josep M. Benet i Jornet, performed as an inauguration of a long series of acts to celebrate the centenary of Rodoreda in 2008.

Arnau, Carme. "La plaça del Diamant (1962)." *Visat: La Revista Digital de Literatura i Traducció del PEN Català* 3 (April 2007b). <http://www.visat.cat/traduccion-literatura-catalana/cat/articles/16/10/0/0/0/merce-rodoreda.html>.

Arnau comments on the complexity and ambiguousness of the work, which lends it specificity and universality. In the world Rodoreda creates, war equals death and postwar equals both hardship and exile. It is a visual novel, a Bildungsroman with themes of solitude and identity crisis in which metamorphosis can be found in the development of characters as well as the symbolism of the doves. Arnau points out the influences of books Rodoreda was reading at the time, especially French, North American, and German authors.

Arnau, Carme. "Mercè Rodoreda i la pintura." *Caràcters* 42 (January 2008a): 11–12.

She describes Rodoreda's 1953 exhibition in Paris, which contained 89 works, including watercolors and expressionist collages, and mentions the influence of Salvador Dalí.

Arnau, Carme. "Mercè Rodoreda, novelista." *Turia: Revista Cultural* 87 (June–October 2008b): 156–170.

In a discussion of *Aloma*, which she sees as poetic, some postwar novels, and the use of myth, Arnau claims Rodoreda did not repeat herself but was always original and to the limits. The Barcelona of *Aloma* is comparable to the Paris of Charles Baudelaire. She cites Gabriel García Márquez saying that writers write what they don't have or can't do: thus *La plaça del Diamant* starts with the fiesta of Gràcia, forbidden to a young Rodoreda; *Jardí vora el mar* was conceived before she could have a garden of her own. In brief remarks about other novels, Arnau finds that, in *La plaça del Diamant*, the doves can represent change; in *El carrer de les Camèlies*, Cecília Ce's dubious identity is reflected in changes in the city after the war; *Mirall trencat* seems realistic but has elements of the gothic (the "torre" at Sant Gervasi may seem a return to childhood but resembles castles from Alfred Hitchcock movies). *Quanta, quanta guerra...* was also inspired by films, especially *El manuscrito encontrado en Zaragoza* (Wojciech Has, based on esoteric elements of Jan Potocki); Adrià returns home and everything seems as it was before.

Arnau, Carme. "Mercè Rodoreda y Rosa Chacel: Dos damas se escriben." *Turia: Revista Cultural* 87 (June–October 2008c): 275–281.

In letters exchanged between 1976 and 1979, a mutual admiration is apparent. Chacel loved *La plaça del Diamant*, and Rodoreda praised Chacel's stories.

Arnau, Carme. "La plaça del Diamant de Mercè Rodoreda: La creació d'un personatge." *Revista del Col·legi Oficial de Doctors i Llicenciats en Filosofia i Lletres i en Ciències de Catalunya* 130 (November 2008d): 11–22.

The creation of this seemingly ordinary housewife character is 25 years after *Aloma* and based on Rodoreda's memory of the war period, lending it a dreamlike quality. Arnau quotes a letter from Rodoreda to Joan Sales (August 4, 1962) in which she says she wanted to write a novel about the human condition with normal characters full of goodness. Rodoreda loves the innocence of certain characters, according to the prologue of *Mirall trencat*, and the change in the protagonist's name from Colometa (the original title of the novel) to Natàlia represents her evolution.

Arnau, Carme. "Les dues novel·les que Rodoreda no publicà: *Isabel i Maria i La mort i la primavera*." *Serra d'Or* 588 (December 2008e): 37–39.

She sees the first novel as polyphonic, based on the divisions into "El carrer del desig" and "Diari de Maria," and compares techniques with those of other novels, especially *La mort i la primavera*, much less realistic (Armand Obiols saw its male protagonist as a defect). The theme of stages of life is very typical of Rodoreda's opus.

Arnau, Carme. "Jardí vora el mar, la novel·la de represa." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010a: 221–235.

Renewal and recovery are guiding points of the novel; the nameless gardener is archetypal, as is the garden itself with time and space unspecified. The desire to return to childhood is underlined by Saint Augustine's quotation that his childhood is long gone and yet he still lives. While the narrator/gardener's perspective defines the novel, the opposition between masters and servants, seen in other works by Rodoreda, is clear, as are other oppositions in the story. Arnau sees this work as more human, with a lighter tone, than other narrations, and the innocence of the narrative voice, in spite of the tragic episode he bears with him, is dear to Rodoreda; Arnau links its childlike quality to the paintings of Joan Miró, influential in Rodoreda's prose as well as her painting.

Arnau, Carme. "La plaça del Diamant de Mercè Rodoreda. La fosca i la llum: Una poètica de la mirada." In *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010b: 165–188.

The novel is dominated by the innocent gaze of the main character, but descriptive techniques also stand out. Rodoreda was a painter, influenced by Joan Miró and Pablo Picasso, and her descriptions of streets, squares, and houses of Barcelona are delicate and precise, emphasizing colors, light, and shadows. Colometa's scream brings Francisco Goya and Picasso to mind, and represents the tragic human condition.

Arnau, Carme. "Les cartes de Mercè Rodoreda a Joaquim Molas: Del vostè al tu." In *Miscel·lània Joaquim Molas*. Vol. 6. Barcelona: Publicacions de l'Abadia de Montserrat, 2010c: 229–251.

As director of Edicions 62, Molas began a correspondence with Rodoreda by requesting her collaboration in publishing her *Obres completes*, and the letters continued from 1965 to 1978. Arnau transcribes them here, and offers an introduction explaining their importance at a time when the author was working on several novels. The occasion offered Rodoreda a chance to review and revise previous publications and finish new ones. The letters show her development at this crucial period in her career as well as a glimpse into her personality. She mentions her rejection of the first four novels and her plan to revise *Aloma*, along with her wish to recover several stories for children she had written before the war. As the title indicates, the correspondence led to a strong friendship.

Arnau i Segarra, Pilar. "Recensions." *Zeitschrift für Katalanistik* 10 (1997): 120–126.

Arnau offers a review article on the four biographies of Rodoreda (M. Ibarz 1991, M. Casals i Couturier 1991, and C. Arnau 1992, 1996).

Aulet, Jaume. "El conte, I." In *Història de la literatura catalana: Fascicles de l'Avui*. Edited by Joan Manuel Prado and Francesc Vallverdú. Barcelona: Edicions 62: Orbis, 1989: 141–152.

Aulet offers basic information about Rodoreda's stories.

Aulet, Jaume. "Estudis recents de literatura catalana contemporània." *Serra d'Or* 511–512 (July–August 2002): 92–98; 523–524 (July–August 2003): 89–93; 594 (June 2009): 71–76.

In his long-standing series of review articles, Aulet mentions Rodoreda on several occasions. In 2002, he reviews works that came out that year, which are all covered by Maria Isidra Mencos (2002). In 2003, his subtitle, "Quanta, quanta Rodoreda...", refers to the fact that this twentieth year after her death saw a number of new works about her from special events in her commemoration. In 2009, he reviews new works by Mercè Ibarz, Lluís Hernández i Sonali, and Maria Campillo.

Aulet, Jaume. "Mercè Rodoreda–Joan Sales: Cartes completes (1960–1983)." *Els Marges* 90 (Winter 2010): 129–132.

In his review of Montserrat Casals' publication of the correspondence between author and editor, Aulet emphasizes the recovery of the literary market of the postwar period. He finds that at times, especially after Armand Obiols' death, it seems as though Sales were writing to a literary personage rather than Rodoreda herself. Aulet cites the importance of the letters in the development of *La mort i la primavera*, and proposes the publication of correspondence with Obiols.

Aymerich, Pilar. See Pessarrodona and Aymerich (2002), and Pessarrodona (2003).

Balsach, Maria Josep. "Apunts entorn de l'obra pictòrica de Mercè Rodoreda." *Revista de Girona* 157 (March–April 1993): 84–85.

This is one of the earliest mentions of Rodoreda's art work.

Barbal, Maria. "La plaça del Diamant, una relectura." *Serra d'Or* 588 (December 2008): 23–26.

Barbal's wish is to add the reader's perspective to that of the narrator. She describes ellipsis (the vision cannot be complete); style (seemingly simple but with the complexity of a mosaic); oppositions (tenderness, cruelty); and a universe of metamorphosis and solitude.

Barbal, Maria. "La plaça del Diamant, un univers xifrat." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 149–160.

Barbal mentions that her perspective is double, as an admiring reader and a writer herself. She focuses on ellipses, not only in the grammatical sense, but also in noticing what is missing from the narration: schools, for example. The reader is offered glimpses into Natàlia's childhood through memory, but the only "school" is the colony to which her son is taken when scarcity makes it necessary. The protagonist/narrator doubts her own memory, or comprehension of it, on a number of occasions: she is ingenuous, not able to decipher the world around her. Daily details are described, forming a mosaic of the narrator's perception, both of herself and her surroundings; thus, Rodoreda creates individuals by their way of interpreting the world. The style as well as the characters are in opposition: Colometa–Quimet; cruelty–tenderness. Readers are able to see themselves in Colometa. The scream at the end is a metamorphosis for the character.

Barnett, David. "Thresholds and Margins in Rodoreda's *El carrer de les Camèlies*." *Catalan Review* 22 (2008): 9–18.

Barnett uses theories of liminality to explore the marginality of Cecília Ce. Process, paradox, and metamorphosis, associated with the liminal, contrast with the static, closed, and binary concept of the marginal. Rather than confined to the margins, she is at the heart of a process of transition between separation and reincorporation, in a liminal space that subverts the margin/center duality.

Benavides Delgado, Carmen. "La Plaza del Diamante e la trasformazione di Natalia-Colometa." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 185–188.

Benavides studies Natalia's development from innocence to strength in the face of the difficulties of her life.

Benejam-Cobb, Eulalia. "Maimed by Love: Mercè Rodoreda's Letters to Anna Murià." In *Modern Catalan Literature: Proceedings of the 4th Catalan Symposium*. Edited by Josep Solà-Solé. New York: Peter Lang, 1995: 17–24.

Based on their exchange of letters, Benejam-Cobb's article argues that they were both maimed by love: Rodoreda because she was unhappy with Armand Obiols, and Murià because she became a shadow of Agustí Bartra and did not fulfill her promise as a writer. (Both use the word "esguerrat[da]," pages 45 and 51 of the *Cartes*, 1985.) Benejam-Cobb concludes that these are two more examples of how love, fulfilled or not, seldom works as a positive force in a woman's life.

Benet i Jornet, Josep M. "Villalonga, Rodoreda, Espriu: D'esquiltlentes." *Els Marges* 77 (Fall 2005): 7–43.

This article was republished in *Material d'enderroc*. See Benet i Jornet 2010.

Benet i Jornet, Josep M. *La plaça del Diamant*. Barcelona: Proa: Teatre Nacional de Catalunya, 2007.

Benet's adaptation of the novel for theater performance was published at the time of its premiere as a beginning of many activities to celebrate Rodoreda's centennial.

Benet i Jornet, Josep M. *Material d'enderroc*. Barcelona: Edicions 62, 2010.

In his memoirs and sketches, this acclaimed playwright includes his meetings with Rodoreda and other well-known writers. In the first part, called "Gent," under the subtitle "Villalonga, Rodoreda, Espriu: d'esquittlentes" (pages 15–68), he offers vignettes of the three. He met Rodoreda in the early 1970s, and she was not especially friendly, which Benet found quite understandable under the circumstances: he and his friends who came for a visit were tag-alongs, readers rather than friends. He went to Romanya in 1976 while he was working on a television version of *Mirall trencat*. The project did not make it at the time (it was done in 2000), but they remained in contact, and Benet attended her funeral. They never talked about his work, but he believes Rodoreda did see one of his plays, *Revolta de bruixes*. The piece first appeared in *Els Marges* (2005).

Bernal, Assumpció. "El mite i el conte: La paràbola de la brevetat rodorediana." In *Actes del I Simposi Internacional de Narrativa Breu*. Edited by Vicent Alonso, Assumpció Bernal, and Carme Gregori. Barcelona: Publicacions de l'Abadia de Montserrat, 1998: 61–84.

A function of literature is to expand the limits of ordinary perception. Rodoreda's characters feel how the "realitat-món es crea a partir d'un Jo" (page 63). Myth is made of irreconcilable semantic entities: image = vision, concept = word; everyday things surprise us. Literature is knowledge that inherits the symbolic interpretation of the universe. Bernal quotes from a number of stories, and sees myth as a reconstruction of symbols; search for identity as search for interpretation. Rodoreda's protagonists are full of doubt. The word "conte" is from "computus" (real or imaginary). Rodoreda creates distance from narrators. Stories, like poems, have to purify, intensify, and condense. This is implicit within the category (story, myth). *Viatges i flors* is seen as epigram, aphorism, "gregueria," allegory, parable, fable.

Bernal, Carme and Carme Rúbio. "Aloma: La maduresa d'una novel·la de joventut." In *Miscel·lània Joan Fuster*. Edited by Antoni Ferrando and Albert Hauf. Vol. 5. Barcelona: Publicacions de l'Abadia de Montserrat, 1992: 303–350.

This is a detailed study of structure, plot, characters, narrative strategies and symbolism.

Bertran, Rosa. "Aloma cara a cara: Convergència, creació i diversitat en la versió d'Anna Maria Saludes i Amat." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 127–139.

In her study of the Italian version of the novel, Bertran offers examples of modalities of the translation, such as modulations, equivalences, adaptations, and intensifications.

Boada-Montagut, Irene. *Women Write Back: Contemporary Irish and Catalan Short Stories in Colonial Context*. Dublin; Portland: Irish Academic Press, 2003.

Women's situation can usefully be compared to those in colonial or post-colonial societies. Boada contrasts the languages represented in her study: while very few authors write in Irish and their public is tiny, Catalans have had better luck, or more resistance. Poet Nuala Ní Dhomhnaill finds that the Irish language, ironically perhaps, has the advantage of being less phallocentric than English. Boada contrasts types of resistance as well, finding that Irish tends to be political and Catalan cultural. She compares the role of the Church in Ireland with that of the dictatorship in Spain and she cites Montserrat Roig's assessment that the greatest losers in the Spanish Civil War were women. For an example of the suppression of the language of victims, Boada offers one of the vignettes from *Viatges i flors*: in "Flor sense nom," the wind, a masculine element, takes some of the letters of the alphabet and changes their order, making the nameless flower's words incomprehensible. She concludes with links between orality, storytelling (a "gran gènere" according to Rodoreda), and the gender of the writer.

Borràs, Laura. "Mercè Rodoreda: 'Pròleg' a *Mirall trencat* (fragments)." In *Poètiques catalanes del segle XX*. Edited by Jordi Malé i Peguerols and Laura Borràs. Barcelona: Universitat Oberta de Catalunya, 2008: 261–273.

After reprinting parts of this best known of Rodoreda's prologues in chapter 6, Borràs comments on her life; readings of her father and grandfather; her desire to write and efforts at perfecting her Catalan; learning to show instead of tell from writers such as John Steinbeck, William Faulkner, and Ernest Hemingway. Influences include Anglo-Saxon Modernism, stream of consciousness techniques, behaviorism, and from Stendhal, the mirror image and mixing of art forms.

Borràs Castanyer, Laura. "La periferia literaria de Mercè Rodoreda: El teatro." In *Reescribir la escena*. Edited by Laura Borràs Castanyer. Madrid: Fundación Autor, 1998: 61–73.

In this overview of dramatic work, Borràs focuses on the works included in *El torrent de les flors* and sees some plays as precursors of narrations.

Bou, Enric. "Foreword: On Catalan Literature: Behind Mercè Rodoredà's Secret World," 2004. See Mencos (2002).

Bou, Enric. "Mercè Rodoredà: La condición de una mirada." *Turia: Revista Cultural* 87 (June–October 2008): 147–155.

The craft of the novelist is to make the reader observe reality with different eyes. Rodoredà was an exceptional narrator who found a voice that allowed her to express a particular, personal, suggestive world, transforming natural instinct into a reflexive gaze and describing things that seem ordinary but indicate the mysteries of life. Bou sees the influence of Katherine Mansfield's "The Garden Party" in "Zerafina" and "La niñera," and of Julio Cortázar's tension and intensity. Small, domestic episodes often illuminate the human condition in Rodoredà, especially for women. "La salamandra," in an undefined time and place, is fantastic, but perhaps suggests a guilt complex. Other stories, especially from *Mi Cristina y otros cuentos*, are between biblical and Kafkaesque. Bou discusses feminism and explains the interest of American critics in this aspect of Rodoredà's work, in spite of her rejection of that label, because of her creation of and focus on women characters, in which she draws a dichotomy of the Other, complex and built on the basis of short sketches and bits of life, pitted against the invasive One. Her strength, then, lies in attention to details, an ability to represent segments of reality, mixing the real and the fantastic. Her reconstruction of memory is decidedly Proustian.

Bou, Enric. "Les adaptacions de *La plaça del Diamant*." In *Congrés Internacional Mercè Rodoredà: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoredà: Sociedad Estatal de Conmemoraciones Culturales, 2010: 189–204.

This roundtable discussion included the participation of Sílvia Bel and Josep M. Benet i Jornet, and was moderated by Enric Bou.

Boyer, Denise. "*Mirall trencat* de Mercè Rodoredà, ou que toutes les vies sont tristes." *Les Cahiers de Fontenay* 60, *Fictions catalanes* (September 1990): 15–25.

The shattered images reflect a questioning of truth and memory, since we only have partial and contradictory bits; the novel shows this ambiguity of life.

Boyer, Denise. "L'aspecte físic dels personatges de *Mirall trencat*." In *Congrés Internacional Mercè Rodoredà: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim

Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010: 23–41.

In studying the physical appearances of characters in Rodoreda's last novel with realistic tendencies, she finds social criticism in the impact of appearance on the narrative. Boyer establishes a typology from three perspectives: how the descriptions contribute to the impression of reading a true story; how they portray both character and society; what importance they have in the action. She concludes that the emphasis on appearance contributes to the dark nature of the novel.

Bruch, Araceli. "Dossier de la companyia de teatre Bruixes de Dol"; "*La sala de les nines*." *Assaig de Teatre* 28 (July–September 2001): 39–70.

In the "Dossier" that serves as an explanation of the performance and adaptation of "*La sala de les nines*" and other stories for the stage, Bruch recounts the formation of the group "Bruixes de Dol" in 1978 specifically for this work and named by Maria-Mercè Marçal, who also wrote six poems for it, put to music by Marina Rossell. Performed at the Romea in 1979, the program notes by Carme Arnau are included here; she speaks of monologues by women who may not have a listener. The predominant theme is relations between men and women, from women's point of view. The theatrical piece also includes fragments from "Zerafina," "Viure al dia," "La mainadera," "La sang," "El bitllet de mil," "La pluja," "Una carta," and "La salamandra."

Bru-Domínguez, Eva. "The Body as a Conflation of Discourses: The *femme fatale* in Mercè Rodoreda's *Mirall trencat* (1974)." *Journal of Catalan Studies* (2009): 50–59.

Finding traces of the "femme fatal" in the novel, Bru-Domínguez defines the motif as a product of the male imaginary but a challenge to coherent and stable identities. She sees the symbol as a symptom of patriarchy's fears and anxieties, an alterity where divergent discourses of power specific to early twentieth-century Catalonia conflate. Rodoreda rewrites this emblem of multiple otherness, displacing it from the confines of the male construction.

Bru-Domínguez, Eva. "Between the Abject and the Sublime: Excessive Bodies in Mercè Rodoreda's *El carrer de les Camèlies* and *Mirall trencat*." *Catalan Review* 24 (2010): 311–328.

Developed from her dissertation, this article traces vestiges of "noucentista" iconography in the construction of the female body in the two novels. Bru-Domínguez argues that an analysis of "noucentista" representations of the female form in the

plastic arts provides an invaluable insight into the political, social and aesthetic principles that underpin the movement. Rodoreda remaps the physical boundaries of her female characters against this enduring model of ideal femininity, thus engaging in a critique of political and aesthetic values. The permeable and boundless bodies of Teresa Goday and Cecilia Ce transgress the boundaries of representability and challenge discourses on the coherence and wholeness of identity. Another article on this novel has been accepted for publication: "Retracing the Urban Map: Mercè Rodoreda's *El carrer de les Camèlies*," *Hispanic Research Journal* 4 (August 1, 2012): 347-360. In this article, Bru-Domínguez draws on Michel de Certeau's conceptualization of the city dweller as writer of the urban text to examine the spatial dimension of the figure of the prostitute. Through the itineraries traced by the transgressor, the novel redefines the cityscape and unveils Barcelona's myriad layers and identities.

Bru-Domínguez, Eva. "Representations of the Body in Mercè Rodoreda's Literature." Dissertation. University of Birmingham, 2011.

Focusing on the intimate relationship between corporeal formulations of identity and the cultural, historical and political context in which they are produced, Bru-Domínguez addresses the discrepancies between socio-political and feminist readings by exploring formulaic notions of the gendered/sexed body specific to a locality, ultimately rendering the body an expression of national identity. She offers examples from *Mirall trencat*, *El carrer de les Camèlies*, *Quanta, quanta guerra...*, and *La mort i la primavera*. A revision of this work became available in book form as *Beyond Containment. Corporeality in Mercè Rodoreda's literature*, published by Peter Lang (Oxford) in 2013.

Buendía Gómez, Josefa. *Mercè Rodoreda: Gritos y silencios en "La plaza del Diamante"*. Madrid: Narcea, 2008.

In a series called "Mujeres," Buendía concentrates on the creation of the female protagonist and the situation of women. She uses feminist criticism to study how experience, lived or recounted, forms narrative material while deconstructing patriarchal stereotypes. Buendía sees an effort to overcome the subordination and exclusion of women from private and public spaces, and interprets both the dove symbolism and the effects of the war as ambiguous.

Bundy, Nancy L. "'L'aventura difícil d'ésser humans:' The Problem of Loss in Rodoreda's Poetry"; "Poems by Rodoreda." In *Voices and Visions: The Words and Works of Mercè Rodoreda*. Edited by Kathleen McNerney. Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1999: 22-62.

Bundy's translations and analyses of the poems published in *Els Marges* (30, 1984: 55–71) are an early recognition of Rodoreda's poetic production. Only one other translation of a poem into English exists: J. L. Gili's interpretation of "Embadalit estol..." (*Adam International Review* 15, no. 174 [1947]: 12). Bundy finds that loss is the leitmotif of this poetry, with its variant themes of exile, expulsion, desertion, abandonment, and death. Some of the poems take inspiration from biblical or classical themes; many are informed by nature, especially flowers and plants. Through her artistic skill and vast exilic experience, however, Rodoreda reminds us of the usefulness of memory and courage in surviving our own losses. The poems appear in the original and in translation.

Cabré, Rosa. "La dona en l'obra de Mercè Rodoreda." *Revista del Centro de Lectura de Reus* 218 (October 1970): 907–908.

In this early look at the subject, Cabré mentions interior monologues in novels of the 1960s.

Cabré i Monné, Rosa. "El somni d'Adrià Guinart a *Quanta, quanta guerra* de Mercè Rodoreda: La influència de Riba entre els estoics i els templers." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 27–45.

A study of Adrià's development leads to a leitmotiv that frames his life and the stages of his growth.

Calderer, Lluís. "Del món creat per Mercè Rodoreda." *Escola Catalana* 449 (April 2008): 6–7.

Calderer claims that *Jardí vora el mar* is unjustly neglected and deserves further study.

Calzada i Salavedra, Arcadi. "4–30 de juny de 1999: Mercè Rodoreda: Un viatge entre paraules i flors." In *Art amb majúscules: 1997–2009 = 164 exposicions*. Barcelona: Our Books, 2009: 47.

These are prologues to exhibitions including one by Rodoreda.

Campillo, Maria. "La literatura durant la Guerra Civil." In *Història de la literatura catalana: Fascicles de l'Avui*. Edited by Joan Manuel Prado and Francesc Vallverdú. Barcelona: Edicions 62: Orbis, 1989: 9–20.

Campillo's comments here have been superseded by later works.

Campillo, Maria. "Literatura catalana i Guerra Civil: Front cultural i plataformes d'actuació." Dissertation. Universitat Autònoma de Barcelona, 1992.

This work is a springboard for several later publications by Campillo.

Campillo, Maria. *Escriptors catalans i compromís antifeixista (1936–1939)*. Barcelona: Publicacions de l'Abadia de Montserrat, 1994.

This work has been superseded by Campillo's more recent work.

Campillo, Maria. "El tiempo histórico de Mercè Rodoreda." In *Mercè Rodoreda: Una poética de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002a: 18–37.

A background for Rodoreda's life is given, with discussion of the Republic, war, and exile.

Campillo, Maria. "La plaça del Diamant: El substrat històric d'una narració de vida." *Els Marges* 70 (September 2002b): 5–23.

While the novel was first seen as historical, Campillo emphasizes that Senyora Natàlia's recreation of Colometa based on memory, with the construction of a complex voice, foregrounds history. "Plazas" are spaces of festivals, loss and recovery of identity at the beginning and end, with details about life such as the selling of food juxtaposed with the proclamation of the Republic.

Campillo, Maria. "Intel·lectuals i escriptors catalans durant el primer exili de 1939." In *Momenti di cultura catalana in un millennio: Atti del VII Convegno dell'AISC, Napoli, 22-24 maggio 2000*. Edited by Anna Maria Compagna, Alfonsina de Benedetto, and Núria Puigdevall i Bafaluy. Vol. 1. Naples: Liguori, 2003: 83–94.

The article has a brief reference to Rodoreda, mostly about her life in Paris and fleeing from it when the Nazis entered. Campillo mentions the striving of Catalan intellectuals to preserve their language and culture, more "nationalist" in this sense than their Castilian-speaking counterparts. Campillo also briefly mentioned Rodoreda in her contribution, "La literatura durant la Guerra Civil," to *Segle XX: De la Guerra Civil als nostres dies*, edited by Joan Manuel Prado and Francesc Valverdú, vol. 3, Barcelona, Edicions 62, 1989: 9–20; Rodoreda is mentioned on page 16.

Campillo, Maria. "Un viatge a l'infern: 'Nit i boira,' de Mercè Rodoreda." *Caplletra* 26 (Spring 2004): 77–92.

The story "Nit i boira" was to have been published in an anthology about refugees in France during the Nazi occupation, but instead it was published in *Semblava de seda i altres contes*. Campillo discusses the "Lager" (camps) in other writers, seeing them as a reflection on the human condition and the difficulty of putting such horrifying reality into words. Rodoreda was writing in the 1940s, at the same time as Primo Levi and Joaquim Amat-Piniella, using Dantesque allegories of hell. While Rodoreda's work is fiction, it was perhaps based on the experiences of Pierre-Louis Berthaud with details like the lice plagues, the soup, the carts of cadavers, and the episode of not telling of the death of a companion so he could eat a bit more. The story represents a metaphORIZATION of death. Adolf Hitler took the phrase "Nacht und Nebel" from Richard Wagner's *Das Rheingold* in which Fafner wants the Nibelungs to disappear. In the story, the narrator/protagonist's monologue is in actual time but with memories, such as when he killed a fish as a child. In the situation of unspeakable horror, the mother's womb becomes associated with death, not life. As in Walter Benjamin, human evolution is catastrophe rather than progress. For more historical detail, see also Campillo's "Memòria literària i ficció de l'univers concentracionari," in *Congreso: Los campos de concentración y el mundo penitenciarios en España durante la Guerra Civil y el Franquismo*, edited by Jaume Sobrequés, Carme Molinero, and Margarida Sala, Barcelona, Crítica, Museu d'Història de Catalunya, 2003, especially pages 129–131.

Campillo, Maria. "Mercè Rodoreda." In *Centre d'Estudis sobre les Èpoques Franquistes i Democràtica. Catalunya durant el franquisme: Diccionari*. Vic: Eumo, 2006a: 344–345.

Campillo offers a brief entry on Rodoreda's biography.

Campillo, Maria. "Mercè Rodoreda: París 1939: Quatre cartes i unes botes." *Els Marges* 78 (Winter 2006b): 107–112.

In these letters between Rodoreda and C. A. Jordana, Rodoreda mentions the detail of missing some boots she had to leave behind. Campillo also mentions Rodoreda in an earlier article, "El grup d'exiliats Catalans a Roissy-en-Brie," in *El exilio literario español de 1939*, edited by Manuel Aznar, Barcelona, GEXEL, 1998: 569–577.

Campillo, Maria. "Mercè Rodoreda o la experiencia emocional del espacio." In *Narrativas urbanas: La construcción literaria de Barcelona*. Edited by Margarida Casacuberta and Marina Gustà. Barcelona: Fundació Antoni Tàpies: Arxiu Històric de la Ciutat, 2008: 185–212.

Beginning with a quotation from architect Josep Muntanola, who relates the place of a happening with its consciousness, Campillo describes the city in *Aloma* as sized for men; in *La plaça del Diamant* it represents metamorphosis; in *El carrer de les Camèlies* it is a background for the search for lost identity.

Campillo, Maria, "Fonts i usos bíblics en la narrativa de Mercè Rodoreda." In *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010: 43–67.

Rodoreda's use of major paradigms, especially sacred texts but also myths and beliefs of the Western tradition, form individual characters and collective consciousness. Guilt and expiation, for example, explain the servitude of the human condition within the social construct. The reality of each historical moment encompasses an ahistorical condition.

Campillo, Maria, ed. *Quan plovien bombes: Textos literaris catalans sobre els bombardeigs de Barcelona = Quando piovevano bombe: Testi letterari catalani sui bombardamenti di Barcellona*. Translated into Italian by Rolando del Guerra. Barcelona: Generalitat de Catalunya, 2008.

This facing-page translation of references to the bombing of Barcelona from March 16 through March 18 1938 offers literary descriptions of the horrifying attacks in which 670 people were killed. Campillo includes parts of chapter 31 of *La plaça del Diamant* and poems and stories by various writers about the event. The texts formed an exhibition at the Universitat metro station called "Refugi: Quan el refugi és el subsòl." Focusing on grief and loss as literary material, it includes Campillo's poem "País."

Campillo, Maria and Neus Real. *La Institució de les Lletres Catalanes: Dels anys trenta al tombant del segle XXI*. Barcelona: Generalitat de Catalunya, 2007.

Campillo describes the history of the formation of the Institució, beginning in the 1930s with Rodoreda's participation; this first part was published in 1999. In the second part, Real updates the evolution of the Institució.

Camps i Arbós, Josep. "Mercè Rodoreda a les aules de secundària: La pervivència d'un clàssic al segle XXI." *Revista del Col·legi Oficial de Doctors i Llicenciats en Filosofia i Lletres i en Ciències de Catalunya* 130 (November 2008): 33–42.

In this pedagogical piece, Camps discusses how to keep her works as classics by teaching, and includes a compendium of didactic materials. He finds that she is well represented at the pre-university level, especially through the stories.

Caparrós-Lera, José-María. *El cine español de la democracia: De la muerte de Franco al "cambio" socialista (1975–1989)*. Barcelona: Anthropos, 1992.

In a brief section entitled "Auge del cine catalán" (pages 213–216), Caparrós-Lera describes Francesc Betriu's film as one that best reflects the Catalan character and its historical circumstances.

Caparrós-Lera, José-María. "La plaza del Diamante." *American Historical Review* 98, no. 4 (October 1993): 1175–1177.

From a historical point of view, this review of Francesc Betriu's film mentions the analysis of attitudes of the working class and condition of working women. Caparrós-Lera finds it pessimistic but lyrical, too close to the novel but also a homage to the Catalan people.

Capdevila, Maria. See Rovira i Virgili (2002).

Caràcters: És Una Revista de Llibres 42 (January 2008): 5–13.

This journal contains 5 brief articles by C. Arnau: 11–12; C. Cortés: 9–10; C. Gregori: 13; M. Ibarz: 7–8; M. Pessarrodona: 5–6.

Carbonell, Neus. "L'exili en 'La meva Cristina' de Mercè Rodoreda: Intertextualitat i imaginació dialògica." *Lectora: Revista de Dones i Textualitat* 1 (1995): 75–88.

Carbonell uses Julia Kristeva, Edward Said, and Jonathan Culler in an examination of the rewriting of other literatures. A revision of this article appears as "Exilio, escritura y el género fantástico en los cuentos de Mercè Rodoreda," in *El exilio literario español de 1939*, edited by Manuel Aznar, Barcelona, GEXEL, 1998: 579–585.

Carbonell, Neus. "Autoritat i escriptura en els contes de Mercè Rodoreda." *Duoda* 16 (1999): 97–115.

Carbonell relies on North American critics such as Maryellen Bieder, Geraldine Nichols, and Elizabeth Rhodes in this examination of some of the stories.

Carbonell, Neus. "La representació de la feminitat en l'obra de Mercè Rodoreda." *Escola Catalana* 449 (April 2008): 8–10.

Carbonell mentions tragic and sometimes cruel heroines in *Mirall trencat*, *La plaça del Diamant*, and a few stories.

Carbonell, Neus. "Colometa i Cecília Ce: Dos personatges per a una mateixa posició." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 179–186.

The protagonists of *La plaça del Diamant* and *El carrer de les Camèlies* are opposites in basic ways, perhaps because Rodoreda needed some distance from the consuming creation of Natàlia. Colometa is like Voltaire's Candide, who shows the cruelty of the world from an innocent gaze. But both of Rodoreda's protagonists are survivors as well as victims, to whom life makes no sense. Colometa makes few decisions and is lost in a sort of existential exile; Cecília Ce, named by the person who found her, is abandoned by all, including herself, and disappointments lead to a disbelief in life. Carbonell concludes that Rodoreda saved herself by writing.

Carol, Lúdia. "'Una tarda al cinema' con Mercè Rodoreda: Note sulla relazione fra il cinema e la letteratura di Mercè Rodoreda." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 189–197.

The story is but one example of Rodoreda's interest in film, which is also apparent in several novels, especially in Rodoreda's adaptations of themes of sentimental films.

Casacuberta, Margarida. See Gustà and Casacuberta (2003).

Casacuberta, Margarida. "Soles a la ciutat: D'Aloma a *Mirall trencat*." *L'Avenç* 301 (April 2005): 38–47.

Casacuberta focuses on the plight of women protagonists alone in the big city.

Casacuberta, Margarida. "Les larves de la descomposició: Viena." *Revista de Girona* 247 (March–April 2008): 78–84.

Vienna appears explicitly in *Mirall trencat* associated with the character Bàrbara and is suggested in “Semblava de seda,” the prologue to *Quanta, quanta guerra...*, and *Viatges i flors*. The city has an unreal quality, like in the atmosphere of her last works, perhaps influenced by the death of Armand Obiols.

Casals, Glòria. “La literatura de l’exili.” In *Història de la literatura catalana: Fascicles de l’Avui*. Edited by Joan Manuel Prado and Francesc Vallverdú. Barcelona: Edicions 62: Orbis, 1989: 21–32.

Casals briefly mentions Rodoreda in this encyclopedic entry.

Casals, Montserrat, ed. *Mercè Rodoreda–Joan Sales: Cartes completes (1960–1983)*. Barcelona: Club Editor, 2008.

In her introduction, Casals explains that the correspondence started when Rodoreda was not awarded the Sant Jordi Prize for *La plaça del Diamant* (then called “Colometa”). Joan Fuster and Joan Triadú recommended the novel to Sales, and the letters began. The communication represents twenty-three years of Catalan history, with a wealth of information about Sales, his exile, his political activism through publication (called “activisme editorial,” page 11). In an explanation of the efforts to recover the culture, others are mentioned, such as Gabriel Ferrater, Josep M. Castellet, and Joaquim Molas, people who talked about books, authors, grammar, literature, their children and grandchildren, health, projects, Catalonia and the world of publishing. Both Sales and Rodoreda were splendid correspondents and conscious of being so. They argued about style and titles, but she stayed with him: she loved *Incerta glòria*; he encouraged her originality, especially the use of orality, or “llengua parlada.”

Casals, Montserrat and Octavi Martí. *Els dissabtes, mercat: Memòries de l’Armanda*. Barcelona: La Magrana, 2009.

This novel / essay / personal memoir / chronicle invents a narrator who is asked to make a biographical documentary on Mercè Rodoreda and finds some of her books at a library in Girona. A collection of recipes includes some yellowed sheets that seem to be Armanda’s recipes from *Mirall trencat*. The mix of reality and fiction is structured on three levels: daily life seen from the kitchen; research by a journalist who compares the cook’s texts with Rodoreda’s; and reflections of an erudite on Rodoreda’s universe.

Casals i Couturier, Montserrat. “Quanta, quanta correspondència...” *Escola Catalana* 449 (April 2008): 16–17.

Casals discusses letters between Rodoreda and Joan Sales, Joan Gurguí, Joan Prat, and Josep Carner, and claims there is much more correspondence, some in private hands.

Casasses, Enric. "El dimoni era el meu oncle: Notes sobre *Quanta, quanta guerra...*" *Serra d'Or* 588 (December 2008): 33–36.

Adrià's construction is based on Charles Baudelaire and Antonin Artaud, and this novel shows Rodoreda at her most agile, marvelous, and wise.

Castellet, Josep Maria. "Amic i editor, entre bastidors." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 21–26.

Castellet offers a continuation of earlier remarks on his relationship with Rodoreda (1988; see Mencos 2002). Here, he mentions visits to her in Barcelona, Romanyà, and Geneva; new reflections on their conversations inform this work.

Charlon, Anne. "An Overview of Women's Writing in Catalonia." *Catalan Writing* 6 (1991): 13–17.

Charlon offers a general look at women writers in Catalonia in this article which is based on her book, *La condició de la dona en la narrativa femenina catalana (1900–1983)*, Barcelona, Edicions 62, 1990.

Cluselles, Enric. "No estaves traumatitzat: anaves cap a Prats de Molló, hauria d'haver estat una mica més dramàtic i era gairebé com una excursió." In *Literatures de l'exili*. Edited by Julià Guillamon. Barcelona: Centre de Cultura Contemporània de Barcelona, 2005: 28–37.

These reflections on exile from an exhibition catalogue contain brief biographical sketches and mention the literature that came out of the exile experience.

Coca, Jordi. "*Mirall trencat*: La coherència." *Serra d'Or* 588 (December 2008): 86–88.

Coca comments on the performance of "Un dia" and the theater version of *Mirall trencat* directed by Ricard Salvat.

Cònsul, Isidor. "Cent cinquanta anys de segle d'or." *Serra d'Or* 594 (June 2009): 28–33.

In discussing exile and biographical elements, Cònsul briefly mentions Rodoreda's period in France.

Contrí, Imma and Carles Cortés. *Aproximació a "Quanta, quanta guerra..." de Mercè Rodoreda*. Alicante: Compas, 2000.

In this pedagogical guide, the authors describe the biographical context, plot, characters, space and time, and narrative structure. The focus is on Adrià's development after his flight and the animus vs. anima represented by Eva. They explore symbolic spaces, the role of nature in his journey, the cyclical time of immortality and reincarnation, the novel as Bildungsroman, and esoteric influences. The book includes didactic exercises.

Contrí, Imma and Carles Cortés. "La narrativa de Mercè Rodoreda com a model de llengua: Presència del registre oral en el text literari." In *Llengua, societat i ensenyament*. Vol. 2. Valencia; Alicante: Institut Interuniversitari de Filologia Valenciana, 2003: 63–86.

In a follow-up to their analysis of "Flors de debò" in 1999 (see Mencos 2002), Contrí and Cortés offer a close study of "Viatges a uns quants pobles." They find in this and other later works a much distilled text linked closely to the oral register so characteristic of Rodoreda's narrations; she perfected and personalized this style as her writing matured. Use of the first person narrator, economy of language but with repetitions characteristic of orality give immediacy and reality to the most imagined and symbolic places described. Rodoreda creates directness within indirect dialogue; for example, there is no punctuation or other indication when an interlocutor or imagined reader responds. To reinforce the sensation of popular discourse, she invents neologisms based on existing words and uses expressions of doubt as well as colloquial speech.

Cortés, Carles. "El tractament de la realitat en els contes de l'exili (Xavier Benguerel i Mercè Rodoreda)." In *Las literaturas del exilio republicano de 1939*. Edited by Manuel Aznar Soler. Vol 2. Sant Cugat del Vallès: Associació d'Idees: Grup d'Estudis de l'Exili Literari, 2000: 223–239. <http://rua.ua.es/dspace/handle/10045/2260>.

In comparing these two writers of the same time, place, and exile, Cortés focuses on the contradictions and complexities of exile and characteristics such as anguish, isolation of characters, and transformations of narrative space. They both wrote before

the war, but exilic experiences increased the anxiety, resignation in some characters, and themes of fleeing and survival. They both use the garden as a tranquil space amidst the violence and chaos of war. This article was revised and translated into Castilian: “Exilio y construcción de personajes en la narrativa breve catalana: El caso de Mercè Rodoreda y de Xavier Benguerel,” in *Setenta años después: El exilio literario español de 1939*, Oviedo, KRK, 2010: 195–204.

Cortés, Carles. “Ressons romàntics en els personatges de Rodoreda.” *Caràcters* 42 (January 2008): 9–10.

Cortés finds traces of Romanticism in some characters of *Quanta, quanta guerra...*, *La mort i la primavera*, and *Viatges i flors*.

Cortés, Carles. “El tractament simbòlic dels personatges de Mercè Rodoreda: La recerca de l’equilibri.” In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 61–70.

The use of contrasting symbols enriches the reader’s understanding of the reality described. This recourse is especially evident in her later novels.

Cortés, Carles and Imma Contrí. “Unes propostes didàctiques per a la interpretació de la simbologia de *Quanta, quanta guerra...*” *Escola Catalana* 449 (April 2008): 35–39.

The focus is on pedagogy, with specific exercises on symbolism, linking tarot images with symbols in the novel and asking for other possible outcomes. See also their *Aproximació a “Quanta, quanta guerra...” de Mercè Rodoreda* (Contrí and Cortés 2000).

Cortés Orts, Carles. “Començar a escriure: El repte de Mercè Rodoreda en els anys trenta.” *Lluc* 824–825 (September–December 2001): 49–53.

Cortés finds Rodoreda’s personal and literary evolutions inseparable. He mentions the break with her family, and at the same time the nourishment of the atmosphere of the Republic. Literature becomes an evasion and a search for freedom. He sees the influence of Andreu Nin as well as the Sabadell group. Her reasons to write include the personal (it is liberating); cultural (a stimulation of Catalan); and social (the equality of women). For more detail, see Cortés’ full-length book with a similar title (2002a).

Cortés Orts, Carles. See Serrano (2002).

Cortés Orts, Carles. *Començar a escriure: La construcció dels primers relats de Mercè Rodoreda (1932–1938)*. Alicante: Instituto Alicantino de Cultura Juan Gil-Albert, 2002a.

Examining her first five novels in relation to her later production, Cortés analyzes various aspects of the works: plot, characterization, “cronotops,” time and space, discourse, analepsis for retrospection, prolepsis for anticipation, linguistic forms and orality, and narrative voices. Rodoreda’s formative years in the 1930s were very influenced by her work as a journalist and the ambience of the time, a period during which women were becoming active contributors to cultural life. Writers were trying to shed the weight of a fossilized Noucentisme as they strove for more natural, reader-friendly language. *Aloma* is key in this evolution, a bridge between early experimentation and mature writings of later years. Psychological study is always present in Rodoreda’s character creation, seen in struggles to find identity and freedom as well as the gap between interior and exterior self. Models of beauty are influenced by film and she mentions Greta Garbo and Joan Crawford. The early narrations show practice at the craft of writing, a struggle to develop interior monologue and authentic voice. Cortés looks at the prehistory, both personal and literary, the move from telling (nineteenth century) to showing (twentieth century). Some traces of Romanticism continue into later works: love triangles, illegitimate children, pathetic fallacy. In the mature narrations, creation prevails of symbolic worlds as a background to study human anguish. Cortés sees the early work as necessary practice: “Experimenta noves maneres d’expressar en les quals el paper de la llengua oral, el reflex de la realitat dels personatges, va obtenint progressivament una major importància en la redacció general de l’obra” (page 242).

Cortés Orts, Carles. “L’empremta de la narrativa de Caterina Albert en els primers relats de Mercè Rodoreda.” In *II Jornades d’Estudi, Vida i Obra de Caterina Albert i Paradís (Víctor Català), 1869-1966: L’Escala, 20, 21 i 22 de setembre de 2001*. Edited by Enric Prat and Pep Vila. Barcelona: Publicacions de l’Abadia de Montserrat: Ajuntament de l’Escala, 2002b: 203–232.

Solitud had an impact on Rodoreda’s prewar novels (except for *Crim*), seen with psychological insight with great differences between interior (mind) and exterior (words). Mila’s return at the end in a circular structure in Albert’s novel impacts *Aloma*, and solitude is seen as liberation. Delfi Dalmà recognized similarities in the two writers but perhaps didn’t associate them with their gender. Symbolic elements from Albert are developed by Rodoreda; formally, *Del que hom no pot fugir* is the closest to *Solitud*.

Cortés Orts, Carles. "La superació del pas del temps en els personatges de Mercè Rodoreda: Alguns paral·lels amb l'obra de Virginia Woolf, Marcel Proust i Thomas Mann." In *Miscel·lània Giuseppe Tavani*. Vol. 3. Barcelona: Publicacions de l'Abadia de Montserrat, 2002c: 181–199.

In a look at character development in several novels, Cortés finds inertia resulting from desperation in the earlier, more realistic novels, but with the creation of fictional universes in later narrations, Rodoreda's protagonists act differently. The passivity of Cecília of *El carrer de les Camèlies*, Natalia of *La plaça del Diamant*, and Teresa of *Mirall trencat* synthesize inaction in the face of the impossibility of changing events in the inevitable passage of time. The past is seen as the beginning of conflicts that develop in the present. The psychological texts of the other European authors writing during Rodoreda's youth mark them as possible precedents for her character studies.

Cortés Orts, Carles. "Les primeres novel·les de Mercè Rodoreda." Alicante: Fundación Biblioteca Virtual Miguel de Cervantes, 2002d. <http://descargas.cervantesvirtual.com/servlet/SirveObras/jlv/57927218101570729976613/005033.pdf>.

This CD-ROM makes available Cortés' doctoral dissertation from the Universitat d'Alacant, a detailed study of the first five novels, expanded on and further developed in his later works.

Cortés Orts, Carles. "Cinema i literatura en la narrativa de Mercè Rodoreda: Una interrelació fructífera." In *Arborescences: Corps Décors et Autres Territoires*. Travaux et Documents 26. Saint-Denis: Université Paris 8 Vincennes - Saint Denis, 2005: 47–63.

Rodoreda's interest in film and theater had a great influence on her work. There are direct references to films, especially in the early works, in which she mentions Joan Crawford, Greta Garbo, Marlene Dietrich, and even Josephine Baker. Cortés analyzes how film informs the structure of some novels: panoramic visions, travelling, compression of time, and in *Aloma*, the use of syntactic enumerations in a series of short descriptive phrases. Of the two works made into films, *La plaça del Diamant* was a great success, but *Mirall trencat*, in the television series adapted by Josep M. Benet i Jornet, was less popular. There was an attempt to film *La mort i la primavera*, but so far it has not happened in spite of the great interest in presenting mythic worlds, or as in Pier Paolo Pasolini, ancient rituals of uncivilized man. Cortés agrees with other commentators that the compression of filmic versions loses psychological insight and emphasizes history and culture, thereby offering less possibility of interpretation on the part of the receiver. Until her move to Romanyà, Rodoreda always lived in cities and had access to films even in hard times.

Cortés Orts, Carles. "El retrat psicològic dels personatges femenins de Mercè Rodoreda." In *Des femmes: Regards catalans*. Travaux et Documents 34. Saint-Denis: Université Paris 8 Vincennes - Saint Denis, 2006: 153–171.

Rodoreda's protagonists are often in search of self and equilibrium, isolated from society for reasons of birth, class, gender, upbringing, often in combination. Fear leads to secretiveness as they grow up fast, keeping things to themselves and fleeing the past.

Cortés Orts, Carles. "Dona i narradora: La transformació del panorama literari català dels anys trenta. El cas de Mercè Rodoreda." *Catalan Review* 22 (2008a): 199–218.

In an expansion of his article published in *Lluc* (Cortés Orts 2001), Cortés returns to socio-cultural contexts of Rodoreda's early work, both journalism and fiction. The movement in the 1930s to recover and renovate the novel led to women's production, as the ideology of the Republic encouraged women's participation in public life. Psychological studies replace "costumisme," and female readership increases as women write about women's issues. Rodoreda's transition from journalism coincides with a push to get people to read in Catalan; people wanted a more human novel as well as social criticism. For Rodoreda, the move to fiction responds to her own search for liberation. Cortés sees her journalistic work as a sort of apprenticeship. She is representative of a generation of women writers who wanted to participate in the cultural revolution of the Republic. She wrote much during the 1930s, trying to find her own style. Her interviews in *Clarisme* offer insight into her evolution.

Cortés Orts, Carles. "La contribució crítica d'Armand Obiols i de Joan Sales en la narrativa de Mercè Rodoreda." *Catalan Culture and the Academy = La Cultura Catalana i l'Acadèmia*. Cambridge: University of Cambridge; Barcelona: Universitat Oberta de Catalunya, 2008b. <http://www.uoc.edu/jocs/3/conferencia/ang/cortes2.html>.

In a study of the evolution of Rodoreda's style, Cortés examines her rewritings and corrections. While some members of the Sabadell group such as Francesc Trabal and Joan Oliver influenced her early work, editor Sales and lifetime companion Obiols were long-term connections, feedback, and stimulation. She benefited from their suggestions, even though she didn't accept all of them. Obiols was very interested in contemporary French writers, especially Jean-Paul Sartre and André Gide, and they became influential as well. Obiols had input into *La mort i la primavera*, and he even drew the map of its setting. Sales always encouraged her colloquial tone, and he also brought to her attention the opinions of others, for example, Llorenç Villalonga. Sales compares *La plaça del Diamant* to Caterina Albert's *Solitud*, especially in the desire to flee. Rodoreda's later works tend toward more interiorization, a creation of interior worlds but still

showing straightforward expression. Cortés finds that Obiols influenced organization and structure, while Sales offered specific linguistic and stylistic options. (An earlier version of this article appeared in the *Journal of Catalan Studies*, Barcelona, Universitat Oberta de Catalunya, 2001.)

Cortés Orts, Carles. "Mercè Rodoreda." In *Panorama crític de la literatura catalana*. Edited by Enric Bou. Vol. 6, *Segle XX: De la postguerra a l'actualitat*. Barcelona: Vicens Vives, 2009: 227–265.

In his introduction to the entry on Rodoreda (pages 227–241), Cortés gives a broad overview of criticism of her work, from early, groundbreaking books to recent publications. His bibliography includes shorter pieces as well, and he comments on varying approaches to her work. He includes excerpts of several pages from some of the most active Rodoredans, and those in print before 2002 and included in the Mencos bibliography are: Arnau 1979 and 1990; Casals 1991; Cortés 1995; and Campillo 1998. The more recent books can be found in the present work: Real 2005; Ibarz 2008c; Miró Vinaixa and Mohino Balet, comp. and ed., 2008; and Pessarrodona 2005.

Costa, Teresa, "Romanyà de la Selva, inspiració de Mercè Rodoreda." *Revista del Baix Empordà* 5, no. 20 (March–May 2008): 12–13.

Costa offers a literary and archeological itinerary of the area, citing Margarida Casacuberta's insistence on the importance of Romanyà on Rodoreda's production.

Cuenca, Maria Josep. "El vici del 'miri, miri.'" In *La pragmàtica en la gramàtica: Discurs llegit en la sessió inaugural del curs 2007–2008*. Barcelona: Institut d'Estudis Catalans, 2007: 6–10.

Cuenca analyzes the colloquial use of the repeated "miri, miri" from the story "El mar," in *La meva Cristina i altres contes*, in which the two interlocutors vie for attention by using these words to interrupt each other. In an imitation of normal speech, Rodoreda also uses "veu" and "bé," with non-literal meanings.

Cuismano, Roma R. "En busca de la tradición literaria femenina: Mercè Rodoreda y *La plaza del Diamante*." In *Literatura femenina contemporánea de España: VII Simposio Internacional de Literatura*. Edited by Juana Alcira Arancibia, Adrienne S. Mandel, and Yolanda Rosas. Westminster, CA: Instituto Literario y Cultural Hispánico; Northridge: California State University, 1991: 159–167.

Using Annis Pratt's theories of archetypal patterns, Cuismano demonstrates that Natàlia progresses to a certain point. In a feminist reading of the novel, emphasis is on the general reflection of women within the Judeo-Christian tradition. Beginning as realistic, the work becomes more oneiric as the protagonist develops, and Natàlia's asexual relationship with Antoni also falls into Pratt's archetype of the female eunuch.

Culleton, Colleen P. "Daedalus's Wings: The Effects of Temporal Distance in *La plaça del Diamant*." *Catalan Review* 16, no. 1–2 (2002): 103–119.

Culleton emphasizes the distance between Natàlia-protagonist and Natàlia-narrator and the use of prolepsis to mark the passage of time. While the protagonist seems naive and passive, the reconstruction of her life through memory as she narrates years later reveals and parallels the process of gaining control and forming identity. The comparison to Daedalus, architect of the labyrinth in which he becomes prisoner, is based on the temporal distance that allows for the separation of character from narrator, from the present of the events to the moment of recalling them. Daedalus must seek the sky to escape; Natàlia must take control of her life by understanding what she is remembering. Hers is part of a collective memory, for it represents the shared experience of a group at a time in history. Culleton also has a chapter on Rodoreda, "The Architect and the Prisoner: The (Im)possible Articulation of Memory in Mercè Rodoreda's *La plaça del Diamant*", in her forthcoming book *In the Labyrinth: Constructing Memory in Barcelona under Franco*, in which she further develops these ideas.

Davies, Catherine. *Spanish Women's Writing, 1849–1996*. London; Atlantic Highlands: Athlone, 1998.

In a chapter called "Exile, the Hideous Reality" (pages 212–227), Davies emphasizes the intertwined lines of gender, class, and nationality. Rodoreda's unorthodox lifestyle, at least for her time and place, along with her works of art and literature, contradicts her criticism of feminism. "La salamandra" represents the degradation of the female transgressor, and the portrayal of Quimet in *La plaça del Diamant* criticizes something sacred to the Republic: the working class man.

Deveny, Thomas G. *Cain on Screen: Contemporary Spanish Cinema*. Lanham MD; London: Scarecrow Press, 1999.

Emphasis is on specific imagery (changing the signs from "Plaça de la Revolució" to "Plaza de la Unificación," stencils of Franco on a wall) and motifs (the teddy bear, the scale, the doves) in this brief comment (pages 80–84) on Francesc Betriu's film.

Dodas i Noguer, Anna. "Per a un estudi de *Mirall trencat*: Un procés de poetització." *Ausa* 15, no. 131 (1993): 289–302.

In this work towards her doctorate with Joaquim Molas, done shortly before her tragic death, Dodas focuses on binary opposites: physical-spiritual worlds, external-internal, animate-inanimate, life-death, real-figurative. She sees the novel as an immersion of the real world into "unes coordinades fantasioses, irreal" (page 289). The structure is divided into three parts: realist (introduction of elements, characters, all is pretty and active, ends with Jaume's death); center (axis of action, tragedy of Ramon and Maria, interiors of characters, memory-based narration); vague and poetic (destruction and decay, poeticization of death, the world of the dead, among the living, memory). Chapter 9 is the novel's key. The book has a closed end with an elegiac tone.

Domenjó, Isidre. "La Rodoreda rural." *Serra d'Or* 588 (December 2008): 109.

Domenjó reviews Roser Porta's *Mercè Rodoreda i Coll de Nargó*, which includes photographs of the area described as between realism and magic.

Doria, Sergi. "Relatos de la autoexigencia." *Turia: Revista Cultural* 87 (June–October 2008): 171–179.

Rodoreda's early work (stories, poetry, and painting) is seen as liberation from Noucentisme, as she creates lyricism without sentimentalism. Some "Illa de[ls] lliris vermells" poems include daily scenes from lives of mature women. Her last poetry, "Bestioles," uses animals as symbols, as she has so often done with flowers.

Dorléac, Laurence Bertrand. "Reconstruccions–Deconstruccions: París, 1944–1956." In *L'altra Rodoreda: Pintures & collages*. Barcelona: Caixa Catalunya, 2008: 23–32.

Dorléac describes the contrast between the atmosphere of postwar Paris and art exhibitions, including works of Pablo Picasso and Joan Miró.

Duprey, Jennifer. "La plaza del Diamante: Memoria de lo innombrable." *Revista de Estudios Hispánicos* 31, no. 2 (2004): 91–102.

In an analysis of the relation between women, memory, and war, Duprey remarks on specific aspects of the novel related to the dynamics of memory and feminist history. If women are subjects worthy of history only as active interventionists, then others are forgotten. Notions of time and memory are related to objects that dwell in Natàlia's space and lend her language, voice, and identity. A history that would place

Natàlia in a common grave in comparison to active agents found in mausoleums risks obliterating memory; her life would become memory of the unnamable.

Duprey, Jennifer. "Memoria y violencia: El mito de Caín y Abel en la representación de la Guerra en *Cuánta, cuánta guerra...* de Mercè Rodoreda." *Hispanófila* 151 (2007): 77–91.

Beginning with the well-known prologue to this novel, Duprey returns to Rodoreda's reference to the film *El manuscrito encontrado en Zaragoza* by Polish director Wojciech Has, and finds that war in the novel is a film-based shadow that takes on life through images. Just as Zaragoza does not appear in the film, there are no battles in the novel, but the images, especially the many biblical ones, create an atmosphere of war. Duprey insists on the time displacement between the novel (1980) and Rodoreda's earlier work evoking the horrors of conflict. In addition to the Cain/Adrià comparison and apocalyptic images, the citation of Charles Baudelaire's poem defines the races of Abel as accepted by God, comparable to fascism and Catholicism, and Cain as the vanquished. A further transformation is seen in the torture of Eva by the Virgin of the scapulars. Adrià's plurality of voices from story-tellers contrasts with the single voice of fascism's interpretation of national unity.

Epps, Bradley S. "Solitude in the City: Víctor Català with Mercè Rodoreda." In *Women's Narrative and Film in Twentieth-Century Spain*. Edited by Ofelia Ferrán and Kathleen M. Glenn. London; New York: Routledge, 2002: 19–39.

Epps compares *Solitud* with *La plaça del Diamant* and the life circumstances of the two authors. Both address issues of space as shelter for language as well as a room of one's own, and they both deal with problems of gender, class, and nationality. Rodoreda experienced the overwhelming difficulties of writing in exile, but Albert's seemingly comfortable life was also marred by family demands and sexist surroundings and values; Rodoreda uses an urban setting in which the protagonist is nevertheless quite alone, and Albert's is rural and literally isolated. Even before Noucentisme, to which she strongly objected, Albert managed to maintain her own style in the face of literary dictates of the time. The protagonists in both novels struggle with men, in solitude, and "both female protagonists eschew the virgin/whore dichotomy..." (page 23). They think of suicide but arrive at self-awareness. A swirling of voices is seen in Albert's shepherd's tales, and in Natàlia's dreams and second-hand accounts. The element of strangeness in the house where Natàlia works, and then Antoni's house behind his store, compares to the hermitage and mountains of *Solitud*. The struggle against reproduction, seen in Albert's "La infanticida" and in Natàlia's plan to poison her children, is related to having to deal with negative men. The circular ending occurs in both novels, as Míla descends the mountain and Natàlia returns to the plaza where she met Quimet.

Epps, Bradley S. "Gender, Class, and Nation: Mercè Rodoreda and the Subjects of Modernism." *Bulletin of Spanish Studies* 84, no. 2 (March 2007): 269–270.

Epps gives Christine Arkininstall's book a generally positive review, understanding but lamenting the absence of an analysis of *La plaça del Diamant*.

Escola Catalana 449 (April 2008), dossier, "Rodoreda (1908–2008): L'escriptura essencial": 4–47.

This dossier contains 11 brief articles and an artistic interpretation, as follows: Ll. Calderer: 6–7; N. Carbonell: 8–10; M. Casals i Couturier: 16–17; C. Cortés and I. Contrí: 35–39; Escola Cooperativa el Puig: 29–31 (see "Appendix"); E. Morer i Serra with C. Arnau: 22–28; M. Nadal: 39–40; R. Porta: 14–15; A. Pujol: 47; P. Rosselló Bover: 11–13; Ll. Soldevila i Balart: 32–34; J. Solé i Camardons: 18–21.

Everly, Kathryn A. *Catalan Women Writers and Artists: Revisionist Views from a Feminist Space*. Lewisburg: Bucknell University Press; London: Associated University Presses, 2003.

In her study of four outstanding Catalan cultural figures spanning two generations, Everly focuses on kinds of exile and marginalized spaces, an alterity in which ideological displacement becomes positive for the imagination and recovery of silenced histories, and on an alienation of individual artists from their surroundings. The first generation consists of Remedios Varo and Mercè Rodoreda, both nourished by the heady atmosphere of the Second Republic as experienced in the artistic climate of Barcelona, then exiled, Varo in France and Mexico, Rodoreda in France and Switzerland. In her chapter subtitled "Exiled Daughters of Surrealism, Insightful Mothers of Invention" (pages 30–105), Everly relates the visual with the verbal as she traces the path from surrealism to exile to marginalization to subversion. She contrasts literary painting with visual writing, using several examples of metamorphosis as a catalyst for both physical and emotional change. Rodoreda uses both art and literature to show evolving forms, for example, an untitled watercolor from c. 1953 shows two sides of a female figure; a neatly conformist left side with a wilder, unknown side on the right. This work is reflected verbally in the story "Paràlisi" in which the protagonist/artist describes her own painting of a divided woman. In Rodoreda's novels *El carrer de les Camèlies* and *La plaça del Diamant*, the narrative is at times interrupted to create a visual image that underlines the symbolic value of the text. A painting is described, the protagonist reacts to it, and the reader may evaluate the image as well as both reactions—the character's and the reader's own. In works by both Varo and Rodoreda, alchemy, the occult, and metamorphosis blur the boundaries between male/female and animal/human, calling all kinds of cultural assumptions into question. Everly concludes that, for these artists, nothing is sacred, not family, traditions, inheritance, gender or genre. They rework

canonical images, focusing on the possibilities of multiple expressions by multiple sources.

Everly, Kathryn A. "The (Re)Invention of Eve in Mercè Rodoreda's 'Aquella paret, aquella mimosa.'" *Letras Peninsulares* 16, no. 3 (2003–2004): 509–520.

Treating the story as a subversion of religion, a vindication of Eve, Everly suggests that Crisantema takes control since it is her memory that gives voice to the events.

Everly, Kathryn A. "The Body and Imagination in *La mort i la primavera*." In *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010: 151–164.

The novel creates a fantastical yet crudely human literary universe. Surrealistic techniques provide jarring images of sacrificial rituals that show a violent relationship between identity and the human body. Contradictions between reality, desire and imagination reveal a frightening and provocative comment on human nature. Life and death are a continuum, and the protagonist and his community embrace the fear of death.

Everly, Kathryn A. "Masculinity, War, and Marriage in *La plaça del Diamant* by Mercè Rodoreda." *Anales de la Literatura Española Contemporánea* 37, no. 1 (2012): 63–84.

Both of Natàlia's marriages represent the patriarchal structure of the society in which she lives. While Quimet is associated with violence, Antoni is manipulative. Marriage is seen as confinement in both cases. Everly cites the dance with Toni at Rita's wedding as a combination of the two husbands: Toni is dressed in a soldier's uniform, and Natàlia is unable to "intervene and change her disempowered position within the hierarchy" (page 80).

Faulí, Josep. *Els Jocs Florals de la llengua catalana a l'exili: 1941–1977*. Barcelona: Publicacions de l'Abadia de Montserrat, 2002.

In his catalogue of winning poets, Faulí lists Rodoreda's prizes in London, 1947; Paris, 1948; and her title awarded in 1949 as Mestra en Gai Saber.

Febrés, Xavier and Josep M. Huertas Claveria. "Mercè Rodoreda: Perfectament instal·lada en els 70 anys." *L'Hora: Setmanari de Catalunya* (Barcelona: L'Hora) (November 4, 1979): 31–34.

As in many interviews, they speak of her timidity but politeness, and they include photographs.

Ferrán, Ofelia. “Encontrarse con las manos vacías’: El desarraigo en la escritura del exilio de Mercè Rodoreda.” In *Las Literaturas del exilio republicano de 1939: Actas del II Congreso Internacional, Bellaterra, 1999*. Edited by Manuel Aznar Soler. “Sesenta años después” includes the contributions to the International Congress. Vol. 2. Sant Cugat del Vallès: Associació d’Idees: Seminari de Literatura Espanyola Contemporània: Grup d’Estudis de l’Exili Literari, 2000: 273–284.

Ferrán uses the work of Juliet Mitchell, Shari Benstock, Elaine Showalter and other feminist critics to analyze “Parálisis,” written when Rodoreda was in Geneva. She explores the various levels of marginalization in Rodoreda’s work and life, concluding that the story is not autobiographical.

Figueras i Dilme, Pilar. “The Dialectic Conception of Life and Reality in *La plaça del Diamant*.” *Catalan Review* 5, no. 2 (1991): 79–88.

Using Georg W. F. Hegel as a guide, Figueras discusses the struggle and balance between the real and the ideal, between object and subject, finding that these tensions make the novel universal and realistic. Natàlia’s life stages are seen as a spiral with an open beginning and ending.

Finnsdóttir, Gróa. “Einslags gullið óp: einsemd og þjáning í Demantstorginu eftir Mercè Rodoreda” [A kind of golden cry: solitude and suffering in *La plaça del Diamant*]. Dissertation. University of Iceland, 1999.

Fiordaliso, Giovanna. “*La plaça del Diamant* di Mercè Rodoreda: Le immagini spaziali e l’interiorità del personaggio.” In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 99–111.

Comparing the work of Rodoreda with younger writers such as Montserrat Roig and Soledad Puértolas, Fiordaliso finds similarities in the creation of space and character, especially domestic atmospheres.

Foguet i Boreu, Francesc. See Molins (2008).

Fuente, Inmaculada de la. "Mercè Rodoreda, la aventura de las palabras: Su vida está en sus cuentos." *Clarín* 13, no. 76 (July–August 2008): 45–48.

Fuente links biographical events with fiction: "Paràlisi," "Carnaval," and "Tarda al cinema."

Gamisans, Pere. "Évolution de l'écriture et illusion référentielle dans l'oeuvre romanesque de Mercè Rodoreda." Dissertation. Université de Paris Sorbonne, 1988.

Gamisans focuses on *Aloma* for his study.

Gamisans, Pere. "La llengua de Mercè Rodoreda." In *Miscel·lània Joan Fuster*. Edited by Antoni Ferrando and Albert Hauf. Vol. 3. Barcelona: Publicacions de l'Abadia de Montserrat, 1991: 353–358.

Gamisans studies Rodoreda's development of language in several of her novels.

García Dini, Encarnación. "Cuánta, cuánta guerra, de Mercè Rodoreda." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 199–201.

The strong strokes Rodoreda paints brought García to compare the memories in her own family as a result of the Civil War to the world created in the novel, whose prose brings together realism and lyricism.

García Márquez, Gabriel. "Do You Know Who Mercè Rodoreda Was?" *World Literature Today* 81, no. 3 (May–June 2007): 12–15.

The well-known and often-quoted article García Márquez wrote for *El País* shortly after Rodoreda's death (May 18, 1983, "Opinión", page 11) has been translated into English by David Draper Clark with an excerpt from *The Time of the Doves*.

Garozzo, Maria Carmela. "Percorsi urbani attraverso i romanzi di Mercè Rodoreda." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana:*

Pisa, Venerdì 4 e sabato 5 aprile 2008. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 141–147.

Garozzo studies the geography of the novels, finding an emotional space corresponding to Rodoreda's psyche during her stays in Paris and Geneva.

Giacon, Maria Rosa. "Ai margini della traduzione: Per una rilettura 'italiana' de *La plaça del Diamant*." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 203–211.

The author's regression inside the voice of the narrator, with its focus on objects, creates a correspondence between point of view and narrative voice, which results in one of the most original works of European literature.

Gifreu, Maite. "Una mirada a la vida i obra de Mercè Rodoreda." *Revista del Baix Empordà* 20, no. 5 (March–May 2008): 18–22.

In this biographical sketch, Gifreu mentions Rodoreda's lifetime desire for independence and a profession, and that *Mirall trencat* is from Romanyà.

Giner, Salvador. "L'Institut d'Estudis Catalans, hereu de Mercè Rodoreda." In *Homenatge a Mercè Rodoreda: Barcelona, 10 d'octubre de 2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda: 7–13.

Giner discusses Rodoreda's donation of her work and files to the Institut d'Estudis Catalans and the history of its formation. Her legacy made it possible to create the Fundació which bears her name, houses a library built around her work, and publishes editions and studies of her production.

Giovanni, Neria de. "La grande narrativa femminile catalana: Mercè Rodoreda." *Revista de l'Alguer* 2 (1991): 177–195.

Giovanni begins with an overview of Catalan women writers, then a short biography of Rodoreda. She analyzes *Aloma*, *La plaça del Diamant*, and *Jardí vora el mar*. Rodoreda's greatness is seen in taking particular details into universal truths.

Giovannini, Alessandra. "Per a un mapa literari de la ciutat de Barcelona: Testi, pretesti, ipertest." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Ro-*

doreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 85–90.

In homage to Rodoreda, Giovannini focuses on contemporary Hispanic literature that takes place in Barcelona. She considers Rodoreda's work as pioneering in this trend.

Glenn, Kathleen M. "Ghostly Presences and Blank Pages: *Mirall trencat*, *País íntim*, and *La meitat de l'ànima*." *Catalan Review* 23 (2009): 37–52.

In her study of the novels of Rodoreda and two of her successors, Maria Barbal and Carme Riera, Glenn discusses how seemingly absent characters can be a seething presence and how missing figures are a form in which the past lives on in the present. The Civil War is a sort of phantom in the novels, and the figure of Maria in *Mirall trencat*, and Rodoreda herself, "haunt" the novel while Rodoreda represents a ghostly presence in the work of the younger writers. Rodoreda's characteristic style of suggesting details and not developing them until much later is enhanced in this work because of fragmentation in its imagery and multiple points of view as well as the sustained saga of three generations. The Civil War is suggested by familial conflicts, and the women writers who have delved into the theme of repressed memory intertwine the personal and the political. Readers must fill in the blanks and reconstruct the mosaic from within a rhetoric of silence that leaves many things unexplained. Rather than influence, Glenn speaks of a dialogue between Rodoreda and those who read her work and then wrote their own.

Goltschnigg, Dorit. "Comparación entre la novela *La plaça del Diamant* de Mercè Rodoreda y su versión cinematográfica de Francesc Betriu." In *Intermedialidad e hispanística*. Edited by Angelica Rieger. Frankfurt; New York: Peter Lang, 2003: 223–239.

The narrative form in the film is necessarily more objective as it reduces the presence of Natàlia and makes the camera the narrator. Compression and synchronization occur when the camera shows various actions while Natàlia's voice is heard. Goltschnigg uses two scenes to emphasize the film's tension: when Natàlia directs herself to the viewer just after the war, and when she murmurs her intentions of infanticide and suicide. Quimet and Antoni take on more importance than in the novel, as does the political over the psychological development of the protagonist. Dreams and visions are reduced in the film, and the scene of Natàlia carving her name in the old place is considerably softened when she simply traces the scales. Both novel and film end with tranquil images, underlined in the film by music as the statue of Rodoreda in the plaza appears. This article appears in German as "Mercè Rodoredas Roman *La plaça del Diamant* und seine Verfilmung von Francesc Betriu" in a volume with the same title and editor, published by Peter Lang in 2004.

Gregori, Carme. "Mercè Rodoreda: Contes que faran tremolar Déu." *Caràcters* 42 (January 2008): 13.

Gregori discusses lyricism and psychological penetration in the stories.

Grilli, Giuseppe. "Portico." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 7–11.

Grilli presents and justifies this conference for Rodoreda's centennial, seen as a homage as well as studies of her works.

Guenova, Maia. "Relacions literàries entre Bulgària i Catalunya." *Quaderns: Revista de Traducció* 15 (2008): 119–126.

Guenova's survey finds that there are a number of Catalan works translated into Bulgarian since 1968, but few from Bulgarian into Catalan. Bulgaria's entry into the European Union may improve this situation. Guenova mentions Bulgaria's long history of translation, beginning with ninth-century saints Cyril and Methodius who invented the Cyrillic alphabet and translated the Bible. Some Bulgarian poetry was published by *Renaixensa* in the late nineteenth century; Guenova has translated *La plaça del Diamant*, *Mirall trencat*, and some stories as well.

Guillamon, Julià. See Cluselles (2005) and Prat (2005).

Gustà, Marina. "Mercè Rodoreda i la guerra de totes les guerres." *L'Avenç* 265 (January 2002): 23–28.

The title of *Quanta, quanta guerra...* is an indication of Rodoreda's fatigue, reiterated in a letter to Joan Sales (January 28, 1976). Her style opposes the usual realist reporting of war. Adrià, like Rodoreda, loses innocence, which turns into wisdom. With this novel, she has enough distance to get rid of some of her demons: two wars, failure and fear. The literary material is far from personal anecdote now, and Gustà sees this novel as a sort of culmination of other works such as *La meva Cristina*, *Viatges i flors*, and *La plaça del Diamant*. Adrià is an antihero, but not in the realist tradition. Rodoreda said there was little war in the work, but there is a mosaic of realistic details, gruesome and grotesque, that do not make sense to the protagonist.

Gustà, Marina. "Dolç animal mort: Sobre tres poemes de Mercè Rodoreda." In *Professor Joaquim Molas: Memòria, escriptura, història*. Vol. 1. Barcelona: Universitat de Barcelona, 2003: 545–554.

Some of Rodoreda's poetry has not been published, and in a study of the archives at the Fundació Mercè Rodoreda, Gustà found poems, sometimes corrected or in several versions; she publishes and analyzes three sonnets here. Using correspondence between Rodoreda and Josep Carner, as well as between Carner and Armand Obiols, Gustà underlines Rodoreda's great enthusiasm for poetry during the late 1940s and early 1950s and speculates that she turned to prose because she felt she had to make a choice. Gustà also mentions the possibility that the choice of Ulysses for many of her poems reflects the experience of exile but gives the poetic voice some distance from her own experience; a plausible idea even without any clear indication from Rodoreda. The three sonnets are voices from the dead, perhaps the first of several monologues from beyond the grave that appear in her later narrations: *La meva Cristina i altres contes*, *Mirall trencat*, *Quanta, quanta guerra...* They all bear the title "Evocació dels morts" with the subtitle "Mort desconegut" and the numbers III, VI, and VIII. Together the poetic voices seek the truth, using images of blood to represent the transition.

Gustà, Marina. "Mercè Rodoreda, escriptora." *L'Avenç* 301 (April 2005): 22–23.

Gustà offers a presentation for the dossier on Rodoreda that appears in this issue.

Gustà, Marina. "Els tons de la pell: Notes sobre els estils rodoredians." In *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010a: 83–93.

In providing a description of the compositional grammar, that is, the language of Rodoreda's narratives, Gustà shows how the writer chooses different techniques to create a pact between the expressive demands of the character and his or her possibilities of providing a coherent discourse. The conclusion shows how this pact becomes part of the texture of the narrative.

Gustà, Marina, "Història d'un soldat: L'Adrià Guinart de Mercè Rodoreda." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010b: 285–293.

The focus is on the innocence of the soldier; everything surprises him. Gustà calls this the novel of return and the distillation of all wars. She refers the reader to an earlier version of this article she published in *L'Avenç* (January 2002) for more details.

Gustà, Marina and Margarida Casacuberta. "Vint anys d'estudis rodooredians." *Serra d'Or* 528 (December 2003): 43–46.

Twenty years after Rodoreda's death, the Universitat de Girona and the Fundació Mercè Rodoreda sponsored a symposium to review the scholarship during the period. Gustà and Casacuberta, along with a number of other well-known scholars, offered their insight on current criticism on Rodoreda. Joaquim Molas ended the sessions by explaining the work of the Fundació and presenting the bibliography by Maria Isidra Mencos (2002). The authors appeal for closer readings of the texts and less imposition of theories in future criticism.

Hackbarth, Viktoria Kadas. "Novels of Female Development in Postwar Spain." Dissertation. Indiana University, 2008. See chapter 4, "Finding a Voice of Her Own in *La plaça del Diamant*": 136–176.

The end of the novel is a rebirth, a change from Natàlia's suffering to a new beginning. Initially unable to come to terms with the male-dominated world, she breaks out of her subjugated existence and finds her sense of worth. She eventually wins the fight against outside aggressions and transforms herself into an active participant in and author of her life. The initial wartime destitution gives way to resolution, hope and happiness.

Henseler, Christine. *Contemporary Spanish Women's Narrative and the Publishing Industry*. Urbana; Chicago: University of Illinois Press, 2003.

Considering questions of marketing and the fact that women writers in the last decade have acquired enough power in the publishing industry to refute old assumptions about literary value, Henseler considers Rodoreda's minority status in comparison with her successful contemporaries who wrote in Castilian (page 7).

Història de la literatura catalana: Fascicles de l'Avui. Edited by Joan Manuel Prado and Francesc Vallverdú. Barcelona: Edicions 62: Orbis, 1989.

The third volume of *Història de la literatura catalana*, titled *Segle XX: De la Guerra Civil als nostres dies* contains the following articles, superseded for the most part by later works: C. Arnau: 201–212; J. Aulet: 141–152; M. Campillo: 9–20; G. Casals: 21–32; M. Ortín: 165–176.

Homenatge a Mercè Rodoreda: Barcelona, 10 d'octubre de 2008. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2008.

The volume, illustrated by four of Rodoreda's watercolors, contains the following presentations: S. Giner: 7–13; J. Mallfrè: 23–29; J. Molas: 31–39; J. Triadú: 15–21.

Huertas Claveria, Josep M. See Febrés and Huertas Claveria (1979).

Ibarz, Mercè. *Mercè Rodoreda: Un retrat*. Barcelona: Edicions 62, 1997.

Mostly photographs, this work has been superseded by Ibarz' later works.

Ibarz, Mercè. "Mercè Rodoreda, els fruits de l'exili." In *Literatura catalana contemporània*. Barcelona: Proa: UOC, 1999: 274–278.

This work has been superseded. See especially *Rodoreda: Exili i disig* (Ibarz 2008c).

Ibarz, Mercè. "Dibujo, collage, escritura." In *Mercè Rodoreda: Una poética de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002a: 54–61.

Ibarz discusses the influence of film, quoting Rodoreda as having seen a program on Georges Méliès where they showed *Un viatge a la luna*, and she also mentions William Faulkner's *Mosquitos*. Ibarz bases this on Rodoreda's letters to Armand Obiols, and suggests that she painted because she could not write.

Ibarz, Mercè. "The Vitality of Mercè Rodoreda." *Catalan Writing* 17–18 (2002b): 80–81.

Rodoreda's universality is seen in the proliferation of translations of her work into various languages: at the time of writing her books were available in 28 languages; *La plaça del Diamant* leads but other works have also appeared.

Ibarz, Mercè. "Mercè Rodoreda en l'exili a Europa." In *Carrers de la frontera: Passatges de la cultura alemanya a la cultura catalana*. Edited by Arnau Pons and Simona Škrabec. Vol. 1. Barcelona: Institut Ramon Llull, 2007: 248–251.

Ibarz offers a brief, general description of Rodoreda's life in France and Geneva in relation to links between Germanic and Catalan cultures.

Ibarz, Mercè. "Cronologia, cartografia i testimonis." In *L'altra Rodoreda: Pintures i collages*. Barcelona: Caixa Catalunya, 2008a: 87–98.

Ibarz gives biographical information based on comments by Rodoreda and others. "Pintura i literatura en Rodoreda: Els cavalls interiors," 9–21. She juxtaposes Rodoreda's work with some of those who influenced her.

Ibarz, Mercè. *Exile and Reconstruction: Mercè Rodoreda and Visual Art in the 1950s*. 9th Joan Gili Memorial Lecture. Translated into English by Alan Yates. Birmingham: The Anglo-Catalan Society, 2008b.

Based on her lecture delivered to the Anglo-Catalan Society in Lancaster in 2006, this article includes six reproductions of Rodoreda's art. Ibarz links exile, texts, and paintings and believes that Rodoreda's exile led to creativity as she worked on a reconstruction of herself and her work during the Cold War period. Ibarz cites several models: Paul Klee, Joan Miró, Jean Dubuffet (for "art brut"), Pablo Picasso, Wassily Kandinsky. Painting in Paris and Geneva enabled Rodoreda to research and prepare the novels she was about to embark on with energy and intensity. Belgian writer Henri Michaux's influence is seen in *Viatges i flors*. For Rodoreda, exile, along with art and literature, offered ways of making sense of the world.

Ibarz, Mercè. *Rodoreda: Exili i diseg.* Translated into Catalan by Tina Vallès. Barcelona: Empúries, 2008c.

This biography connects life and artistic production and tells of Rodoreda's survival because of the desire to write and paint. Ibarz follows the stages of Rodoreda's movements and links circumstances in her life with what she was working on during specific periods, beginning with essays written about childhood and her first narrations composed during the Republic. In describing how the revolution connected life with work, Ibarz mentions the letter from Andreu Nin and his influence on Rodoreda. Passing through Roissy-en-Brie, she turns to the poetry and painting done in Paris and then the move to Geneva with trips to Barcelona. Rodoreda met Julio Cortázar in the 1950s, and the letters exchanged with Josep Carner date from that period as well. She wrote *La plaça del Diamant* at that point, much of it done from memories. The time spent in Vienna during Armand Obiols' agony and death causes a kind of recomposition, and she begins work on the later novels. Rodoreda's reinstallation in Catalonia allows for the friendship with Carme Manrubia and the

tranquility to rework and finish earlier novels. The original in Castilian, *Exilio y deseo*, was published in 2004.

Ibarz, Mercè. "Iconoclasta Rodoreda." *Caràcters* 42 (January 2008d): 7–8.

Ibarz mentions Rodoreda's rejection of early work, including her revision of *Aloma*.

Ibarz, Mercè. "Reconstrucció a partir de la pintura." *Serra d'Or* 577 (January 2008e): 33–35.

Ibarz focuses on connections between life, painting, and literature, mentioning Joan Miró, Francisco Goya, Paul Klee, Henri Michaux, and Jean Dubuffet as influences on Rodoreda's painting.

Ibarz, Mercè. "Rodoreda y la pintura: Una experiencia decisiva." *Turia: Revista Cultural* 87 (June–October 2008f): 180–189.

Acknowledging the influence of the "art brut" of Jean Dubuffet and Henri Michaux, Ibarz relates Rodoreda's literature to her painting, done during the 1950s. Women's faces predominate and are described as mummies of bright colors with wide-open eyes; reflections of war also appear in her writing of the period. Some collages are dialectical, and like the novels, reflect multiple voices and visions. Rodoreda looked at classical painting but adapted to Paul Klee and other contemporaries. Following Josefina González (1998 [Mencos 2002]), Ibarz sees *Jardí vora el mar* as homage to Joan Miró, and Senyora Enriqueta's painting in *La plaça del Diamant* as biblical (also seen by Kathleen Glenn 1986 and Kathryn Everly 1998 [Mencos 2002]). According to Dubuffet, "art brut" is extracultural, unlearned, like the voices and faces of marginal characters, and Rodoreda's voices are pure "art brut." Ibarz concludes by comparing *Mirall trencat* to a collage.

Ibarz, Mercè. "Rodoreda–Miró: Història d'una baula." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 79–87.

Gardens form a link between Joan Miró and Rodoreda; Miró said he worked like a gardener, and Rodoreda admired the innocent gaze apparent in his work. She saw some of his exhibitions in Paris; his Barcelona series is from 1949. Ibarz links this vision of Barcelona to the city of *La plaça del Diamant*, and also sees several episodes from Rodoreda's life reflected in her work: the time in Orleans and Limoges, Obiols' agony in Vienna. She painted during the 1950s but stopped at the end of the decade, perhaps

due to her son's illness. As in Miró's paintings, there are no empty spaces in Rodoreda's prose; she fills the scenes with rivers of words, creating voices more than characters.

Iglesies i Riumalló, Francesc, ed. *116 icones turístiques de Catalunya*. Barcelona: Ara Llibres, 2010. See chapter 10, "Trilogia de la Guerra Civil": 48–51.

This chapter is a short homage to George Orwell, Joan Sales, and Mercè Rodoreda.

Isasi Angulo, Carles. "Entrevista amb Mercè Rodoreda, Lletra d'Or 1975: La personalitat introvertida d'una gran escriptora." *Canigó* 23, no. 445 (April 1976): 15–17.

Isasi relates her timidity to the innocence of some characters.

Janés, Clara. "Mercè Rodoreda hacia el centro de la flor." *Turia: Revista Cultural* 87 (June–October 2008): 231–235.

In a very poetic interpretation of *Viajes y flores*, Janés sees what seem to be opposites as ambiguous, since flowers travel and voyages lead to quietude. Flowers represent life and soul; travels mean displacement, but also discovery, yearning, loss, flight. She sees the influence of André Breton, a fostering of imagination and hope, striving to know what can be, beyond what is. Paradoxes such as rivers without water suggest the greater one: any voyage is a pilgrimage toward the center, represented by the center of the flower.

Joseph i Mayol, Miquel. *El bibliobús de la llibertat: La caiguda de Catalunya i l'èxode dels intel·lectuals catalans*. Edited by Quim Torra and Jaume Ciurana. Barcelona: Símbol, 2008.

First published as *Opus IV* (Pòrtic, 1974), this edition covers the exodus in 1939 from January 21 ("Dues setmanes d'hivern") to February 3 ("Final de trajecte, Perpinyà"). An introduction situates this memoir among various others and explains the plan and preparation of the bus that would take the writers/intellectuals across the border. It ends with "L'adéu," where they all go their own way without the bus. Josep Grau offers a short biography of Joseph. There is not much information on Rodoreda; the principal interest is the setting of this voyage to exile.

Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010.

Published in digital form and in a bound notebook, this work contains presentations by the following participants: Annelisa Addolorato: 179–184; Carmen Benavides Delgado: 185–188; Rosa Bertran: 127–139; Rosa Cabré i Monné: 27–45; Lúdia Carol: 189–197; Josep Maria Castellet: 21–26; Carles Cortés: 61–70; Giovanna Fiordaliso: 99–111; Encarnación García Dini: 199–201; Maria Carmela Garozzo: 141–147; Maria Rosa Giacon: 203–211; Alessandra Giovannini: 85–90; Giuseppe Grilli: 7–11; Pilar López-Brea: 213–216; Monica Lupetti: 91–97; Joaquim Mallafrè: 121–125; Pau Montserrat: 219–221; Catarina Nunes de Almeida: 113–117; Graciela Ricci: 71–84; Anna Maria Saludes Amat: 15–20; Brunella Servidei: 149–157; Diego Símini: 159–165; Luca Spini: 167–175; Antonio Tabucchi: 217–218; Mariàngela Vilallonga: 47–57.

Jover i Rejssek, Sergi. “Realitat, veritat i literatura en Mercè Rodoreda.” In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d’Estudis Catalans. Fundació Mercè Rodoreda, 2010: 325–344.

Focusing on personal memory, Jover recalls that his great-grandparents were neighbors and friends of the Rodoreda–Gurgui family in Sant Gervasi, and as a child he heard many tales and memories about her youthful period. Linking life to literature, he recounts that he found a photograph of Rodoreda that reflects the description of a youthful Natàlia; Felipet, protagonist of the story “El bany” and mentioned in “Records d’infantesa,” is Jover’s father’s uncle, Josep Dalmau. Jover matches many descriptions in novels and stories to the neighborhood and its inhabitants during the 1920s. In connecting experiences to writing, he also mentions theater and cinema of the time. He concludes that since Rodoreda suggests more than she tells, one should keep re-reading and studying her work.

Julià, Jordi. “Retrats en el mirall.” *Lletres* (December 2008 – January 2009): 6–7.

In this review article, Julià calls *Autoretrat* by Mònica Miró and Abraham Mohino (Miró Vinaixa and Mohino Balet, comp. and ed., 2008) an “antologia intel·lectual” (page 7) rather than a self-portrait, since Rodoreda did not write it. Julià also looks at the publication of the letters between Joan Sales and Rodoreda and praises the contextualization by editor Montserrat Casals in bringing together personal details with work issues. They both complement her novels. An unsigned editorial on the previous pages uses Rodoreda as an example of a writer who becomes a classic in spite of being passed over for the Sant Jordi Prize early in her career.

Keown, Dominic. “No Time for the Doves? Intrusion and Redrafting in the English Translation of *La plaça del Diamant*.” *The Modern Language Review* 100, no. 3 (2005): 659–672.

While he admires many aspects of David Rosenthal's translation, Keown finds that a defense of a minority culture can itself cause interference. The novel's success depends greatly on the authenticity and coherence of the narrative voice; in the original, Rodoreda keeps the rhythm, tone, and mood fixed over a period of decades of the narration. These elements are altered by the translator when he compresses and suppresses phrases. Keown objects to the title in English, since the reference to a gemstone, valued but hard and impenetrable, is lost. Nor does he accept the word "doves" instead of "pigeons"; the former a symbol of peace and the latter dirty pests. Colometa's struggle for self-identification becomes weakened in the English version through explication: Keown gives the example of the deliberately antilyrical original: "les coses que jo duia a dintre em feien por perquè no sabia si eren meves" to "the things I felt inside scared me because I didn't know where they came from" (page 664). He points out the mistake of translating "llagosta" as "lobster," which destroys the biblical image, and he criticizes the repeated foreshortening of expression for prejudicing a salient feature of the work. The redrafting in the target language also raises the question of gendered writing.

Ketz, Victoria L. "Wife, Whore, Witch: The Portrayal of Violence in the Works of Mercè Rodoreda." In *Female Exiles in Twentieth and Twenty-First Century Europe*. Edited by Maureen Tobin Stanley and Gesa Zinn. New York: Palgrave Macmillan, 2007: 155–180.

With a sociological background on domestic abuse and its relation to the construction of marginalized language, Ketz uses "La salamandra" and *La plaça del Diamant* to examine the typical situations of isolation, imprisonment, low self-esteem, and the tendency to blame the victim, all leading to control of language: silence and the imposition or lack of names. The wife of the aggressor in the story calls the victim a witch, and the bonfire results, but the voice of resistance at the end is that of the survivor.

Ketz, Victoria L. "Soothing the Savage Beast: The Importance of the Opera House in *Camellia Street*." In *Rondas literarias de Pittsburgh, 2006–2007*. Edited by Gregorio C. Martin. New Kensington, PA: Grelin, 2008: 109–118.

Ketz explores contrasts in spaces in the novel, with its background of violence. Cecilia does get to experience the elegance of the opera, but she has to go alone. The evening of beauty stands out in comparison with her sordid existence. Buildings and dwellings adopt the emotive state of the protagonist as interior spaces, and the streets of Barcelona represent her liberation. The Liceu, unlike other interiors, functions as a place to mark the changes in her life, providing solace and a possible source of identity.

Kovács, Lenke. "El teatre de Mercè Rodoreda." *Serra d'Or* 535 (2004): 93–94.

In this review of Montserrat Palau and Francesc Massip's *L'obra dramàtica de Mercè Rodoreda*, thanks are given for a study of all Rodoreda's theater work, and various representations based on her work. See Massip and Palau (2002).

L'altra Rodoreda: Pintures i collages. Barcelona: Caixa Catalunya, 2008.

This catalogue of an exhibition of Rodoreda's art work at the Pedrera includes the following articles: L. B. Dorléac: 23–32; M. Ibarz: 9–21; C. Pérez: 35–45.

L'Avenç 301 (April 2005): 21–37.

This is a dossier, "Mercè Rodoreda, escriptora," containing 4 brief articles: M. Casacuberta: 38–47; M. Gustà: 22–23; N. Real: 24–29; A. M. Saludes Amat: 30–37.

La revolució del bon gust: Jaume Miravittles i el Comissariat de Propaganda de la Generalitat de Catalunya (1936–1939). Edited by Rafael Pascuet and Enric Pujol. Barcelona: Arxiu Nacional de Catalunya; Viena: Ajuntament de Figueres, 2006: 57, 141.

Rodoreda is mentioned for her work with the Comissariat; there is a photograph of her with Susina Amat and Julieta Franquesa.

Llorca Antolín, Fina. "La plaça del Diamant de Mercè Rodoreda: ¿Una novela de amor?" In *Feminismo y misoginia en la literatura española: Fuentes literarias para la historia de las mujeres*. Edited by Cristina Segura Graíño. Madrid: Narcea, 2001: 161–186.

In Rodoreda's 1982 prologue to the novel, she says that it is a novel of love. The first person narrator, at least in the beginning, has little agency and sometimes seems absent. Structurally, Natàlia begins to take control in chapter 25, when she rejects the doves. Rodoreda manages to question clichés about women's lives. Llorca analyzes Colometa's relation with Quimet on the basis of gestures and words ("Pobre Maria" is from Gérard de Nerval, the last chapter of *Memorabilia*); then the relation with Antoni, which uses different kinds of words. There is no sex with Antoni and not the strong attraction as in the early days with Quimet. Julieta foregoes sex as well during her night with the militia man. We can apply the word feminist to her even though she rejected it. Rodoreda did not like to be classified, which is limiting, but she is capable of constructing a novel with the voice of a female protagonist who can represent all those conquered in the war. Her creation of female characters is not limiting, but universal, as seen in the theme of the passage of time.

Llorca Antolín, Fina. *Mercè Rodoreda Gurguí (1908–1983): Una literatura que ajuda a vivir*. Madrid: Orto, 2002.

Authenticity of the literary voices for the common reader accounts for the success of Rodoreda's narratives. She has been fruitfully studied from a feminist perspective, in part for her construction of feminine subjectivity. Her work is more persuasive than her declarations about feminism. Llorca comments briefly on the biographies as well as all the work, including poetry and painting. The subtitle is a contradiction of Montserrat Roig, who said that Rodoreda's literature is not the kind that helps one live. Beyond events and plots, there is an investigation into the conditions of life, real and symbolic, of women.

López-Brea, Pilar. "Una lectura personal de *La plaça del Diamant*." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 213–216.

The protagonists are people López-Brea knows: Rita is her mother, Natàlia her grandmother in the stories they told about the Civil War.

Łuczak, Barbara. "Elementos fantásticos en obras escogidas de Mercè Rodoreda: Hacia lo 'real mítico.'" Dissertation. Uniwersytet im. Adama Mickiewicza, 1998. (Summarized in *Mundo ibérico, mundo eslavo*. Estudios Hispánicos 8. Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 2000a: 205–208.)

One of the most interesting aspects of Rodoreda's narrative is the treatment of mechanisms and dynamics of the development of fictional universes. Rather than a gradual abandonment of the realist model in early works, Rodoreda amplifies the fictional reality by introducing and assimilating mythical elements, transforming the original model. The fantastic is seen as a phenomenon of transgression, introducing otherness and magic into the real world within the text; the real/mythical leads to a restructuring of the fictional universe. Łuczak follows the evolution of Rodoreda's created worlds from *La plaça del Diamant* to *Quanta, quanta guerra...*, from gardens to the stories of metamorphosis in *La meva Cristina i altres contes*, considering "lo real mítico" as a specific chronotope in her work.

Łuczak, Barbara. "La metamorfosis en la obra de Mercè Rodoreda." In *25 Aniversario de la Cátedra de Estudios Ibéricos: Memorias del Simposio Internacional, 8–10 de octubre de 1997: Itinerarios*. Vol. 1. Edited by Marie-Pierrette Malcuzyński. Warsaw: Uniwersytet Warszawski, 2000b: 148–163.

As Rodoreda's narrative develops, she evolves toward mythical visions of the world, with aspects such as metamorphosis gaining importance. If onomastic changes symbolized identity growth and psychological development in earlier works such as *Aloma* and *La plaça del Diamant*, in *La meva Cristina i altres contes*, they become "metemorphosis," a complete and mythical reordering. Łuczak lists stories with a suggested or symbolic shift from person to plant, chicken, doll, moon, or pearl and arrives at the fish in "El riu i la barca" and the salamander in "La salamandra"; in which a symbolic death must precede the transformation.

Łuczak, Barbara. "Entre gegants i capgrossos: 'Un cafè' de Mercè Rodoreda." In *El enfoque social y cultural en los estudios lingüísticos y literarios*. Poznań: Uniwersytet im. Adama Mickiewicza, 2003a: 77–89.

Łuczak believes this story was Rodoreda's last, since she mentions films from 1982. Faust and the Sagrada Família mix with such familiar carnivalesque elements as giants and fatheads, juxtaposing force, reason, and impulse.

Łuczak, Barbara. "L'espai urbà barceloní en la novel·la catalana dels anys seixanta: El cas de *La plaça del Diamant* de Mercè Rodoreda." In *Actes del Dotzè Col·loqui Internacional de Llengua i Literatura Catalanes*. Barcelona: Publicacions de l'Abadia de Montserrat, 2003b: 381–394.

Following Mikhail Bakhtin, Łuczak indicates that specific spaces indicate certain life moments and the evolution of characters. An example of space intertwined with plot is the Parc Güell, where Natàlia has to like the work of Antoni Gaudí, indicating Quimet's power. Identifiable spaces can lead to significant events, and tension between plaza and street is underlined. One of the few positive areas for the protagonist is the interior space of the dance floor of her wedding, and Natàlia wants to move back in time to the day before so she can relive the experience. The realistic, detailed description of the market, however, relates it to death. The streets are negative and hostile throughout the novel as the protagonist develops with a changing world, unifying the biographical with the historical.

Łuczak, Barbara. "La configuración temporal del jardín en *Jardí vora el mar* y *Mirall trencat* de Mercè Rodoreda." In *Imaginer le jardin*. Edited by Barbara Sosien. Cracow: Abrys, 2003c: 334–350.

In this elaboration of some of the ideas in her dissertation (see Łuczak 2000a), Łuczak relates the "locus amoenus" to time in the novels. In *Jardí vora el mar*, time seems suspended, but it is seen as a cyclical spiral. In *Mirall trencat*, the "locus" becomes

“horridus” and the ghost of Maria is suspended in time. The Rodoredan garden is constituted as a specific chronotope.

Łuczak, Barbara. “Nota (polémica) sobre la representación de la guerra en *Quanta, quanta guerra...* de Mercè Rodoreda.” *Studia Romanica Posnaniensia* 29 (2003d): 41–53.

Łuczak describes the structure of the novel and analyzes its representation of war, which she sees as an allegory with a concrete context. The picaresque, realistic elements in the first part are essential for understanding the creation of a fantastic universe. Rodoreda addresses the universalization of war: even though there are no battles, its presence can be seen throughout the novel. Man relates to the universe as the concrete becomes mythical in special circumstances. Łuczak ends by comparing this novel to Espriu’s play *Primera història d’Esther* (1948), in which anti-Semitism appears.

Łuczak, Barbara. “Vers une lecture chronotopique de l’espace urbain: Barcelone dans le roman catalan des années soixante.” *Agora: Cahiers de l’Ercilis* (2003e): 207–223.

In a chronotopic analysis of *La plaça del Diamant* and *El carrer de les Camèlies*, Łuczak finds that as time condenses, space intensifies. Time is found in space while space is measured in time. Natàlia changes as she moves; *La plaça del Diamant* is cyclical, but *El carrer de les Camèlies* is a vicious circle: there is an absence of progressive time. In *La plaça del Diamant*, the park is “un vrai chronotope alternatif” (page 219) since it is outside and not in historical time.

Łuczak, Barbara. “Hacia un norte imposible: La geografía de la enajenación en los relatos de Mercè Rodoreda.” In *Relações literarias franco-peninsulares*. Lisbon: Colibri, 2005: 499–509.

Addressing a number of stories from *Vint-i-dos contes* and *Semblava de seda i altres contes*, Łuczak examines exile in France, both real and interior, with the spaces in several stories, probably written much earlier than their publication. Escapism comes from travel, both real and imagined. The stories are haunted by uprootedness and loneliness; the reality of Paris for the exiles was very different from the idealized city.

Łuczak, Barbara. “Co w tekście piszczy... O polskim przekładzie Diamentowego placu Mercè Rodoredy”. *Między Oryginałem a Przekładem* 11 (2006a): 157–170.

The author translates this title into Castilian as “Lo que el texto nos quiere decir: Sobre la traducción polaca de *La plaça del Diamant* de Mercè Rodoreda.”

Łuczak, Barbara. “‘Pareces un Caín.’ La ruptura fantástica en *Quanta, quanta guerra...* de Mercè Rodoreda.” In *Lo fantástico en el espejo: De aventuras, sueños y fantasmas en las literaturas de España: Trabajos presentados durante el IV Coloquio Internacional de Literatura Fantástica*. Edited by Marco Kunz, Ana María Morales, and José Miguel Sardiñas. Mexico: Coloquios Internacionales de Literatura Fantástica, 2006b: 247–262.

An expansion of her dissertation (see Łuczak 2000a), Łuczak contends that the novel has a background of marvels rather than adventures. The voyage is like a pilgrimage, seeking freedom and knowledge, not a specific goal or destination. Cain is the rebel, banished, and nonconformist. Adrià is surprised by everything and always skeptical. The interior, individual struggle stands in contrast with the collective, exterior war. The alter ego / ghost / brother is superseded by the ghost/father, a train worker who saw visions, then a real person who got hit by a train. Adrià is both Cain and Abel in this polarized setting, a post-traumatic vision of a destroyed reality, inhabited by alienated people.

Łuczak, Barbara. “Estratègies discursives en l’obra dels anys 60 de Mercè Rodoreda.” In *Retos del hispanismo en la Europa Central y del Este: Actas del Congreso Internacional, Cracovia, 14–15 de octubre de 2005*. Edited by Luis Francisco Cercós García, Carmelo Juan Molina Rivero, and Alfonso de Ceballos-Escalera y Gila. Madrid: Palafox & Pezuela, 2007a: 613–618.

Łuczak studies relations among discourses, especially in minority languages (following Mikhail Bakhtin): hegemonic vs. peripheral. She applies this to *La plaça del Diamant*, *La mort i la primavera*, and “Flors de debò.”

Łuczak, Barbara. “Twórczość Mercè Rodoredy w polskich przekładach: próba rekonstrukcji mozaiki.” *Studia Iberystyczne* 6 (2007b): 83–96.

The author translates this title into Castilian as “Reconstruyendo el mosaico: Las obras de Mercè Rodoreda en la traducción al polaco.”

Łuczak, Barbara. “*Viatges i flors* (1980): Quelcom més que un caprici.” *Visat: La Revista Digital de Literatura i Traducció del PEN Català* 3 (April 2007c). <http://www.visat.cat/traduacions-literatura-catalana/cat/articles/17/10/0/0/0/merce-rodoreda.html>.

Rodoreda's creation of worlds here is not concrete, but suggestive. The traveler represents exile, the outsider, and otherness. Marvelous plants are an alternative to and questioning of reality. The book shows Rodoreda's essence through details.

Łuczak, Barbara. "No hi ha rosa sense espina: Traduir "Flors de debò" de Mercè Rodoreda." In *Actes del Catorzè Col·loqui Internacional de Llengua i Literatura Catalanes*. Edited by Kálmán Fabula and Ildikó Szijj. Barcelona: Publicacions de l'Abadía de Montserrat, 2009: 309–317.

Rodoreda creates parallel universes in this narration, breaking with external references. One of the difficulties in translation here is the creation of neologisms, such as names of flowers, creating a rupture of linguistic norms. The word for flower is feminine in both Catalan and Castilian, but not in Italian, Russian, or Polish, so when Rodoreda transgresses by masculinizing a flower, the translator must add a phrase of explanation or somehow compensate. In "La meva Cristina," the fact that the whale is feminine lends to the symbolic structure of the story, the lyricism of which must be maintained in the translation.

Łuczak, Barbara. "'Trobar el secret d'aquesta gran força d'expressió:' La 'prosa especial' dels contes de Mercè Rodoreda." In *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010: 113–133.

Rodoreda often mentioned her admiration for Katherine Mansfield. By examining Mansfield's letters and diaries about writing, Łuczak finds features in keeping with Rodoreda's sensibility and imagination as seen in her own writings as well as psychological similarities between the two authors.

Lupetti, Monica. "Momenti e dettagli del quotidiano: Mercè Rodoreda e la narrativa breve lusofona." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 91–97.

Lupetti contrasts some of Rodoreda's stories with Lusophone writers such as Sophia de Mello Breyner and Clarice Lispector, especially with respect to female characters.

Maass, Angelika. "Rodoreda, senzilla, aspra i tan poètica." In *Carrers de la frontera: Passatges de la cultura alemanya a la cultura catalana*. Edited by Arnau Pons and Simona Škrabec. Vol. 2. Barcelona: Institut Ramon Llull, 2008: 140–141.

Maass mentions translations of Rodoreda's work into German, but says she has not been a great success in Germany. See also Robles i Sabater (2005). Maass also has an earlier homage, written for *Serra d'Or* the year of Rodoreda's death: "Mercè Rodoreda com la vaig conèixer i la recordo" (*Serra d'Or* 25, no. 290 November 1983: 15–16).

Maier, Carol. "Teaching the Literature of the Spanish Civil War in Spanish-to-English Translation." In *Teaching Representations of the Spanish Civil War*. Edited by Noël Valis. New York: Modern Language Association, 2007: 248–257.

In this essay, Maier discusses the teaching in English of *La plaça del Diamant* in American universities. She emphasizes the professor's responsibility to address questions of translation, making students aware of some of the difficulties a translated text may present. (See especially pages 252–257.)

Mallafrè, Joaquim. "Més enllà de les fronteres." In *Homenatge a Mercè Rodoreda: Barcelona, 10 d'octubre de 2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2008a: 23–29.

Mallafrè mentions what is available in translation as well as symposia and criticism on Rodoreda in other languages.

Mallafrè, Joaquim. "'Parecía de seda:' Matices de una autotraducción." *Turia: Revista Cultural* 87 (June–October 2008b): 236–241.

Within José Batlló's translation of *La meva Cristina i altres contes* (1982) appears one story translated by Rodoreda herself, "Semblava de seda," in which Mallafrè finds parallels with James Joyce's *Dubliners*. She does not take liberties and write a new version of the story, but makes some concessions to Castilian. He gives 30 examples of word changes, amplifications, suppressions, and idiomatic expressions such as "comes ajudeu-me!" as "eché a correr" (page 240). He points out some doubtful solutions, such as "es va decantar...va començar a gronxarse" as "se retiró...comenzó a columpiarse" (page 240).

Mallafrè, Joaquim. "Les traduccions de l'obra de Mercè Rodoreda." In *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010a: 69–81.

Beginning with statistical information about the great number of translations into many languages, Mallafrè then points out aspects of the process: types of translators

and linguistic strategies. He analyzes the interest of translators and publishers and mentions some difficulties, possible solutions, and the reception of readers and critics.

Mallafrè, Joaquim. “‘Semblava de seda,’ traduït per Mercè Rodoreda.” In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010b: 121–125.

This is a synopsis of Mallafrè’s findings published in *Turia* (2008).

Manteiga, Roberto. “From Empathy to Detachment: The Author-Narrator Relationship in Several Spanish Novels by Women.” *Monographic Review = Revista Monográfica* 8 (1992): 19–35.

Seeing a lack of development in Natàlia, Manteiga interprets her scream toward the end of the novel as one of frustration, justifying his opinion with the fact that she is carrying a knife when she goes out that day. He believes that Rodoreda sees Natàlia as one to be pitied.

Martí, Octavi. See Casals and Martí (2009).

Martínez Carazo, Cristina. “*La plaza del Diamante*: De la lectora a la espectadora.” *Anuario de Cine y Literatura en Español = An International Journal on Film and Literature* 3 (1997): 103–110.

Martínez analyzes the female experience in the novel and Francesc Betriu’s film version, finding that the machismo of the novel is stronger than that of the film. However, the voiceover narration in the film also suppresses Quimet’s voice, making the film more feminist than has been said.

Masgrau i Peya, Elisenda. “Towards a Poetics of the ‘Unhomed’: The Spaces of Home in the Writings of Katherine Mansfield, Barbara Hanrahan, and Mercè Rodoreda.” Dissertation. La Trobe University, 2001.

Applying the concept of “unhomeness” as discussed by Homi Bhabha and other critics to these three women writers, Masgrau finds that they register an ongoing preoccupation with space and belonging. She examines how Mansfield, Hanrahan, and Rodoreda wrote about the spaces of dwelling—the body, the house, the garden, the city and the nation—and argues that the writers problematize any automatic labeling of them as “home.” Both Rodoreda and Hanrahan greatly admired Mansfield; all three of

the writers scrutinize and deconstruct the conditions under which places come to be experienced as home. They reveal stories of exclusion and repression on which traditional forms of home-making rely, suggesting alternative forms of attachment to place through their literature. Their work reflects the conditions under which dwelling takes place, and describes sites of struggles over power and resistance, through which gender, class and race privileges are asserted and oppression enforced. Home is a gender-inflected concept through which societies have often exerted control over women's identity and mobility. The manuscript includes Masgrau's translations into English of two stories: "Paràlisi" and "Pluja."

Massip, Francesc. "El teatre de Mercè Rodoreda." *Serra d'Or* 577 (January 2008): 29–32.

Massip speaks of her passion for the theater from childhood to exile, mentioning representations of "La Senyora Florentina" and "Un dia." See his book with Montserrat Palau, *L'obra dramàtica de Mercè Rodoreda* (Massip and Palau 2002). Massip and Palau also collaborated on an earlier article on the subject, "L'arqueta dels secrets: el teatre femení de Mercè Rodoreda," in *Actes del Desè Col·loqui Internacional de Llengua i Literatura Catalanes*, edited by Axel Schönberger and Tilbert Dídac Stegmann, Barcelona, Publicacions de l'Abadia de Montserrat, 1996: 129–141.

Massip, Francesc and Montserrat Palau. *L'obra dramàtica de Mercè Rodoreda*. Barcelona: Proa, 2002.

In a systematic study of Rodoreda's theatrical production, Massip and Palau argue that her work shows consistency in spite of her limited contact with dramatic trends in Barcelona. They mention the irony that although her family loved the theater and she even acted in a play as a girl, after puberty she was very restricted, and as she reminds us in the prologue to *La plaça del Diamant*, she was not even allowed to attend dances. In spite of her non-feminist declarations, in her plays as well as in her narrations, she often depicts the frustration and disappointment of women who want to break out of the conservative tradition imposed on them. Also as in her prose, Rodoreda's dramatic themes often revolve around solitude and dissatisfaction in sentimental relationships. Her theater is conventional in the sense that it follows the parameters established by earlier works; her handling of space on stage, props, sound and light are not innovative and therefore a successful presentation depends on a director capable of transferring the climate characteristic of her prose onto the stage.

Massó i Alegret, Anton-Simó. "L'Any Rodoreda: Mercè Rodoreda a Suïssa." *Plançó: Butlletí de Casa Nostra: Associació de Gent de Parla Catalana a Suïssa* 46, no. 87 (2008): 21–23.

Rodoreda liked Geneva, even though perhaps she never felt at home there. The reception of her literature in Switzerland and Germany is based in great part on translations, especially by Angelika Maass, and activities of Casa Nostra and universities; there were many during 2007 (the Frankfurt Book Fair) and 2008 (presentations and plays).

Massot i Muntaner, Josep. *Aspectes de la Guerra Civil a les Illes Balears*. Barcelona: Publicacions de l'Abadia de Montserrat, 2002.

There is brief mention of Rodoreda in this book when Massot speaks of exile, especially in some of Antoni Rovira's letters to others, including Armand Obiols.

Mayock, Ellen. "Black and Blue: Silence and Voice in Mercè Rodoreda's *La plaça del Diamant*." *Monographic Review = Revista Monogràfica* 16 (2002): 120–134.

Linking color symbolism to Natàlia's life stages, Mayock sees black as representing powerlessness and blue representing horizons and hopes, with the changing spectrum of colors, influenced by Rodoreda's period of painting and indicating the development of the protagonist/narrator. Natàlia overcomes her objectification and silence by learning to accept the blend of divergent forces around her. Other characters evolve too—the reader gradually sees Quimet's insecure side, and their son Antoni becomes a willing shopkeeper.

McNerney, Kathleen. "Pens and Needles: Survival Techniques of Mercè Rodoreda and Anna Murià." In *Actes del Sisè Col·loqui d'Estudis Catalans a Nord-Amèrica, Vancouver, 1990*. Edited by Karl Kobbervig, Arseni Pacheco, and Josep Massot i Muntaner. Barcelona: Publicacions de l'Abadia de Montserrat, 1992: 279–286.

The explanation of exile and friendship here has been superseded by other studies.

McNerney, Kathleen. "Mercè Rodoreda." In *Breve historia feminista de la literatura española*. Vol. 6. Edited by Iris Zavala. Madrid: Anthropos, 2000: 84–91.

This is an introduction to Rodoreda's life and works; a shorter version of this material appears in "Catalan Women Writers: A Brief History," in *Feminist Encyclopedia of Spanish Literature*, edited by Janet Pérez and Maureen Ihrie, vol. I, Westport CT: Greenwood, 2002: 115–121.

McNerney, Kathleen. "Catalan Women Writers in Translation: Canonical Questions." In *European Culture in a Changing World: Between Nationalism and Globalism*. Edited by Daniel Meyer-Dinkgräfe. Aberystwyth: International Society for the Study of European Ideas, 2002. CD-ROM, session 414, section 4.

McNerney gives an overview of which authors get translated and for what public; Rodoreda leads overall.

McNerney, Kathleen. "L'epístola en les autores catalanes contemporànies." In *Epístola i literatura: Epistolaris. La carta: Estratègies literàries*. Edited by Carles Cortés, Joaquim Espinós, Anna Esteve, and Maria Àngels Francés. Paiporta: Denes, 2004: 369–375.

McNerney briefly discusses four of Rodoreda's stories based on letters, three from before the war, republished in *Un cafè i altres narracions* ("Trossos de cartes," "Tres cartes," and "Carta d'una promesa de guerra"), and the last published much later in *La meva Cristina*, "Una carta."

McNerney, Kathleen. "La recepció de l'obra de Mercè Rodoreda als Estats Units." In *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010: 11–22.

Beginning after the publication of Mencos' bibliography in 2002, she examines literary criticism of Rodoreda in the English-speaking world, focusing on works other than *La plaça del Diamant*. Nearly all Rodoreda's works have attracted attention, but perhaps the great innovation here are studies on her poetry, paintings and journalism.

McNerney, Kathleen. "Mercè Rodoreda: War Stories." *Àmbitos Feministas* 1 (Fall 2011): 70–75.

McNerney describes the stories which offer the gaze of someone suffering the real horrors of the war and its aftermath, but usually looking in from the margins.

Mencos, Maria Isidra. *Mercè Rodoreda: Una bibliografia crítica (1963–2001)*. Barcelona: Fundació Mercè Rodoreda, 2002.

In the introduction, Mencos explains her criteria and compiles the following statistics: between 1963 and 1978, there are thirteen specialized essays on Rodoreda,

but twenty years later, she finds some two hundred, which she analyzes and describes according to subject matter and approach. Mencos lists theoretical frameworks (thematic, symbolic, feminist, psychoanalytic, comparative, historical, linguistic, formalist, structuralist, etc.) and suggests possible future studies, based on her classification of which works/aspects have received the least attention. She comments on the trajectory of criticism during the nearly four decades since *La plaça del Diamant*. A complete listing of Rodoreda's works and translations of her literature into twenty-seven languages is included, prepared by Eulàlia Miret of the Fundació (pages 21–39). At the end, Mencos offers a detailed cross-listing of the studies according to which works are discussed. This first publication of the Fundació is a springboard for many later studies, including this one. It was translated into English in 2004, published by Scarecrow Press, with a foreword by Enric Bou (pages v–xxv), in which he outlines the changes and trajectory of Catalan literature, from the medieval tradition of poetry to modern prose, and describes the difficulty of writing in Catalan for centuries. He gives the work of Rodoreda and her generation some context and discusses their influence on newer generations, fitting Rodoreda into a background of Catalan literature.

Mercè Rodoreda, una dona enigmàtica. Montcada i Reixac: Ajuntament de Montcada i Reixac, 1993.

This booklet appeared on the tenth anniversary of the writer's death and contains short homages by Carme Arnau and Anna Murià.

Miguélez Carballeira, Helena. "Language and Characterization in Mercè Rodoreda's *La plaça del Diamant*: Towards a Third Translation into English." *The Translator* 9, no. 1 (2003): 101–124.

Natàlia's account of the historical moment and her own struggles require a new translation. Miguélez focuses on oral resonance, cultural setting and gendered language, finding tensions between the original and both English versions. Natàlia's speech is gender-marked, and this is downplayed in English. Sociolinguistic aspects of female speech (use of diminutives, attention to detail, euphemisms such as "fer nit de nuvis") do not come across. Rosenthal neutralizes, condenses, leaves out some specific cultural references, and depends too much on standardization and domestication. O'Shiel uses footnotes, and the tone is too elevated at times. Miguélez dealt with translations of Rodoreda in her dissertation, "Renewing Old Acquaintances: The Conflation of Critical and Translational Paths in the Anglo-American Reception of Mercè Rodoreda, Esther Tusquets, and Rosa Montero," University of Edinburgh, 2005.

Miralles, Carles. "En el forat de la mort." *La catàbasi o baixada al món dels morts de la Colometa.* In *Mites clàssics en la literatura catalana moderna i contemporània*. Edited by Jordi Malé and Eulàlia Miralles. Barcelona: Universitat de Barcelona, 2007: 179–188.

Within a few chapters of *La plaça del Diamant*, Colometa receives the news of several deaths: Quimet, Cintet, her father, and Mateu, leading her to the metaphoric bridge she has to cross in order to keep living. Miralles equates this metaphor with the mythical trip to the underworld, necessary before a return to the world of the living. He emphasizes Rodoreda's technique of making the reader feel the weariness: the use of the words "dur" and "a dintre" brings the reader inside of Colometa's feelings. Connecting "pensar massa" with remembering and death, and looking to the future for survival, he sees Colometa as an image of the defeated Catalonia; the survivor is Antoni, whose wartime injury has left him unable to form a family but he becomes the means for her to return to life. Miralles also equates some of Rodoreda's poems with the descent to hell and a return to the world of the living.

Miralles, Carles. "La poesia de Mercè Rodoreda." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 89–113.

The article is a detailed analysis of four sonnets: A and B are "(Plany de Calipso)" and "L'espatlla nua et lluu d'un raig de lluna encesa"; C and D are "(Penèlope)" and "(Ulisses en l'illa de Circe)"; the first two published in 1947 and the second two in 1948. Miralles offers a formal description first, from rhythm (basically iambic) to grammar. A and B are alexandrines, while C and D are decasyllables, and he outlines the rhyme schemes for the sonnets. He moves to the relation to the *Odyssey*; not only the classical version but also Catalan reflections, such as Joan Maragall's version of Nausica in sonnet B and imagery reflecting Jacint Verdaguer's *Canigó*. He explores the lyrical/narrative voices in the poems, from the first person of Calipso in A to the second person addressed in B, Nausica; Penèlope speaks directly in C, but in D Ulysses talks to his men, turned into pigs by Circe. The existentialists of Paris during her residence there also influenced Rodoreda's work, with the theme of exploring the human condition. Miralles also refers to Dante's version of Ulysses in its protest against wars and beastly behavior in human beings. He concludes with a plea for a more philological edition of all of her poetry, addressing titles and groupings of the body of work as a whole. Miralles published a collection of his articles in *Avui* under the title *Sota el signe del Fènix* (Palma, Lleonard Muntaner, 2008), which includes a chapter with the same name, "La poesia de Mercè Rodoreda" (pages 41–46), more general than the study described here.

Mirambell, Miguel. "Barcelona y *La plaza del Diamante*." *Film-Historia* 4, no. 3 (1994): 237–250.

There is a plot summary of the film and information about Francesc Betriu, how the film was made, the difficulty of adapting the novel to the normal film length (Mirambell prefers the television version). He mentions the protagonism of the city but points out that it was written in Geneva, and that it introduces a certain nostalgia—the old "tranvies" and parks are from Rodoreda's memory. In an interview with P. Arenós (*El Periódico*, June 18, 1989: 12), Betriu talks about the neighborhoods and preserving memory. Mirambell mentions the great success in spite of the low budget, and also the symbolism, for example, in the colors of the protagonist's clothing: white of innocence, red of Republic, dark hues of war period, tasteful gray at the end.

Miravittles, Jaume. See *La revolució del bon gust* (2006).

Miret, Eulàlia. "Bibliografia." In *Mercè Rodoreda: Una poètica de la memòria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 135–142.

Rodoreda's main bibliographer lists works in Castilian, books, and special issues.

Miret, Eulàlia. "Obres." See Mencos (2002).

Miró Vinaixa, Mònica and Abraham Mohino Balet, comp. and ed. *Autoretrat*. Barcelona: Angle, 2008.

This is a self-portrait in the sense that Miró and Mohino use Rodoreda's own words, taken from "Memòries d'infantesa"; interviews, in which she discusses her life, her world view, and her craft as a writer; and prologues, in which she explains her work as a novelist. In addition, there are quotations from her early writings where her style begins to take shape, and public speeches in which she explains herself as a citizen.

Mohino Balet, Abraham. "El abrupto despertar de Mercè Rodoreda como poeta." In *Mercè Rodoreda: Una poètica de la memòria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 44–53.

Mohino mentions influences on Rodoreda's poetry: Armand Obiols, Josep Carner, Stéphane Mallarmé, Paul Verlaine, Paul Valéry, Carles Riba, Rainer Maria Rilke, Charles Baudelaire, as well as the ancient classics.

Mohino Balet, Abraham. "La memòria literària de l'exode republicà: L'experiència europea." In *L'exili català del 1936–1939: Un balanç*. Edited by Enric Pujol. Girona: Centre d'Estudis Històrics i Socials de Girona, 2003: 169–209.

Sections 8 and 9 correspond to Rodoreda (pages 197–203). 8: "Orleans, 3 quilòmetres, juny de 1940: Armand Obiols i Mercè Rodoreda o la sortida de París cap a la França 'lliure'" is based on letters to Anna Murià and the biography by Montserrat Casals. 9: "París, 1946: Mercè Rodoreda o la paràbola de 'Món d'Ulisses'" is taken from Mohino Balet (2002).

Mohino Balet, Abraham. "I, en la cruïlla epistolar, la literatura es féu (cartes creuades entre Carner, Noulet, Obiols i Rodoreda)." In *Epístola i literatura: Epistolaris. La carta: Estratègies literàries*. Edited by Carles Cortés, Joaquim Espinós, Anna Esteve, and Maria Àngels Francés. Païporta: Denes, 2004: 233–243.

Mohino discusses the importance of Josep Carner's mentoring of Rodoreda in her writing of poetry. In letters mostly between 1946 and 1953, he inspired and corrected her sonnets, and in a letter to Josep Miracle (October 12, 1957), Carner explains how he encouraged her to write poetry.

Mohino Balet, Abraham. *Autoretrat*. See Miró Vinaixa and Mohino Balet, comp. and ed. (2008).

Mohino Balet, Abraham, ed. *Agonia de llum: La poesia secreta de Mercè Rodoreda*. Barcelona: Angle, 2002.

In addition to making Rodoreda's poetry available, this book contains reproductions of some of her artwork. Mohino contends that little attention has been paid to her non-narrative production. He mentions the translation into English by Nancy Bundy (1999) with accompanying analysis of the theme of loss and the use of female poetic voices from the Ulysses myths. (This situation has changed in the decade since Mohino's book, perhaps due, in part, to its publication.) Mohino explains her development during the 1940s and 1950s and comments on some of the poems, with excerpts from letters and interviews where she discusses her work (Anna Murià 1985, Baltasar Porcel 1972 [Mencos 2002]), along with Josep Carner's influence (see the exchange of letters

1939–1953). Some “Cançons” are compared to the contrapuntal choruses in Greek theater. He sees tribute to Dante (“Albes i nits”), and influence of Armand Obiols; he considers “Bestioles” a prolongation of “Illa dels lliris vermells”; her later poetry tends to be simpler and epigrammatic.

Mohino Balet, Abraham, ed. *Mercè Rodoreda: Centenari (1908–2008)*. With an introduction by Abraham Mohino Balet. Barcelona: Institució de les Lletres Catalanes: Fundació Mercè Rodoreda, 2010.

This presentation of book reviews contemporary to Rodoreda’s narrative works as they were published reprints brief articles from the press. Mohino explains that his criteria leans toward academic reviews, and many of the reviewers will be familiar to readers of Rodoreda’s criticism. From *Aloma* to *La mort i la primavera*, he finds brief articles from the journals of the Republic to current daily papers including *El País* and *La Vanguardia*, offering the opinion of the day as her long span of publications progressed. In the case of *La plaça del Diamant*, reviews of and notes to translations also appear, so the reader can appreciate reception of Rodoreda’s most-translated novel into English, French, and Italian. The volume ends with Gabriel García Márquez’ well-known obituary/appreciation of Rodoreda which appeared in *El País* a month after her death (“¿Sabe usted quién era Mercè Rodoreda?”, 18 May, 1983, page 11 of the “Opinión” section).

Mohino i Balet, Abraham. “Terra de fretura, terra de promissió.” *Serra d’Or* 577 (January 2008): 24–28.

Mohino describes dark themes such as death by water, mutilations, loss, evocations of childhood, but also light touches, as in “Illa dels lliris vermells.” See his *Agonia de llum* (Mohino Balet, 2002).

Molas, Joaquim. *Fragments de memòria*. Lleida: Pagès, 1997a.

In this journal/memoir, Molas dedicates a section labeled 1983 to Rodoreda (pages 127–132). During the spring, just before her death, he visited her in Romanyà; he describes her last days and the funeral at Romanyà.

Molas, Joaquim. “Record de Mercè Rodoreda.” *Revista de Catalunya* 119 (June 1997b): 99–112.

From a reading of Rodoreda’s works at the Universitat de Girona in 1995, Molas offers a review of the twenty years since Franco’s death, mentions periods of Rodoreda’s

life, and gives an overview with personal anecdotes. Molas' talk was recorded, then transcribed by Anna Maria Saludes Amat for inclusion in this issue, with a note explaining the process and adding that the article "no ha pogut ser revisat per l'autor."

Molas, Joaquim. "Mercè Rodoreda: El jardí com a referent d'identitat." In *Premis literaris Àncora: Any 2002*. Barcelona: Publicacions de l'Abadia de Montserrat, 2002: 9–14.

Molas discusses *Jardí vora el mar* as the gardens in her life reflected in literature. The novel was probably written between 1959 and 1966, after she had stopped writing poetry. He sees a parallel with Robert Altman's *Gosford Park*, with a servant's view of rich people, and he also draws a comparison between the remembered garden of Rodoreda's childhood and her later sumptuous one.

Molas, Joaquim. "La Fundació Mercè Rodoreda i la commemoració del centenari del naixement." In *Homenatge a Mercè Rodoreda: Barcelona, 10 d'octubre de 2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2008: 31–39.

Molas speaks of her universality, comparing her with other Catalan writers such as Ramon Llull and Joanot Martorell. He explains the work of the Fundació Mercè Rodoreda and its collaboration with other cultural entities, for example, the Institut Ramon Llull, and mentions their activities within Catalonia and around the world.

Molas, Joaquim. "La irresistible ascensió de Mercè Rodoreda al llarg dels anys seixanta." In *Aproximació a la literatura catalana del segle XX*. Barcelona: Base, 2010a: 243–253, notes 348–349.

Speaking at the Jornada Mercè Rodoreda, addressed to the secondary school teachers, Molas describes Rodoreda's success during the 1960s, not only with respect to publications and sales but also in the realm of prizes and criticism. He examines her intellectual training, which included little schooling but a house full of books; her work with Delfi Dalmau in an effort to improve her Catalan grammar; and the support of Armand Obiols with respect to her reading and writing. She lived in Paris at a time of great exhibitions, theater, movies, and had friendships with people who encouraged and helped her, especially Josep Carner, who had a great impact on her poetry. Molas considers her painting and poetry as a part of her search for style and "món," a literary space in which to place her protagonists. He mentions her publications in exile journals in Latin America as well as the role of Joan Sales, editor and promoter of her work, both locally and internationally. The publication of her complete works was planned in this decade, even though the books did not appear until much later.

Molas, Joaquim. "Mercè Rodoreda vista pels escriptors." In *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d'octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010*b*: 95–111.

This round table discussion included the participation of Maria Barbal, Josep M. Castellet, Baltasar Porcel, and Francesc Serés, and was moderated by Joaquim Molas.

Molas, Joaquim, ed. *Mercè Rodoreda: Una poètica de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002.

This is a collection of 13 articles, some previously published, in Castilian with translations into English: C. Arnau: 94–113; M. Campillo: 18–37; M. Ibarz: 54–61; E. Miret: 135–142; A. Mohino Balet: 44–53; B. Morán Arroyo: 130–134; M. Nadal i Brunés: 114–129; D. Oller and C. Arnau: 16–17; X. Pla: 70–93; B. Porcel: 12–13; R. Porta: 38–43; M. Roig: 14–15; A. M. Saludes Amat: 62–69.

Molas, Joaquim, ed. *Any Rodoreda, 1908–2008: Memòria*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010*a*.

A complete catalogue of activities from 2007 to 2009 in celebration of the centenary of Rodoreda's birth, this volume includes descriptions of conferences, theater and audiovisual presentations, educational expositions, and lists of new editions, translations, and studies of her work. The texts appear in Catalan, Castilian, and English.

Molas, Joaquim, ed. *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d'octubre de 2008*. With a prologue by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010*b*.

The volume contains presentations by 9 scholars and transcriptions of two round table discussions, as follows: C. Arnau: 165–188; D. Boyer: 23–41; M. Campillo: 43–67; K. Everly: 151–164; M. Gustà: 83–93; B. Łuczak: 113–133; J. Mallafrè: 69–81; K. Mc-Nerney: 11–22; J. M. Sobrer: 135–149; J. Molas: 95–111 (round table); E. Bou: 189–204 (round table).

Molinas i Falgueras, Lluís. "L'altra cara del mite." *Revista del Baix Empordà* 20, no. 5 (March–May 2008): 27–30.

In this personal reflection, Molinas speaks of Rodoreda's relations with local people, for example, Montse Sala, a store owner; he also describes Rodoreda's burial and the sculptures at her gravesite.

Moliner, Maria. "Una reflexió acerca de la psique de la mujer contemporánea a través de la voz femenina en la literatura: Las mujeres de Mercè Rodoreda." *Asparkia: Investigación Feminista* 4 (1994): 87–102.

This article is somewhat introductory to "Les darreres veus femenines" (Moliner 1997). It is more general with respect to the novels studied, and she uses "escriptura femenina" to interpret female characters, usually with their own voices and victims of a patriarchal society.

Moliner, Maria. "Les darreres veus femenines de Mercè Rodoreda: *Isabel i Maria*." In *Paraula de dona: Actes del Col·loqui Dones, Literatura i Mitjans de Comunicació*. Edited by Margarida Aritzeta and Montserrat Palau. Tarragona: Diputació de Tarragona, 1997: 308–315.

Moliner sees in this novel a continuation of symbols and themes: female perspective, maternity, negative uncle, childhood, garden, flowers, doves, lack of communication. There are differentiated female voices and distinct perspectives with different subtitles (Isabel, Maria, and the maid Crisantema). Lluís adds to the polyphony; different accounts come from various voices but also from distance in time and space (young Maria at home vs. mature Maria in Bordeaux). Crisantema is more objective and simple, but sometimes mistaken. Voices can also incorporate other voices (dialogues recounted by someone). The first part is Isabel's "El carrer del desig"; the second is "Diari de Maria." The epilogue offers reflection, different interpretations of some events. The fusion of voice and focalization makes it the readers' job to put pieces together. Moliner says it is an "obra oberta" (page 315). There are other voices, too, of minor characters.

Molins, Manuel. "Un vol de coloms." In *Teatre en temps de guerra i revolució (1936–1939)*. Edited by Francesc Foguet i Boreu. Barcelona: Punctum: Generalitat de Catalunya, 2008: 185–197.

The play formed part of a travelling exhibit by the Institut del Teatre and represents an effort to recreate short plays for troop entertainment during the war. Its protagonists are Natàlia, Teresa Goday, Notari Riera, a fifth columnist, and George Orwell. Mention is made of Josep M. Benet i Jornet's adaptation of *La plaça del Diamant*, which premiered shortly before the exhibit.

Montserrat, Pau. "Mercè Rodoreda traduïda a l'italià (i al sard)." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 219–221.

Montserrat includes, with his list of translations from 1970 to 2009, some information about their publishers.

Morán, Berta. "*Aloma* (1936) de Mercè Rodoreda: Estudio y edición crítica." Dissertation. Universidad Complutense de Madrid, 2001.

Morán Arroyo, Berta. "Cronología." In *Mercè Rodoreda: Una poètica de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 130–134.

Morán lists dates of biographical events.

Morer i Serra, Eugènia. "Mercè Rodoreda: El desig de l'escriptura, entrevista a Carme Arnau." *Escola Catalana* 449 (April 2008): 22–28.

In her answers, Arnau focuses on the creation of a world. Rodoreda lived to be a novelist and concentrated on natural language expressed with simplicity. For Rodoreda, creation was more important than life.

Murgades, Josep. "La dama i l'editor." *L'Avenç* 346 (May 2009): 50–57.

In this review article of Montserrat Casals' publication of the letters between Joan Sales and Rodoreda, Murgades finds that they both become like characters of themselves, coming to life through their materials. For Sales, literature is a tool for collective identity; for Rodoreda, it is life. The letters retrieve the cultural identity of the country.

Murià, Anna. *Reflexions de la vellesa*. Barcelona: Publicacions de l'Abadia de Montserrat, 2003.

In a section called "Rosa Artís, la vida triomfant; Fa seixanta anys; La novel·la de Roissy" (pages 447–452), Murià describes the situation in the earliest days of exile, which could have become a novel: the tension surrounding Rodoreda's relationship with Armand Obiols included Francesc Trabal's jealousy, the fact that his mother was there, and that she was Obiols' mother-in-law.

Nadal, Marta. "Mercè Rodoreda: La creació del personatge." *Serra d'Or* 577 (January 2008a): 12–14.

Rodoreda creates images of herself, portrayed in photographs but hiding a private person seen in some of her characters; hers is a psychological viewpoint.

Nadal, Marta. "Mercè Rodoreda, memòria i seducció." *Revista del Baix Empordà* 20, no. 5 (March–May 2008b): 8–11.

Nadal emphasizes Rodoreda's desire for privacy and sees Romanyà as a return to childhood and search for interior freedom.

Nadal, Marta. "Les activitats educatives de l'Any Rodoreda." *Escola Catalana* 449 (April 2008c): 39–40.

As coordinator of educational activities for the year, Nadal describes these.

Nadal, Marta, "Biocronología de Mercè Rodoreda: Territorios vitales, espacios de creación." *Turia: Revista Cultural* 87 (June–October 2008d): 282–292.

In this biographical sketch based on where Rodoreda lived, Nadal discusses Rodoreda's creation of herself as well as images, photographs, and her insistence on privacy. Nadal divides the stages as follows: Barcelona 1908–1930; Barcelona 1931–1939; Geneva 1954–1972; Romanyà 1973–1983, and sees bits of mirrors in each time and place. Rodoreda changed images with each novel, thus approaching the idea of existence while displacing herself from a mere approximation of life.

Nadal, Marta. "Mirall trencat, pintura de la bellesa i del sinistre." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 261–273.

The novel can be seen as a "total novel," in the sense used by Mario Vargas Llosa to describe two of his favorites, Joanot Martorell's *Tirant lo Blanc* and Gabriel García Márquez' *Cien años de soledad*: a work that encompasses spaces, objects, characters, and especially the passage of time in creating a fictional universe. Taking the play "Un dia" as a genesis of the novel and using Rodoreda's own prologue, Nadal sees *Mirall trencat* as a summation or compendium of her fictional production; three generations of a family, the use of varied previous literature, the freshness of narrative voices that lead to several points of view. Elements such as dreams and ghosts contrast with re-

flections of Rodoreda's life and intellectual interests, giving totality to the work. House and garden represent the inside and outside of characters, and their destruction symbolizes loss of memory and death. (This article is a revision of Nadal's "Postfaci" to her edition of this novel published by Club Editor Jove in 2007.)

Nadal i Brunés, Marta. "Una exposició como construcció visual." In *Mercè Rodoreda: Una poètica de la memòria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 114–129.

Nadal describes papers and documents in an exhibition.

Nadal i Brunés, Marta. "Mercè Rodoreda: El retrat d'un món, la creació del personatge." In *Professor Joaquim Molas: Memòria, escriptura, història*. Vol. 1. Barcelona: Universitat de Barcelona, 2003: 781–790.

Nadal focuses on a world of images; Rodoreda's world as a child was somewhat unreal, represented in posed photographs. Nadal considers *Aloma* to be quite autobiographical. Rodoreda's works are formed around memories, perhaps idealized. Since she created herself as a character, no one really knew her. Her move to Romanyà is seen as a return to youth.

Nadal i Brunés, Marta. "Mercè Rodoreda." In *Diccionari de la literatura catalana*. Edited by Àlex Broch. Barcelona: Enciclopèdia Catalana, 2008: 863–865.

This entry contains a brief summary of Rodoreda's life and works.

Nadal i Brunés, Marta. "Alguns apunts sobre l'Any Rodoreda." *Estudis Romànics* 32 (2010): 401–407.

Beginning with the premiere of Josep M. Benet i Jornet's adaptation of *La plaça del Diamant* at the Teatre Nacional de Catalunya in November 2007, directed by Toni Casares, Nadal describes the various activities of the centenary and claims great success due to cooperation among the Fundació Mercè Rodoreda, the Institució de les Lletres Catalanes, and the Institut Ramon Llull. She lists performances, exhibitions, publications, conferences, public lectures, literary routes, audiovisual and virtual productions, academic acts, and educational coordination, of which Nadal was in charge.

Nadal i Soler, Antoni. "Llorenç Villalonga i Mercè Rodoreda: Crònica d'una trans-textualitat," in "Homenatge a Miquel Batllori, I." *Randa* 48 (2002): 117–132.

Nadal offers the history of the literary relations between the two writers in the 1960s. Villalonga praised *La plaça del Diamant*; she sent him "La sala de les nines," which is dedicated to him, and asked him to put a few "mallorquinismes" in it. He refused, saying it would jeopardize her style. In excerpts of interviews and articles, there is mutual praise. Rodoreda also dedicated (in handwriting) a copy of *El carrer de les Camèlies* to him. While Nadal does not always agree with Villalonga's criticism of *El carrer de les Camèlies*, he shows that Rodoreda always appreciated the Mallorcan, and that Villalonga's creation of the character Lulú in the novels *La Lulú o la princesa que somreia a totes les conjuntures* (1970) and *Lulú regina* (1972) was influenced by Rodoreda's novels.

Newman, Mary Ann. "Què tenen en comú *Little Women* i *La plaça del Diamant*?" *El Contemporani: Arts, Història i Societat* 13 (September–December 1997): 27–31.

Newman bases her comparison on the female protagonists from whose points of view the story is told, and the background of a civil war with very different results. Jo, protagonist of Louisa May Alcott's *Little Women* (1868), is described as a tomboy and outspoken, in contrast to Natàlia's interior monologues and passiveness. But the war changes gender roles since the men go off and the women have to confront the dire situation it causes. In the American novel, the protagonist is on the winning side and unification is politically and morally good, in contrast to the Catalan novel, where the vanquished pay the price for unification politically and economically; moreover, the American war is seen as an effort to maintain the established order, whereas in Spain, the rebellion of the military triumphs over the elected Republican government, and Franco's postwar government's emphasis on a return to the traditional patriarchy destroys the gains women (and workers) had made during the Republic. Newman finds that both authors use structures of romance novels to explain these stories of women; she also points out that both writers scandalized their contemporaries, but they were survivors.

Nichols, Geraldine Cleary. "A Womb of One's Own: Gender and its Discontents in Rodoreda." *Hispanic Research Journal* 9, no. 2 (2008): 129–146.

Using parallels between art and literature, Nichols traces the stages in a woman's life according to the function of the womb: pre-menstruation, childbearing years, and post-menopause. Finding examples in *La plaça del Diamant*, *El carrer de les Camèlies*, *Mirall trencat*, and several stories, she finds that even though Rodoreda rejected the feminist label, her work reflects the situation of women differentiated by gender. This binary system results in greater injustice as time passes, since ageing affects women more drastically than men. Nichols cites Gayle Greene for a definition of literary fem-

inism as a novel that analyzes gender as a social construct that can be de/reconstructed and that uses narrative in the process of change. See also Venuti (2009).

Nogués, Joan. "Mercè Rodoreda i les novel·les de Barcelona." In *Passejades per la Barcelona literària*. Edited by Sergio Vila-Sanjuán and Sergi Doria. Barcelona: Grup 62, 2005: 137–149.

Nogués offers a stroll through the neighborhoods of Barcelona with quotations from Rodoreda's novels. He relates the Gabriel García Márquez story "María dos Prazeres" (from *Doce cuentos peregrinos* 1992) to the Rodoredan neighborhood of Gràcia.

Nogués, Joan. "Geografías de Mercè Rodoreda." *Turia: Revista Cultural* 87 (June–October 2008): 190–201.

In this outline of Rodoreda's life, Nogués relates the places where she lived to what she was writing at the time.

Nunes de Almeida, Catarina. "Mercè Rodoreda e Sophia de Mello Breyner Andresen: Due rotte verso Itaca." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 113–117.

A study of the poetry of Mello and Rodoreda reveals a nostalgic tendency for the classical Greek epic.

Olivares, Juan Carlos. "Voces lejanas, tiempos perdidos." *Turia: Revista Cultural* 87 (June–October 2008): 202–209.

In a discussion of her dramatic work, Olivares cites the influence of films as an aspect of her talent at dialogue. Theater work is communal, and Rodoreda had little opportunity to collaborate, but he offers a catalogue of what has been staged. He believes that she is too intimate for drama and really a novelist at heart.

Oller, Dolors and Carme Arnau. "La entrevista que nunca se publicó." In *Mercè Rodoreda: Una poètica de la memòria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 16–17.

This is a Castilian version of the interview published in *La Vanguardia* (1991): see Mencos (2002).

Oms, Marcel. "La plaça del diamant." *Les Cahiers de la Cinématèque* 38–39 (1984): 197.

In one of the earliest descriptive entries on Francesc Bertriu's film, Oms discusses the television version (4 hours) and the one hour 50 minute film. He considers it a "reconquête de la mémoire," but it is too short for what is being narrated; nevertheless it is a "film-témoin indispensable" that recreates an epoch. Oms also mentions the novel and film briefly in his *La guerre d'Espagne au cinéma*, Paris, Cerf, 1986: 286–287.

Ortín, Marcel. "La novel·la, I." In *Història de la literatura catalana: Fascicles de l'Avui*. Edited by Joan Manuel Prado and Francesc Vallverdú. Barcelona: Edicions 62: Orbis, 1989: 165–176.

There is a brief mention of Rodoreda within a general survey.

Palau, Montserrat. See Massip and Palau (2002).

Panyella, Vinyet. "Mercè Rodoreda." In *Escriptores: De Caterina Albert als nostres dies*. Nadala 2005. Barcelona: Fundació Lluís Carulla, 2005: 62.

This panoramic view comments briefly on Rodoreda's poetry.

Panyella, Vinyet. "'On l'amarguesa és goig:' La poesia de Mercè Rodoreda. Una aproximació." *Revista del Col·legi Oficial de Doctors i Llicenciats en Filosofia i Lletres i en Ciències de Catalunya* 130 (November 2008): 23–32.

Panyella begins by mentioning Abraham Mohino's work, ed. (2002), focusing on poems written between 1946 and 1960, and seen as links to life, mentioning that there is still unpublished poetry. Panyella discusses postwar circumstances and gender contexts, tracing the evolution from early sonnets ("Món d'Ulisses") to the later prose poems in *Viatges i flors*. She finds the sonnets of "Albes i nits" and "D'amor i de mort" more personal, concluding that in the prose poems, Rodoreda projects a clear identification between life, the garden, and writing, and she does so within her fullest creative freedom.

Parcerisas, Francesc. "El reflex de la violència en temps de pau." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 131–148.

The story "Carnaval" is related to the traditional song "Baixant de la font del Gat," with the soldier and the girl from Montjuïc substituted by the carnival-goers descending from Tibidabo. In addition to the change of place and period, the story is of sin and penitence. Parcerisas sees an announcement of war, with the King of Lent calling for revolution, and the costumes becoming uniforms. Carnival is a change from the norm, a representation of the unreal, a parenthesis from reality, against a *chiaroscuro* background, like the black and white of war: good and evil with nothing in between. Titània is fantasy and light; Pere is reality and dark, and yet their behaviors do not correspond to this scheme. Shakespeare's *Midsummer Night's Dream* is evoked, with love as confrontation in contrast with the carnivalesque atmosphere. The protagonist in the story dreads the separation from her beloved brother, a separation that may suggest war. Parcerisas ends by reminding us that literature helps us understand what we already know, and the story might be a vision of violence to come.

Pascuet, Rafael. See *La revolució del bon gust* (2006).

Paulo, Isabel. "L'animalogia en les novel·les de Mercè Rodoreda." In *Miscel·lània Jordi Carbonell*. Vol. 3. Barcelona: Publicacions de l'Abadia de Montserrat, 1992: 215–229.

Paulo offers a study of comparisons to animals in most of Rodoreda's novels.

Perelló, Sebastià. "La plaça del Diamant: Esquivar la fascinació." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 161–178.

Seeing violence as the undoing of private and public space, Perelló emphasizes that both in the novel and in journalistic writing, Rodoreda puts women in the background of combat; she wrote that they should participate in the revolution, but not on the front line, and Colometa lives the war and its aftermath from a distance. Her innocence informs her resistance; she is marginal, an idiot in the sense of an angel without a message, an ordinary person, candid and good. Simplicity here is an artifice, making the extraordinary seem ordinary. The novel depicts the breakup of society and changing identities, and transfiguration leads to survival. Perelló relates the last scene to a

poem by Sully Prudhomme, “Déception,” which explains things she left unsaid. Her work flees from the epic, heroic versions of war related by men; she strives for revolution without combat.

Pérez, Carlos. “Un paisatge desolat, amb Barcelona al fons: Espanya, 1940–1950.” In *L'altra Rodoreda: Pintures i collages*. Barcelona: Caixa Catalunya, 2008: 35–45.

Pérez discusses Rodoreda's struggle with language and art, Modernisme, and the influence of Eugeni d'Ors as well as Pablo Picasso and Joan Miró.

Pérez Rubio, Pablo. “Un sueño de clase: Rodoreda en la pantalla.” *Turia: Revista Cultural* 87 (June–October 2008): 210–216.

Pérez compares the filming of *La plaça del Diamant* with that of *Mirall trencat*. Francesc Betriu's film incorporates the voice of the novel, all is seen through Colometa's eyes, whether voice-over or dialogue, and the symbols are largely kept; teddy bear, stars, balance, rose, doves. While *La plaça del Diamant* is an adaptation, *Mirall trencat* is a filmed illustration, comprising 13 episodes of an hour each, and is didactic, made for television. He claims that films based on *Mirall trencat* and *Aloma* were also made in the mid-1970s.

Pericay, Xavier and Ferran Toutain. *El malentès del Noucentisme*. Barcelona: Proa, 1996.

In their linguistic analysis, Pericay and Toutain examine works by Salvador Espriu and Mercè Rodoreda as examples of orality, achieved in part by eliminating accessory, unnecessary or false language and emphasizing habitual tendencies of the spoken word.

Pessarrodona, Marta. “Ahora que han pasado veinte años (Recuerdo de Mercè Rodoreda).” *Revista de Occidente* 271 (2003a): 134–137.

In this brief memoir/commemoration, Pessarrodona asserts that Rodoreda did not really become known until the 1980s, except for *La plaça del Diamant*. She compares Rodoreda's auto-didacticism with that of Virginia Woolf, Doris Lessing, and Isak Dinesen, and mentions Rodoreda's admiration for Katherine Mansfield and Katherine Anne Porter and their influence on her short stories.

Pessarrodona, Marta. *Mercè Rodoreda: 1908–1983*. Barcelona: Generalitat de Catalunya, 2003b.

This catalogue for an exhibition in commemoration of the twentieth year after Rodoreda's death was coordinated and includes photographs by Pilar Aymerich with Pessarrodona's texts on chronology, captions for photographs, quotations about Rodoreda, and a bibliography.

Pessarrodona, Marta. *Mercè Rodoreda i el seu temps*. Barcelona: Rosa dels Vents, 2005.

This work defies genre: it is personal memoir, biography, tribute, history, socio-political commentary, and literary criticism. It relates stages of Rodoreda's life to what she was writing at certain times as well as mention of what was going on around her. Pessarrodona braids together the socio-political situations, Rodoreda's life circumstances, and literary happenings during most of the twentieth century to form a background for her production. From her position at Edhasa for years, as well as her personal friendship with Rodoreda, she is well versed in these areas. From the period of Rodoreda's childhood, she relates the house on Balma with Aloma's house; she mentions the custom of reading aloud in that household, mostly from writers of the modernist era such as Àngel Guimerà, Joaquim Ruyra, and Caterina Albert. Rodoreda's youth took place during the dictatorship of Miguel Primo de Rivera and recruitment for the wars in Africa, and the decade ends with her marriage to uncle Joan Gurgui, which Pessarrodona links to the first line in *Aloma*: "L'amor em fa fàstic." Other contemporary literature that Rodoreda knew includes the work of James Joyce and T. S. Eliot. Besides the Republic in the 1930s, Rodoreda was also influenced by the Catalan regularization movement; Pompeu Fabra's *Diccionari general de la llengua catalana* was published in 1932. It was also the time for women's votes in Spain, preceded by suffrage in England in 1928. Many prominent women are foregrounded, and also defenders of Catalan culture from outside Catalonia. It is the time of the formation of the union of writers, part of the *Unió General de Treballadors*, who encouraged simpler, more human, and more revolutionary writing. During the war, Virginia Woolf's *Three Guineas* appeared, along with the death of Rodoreda's father, related to Colometa's father in *La plaça del Diamant*. During the difficult time of exile, Rodoreda received little recognition from her male colleagues. Both Virginia Woolf and James Joyce died in 1941; Armand Obiols did not get a regular job until 1951. After some production in poetry and painting, Rodoreda opts for narration in the 1950s, still not an easy time for women. After the popular success of *La plaça del Diamant*, Rodoreda still suffers from the deaths of her mother, Obiols, and her estranged husband, which led to the break with her son Jordi. In the last chapter, Pessarrodona insists on Rodoreda's continuing originality and development; she questions the Rosicrucian influence on Rodoreda's work but does see Dante's; and she recalls that Rodoreda liked Francesc Betriu's filmic version of her novel. The book was translated into Castilian: *Mercè Rodoreda y su tiempo*, Barcelona, Bruguera, 2007.

Pessarrodona, Marta. *Donasses: Protagonistes de la Catalunya moderna*. Barcelona: Destino, 2006.

In this accounting of active, productive women, Pessarrodona uses humor and irony as she reclaims their contributions to various aspects of Catalan life. In “Mercè Rodoreda o dispareu sobre el pianista literària (1908–1983)” (pages 165–184), Pessarrodona defends Rodoreda from those who continue to criticize her.

Pessarrodona, Marta. “Mercè Rodoreda: Un comentari en el centenari.” *Caràcters* 42 (January 2008): 5–6.

Pessarrodona believes that *Quanta, quanta guerra...* will come to be known as Rodoreda’s best work.

Pessarrodona, Marta. “Els contes de l’exili.” In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d’Estudis Catalans. Fundació Mercè Rodoreda, 2010a: 115–129.

Situating the stories published in *Vint-i-dos contes* within the context of early exile, Pessarrodona refers to Rodoreda’s status during the Republic and the war; she came to the foreground as a result of *Aloma*’s success shortly before the exodus, but she had already published a number of stories, essays, and plays. Her inclination towards ambition and perfection were perhaps enhanced by the rejection she suffered during the Roissy-en-Brie period from moralistic colleagues who condemned her relationship with Armand Obiols, a treatment that sharpened her paradoxical timidity. Pessarrodona relates some stories to specific situations (“Cop de lluna” with Obiols’ forced labor); objects (“El maniquí” with her sewing for survival); and autobiographical details, such as her love for jewels. Pessarrodona discusses the publishing history of some pieces and notes that not all the obvious war stories were published in this first collection, but much later. Some stories presage incidents or characters that are developed in later novels; for example the protagonist of “El mirall” bears resemblance to Teresa Goday of *Mirall trencat*, as does the protagonist of “Gallines de Guinea” to Quimet of *La plaça del Diamant*. Pessarrodona reiterates Rodoreda’s admiration of Dorothy Parker and Virginia Woolf, and perhaps most importantly, her determination to write well.

Pessarrodona, Marta. *França 1939: La cultura catalana exiliada*. Badalona: Ara Llibres, 2010b.

About Catalan exile in France in general, there is considerable discussion of Mercè Rodoreda and those who worked for the Institució de les Lletres Catalanes and other cultural organizations. Rivalries among institutions started before exile

and some continued. There was different treatment of men and women in spite of the precepts of the Republic; women became secretaries or typists, including Rodoreda. While Clementina Arderiu was considered the “bruixa” at Boissy-la-Rivière, Rodoreda was shunned at Roissy (more than Armand Obiols). Most of the members of the Institut d’Estudis Catalans were at Roissy. Chapter 6, “Catalunya i França: zones zero” (pages 126–133), includes the story of the situation there, later confirmed by Anna Murià. Chapter 8, “París, 1940” (pages 177–202), recounts the exodus from Paris. Chapter 10, “Vouloir regagner l’Espagne” (pages 235–249), discusses forced labor and those who were considered collaborators (Obiols, for example, who would have been sent to Germany or Spain). There is a reference to the German song which appears in Rodoreda’s story “Nocturn,” “Ich hatt’ einen Kameraden,” which the French sang as “J’avais un camarade.” Obiols was not allowed to say what work he did in Bordeaux (they were long hours but not hard work, for Fritz Todt, Adolf Hitler’s engineer). Obiols did jail time for trying to escape from this work. Pessarrodona offers indexes: “Qui és qui,” “Què és què,” “Vaixells,” “Fonts,” and “Sigles” to help the reader sort out myriad references.

Pessarrodona, Marta. *L’exili violeta: Escriptors i artistes catalanes exiliades el 1939*. With a prologue by Joaquina Alemany. Barcelona: Meteora: Dones per la Llibertat i la Democràcia, 2010c.

Rodoreda appears on so many pages of this book that the index lists her as “general.” See especially “Aquell gener de 1939” (pages 75–78); “Més d’un bany de parèntesis” (pages 127–137); “1940: Orleans, 3 quilòmetres” (pages 154–172). Much of the information also appears in Pessarrodona’s *França 1939: La cultura catalana exiliada* (Pessarrodona 2010b) and *Mercè Rodoreda i el seu temps* (Pessarrodona 2005). The book was translated into Castilian by Mireia Sust, *El exilio violeta: Escritoras y artistas catalanas exiliadas en 1939*.

Pessarrodona, Marta and Pilar Aymerich. *Mercè Rodoreda: Un retrat*. Barcelona: Generalitat de Catalunya, 2002.

With photographs from the Fundació Mercè Rodoreda, including two by Aymerich, this book offers a chronology and general introduction by Pessarrodona, who uses Elaine Showalter’s idea of gynocritics (a female framework for the analysis of women’s literature) to explain subcultures, not inferior but dominated by others. She begins with women writers of the late nineteenth century and leads into modernists. Addressing the feminist issue, Pessarrodona argues that Rodoreda’s work “és de les que més positivament ha influït en la conscienciació de moltes dones” (page 17).

Pi de Cabanyes, Oriol. "Actualitat de Mercè Rodoreda: Fa setanta anys i debuta en el teatre." In *Glossari d'escriptors catalans del segle XX*. Barcelona: Publicacions de l'Abadia de Montserrat, 2003: 193–196.

Pi de Cabanyes describes productions by "Bruixes de dol" of "L'hostal de les tres camèlies" and "La sala de les nines." (See Bruch 2001.) A brief, general article, "Rodoreda," follows (pages 197–199).

Pino Olmedo, Francisco Luis del. "Retrato en blanco y negro: Entrevista a Pilar Aymerich." *Turia: Revista Cultural* 87 (June–October 2008a): 228–230.

Photographer Aymerich explains the initial difficulty of getting Rodoreda to allow herself to be photographed; they were introduced by Montserrat Roig, and Aymerich sees a correspondence between life and literature in Rodoreda. Aymerich's own favorite photo appeared in *Triunfo* (1973).

Pino Olmedo, Francisco Luis del. "Tres editores ante Rodoreda: Una conversación con Josep M. Castellet, Daniel Fernández y Maria Antonia de Miquel." *Turia: Revista Cultural* 87 (June–October 2008b): 217–223.

Editors from Grup 62 and Edhasa comment that Rodoreda was quite distant (Castellet); that Josep Pla was very Catalan and Mercè Rodoreda universal (Fernández); that she did not interfere with Castilian translations (De Miquel).

Pla, Jordi. "Bibliografía sobre Mercè Rodoreda." *Revista de Girona* 157 (March–April 1993): 54–59.

This list has been incorporated into later bibliographies.

Pla, Xavier. "Mercè Rodoreda o una poética de la conciencia literaria." In *Mercè Rodoreda: Una poética de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 70–93.

Pla discusses Rodoreda's development from her early work to unfinished narrations.

Pla, Xavier. "Mercè Rodoreda." In *100 escritores del siglo XX: Ámbito hispánico*. Edited by Domingo Ródenas. Barcelona: Ariel, 2008a: 269–276.

Pla offers a basic sketch of Rodoreda's life and work in this encyclopedic article.

Pla, Xavier. "Rodoreda, literatura i vida." *Serra d'Or* 577 (January 2008b): 20–23.

Pla discusses spaces within gardens and houses in most of Rodoreda's novels.

Pla, Xavier. "Cecília Ce o l'ocell fora de la gàbia (una lectura d'*El carrer de les Camèlies*).²" In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 187–203.

The novel, not autobiographical but realistic, presents a visualization of forms of human consciousness and subjectivity in which essential things are said with simplicity. Pla finds the work lyrical, tragic, fantastic and symbolic, in which the narrator is distant from others. There is no voice but Cecília's, with direct and indirect telling mixed together: for periods too early for her to remember, for example, she says "diu que deia," relying on the memory of others. Postwar Barcelona is a fitting background for Cecília's inner exile, her description of her journey through a sordid life. Pla mentions motifs of Alexandre Dumas and T. S. Eliot as well as the myth of Narcissus. Many unanswered questions remain in this space of reconstruction of subjective consciousness.

Poch, Joaquín. "Estudi de la psicopatologia narcisista femenina a l'obra de Mercè Rodoreda." Dissertation. Universitat de Barcelona, 1982.

Porcel, Baltasar. "Mercè Rodoreda o la fuerza lírica." In *Mercè Rodoreda: Una poética de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 12–13.

This is a synopsis in Castilian of their well-known interview, published in *Serra d'Or* (1966) and *Destino* (1972); see Mencos (2002). Porcel has other early articles on Rodoreda: see "Mercè Rodoreda, frente a los árboles" in his *Los encuentros* (Barcelona, Destino, 1971: 394–400), about her time in Geneva, and "A Romanyà, la dona entre les flors" in his *Camins i ombres* (Barcelona, Selecta, 1988: 99–104), about what she was reading at the time, for example, Virginia Woolf.

Porta, Roser. "Mercè Rodoreda i el periodisme satíric: *Clarisme* i *El be negre* (1933–1935)." *Serra d'Or* 463–464 (July–August 1998): 52–54.

This brief look at Rodoreda's early work has been greatly expanded in Porta's more recent books and articles.

Porta, Roser. "Novela y periodismo marcados por el humor." In *Mercè Rodoreda: Una poètica de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 38–43.

For Porta's more detailed work on Rodoreda's early narrations and journalism, see her book *Mercè Rodoreda i l'humor* (Porta 2007).

Porta, Roser. *Mercè Rodoreda i l'humor (1931–1936): Les primeres novel·les, el periodisme i "Polèmica."* Barcelona: Fundació Mercè Rodoreda, 2007.

In her detailed study of the early works, Porta finds hypertextuality, metaliterature, and the creation of antiheroines. In her efforts to form a style and perfect her language skills, Rodoreda turned to Delfi Dalmau, who was influenced by Pompeu Fabra's linguistic work. Dalmau corrected and encouraged Rodoreda; he was in favor of women in culture but was sometimes paternalistic, and she pointed that out through irony. The period shows a tension between a wish for transcendence and humor and demythification. Rodoreda questions the function of literature, its public, the role of the critic. Porta finds traces of *Madame Bovary* in *Sóc una dona honrada?*; Freud and ruralism in *Del que hom no pot fugir*; *Un dia de la vida d'un home* shows parodies of *Faust* and other literary loves; *Crim* is parodic of detective novels but also shows a wish for popular literature in Catalan. The volume includes sections of *Polèmica* and some critiques of Rodoreda's work during the 1930s.

Porta, Roser. "L'humor amb Goethe, les primeres novel·les de Mercè Rodoreda." In *Carrers de la frontera: Passatges de la cultura alemanya a la cultura catalana*. Edited by Arnau Pons and Simona Škrabec. Vol. 2. Barcelona: Institut Ramon Llull, 2008a: 136–139.

On the occasion of Goethe's centenary celebrated in Barcelona, Porta offers traces of his work in *Del que hom no pot fugir*, *Polèmica*, *Aloma*, and *Crim*.

Porta, Roser. "Mercè Rodoreda, humorista." *Escola Catalana* 449 (April 2008b): 14–15.

Porta mentions the use of satire in the early novels, periodicals, and children's stories. Women and humor were seen as a bad combination, but Rodoreda's work was appreciated by Francesc Trabal and Joan Oliver. See Porta's book with a similar title (Porta 2007).

Porta, Roser. "Mercè Rodoreda, joven humorista en tiempos de la República." *Turria: Revista Cultural* 87 (June–October 2008c): 242–247.

During her earliest period, Rodoreda wrote a great deal of narrative and journalism, correcting little while developing her style. Humor, psychological studies, eroticism, and adultery had not been considered appropriate for women's writing, and that is why the Republic was such an important influence. Porta discusses hypertextuality, following Gérard Genette's idea of palimpsests, especially with respect to *Don Juan*, a model Rodoreda considered obsolete.

Porta, Roser. "La Rodoreda desconeguda: Una jove humorista." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 15–24.

Using Gérard Genette's explanation of "hipotext" (classic), lending itself to a "hypertext" (transformation), Porta emphasizes Rodoreda's use of well-known books to formulate her own early literature. Often parodic and humorous, she comments on society as well as previous novels: *Sóc una dona honrada?* reflects both Gustave Flaubert's *Madame Bovary* and Miquel Llor's *Laura a la ciutat dels sants*. *Crim* is a caricature of society, and taken together, her early fiction offers a ludic portrayal of an epoch. (For a more detailed study of these subjects, see Porta's *Mercè Rodoreda i l'humor* 2007.)

Porta, Roser and Tony Lara Sánchez. *Mercè Rodoreda i Coll de Nargó: Romànic i dones d'aigua*. La Seu d'Urgell: Salòria, 2008.

Porta describes Rodoreda's trip to the Pyrenees in 1933 as a journalist for *Clarisme* (the article dates from November 1, 1933, and is reproduced here). The restoration of Sant Climent links her to Romanesque art and rural Catalonia, and in contrast with her usual urban setting, she places *Del que hom no pot fugir* here. Rodoreda returned to Coll de Nargó in 1967 with her friend Susina Amat and her daughter Anna Maria Saludes Amat. Tony Lara took the photographs.

Porta Espluga, Roser. "Les primeres novel·les de Mercè Rodoreda: Antisentimentalisme i humor." *Serra d'Or* 577 (January 2008): 15–19.

Porta offers a synopsis of her book (Porta 2007), in which she discusses Rodoreda's early work: the negation of love, hypertextuality or Rodoreda's use of previous literature, for example, Caterina Albert and Jacint Verdaguer in *Del que hom no pot fugir*; *Un dia de la vida d'un home* as a parody of Faust through Francesc Trabal, and *Crim* as a spoof on society, jesting with Marcel Proust through the work of C. A. Jordana.

Porter i Moix, Miquel. *Diccionari del cinema a Catalunya*. Edited by Joaquim Romaguera i Ramió. Barcelona: Enciclopèdia Catalana, 2005.

Porter offers several entries related to Rodoreda and Francesc Betriu, as follows: Francesc Betriu i Cabeceran: 111–112 (he is responsible for several literary adaptations); Lluís Homar i Toboso: 323 (he became known because of Betriu's film); Sílvia Munt i Quevedo: 430–431 (she was a great success in the film); *La plaça del Diamant*: 478 (includes bibliography).

Prat, Anna Maria. "L'oncle sempre em deia: de tot el que vam provar de fer, no se'n recordarà ningú." In *Literatures de l'exili*. Edited by Julià Guillamon. Barcelona: Centre de Cultura Contemporània de Barcelona, 2005: 68–79.

This poignant piece is the work of Armand Obiols' daughter; the uncle who uttered the discouraged words is Francesc Trabal.

Prudon-Moral, Montserrat. "La plume ou le pinceau? L'écriture selon Mercè Rodoreda." In *Des femmes: Regards catalans*. Travaux et Documents 34. Saint-Denis: Université Paris 8 Vincennes - Saint Denis, 2006: 175–203.

Rodoreda used the two forms of expression, for which Egyptians had the same word. She painted during years when she "couldn't" write; forbidden or unavailable words led to painting. Many of her paintings are faces, most often girls, in which there is innocence, fear, mutilations, and masks. Prudon speculates (with Kathryn Everly 2003) that they might be self-portraits and sees it as a stage in Rodoreda's development during a period when words were too painful. Seven reproductions and the map for *La mort i la primavera* are included.

Puidemon Monclús, Pilar. "La correspondència entre Mercè Rodoreda i Joan Sales." *El Contemporani: Arts, Història i Societat* 16 (1998): 23–26.

These brief comments are superseded by later publications: the letters themselves edited by Montserrat Casals, ed. (2008) and an article by Carles Cortés (2008).

Pujadó, Judit. *Vint-i-cinc cementiris i dues tombes*. Bellcaire d'Empordà: Vitel·la, 2010: 165–167.

Pujadó offers a description of the woods and Holm oak trees surrounding Rodoreda's burial site; she mentions the sculpture of Rodoreda and quotes a passage from *La mort i la primavera*.

Pujol, Anna. "Joc de miralls. Mercè Rodoreda." Espai web: La ter@nyina. *Escola Catalana* 449 (April 2008): 47.

This pedagogical website has exercises, themes, etc., pertaining to Rodoreda.

Pujol Casademont, Enric. "Mercè Rodoreda." In *Diccionari d'historiografia catalana*. Edited by Antoni Simon i Tarrés. Barcelona: Enciclopèdia Catalana, 2003: 1020.

This very brief entry outlines Rodoreda's life and work. See also *La revolució del bon gust* (2006).

Quílez Esteve, Laia. *Narrativa: Mercè Rodoreda, Carme Riera*. [2010]. <http://www.liceus.com/cgi-bin/aco/lit/04/0100.asp>.

In comparing maximum representatives of two successive generations of Catalan women writers, Quílez finds commonality in their manner of transposing their "cosmovisió" into their works. In examining Rodoreda's *Aloma* and *Mirall trencat* and Riera's *Te deix, amor, la mar com a penyora* and *La meitat de l'ànima*, she focuses on mirror images and finds that while Rodoreda's axis is memory, Riera's is masks.

Rafanell, August. "La llengua inadvertida de Mercè Rodoreda." *Revista de Girona* 157 (March–April 1993): 60–63.

Rafanell offers an early analysis of Rodoreda's linguistic recourses and her great range and equilibrium between colloquial and literary usages.

Real, Neus. "En memòria de la ventafocs: La Rodoreda de preguerra." *L'Avenç* 301 (April 2005): 24–29.

Real has written extensively about Rodoreda's early work; see Real Mercadal 2005*b*.

Real, Neus. "L'exili francès: París." *Revista de Girona* 247 (March–April 2008): 64–70.

Offering maps of travels through France and neighborhoods of Paris, Real believes Rodoreda was more comfortable there than anywhere, and kept her apartment in the city for years. She wrote her war stories, visited museums, and made friends, for example, Josep Carner. Real invokes the historical, cultural, creative, and personal period in the life of Rodoreda in Paris.

Real, Neus. "Un pont literari excepcional: *Aloma*." In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 59–77.

Real recounts the novel's great success; in addition to the Crexells Prize of 1937, both criticism and sales were positive in spite of wartime hardships. The narrative voice points to contradictions between what *Aloma* tells herself and how she acts. The love letters she writes and the book she reads clandestinely constitute fictions within fiction and underline her yearning to escape from a humdrum existence. Essential symbols include the changing seasons with different vegetation, the grotesque, victimized cat, and the curtains she buys but gives up to Robert. The second version of the novel offers an opportunity to study Rodoreda's development over a thirty-year period; while the original has many specific details of its time and place, the revision suppresses them, becoming more generic, atemporal, and decontextualized.

Real Mercadal, Neus. "Mercè Rodoreda." In *Escriptores: De Caterina Albert als nostres dies*. Nadala 2005. Barcelona: Fundació Lluís Carulla, 2005a: 72–80.

Real offers a brief entry on Rodoreda's narrations.

Real Mercadal, Neus. *Mercè Rodoreda: L'obra de preguerra*. Barcelona: Publicacions de l'Abadia de Montserrat, 2005b.

This detailed study of Rodoreda's journalism and early fiction includes comments about articles on literature, film, and music. Real's examination of contributions to *Clarisme* show that as many as forty-five unsigned pieces could represent an "activitat crítica emmascarada" by Rodoreda, in addition to her twenty-three signed or initialed pieces. Real also examines the early narrations, ending with *Aloma*, when Rodoreda was trying many subjects, genres, and styles. Even in her earliest stories, such as "Una nit," one sees the effort to visualize the interior of the protagonist. Real comments on the political and cultural commitment of Rodoreda and her contemporary women writers, as well as on an early effort to collaborate. It was also a time of creation of a self-image for Rodoreda, and her formation during the Republic gave her strength to write well later: "Al darrer de d'aquesta dedicació hi havia aquella sòlida convicció, assentada en l'etapa republicana, que una obra de qualitat era la millor contribució que podia fer a la nació i a la cultura pròpies, ara novament sotmeses..." (pages 481–482). Real admires Rodoreda's great professionalism, but also mentions the dichotomy between pride and an inferiority complex.

Real Mercadal, Neus. *Dona i literatura a la Catalunya de preguerra*. Barcelona: Publicacions de l'Abadia de Montserrat, 2006a.

From her 2003 dissertation on women writers of the 1920s and 1930s, Real studies the reception of different kinds of novels of the period, such as popular, romance, moral, etc. She focuses on the influence of journalism and politics in Rodoreda's development, the establishment of networks, her encouragement to write for children, and the importance of women readers. Real classifies the novels as psychological, except for *Crim*, and she mentions Rodoreda's essays about the novel as a genre in *Clarisme* and *Polèmic*.

Real Mercadal, Neus. *Les novel·listes dels anys trenta: Obra narrativa i recepció crítica*. Barcelona: Publicacions de l'Abadia de Montserrat, 2006b. See chapter 3, "La recepció crítica: Descripció, evolució i sentit": especially 360–372.

Real discusses the journalistic interventions of Rodoreda and of C. A. Jordana and the 1934 debate about style, what public to address, and the gender of the writer. Rodoreda interviewed several women writers and promoted their work; there was solidarity and complicity among women of culture. Her relationship with Jordana was friendly and he mentored her in some ways. She may have persuaded him to write more about their contemporary women writers.

Real Mercader, Neus. "Aloma (1939 i 1969)." *Visat: La Revista Digital de Literatura i Traducció del PEN Català* 3 (April 2007). <http://www.visat.cat/traduuccions-literatura-catalana/cat/articles/15/10/0/0/2/merce-rodoreda.html>.

Real, who also prepared the bibliography for this project, sees the two versions of the novel as a link between two periods of Rodoreda's work. *Aloma* represents a crisis of values; she is on the brink of being a "modern" woman. The second version suppresses concrete references, and the two taken together offer an opportunity to study the evolution of Rodoreda's "modus operandi."

Recordà, Josep Ramon. "Mirall trencat de Mercè Rodoreda." In *Les 10 millors obres literàries catalanes del s. xx*. Castellar del Vallès: Artilletres, 2004: 30.

Rodoreda's is the only novel among Recordà's choices.

Resina, Joan Ramon. *Barcelona's Vocation of Modernity: Rise and Decline of an Urban Image*. Stanford: Stanford University Press, 2008.

Chapter 4, “A Sojourn with the Dead” (pages 119–141 and notes 237–238), is dedicated to *La plaça del Diamant*. The novel shows that when defeat supervenes, the survivors’ only hope is to withdraw to the no-man’s-land of everyday life to preserve an emotional link between the past and the future. Resina claims that Rodoreda placed the neighborhood of Gràcia on the world map of literature. The name changes of the protagonist may indicate rebirth, the passage from innocence to wisdom. Domestic spaces and objects take on importance within a lack of historical background. Resina quotes Anthony P. Cohen: “The symbols of community are mental constructs: they provide people with the means to make meaning” (cited page 122 from *The Symbolic Construction of Community*, Tavistock, 1985: 19). For Resina, the “reconstruction of a singular life condenses the life of a damaged community” (pages 122–123). From loss to narration, the theme is the curse of discontinuity, and the narrator a symbol of concatenation. There are symbols of bondage and the dichotomy connection/separation. Resina discusses the distance between protagonist and narrator: the contents are plural, collective, as Catalonia repeats Natàlia’s destiny. Gabriel García Márquez appreciated Rodoreda’s ability to remember the names of things; words create connection. The episode of shaking eggs is self-aggression: “Rodoreda’s is a sacrificial view of history” (page 130). Accepting Antoni’s proposal allows her to regain speech and life, for the sake of the children. Natàlia’s return to the apartment is burying the ghost. Symbols on the last page correspond to the traditional air, fire, water, earth. Barcelona is not mentioned; it is symbolic. The square is the memory magnet, and a coffin as well. Rita is Quimet, and marriage is seen as separation. This work is also available in Catalan: *La vocació de modernitat de Barcelona: Auge i declivi d’una imatge urbana*, Barcelona, Galàxia Gutenberg, Cercle de Lectors, 2008.

Resina, Joan Ramon. “El cadàver al llit propi: Mercè Rodoreda i l’univers concentracionari.” In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d’Estudis Catalans. Fundació Mercè Rodoreda, 2010: 275–283.

In his discussion of one of the first literary works about concentration camps, “Nit i boira,” Resina focuses on the spiritual destruction that preceded the gas chambers. Described as unbirth or anti-uterus, the dehumanization aimed at prisoners stemmed from Nazi perception of reality, beyond the limits of the rational. The essence of tragedy is distilled in the reflection before death, calculated condemnation, loss of hope, future, horizons. Literature becomes a dark, closed space portraying a paralyzed universe. Individuality, the origin of shame, is suppressed. The story is not a direct testimonial, since the author did not witness the camps, but she shows in this story that she clearly understood their objective.

Revista de Girona 157 (March–April 1993), dossier “Mercè Rodoreda”: 51–91.

The articles by Àngel Quintana and Imma Merino (pages 76–83) and by Sadurní Martí (pages 64–70) are included in Mencos (2002); the following brief articles also appear as well as Rodoreda’s “Bestioles” (pages 72–75): M. J. Balsach: 84–85; J. Pla: 51–59; A. Rafanell: 60–63; M. Vilallonga: 86–91.

Revista de Girona 247 (March–April 2008), dossier “Geografia literària de Mercè Rodoreda”: 56–93; “Fulls de la revista”: 107–110; “Un poema de Mercè Rodoreda”: 111.

Introduction by Mariàngela Vilallonga. The issue ends with writings by Rodoreda describing the cities where she lived: Paris (pages 107–108, edited by N. Real); Geneva (pages 108–110, edited by M. Vilallonga); and a “cançó,” “Vestit cenyit i brodat...” (page 111, edited by Carles Miralles). The section also includes articles by M. Casacuberta: 78–84; N. Real: 64–70; F. R. Uccella: 58–63, B. Vilallonga: 85–93; M. Vilallonga: 71–77.

Revista del Baix Empordà 20, no. 5 (March–May 2008), dossier “El nostre personatge”: 7–30.

With an introduction by Ricard Herrero, mayor of Santa Cristina d’Aro, the focus is on Rodoreda’s time at Romanyà; the following brief articles are included: J. Altarriba: 24–25; T. Costa: 12–13; M. Gifreu: 18–22; Ll. Molinas i Falgueras: 27–30; M. Nadal: 8–11; M. Vilallonga: 14–17.

Revista del Col·legi Oficial de Doctors i Llicenciats en Filosofia i Lletres i en Ciències de Catalunya 130 (November 2008): 9–42.

The dossier “Una doble commemoració: Els cent anys de Mercè Rodoreda i d’Agustí Bartra” is presented by Jaume Aulet and contains the following articles: C. Arnau: 11–22; J. Camps i Arbós: 33–42; V. Panyella: 23–32; M. Ibarz: 33–35; F. Massip: 29–32; A. Mohino i Balet: 24–28; M. Nadal: 12–14; X. Pla: 20–23; R. Porta Espluga: 15–19.

Ribadeneira, Alegría. “Esferas trizadas: La guerra y el género en seis escritoras del mundo hispanohablante.” Dissertation. University of Florida, 2006.

Chapter 4, “Representaciones de la Guerra Civil española: La lucha por rescatar la palabra” (pages 112–165), is dedicated to *La plaça del Diamant* and Dulce Chacón’s *La voz dormida* (2002). In a study of how women writing about war contribute to revising the predominant constructed realities, Ribadeneira finds that Natàlia’s discourse presents a notion of the female sphere as a concept open to redefinition. The tension

and resolution revolve around several conflicts: a houseful of doves, the hunger that makes Natàlia plan infanticide and suicide, and her turmoil culminating in the scream in the plaza, which reclaims the recognition of what the hegemonic history of war omits. Recovering her voice represents reconciliation with the past, one of the central themes of the novel.

Ribadeneira, Alegría. "Unveiling Disconcertment: 'La meva Cristina' and 'El batalló perdut' as Literature of Exile." *Catalan Review* 23 (2009): 95–103.

In the stories by Rodoreda and Pere Calders, Ribadeneira sees the use of fantastic elements and situations in which disconcertment reigns as marks of exilic writing through the articulation of rootlessness. The fantastic is used as a way of projecting the ambiguity that can arise from banishment. Various elements within the stories point toward disconcertment of exile: identity crisis, status determination, attempts at defining an incongruent space, wounds, and reintegration and remembrance. The pain and anxiety of the life situation, like the pearly face of the sailor, mark those who lived that experience.

Ricci, Graciela. "Rodoreda ed io, ovvero l'effetto Rodoreda." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 71–84.

The study focuses on *La mort i la primavera*, analyzing the symbolism of jewelry, for example, and the symmetry of certain elements, calling to mind some works of Jorge Luis Borges, whose title "Borges y yo" Ricci paraphrases in her title.

Riera, Carme. "¿Rodo... qué?" *Turia: Revista Cultural* 87 (June–October 2008a): 248–250.

Riera recalls her 1979 interview with Josep Pla, in which he belittled Rodoreda, criticizing the name of her novel, then called "Colometa." Pla was on the jury that rejected the work that became *La plaça del Diamant*. Nor did he like her lifestyle, calling her "rodolada." Riera believes we should penetrate Rodoreda's world by concentrating on the creation of Natàlia/Colometa of *La plaça del Diamant* and Teresa Goday of *Mirall trencat*, for example.

Riera, Carme. "Les esberles d'un mirall infinit." *Serra d'Or* 588 (December 2008b): 30–32.

In this personal memoir, Riera recalls her first reading of *Mirall trencat* and describes the dialogue Rodoreda establishes with Virginia Woolf, William Faulkner, Marcel Proust, and James Joyce.

Robles i Sabater, Ferran. *Bibliografia de la literatura catalana en versió alemanya: Narrativa, poesia, teatre*. Aachen: Shaker, 2005: 164–170.

Rodoreda's work translated into German consists of narrative: stories and the novels *Aloma*, *La mort i la primavera*, *La plaça del Diamant*, and *Mirall trencat*. See also Maass (2008).

Rodríguez, María Pilar. *Vidas im/propias: Transformaciones del sujeto femenino en la narrativa española contemporánea*. West Lafayette: Purdue University Press, 2000. See chapter 3, "El poder de la experiencia: La construcción de la subjetividad en *La plaça del Diamant*": 83–109, notes 191–192.

Within this book, in which Rodríguez explores the development of prose fiction by and about women, she finds that *La plaça del Diamant* reclaims experience as the way to essential knowledge, unlike several other female Bildungsroman novels whose protagonists have the advantage of more formal education. Questions of individual development are accompanied and complicated by problems of national identity and minority language. The suffering of the war and its aftermath is paralleled by Natàlia's sense of alienation from her own body, especially during pregnancy, in which she feels invaded by something from outside herself. A number of metaphors accentuate internal and external occupation and emptiness, penetration and expulsion, associated with the deceitfully apparent simplicity of the monologue. George Meredith's epigraph, "My dear, these things are life," announces a vindication of everyday events and objects as transcendental; the creation of another type of language brings the female experience to literature. Displacement begins with the first chapter, in which Quimet takes away her former fiancé Pere, her name, her discourse as he retells the story of the loss of her slip, and her opinions (she has to like Antoni Gaudí). The scream associated with giving birth is a partial liberation, anticipating the final scream, in which she gets rid of all she has had to swallow over the years, allowing reconstruction to begin on both personal and collective levels.

Rodríguez Natera, Rafael. "Recuerdo: Mercè Rodoreda." *Traslapuente* 38 (December 2008): 50–51.

In this defense of minority languages and cultures, Rodríguez expresses his appreciation of Rodoreda. He compares the symbolism of the doves in *La plaça del Diamant* with "milana bonita" of Miguel Delibes' *Los santos inocentes* (1982).

Roig, Montserrat. "El aliento poético de Mercè Rodoreda." In *Mercè Rodoreda: Una poètica de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Sola-

nas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 14–15.

This is a brief synopsis in Castilian of their well-known interview, first published in *Triunfo* (1973); then in *Retrats paral·lels* (1976); see Mencos (2002).

Romaguera i Ramió, Joaquim. See Porter i Moix (2005).

Rosselló Bover, Pere. “Els anys de *La plaça del diamant* (el context novel·lístic català de l'inici dels anys 60).” In *La cultura catalana en projecció de futur: Homenatge a Josep Massot i Muntaner*. Edited by Germà Colón, Tomàs Martínez Romero, and Maria Pilar Perea. Barcelona: Institut Ramon Llull; Castelló de la Plana: Universitat Jaume I, 2004: 439–458.

Rodoreda's failure to win the famous Sant Jordi Prize for *La plaça del Diamant* was because it was so different from other novels of the time, even though it coincided with some characteristics of the period. Rosselló gives several examples of the early reception of the novel. Censorship and language pressure led to realistic, historical novels, not innovative techniques or experimentation. The complexity of Rodoreda's monologue put it out of the mainstream. Rosselló credits critics (besides Joan Triadú and Joan Fuster) with recognizing the novel's value (Joaquim Molas, Josep M. Llompart) at the time, but for the most part people found Colometa simple. Carme Bosch sees traces of the first two chapters of *La plaça del Diamant* and some concrete episodes of *El carrer de les Camèlies* in Llorenç Villalonga's character Lulú (*La Lulú o la princesa que somreia a totes les conjuntures* [1970], cited in *Ultima Hora*, April 24, 1983). Villalonga himself saw *La plaça del Diamant* as a reaction against “el neorealisme i contra el tremendisme ibèric” (page 445). While that tendency can be seen, it is overcome by lyricism and psychological depth. Rosselló describes the growth of the novel in the 1960s, especially in Catalonia, and he mentions some of the writers of the period in Barcelona. In a questionnaire put out by *Serra d'Or* in 1964, *La plaça del Diamant* got the most votes as best novel during the period of 1939 to 1963; Rodoreda says she would have chosen Villalonga's *Bearn o la sala de les nines* and Joan Sales' *Incerta glòria*, about which she was very enthusiastic. *Incerta glòria* and *La plaça del Diamant* are very different in spite of certain analogies: Rodoreda shows influences of different readings. She was striving to write something simple and human when transcendental themes and realistic forms were expected. Regular people could identify with Natàlia-Colometa because of her status and language.

Rosselló Bover, Pere. “Del món dels somnis al fantàstic en els contes de Mercè Rodoreda.” *Escola Catalana* 449 (April 2008): 11–13.

In a discussion of early work, especially for children, Rosselló classifies stories from *La meva Cristina i altres contes*, *Semblava de seda i altres contes*, and *Viatges i flors* into the fantastic with a possible rational explanation and those with no possible explanation. All the children's stories in *Un cafè i altres narracions* have possible rational explanations.

Rovira i Virgili, Antoni. *Cartes de l'exili: 1939–1949*. Edited by Maria Capdevila. Barcelona: Publicacions de l'Abadia de Montserrat, 2002.

Rovira briefly mentions Rodoreda in letters written during exile in France.

Saladrigas, Robert. "El jardí de l'existència." *Serra d'Or* 588 (December 2008): 27–29.

Saladrigas believes that *Jardí vora el mar* should not be considered secondary among Rodoreda's work. He recalls that he told her long ago that he preferred her stories.

Saludes, Isabel. "Mercè Rodoreda, un ram de flors transparents." *Serra d'Or* 376 (April 1991): 43–50.

Saludes discusses and reproduces several of Rodoreda's art works.

Saludes Amat, Anna Maria. "Notícia biogràfica de Susina Amat." *Revista de Girona* 175 (March-April 1996): 46–53.

In this homage to her mother, Saludes describes the friendship of four women associated with the Comissariat de Propaganda during the Republic: Amat, Mercè Rodoreda, Julieta Franquesa, and Carme Manrubia. Interrupted by the war, the friendships were rekindled during the transition period. The article includes a description by Rodoreda of Amat's art work dated February 1980 (page 48). This issue also includes Saludes' transcription of an interview of Rodoreda by Carmen Alcalde (pages 107–109), in which Rodoreda speaks of language concerns, published in *Cuadernos para el Diálogo* 176 (1976): 61. Fragments of this interview also appear in *Realitat i vitalitat de la llengua catalana: Un itinerari per dir la realitat de la llengua dels Països Catalans*, edited by Jordi Solé i Camardons, Tortosa, Federació d'Organitzacions per la Llengua Catalana, 2009: 31. Saludes also wrote an early reflection on her own friendship with Rodoreda, "Mercè Rodoreda o l'amistat," for *Serra d'Or* (25, no. 290, November 1983: 13–15).

Saludes Amat, Anna Maria. "Mercè Rodoreda, periodista." In *Memorials ICD, 1993–1996*. Barcelona: Generalitat de Catalunya, 1997: 173–181.

Saludes has an earlier article with the same name (1972, see Mencos 2002) but this version is expanded and much more detailed.

Saludes Amat, Anna Maria. "La prehistòria literària de Mercè Rodoreda." In *La narrativa degli anni '20 e '30 (e dintorni)*. Edited by Maria Alessandra Giovannini and Natasha Leal Rivas. Naples: Istituto Universitario Orientale, 2001: 11–39.

Saludes returns to Rodoreda's early life and sources that come from her family. Grandfather Pere Gurguï wrote for *L'Arch de Sant Martí* and *La Renaixensa*, both pro-Catalan, and was involved in the Lliga de Catalunya. He also helped in train construction, and the impact of trains appears, for example, in *Mirall trencat* (Teresa Goday's father died in a train accident) and *Quanta, quanta guerra...* (in Adrià's vision and view of a wreck). Rodoreda found family documents when she returned to Barcelona, including letters to Joan Gurguï, which helped her reconstruct the past for some of her narrations.

Saludes Amat, Anna Maria. "El teatro de Mercè Rodoreda." In *Mercè Rodoreda: Una poética de la memoria*. With prologues by Joaquim Triadú, Manuel Castellet i Solanas, Juan Miguel Hernández León, and Joaquim Molas. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 62–69.

Saludes offers a catalogue of representations of Rodoreda's plays, including "La sala de les nines" by Araceli Bruch and Maria-Mercè Marçal (2001), based on stories, and comments on Rodoreda's childhood part in Paul Armstrong's *El misteriós Jimmy Samson* (1917).

Saludes Amat, Anna Maria. "L'àngel de l'amor i de la mort: Un conte de Mercè Rodoreda." *Revista de Catalunya* 185 (June 2003): 88–110.

Saludes relates "Semblava de seda" to Armand Obiols' death in Vienna in 1971, claiming the story is the only thing she wrote for four years, and that it is perhaps the only one she translated into Castilian herself. Saludes refers to the journal Rodoreda wrote while she was in Vienna, in which she mentions Pilar Segura, Obiols' lover, a name she uses for a character in *Mirall trencat*. Saludes gives the narration a mystic interpretation, linked to the Greek archetype "hièros gámos," or sacred wedding, and considers this key work autobiographical. She refers to the prologue of *Mirall trencat*, in which Rodoreda reproduces her image of the guardian angel from childhood; here,

the figure has biblical characteristics. Obsession with the tomb suggests necrophilia; Rodoreda was very interested in cemeteries, and other episodes of nearly being locked in appear in “Record de Caux” and *El carrer de les Camèlies*. The ending is ambiguous: it may be a vision or a dream or death, and where is the voice coming from? The love/death theme lends a touch of Romanticism; the story is poetic and musical, with emphasis on touch more than sight. Saludes also refers to the prologue of *Quanta, quanta guerra...*, in which Rodoreda describes a dream or an episode of déjà vu. This article was also published in Italian: “L’amore per un angelo: Un racconto di Mercè Rodoreda,” in *Momenti di cultura catalana in un millennio: Atti del VII Convegno dell’AISC*, edited by Anna Maria Compagna, Alfonsina De Benedetto, and Núria Puigdevall i Bafaluy, vol. 2, Naples, Liguori, 2003: 447–463.

Saludes Amat, Anna Maria. “Una biblioteca a l’exili: Els llibres de Mercè Rodoreda i Armand Obiols.” *L’Avenç* 301 (April 2005): 30–37.

Saludes laments the dissolution of the book collection the couple had; at Romanyà, there were many books in French and English, a number of detective novels, and there are comments about them in the letters. Some now belong to libraries in Girona: the Arxiu Històric Municipal and the Salvador Allende. The Institut d’Estudis Catalans has some in Italian.

Saludes Amat, Anna Maria. “Mercè Rodoreda i Delfi Dalmau: *Polèmica*.” Paper presented at the symposium *Escriptores Republicanes: Gènere i Modernitat a la Catalunya Contemporània*. 2007a. <http://www.traces.uab.es/gelcc/escriptores/congres.html>.

While some of the papers presented at the symposium *Escriptores Republicanes: Gènere i Modernitat a la Catalunya Contemporània* (Universitat Autònoma de Barcelona, October 25–26, 2007) appear in full on this website, Saludes’ is only named. However, she has addressed Dalmau’s mentoring on other occasions. See, for example, “‘Joventut i República.’ Els treballs periodístics de Mercè Rodoreda (1932–1934)” in *Una novel·la són paraules* (2010).

Saludes Amat, Anna Maria. “Aloma in the City (1934–1938).” *Visat: La Revista Digital de Literatura i Traducció del PEN Català* 3 (April 2007b). <http://www.visat.cat/traduacions-literatura-catalana/cat/articles/14/10/0/0/2/merce-rodoreda.html>.

The character is seen as autobiographic in many respects, and the vision of the city is nostalgic. Places are linked to states of mind, and gardens trace the growing process. The name of the protagonist links this work to a continuum of Catalan literature,

having first appeared in the work of Ramon Llull. The novel was well received by most critics and the public, and was the first step in a mythification of Barcelona through literature.

Saludes Amat, Anna Maria. “‘Joventut i República.’ Els treballs periodístics de Mercè Rodoreda (1932–1934).” In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d’Estudis Catalans. Fundació Mercè Rodoreda, 2010a: 25–57.

“Salut i República,” a greeting during the years of the Republic, becomes “Joventut” here to focus on a two-year period in which Rodoreda produced many articles in the publications of the day. Saludes emphasizes the importance of visual images as well as the cultural and political atmosphere in which Rodoreda circulated during the early years of a marriage she must have found tedious. Newspapers and magazines were full of photographs; moreover, she was always a film and theater enthusiast, encouraged since childhood by her grandfather, Pere Gurguí. Seeing politics as something of a spectacle, she probably would have liked to interview Francesc Macià, but settled for his wife and daughter. Rodoreda and other women intellectuals of the day, many of whom she also interviewed, were influenced by the *Renaixença*, the nineteenth-century literary cultural movement that included a number of women writers. While Rodoreda left her journalistic career behind and turned to other genres, she was clearly influenced by colleagues, friends, and acquaintances in her milieu. An important part of this atmosphere was the Ateneu in Barcelona, with its rich library, in-house publications, paintings, and its members, which included many of the best-known intellectuals of the period. The Ateneu also sponsored conferences, which she probably attended; she did some of her interviews there, and of course she must have loved the garden, which she mentions in *Del que hom no pot fugir*. Saludes points out that, while Rodoreda speaks fondly of her childhood and there are photographs of her, this does not extend to her adolescence; the one photograph of her wedding looks rather funereal and is perhaps reflected in *Sóc una dona honrada?* She interviewed the actress Maria Vila and was clearly fascinated by the “vamp” image that traveled to Hollywood in women like Marlene Dietrich and Greta Garbo. The loss of that heady atmosphere is symbolized in *La plaça del Diamant* as air, which would never be the same after the war.

Saludes Amat, Anna Maria. “La fortuna di una grande scrittrice catalana in Italia.” In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010b: 15–20.

Saludes records Rodoreda’s fortunes in Italy and reflects on her own personal and professional relationship with the author.

Saludes Amat, Anna Maria. "Trenta anys d'amor i literatura." Prologue. In Obiols, Armand. *Cartes a Mercè Rodoreda*. Sabadell: La Mirada, 2010c: 7–38.

The letters were transcribed by Jordi Puig Panella, and the text contains notes by both Puig and Saludes. In her prologue, Saludes maintains that the long relationship was positive for Rodoreda in spite of difficult times, separations, and the great sufferings of war and exile. Saludes introduces her article with a description of letter-writing in general and the great importance it took on for exiles, separated from loved ones for long periods. She extols the great rhetorical flourish of Obiols and connects it to his work as editor of journals and his constant support for Rodoreda. Rodoreda destroyed some of the letters which were not about Catalan literature, especially those she wrote to him. Saludes relates some letters to Rodoreda's narrations and comments to Joan Sales and other correspondents. Taking into account the difficulty of sending letters during wartime, Saludes mentions censorship during the Nazi occupation of France and describes the concise writing necessary when one could only send postcards. Most of the letters were written during the war, and later during their long separation in the 1960s while Obiols worked in Vienna. Especially interesting are comments on what they were reading: works of French, Italian, English, and North and South American authors, and the Spanish writers Carmen Martín Gaité and Ana María Matute. Obiols wrote from faraway places when he attended international conferences, and Saludes sees some of his letters as an inspiration for her prologues.

Sánchez Gordaliza, Judith. "Recepción y difusión internacionales de Mercè Rodoreda: Obra original, crítica y traducción." Dissertation. Universitat de Vic, 2008. <http://hdl.handle.net/2072/12704>.

This work aims to determine the reception and diffusion of the works of Rodoreda, critical studies of her work, translations, and the presence of her writings in National Libraries around the world. Bibliography and annexes are included as well as descriptions of databases used, offering a very detailed account not only of the availability of Rodoreda's work but also of studies of her literature throughout the world.

Scherzer, William M. "La plaza del Diamante: Historical vs. Sexual Discourse." *Revista Hispanica Moderna* 53, no. 1 (June 2000): 133–139.

In an effort to bring together the perceived opposing criticisms based on history or based on feminism, Scherzer finds that, while there is a structure that revolves around Quimet and Antoni, the male in the middle is Mateu. Scherzer interprets Mateu's role as a precursor to Antoni, while he also represents Natàlia's skepticism.

Schumm, Sandra J. *Reflection in Sequence: Novels by Spanish Women, 1944–1988*. Lewisburg: Bucknell University Press; London: Associated University Presses, 1999. See chapter 3, “Metaphor and Metonymy: A Bridge Between the Gaps in *La plaça del Diamant*”: 65–86, notes 176–181.

Comparing Natàlia to the adolescent female protagonists of Carmen Laforet’s *Nada* and Ana María Matute’s *Primera memoria*, Schumm finds that Rodoreda’s use of metaphor and metonymy creates Natàlia’s naivety, then bridges the gap between the narrator/protagonist and readers. Using the doves as an example, she traces the evolution of the wounded dove Quimet finds, to a houseful of messy birds, to destroying the eggs which becomes linked to thoughts of murder/suicide, to the idealization of the happy birds at the end of the novel. Repetition of this image and others forces readers to assimilate old and new associations as circumstances in Natàlia’s life change.

Serra d’Or 577 (January 2008a): 12–35.

The dossier in this issue contains six brief articles, sometimes reflections of longer works by the same authors: M. Ibarz: 33–35; F. Massip: 29–32; A. Mohino i Balet: 24–28; M. Nadal: 12–14; X. Pla: 20–23; R. Porta Espluga: 15–19.

Serra d’Or 588 (December 2008b): 19–39.

The dossier “Lectures de Mercè Rodoreda” contains five brief essays: C. Arnau: 37–39; M. Barbal: 23–26; E. Casasses: 33–36; C. Riera: 30–32; R. Saladrigas: 27–29. The issue also includes two reviews: J. Coca: 86–88, and I. Domenjó: 109.

Serrano, David. “Els miralls trencats de Mercè Rodoreda: Una conversa amb Carles Cortés.” *Quadern de les Idees, les Arts i les Lletres* 134 (February 2002): 18–24.

Cortés explains that he studies the early and late works because Rodoreda’s best-known novels are part of a trajectory, and he seeks unity and development in her narrations. He also discusses the esoteric, as well as characters in search of equilibrium, many of them of mysterious origin. From the point of view of language, Cortés finds that “una de les principals aportacions lingüístiques de l’escriptora és l’equilibri entre la variant col·loquial i la variant literària...” (page 23).

Servidei, Brunella. “La mort i la primavera (1986).” *Visat: La Revista Digital de Literatura i Traducció del PEN Català* 3 (April 2007). <http://www.visat.cat/traduccion-literatura-catalana/cat/articles/13/10/0/0/2/merce-rodoreda.html>.

Emphasis is on the contrast between great lyricism and implacable cruelty in the narrative; it is clear that cruelty comes from human beings, not nature. Death can be seen as a desirable escape, but desire is suppressed, and escape is impossible. Suicide is forbidden because it does not follow the ritual; the novel is most pessimistic.

Servidei, Brunella. "La morte e la primavera: Incompiuto, in-finito." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 149–157.

The narration creates an equilibrium between lyricism and cruelty. The title suggests the earthly womb, with continuing themes of rebellion and abandonment.

Sevillano, Víctor. "Desmitificació de la realitat republicana i revolucionària a *La plaça del Diamant* de Mercè Rodoreda." *Catalan Review* 22 (2008): 329–340.

Using a sociological backdrop, Sevillano reassesses the novel and finds that Rodoreda distanced herself from both the right and the left, seeking to value human dignity above politics. Her achievement was to demythologize the Republic and its ideals.

Simbor Roig, Vicent. "De teues a meues: Les relacions transtextuals entre Mercè Rodoreda i Llorenç Villalonga." *Quaderns de Filologia. Estudis Literaris* 5 (2000): 421–436.

In a study of intertextual literary relations between the two authors, Simbor indicates that Villalonga's work is often ideological and exterior, while Rodoreda's tends to be psychological and interior. Rodoreda's "La sala de les nines" recreates a situation in the novel *Bearn o la sala de les nines*, filling in blanks left by Villalonga and creating new details. Villalonga responds with the creation of Lulú, protagonist of two novels, *La Lulú o la princesa que somreia a totes les conjuntures* (1970) and *Lulú regina* (1972), taking details from Colometa and Cecília, protagonists of *La plaça del Diamant* and *El carrer de les Camèlies*. Simbor insists that the styles of the two writers are always very different; that they take specific details from each other but transform them with their characteristic writing. The homage from one to the other comes in the form of personal re-elaboration of each other's texts, a rich hypertextual game.

Símini, Diego. "Mercè Rodoreda e il teatro: *La senyora Florentina i el seu amor Homer*." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 159–165.

The play is seen as a denunciation of machismo and a study of the female condition, developed by the rapport and solidarity among women characters.

Simó, Isabel Clara. "Protagonistes: Mercè Rodoreda: La gran catalana universal." In *Ciutadanes: Ruta de les dones de Barcelona, l'Hospitalet, Sant Adrià*. Barcelona: Institut Municipal del Paisatge Urbà i la Qualitat de Vida, 2006: 157–163.

Simó describes the urban geography in Rodoreda's narrative, where she focuses on the neighborhood of Gràcia and its plazas and includes maps and photographs. Simó has an earlier brief work, "Mercè Rodoreda per ella mateixa," in *Memorials ICD 1993–1996*, Barcelona, Generalitat de Catalunya, 1997: 162–167, in which she uses Rodoreda's own words, mostly from prologues, to suggest the self-confidence of the author.

Škrabec, Simona. "Intercanvi literari entre Catalunya i Eslovènia." *Quaderns: Revista de Traducció* 11 (2004): 89–104.

In the early 1980s, the PEN Club of the two countries began an interchange of translations, including *La plaça del Diamant* and *Mirall trencat* and beginning an exchange of influences.

Škrabec, Simona. "Què hi ha sota les flors?" In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2010: 237–259.

Opening with reference to Wolfgang Goethe's popularity in Barcelona during the 1930s, Škrabec mentions Rodoreda's parody of *Faust* in *Un dia de la vida d'un home*, but her article focuses on the creation of space in *Jardí vora el mar* and *Mirall trencat*. The contrast between interior and exterior spaces parallels that between adults and children, owners and servants, and natural and artificial places. In the creation of the gardener, Rodoreda seeks distance more than innocence. Škrabec sees not only literary influences such as Virginia Woolf but also Sigmund Freud's studies of childhood development and Oedipus complexes, seen, for example, in cases of incest and love triangles. Maria, from *Mirall trencat*, dies to escape her situation, but also to avoid growing up. Perhaps Rodoreda is suggesting that the revolution is comparable to Saturn

devouring his children. The symbolic value of paralysis and mutilation can be seen in the false life of Teresa Goday as well as in the stories “Paràlisi” and “La salamandra,” and may represent the repression of Catalan culture. Rodoreda portrays war from the outside, like the servants in the two novels who observe from a distance.

Slagter, Cynthia G. “Through the ‘I’ of the Other: Cross-Gender Narration in the Twentieth-Century Spanish Novel.” Dissertation. Indiana University, 2001.

Rodoreda’s few masculine narrators are the focus on this study of *Jardí vora el mar* and *Quanta, quanta guerra...* Slagter compares women writers using male voices with the reverse, calling the technique “narrative possession.” She finds that Miguel de Unamuno and Luis Goytisolo, for example, use “cross-gendered narration” to denigrate or limit women’s point of view, whereas Rodoreda and other women writers use male voices to subvert patriarchal models.

Sobrer, Josep Miquel, “‘Moesta et errabunda’: Amoralitat i artífici a *Mirall trencat*.” In *Congrés Internacional Mercè Rodoreda: Actes, Barcelona, 1–5 d’octubre de 2008*. Edited by Joaquim Molas. Barcelona: Fundació Mercè Rodoreda: Sociedad Estatal de Conmemoraciones Culturales, 2010: 135–149.

Rodoreda’s novel shows life as sad and fleeting; chance, rather than a moral force, unfolds the plot. This amoral condition places the novel outside standard trends in narrative, with no redemption or retribution for its characters, no ecstasy or catharsis, thus showing Rodoreda as a mature and original author.

Solà, Lluís. “Les fosques glicines: Sobre *La mort i la primavera* de Mercè Rodoreda.” In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d’Estudis Catalans. Fundació Mercè Rodoreda, 2010: 295–304.

Ramon Llull said that words constitute a sixth sense, and Solà finds that the distilled language in this last novel represents the other side of *La plaça del Diamant*. Under-scoring the paradox in the title, he sees the protagonist as the opposite of Colometa, and attributes the wholeness of the creation in the dual gaze, interior and exterior, of the narrator. Although the novel was not finished, he finds it complete and sees different perspectives in the various versions of some passages as the interrogating observations offer new layers, comparable to variations of popular “rondalles” or tales. He believes that Rodoreda’s scanty formal education was good in the sense that school meant the imposition of another culture. Her characters are unfinished, starting to experience the world and wondering what it means. She goes beyond accepted logic

and reason and creates a verbal music; her voice becomes our voice. She returns to the most primordial myths and primitive social forms in this work.

Soldevila i Balart, Llorenç. "Geografies rodoredianes." *Escola Catalana* 449 (April 2008): 32–34.

Soldevila explores an itinerary of urban and rural spaces.

Soldevila i Balart, Llorenç. *Comarques barcelonines*. Barcelona: Pòrtic, 2009.

On page 113, Rodoreda is mentioned as having written a poem about Berguedà and Berga's "miranda de Queralt."

Solé i Camardons, Jordi. See Saludes Amat (1996).

Solé i Camardons, Jordi. "Ideologia, veritat i bellesa en Mercè Rodoreda, un ocell de bosc." *Escola Catalana* 449 (April 2008): 18–21.

From a sociolinguistic point of view, Solé mentions the role of Delfi Dalmau in her linguistic and ideological formation.

Soler, Sílvia. *Estimada Rodoreda*, 2002.

This is a series of six recordings, broadcast on the radio in 2002 and held by the Fundació Mercè Rodoreda.

Soler Serrano, Joaquín. "Mercè Rodoreda: *A fondo*." *Turia: Revista Cultural* 87 (June–October 2008): 254–274.

In the transcription of a television interview done in 1978 for the program *A fondo* by TVE, Rodoreda here discusses a childhood episode of stealing a chrysanthemum; her first Catalan studies; a contrast between her introverted father and extroverted grandfather; her reclusive adolescence; and a self-description as timid, "encerrada en mí misma" (page 262). She says that "Tarde al cine" and *La plaza del Diamant* were influenced by French writers as well as Camilo José Cela and Miguel Delibes. She translated for the International Brigades; says that painting was not her thing; that she was not a feminist but found it easier to create women characters. The transcription was done by Abraham Mohino and Mònica Miró.

Sosa-Velasco, Alfredo. "El sujeto exiliado y la construcción de la memoria colectiva en *Quanta, quanta guerra...* de Mercè Rodoreda." *Symposium: A Quarterly Journal in Modern Literatures* 64, no.1 (2010): 48–62.

Sosa-Velasco uses Michel de Certeau's "Spatial Stories" (1984) to interpret the spatial practice upon which Rodoreda builds the novel. Every story is a voyage, and Adrià encompasses the mythic hero in search of truth and the picaresque antihero tradition. His memory becomes the collective memory, and Sosa-Velasco speculates that the silence of the vanquished after the Civil War influenced Rodoreda to take up this theme: with Franco dead and the transition beginning, *Quanta, quanta guerra...* reminds the reader that wars cannot be forgotten.

Spini, Luca. "Mercè Rodoreda e Natalia Ginzburg." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 167–175.

In his comparison, Spini looks at writers who inspired both Rodoreda and Ginzburg, such as Proust and Kafka, and recurrent themes in their works. He focuses on the early novels *Aloma* and *La strada che va in città*.

Susanna, Alex. "Rodoreda, una forma de contar." *Turia: Revista cultural* 87 (June–October 2008): 251–253.

In this personal memoir, Susanna contrasts reading Rodoreda in school, and then as an adult.

Tabucchi, Antonio. "Omaggio a Mercè Rodoreda." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 217–218.

Tabucchi's personal discovery of Rodoreda leads him to compare her to James Joyce, Joseph Conrad, and Anton Chekhov, especially with respect to a background of war.

Tatum, Alison Nicole. "Urban Space and Female Identity in Postwar Catalan Novels by Women." Dissertation. University of Texas, 2003.

Chapter 2, "Mercè Rodoreda's *La plaça del Diamant*: Outer Spaces and Inner Places" (pages 61–93), and chapter 3, "*El carrer de les Camèlies*: Paradoxical Spaces and Identity Confusion" (pages 94–122), consider the space surrounding the narrators/

protagonists and its effects on them. Tatum describes the urban setting as a masculine social construct but looks at the reverse as well—what is social is necessarily a spatial construct. The tranquil space at the end, constructed by the two very different characters, coincides with the reconstruction of their own identities.

Tennent, Martha. See Venuti (2009).

Thöni, Sonja. "Zur Symbolik in Mercè Rodoreda's *La plaza del Diamante* unter spezieller Berücksichtigung der Individuationsthematik" [The symbolic in Mercè Rodoreda's *La plaza del Diamante*: a focus on themes of individuation]. Dissertation. Leopold-Franzens-Universität Innsbruck, 2006.

Basing herself on classical interpretations of symbolism such as those of Ernest Jones, Carl Jung, Manfred Lurker, and Alfons Rosenberg, Thöni groups the symbols into two groups: those that refer to the historical situation, and those that reflect Natàlia's development. Emphasizing Natàlia's personality, she discusses the doves, biblical images, and the balance, which she considers the only positive symbol in the novel.

Tobin Stanley, Maureen. "El pecado de Natalia: El razonamiento moral de una madre ante las necesidades de sus hijos en *La plaza del Diamante* de Mercè Rodoreda." *Monographic Review = Revista Monográfica* 18 (2002): 76-91.

In an analysis of the Biblical allusions in the novel based on works of Carol Gilligan, Lawrence Kohlberg, and Daniel Lapsley, Tobin Stanley focuses on Natalia's plan to poison her children and herself, comparing it to Abraham's obedience in the sacrifice of his son.

Tobin Stanley, Maureen. "La castración vs. la prepotencia del falo: Una interpretación psicoanalítica de los dos matrimonios de Natalia/Colometa en *La plaza del Diamante* de Mercè Rodoreda." *Cincinnati Romance Review* 22 (2003): 131-147.

Using a Freudian approach, Tobin Stanley sees the novel as a psychological study of female experience against a background of war. The oedipal model is inverted by Rodoreda so that we discern "la envidia de la castración y el temor al pene" (page 133), thus subverting the hierarchy of masculine power with Antoni as key. The relationship in this second marriage is "maternal/umbilical" (page 144), one of support rather than power.

Torras, Meri. *Amors a la carta: Menú d'epístoles amoroses de la literatura catalana*. Barcelona: Cercle de Lectors: Galàxia Gutenberg, 2003.

The prologue is an essay on the use of letters in literature: Torras includes fragments from *Aloma* as well as three early stories, “Carta d’una promesa de guerra,” “Tres cartes,” and “Trossos de cartes.”

Torrents, Ricard. “La seqüència guerra-exili-retorn en l’obra de Mercè Rodoreda: Una lectura global.” In *Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008*. Barcelona: Institut d’Estudis Catalans. Fundació Mercè Rodoreda, 2010: 305–323.

War is a topos, but Rodoreda transforms classical heroes into anti-heroes such as Adrià of *Quanta, quanta guerra...*, and she changes the extraordinary into everyday life in *La plaça del Diamant*. Torrents views her poetry as a condensation of her work, and *La mort i la primavera* as a colophon, comparing the gardens of Jacint Verdaguer to those created in Rodoreda’s fiction. He selects passages from various works and juxtaposes them, for example, as announcements of what is to come in the first paragraphs of *La plaça del Diamant* and *La mort i la primavera*. Torrents views the Homeric imprint not only in her poetry but as key to her production, and he reproduces the first sonnet “Barrejadors de ciutats,” followed by passages from most of her works in prose, which he calls “cants,” in the epic/Verdaguerian tradition.

Toutain, Ferran. See Pericay and Toutain (1996).

Triadú, Joan. “La Mercè Rodoreda de Carme Arnau.” *Revista de Catalunya* 121 (September 1997): 81–92.

This article came from the presentation of Carme Arnau’s biography of Rodoreda (see Mencos 2002), which Triadú finds respectful and profound.

Triadú, Joan. “Actualitat de Mercè Rodoreda.” *Serra d’Or* 485 (May 2000): 71–72.

Triadú reviews Carme Arnau’s publication of stories in *Un cafè i altres narracions* (1999).

Triadú, Joan. *Memòries d’un segle d’or*. Barcelona: Proa, 2008a.

Correspondence between Rodoreda and Triadú is published here with comments by Triadú. Rodoreda complains about Joan Sales, but the friendship prevailed. See especially pages 203–209.

Triadú, Joan. “Mercè Rodoreda en el meu record.” In *Homenatge a Mercè Rodoreda: Barcelona, 10 d’octubre de 2008*. Barcelona: Institut d’Estudis Catalans. Fundació Mercè Rodoreda, 2008b: 15–21.

This personal memoir indicates that Triadú knew her wartime work but did not meet her until her exile in Paris, where he went in search of Armand Obiols, and they later became friends.

Turia: Revista Cultural 87 (June–October 2008): 147–292.

The dossier includes 18 articles, with critical essays, memoirs, and interviews: S. Abrams: 224–227; C. Arnau: 156–170 and 275–281; E. Bou: 147–155; S. Doria: 171–179; M. Ibarz: 180–189; C. Janés: 231–235; J. Mallafrè: 236–241; M. Nadal: 282–292; J. Nogués: 190–201; J. C. Olivares: 202–209; P. Pérez Rubio: 210–216; F. L. del Pino Olmedo: 228–230 and 217–223; R. Porta: 242–247; C. Riera: 248–250; J. Soler Serrano: 254–264; A. Susanna: 251–253.

Uccella, Francesca Romana. “Les arrels de la memòria: Barcelona.” *Revista de Girona* 247 (March–April 2008): 58–63.

Uccella offers indications of the places Rodoreda lived in Barcelona juxtaposed with scenes from novels: Gràcia, Sant Gervasi, Carrer de les Camèlies, and current places such as the Fundació Mercè Rodoreda.

Ugarte, Michael. “Mercè the Great: *La plaça del Diamant* on the Canon.” *Association of Departments of Foreign Languages Bulletin* 33, no. 1 (2001): 41–44.

From a pedagogical point of view, Ugarte explains the difficulties of including a masterpiece from a minority culture in a course on the classics, or canonical books. While he persuaded his colleagues to use Rodoreda’s novel for a time, they soon reverted to more traditional, mainstream works.

Una novel·la són paraules: Vint invitacions a la lectura en ocasió del centenari de Mercè Rodoreda 1908–2008. Barcelona: Institut d’Estudis Catalans. Fundació Mercè Rodoreda, 2010.

In his introduction to this volume, named from a quotation by Rodoreda, Oriol Izquierdo, director of the Institució de les Lletres Catalanes, explains that the collection of essays presented here is the result of a cycle of conferences dedicated to Rodoreda during 2008, the year of her centenary. With the collaboration of the Fundació Mercè Rodoreda, lectures were presented at the Ateneu Barcelonès; other cultural entities joined in this effort to offer new readings of Rodoreda's work. Papers were read in more than fifty locations, reaching perhaps five thousand people, with the aim of stimulating interest in and appreciation of Rodoreda's production. The book includes articles by M. Aritzeta: 205–220; C. Arnau: 221–235; M. Barbal: 149–160; N. Carbonell: 179–186; M. Gustà: 285–293; M. Ibarz: 79–87; S. Jover i Rejssek: 325–344; C. Miralles: 89–113; M. Nadal: 261–273; F. Parcerisas: 131–148; S. Perelló: 161–178; M. Pessarrodona: 115–129; X. Pla: 187–203; R. Porta: 15–24; N. Real: 59–77; J. R. Resina: 275–283; A. M. Saludes Amat: 25–57; S. Škrabec: 237–259; Ll. Solà: 295–304; R. Torrents: 305–323.

Venuti, Lawrence. "World Literature in Review: Mercè Rodoreda." *World Literature Today* 83, no. 5 (September–October 2009): 66–67.

Venuti guest edited this issue on Catalan literature, which includes Martha Tennent's version of "The Fate of Lisa Sperling" and a review of Tennent's translation of *Death in Spring* by Geraldine Nichols.

Viestenz, William. "Death and the Spring: Mercè Rodoreda and the Productive Unproductiveness of Late Style." *Journal of Catalan Studies* (2011): 89–109.

Viestenz examines two of Rodoreda's last works: the latest versions of *La mort i la primavera* and *Quanta, quanta guerra...*, finding that she may have over-corrected during the years before her death. He believes that the effect of what he terms a "'late style' paradigm" (page 91) reflects aspects of her circumstances at the time: she has returned from exile, she is elderly and none too well, and she has lost her longtime in-house editor, Armand Obiols. Whereas the original version of *La mort i la primavera* had a rather closed ending, the reworked, unfinished endings were not as coherent. Viestenz considers this much revised novel as a "restless ghost within Rodoreda's creative imagination" (page 93) as she takes on some of the existential issues of her protagonists.

Vilaboi Freire, Pilar. "Trobada de traductors de Mercè Rodoreda: Sobre a tradución de *La plaça del Diamant* ao galego." *Viceversa* 14 (2008): 231–241.

In this analysis of the Galician version of Rodoreda's novel, Vilaboi offers other possible translations of some words and passages.

Vilallonga, Borja, "El recer celest a Romanyà." *Revista de Girona* 247 (March–April 2008): 85–93.

Vilallonga discusses Rodoreda's relationship with Carme Manrubia and the esoteric interest in the Rosicrucians; he describes the house and surroundings, with the ancient trees and the dolmen, and associates them with "Viatge al poble de la por."

Vilallonga, Mariàngela. "Els arbres, Romanyà i Mercè Rodoreda." *Revista de Girona* 157 (March–April 1993): 86–91.

Vilallonga sees the move to Catalonia as a return to childhood and relates the place to Rodoreda's work. The descriptions of the region where Rodoreda spent her last years have been superseded by later works.

Vilallonga, Mariàngela. "Romanyà de la Selva: Un país antic i bell, que espera el viatger amb la seva calma." *Gavarres* 5 (Spring–Summer 2004): 107–110.

Rodoreda chose Romanyà for its view and its prehistory, along with its peacefulness. Vilallonga offers biographical sketches from the period as well as photographs; she mentions *Mirall trencat*, *Viatges i flors*, and *Quanta, quanta guerra...*

Vilallonga, Mariàngela. "El llac i els dies." *Revista de Girona* 233 (November–December 2005): 97–106.

In this account of Rodoreda's time in Geneva, Vilallonga describes the city and the author's reaction to it.

Vilallonga, Mariàngela. "L'eclosió literària: Ginebra." *Revista de Girona* 247 (March–April 2008a): 71–77.

In a discussion of the story "Paràlisi," Vilallonga links prose with Barcelona as a background and this story, which has Geneva as a background. She offers maps of places Rodoreda frequented and her descriptions of the city: flowers, water, cleanliness, but essentially boring, and an influence on *Viatges i flors*. The bulk of her work was written there, and she established a friendship with Julio Cortázar during this period.

Vilallonga, Mariàngela. "Romanyà de la Selva, lloc rodoredià." *Revista del Baix Empordà* 20, no. 5 (March–May 2008b): 14–17.

Here Vilallonga discusses the inspiration Rodoreda took from her surroundings, claiming that her works written there represent a voyage into a secret *Romanyà* through Rodoreda's most intimate and enigmatic work.

Vilallonga, Mariàngela. "Mercè Rodoreda, Carme Manrubia i *Demian* a *Romanyà de la Selva*." In *Jornades Mercè Rodoreda a la Toscana = Giornate Mercè Rodoreda in Toscana: Pisa, Venerdì 4 e sabato 5 aprile 2008*. Alicante: Biblioteca Virtual Miguel de Cervantes, 2010: 47–57.

Vilallonga retraces Rodoreda's movements for the last years of her life and mentions some of her readings during the period, such as Herman Hesse.

Vilanova, Antonio. *Auge y supervivencia de una cultura prohibida: Literatura catalana de posguerra*. Barcelona: Destino, 2005.

In the chapter on Rodoreda (pages 405–415), Vilanova discusses *La plaça del Diamant*'s narrative voice and a view of Barcelona from Natàlia's eyes.

Visat: La Revista Digital de Literatura i Traducció del PEN Català 3 (April 2007). http://www.visat.cat/newsletter/index_continguts.php?id=3.

Initiated in 2006, this project of the PEN Club dedicated to Rodoreda contains fragments of her narrative in various languages, reviews, a bibliography of her work and studies of it, and five brief commentaries by C. Arnau, B. Łuczak, N. Real Mercader, A. M. Saludes Amat, and B. Servidei.

Vives, Lluïsa. "*La meva Cristina i altres contes*." *Nous Horitzons* 62 (April 1980): 13–17.

Giulia Adinolfi uses this pseudonym for a reprint of her 1968 article (see Mencos 2002). In her introduction here, Carme Arnau finds the article rigorous and penetrating.

Walsh, Maria Eva Ingrid. "Sexuality, Repression and Womanhood in Four 20th-century Hispanic Novels Written by Women." Dissertation. Queen's University Belfast, 2004.

In chapter 5 on Rodoreda, "The Consequences of Sexual Repression in Mercè Rodoreda's *La plaça del Diamant*" (pages 171–203), Walsh uses Freudian theories to explain Natàlia's increased dependence on Quimet, and to some extent on Antoni; she

mentions Mateu briefly as well. Walsh relates narrative techniques in the novel with psychoanalysis to explain the sexuality/domination conundrum. She sees the scream at the end as a rebirth, but only within the context of absent sexuality in Natàlia's second marriage; Walsh sees the self at the end as still the Other.

Wimmer, Natasha. "A Domestic Existentialist: On Mercè Rodoreda." *The Nation* 289, no. 10 (October 5, 2009): 25–28.

In this review article with historical and political backgrounds, Wimmer compares *La plaça del Diamant* with Carmen Laforet's *Nada*, as two of several coming-of-age novels by Catalan women published mid-century. She elaborates on the Catalan situation during and after the Republic and the war and concludes with the popularity of Rodoreda's novel, mentioning that other works by Rodoreda, such as *La mort i la primavera*, have only recently been translated into English.

**Appendix: Works by Students and for Young People,
Special Commemorative Projects,
and Unpublished Papers**

Aldavert, Sílvia and Sílvia Fornells. “Mercè Rodoreda i el viatge pel temps. Anàlisi comparativa amb les obres de Virginia Woolf i James Joyce,” 2007. Unpublished study.

Arenas, Paulí. “Mercè Rodoreda, narradora lírica,” 2001. Unpublished study.

Bernal, M. Carme and Carme Rubio. *Tant de gust de conèixer-la, senyora Rodoreda*. Barcelona: Publicacions de l’Abadia de Montserrat, 2008.

With sketches of Rodoreda’s life and suggestions for reading brief passages, this book is illustrated by Àvelin and encourages young people to read.

Callarisa, Núria. “Organització i classificació de l’arxiu Mercè Rodoreda,” 1992. Unpublished study.

Carbonell, Manuel. “‘En una nit obscura.’ L’art compositiva de Mercè Rodoreda.” Unpublished study.

In this unpublished paper, Carbonell relates the story, first published in 1938 (*Revista de Catalunya*) and included much later in *Semblava de seda* to *Quanta, quanta guerra*... See also Gustà (2010*b*).

Castarlenas, Anna. “*Mirall trencat*, del llibre a la televisió: una anàlisi comparativa dels personatges femenins,” 2009. Unpublished study. Awarded. Research School.

Unpublished study carried out with tutor Rosa Roca. Castarlenas examines the television series written by Josep M. Benet i Jornet in 1977 but not shown until 2002 on TV3, directed by Orestes Lara (Diagonal Televisió DVD). Since Benet worked on his adaptation when Rodoreda was still living, his version is quite faithful. Teresa Go-day is kept, but there is less about her relations with others, especially males. Other characters are close too, such as Armanda, Maria, and Sofia (though she is prettier as a child in the film version). Some psychological depth is lost, and there is no external narrator; there is also less memory and flashbacks.

Clar Martínez, Rosa and Vicent Sanz Arnau. “*La plaça del Diamant*” de Mercè Rodoreda: *Seminari “El gust per la lectura, 2005–2006.”* Barcelona: Generalitat de Catalunya. Departament d’Educació, 2006.

This bound booklet was developed for a course and contains studies of various aspects of the novel with pedagogical exercises. It is part of the series “El gust per la lectura.”

Escola Cooperativa el Puig (Esparreguera). “*Viatges i flors: Any Rodoreda 2008.*” *Escola Catalana* 449 (April 2008): 29–31.

These are artistic interpretations of the book by children 5–14 years of age.

Gadea i Gambús, Ferran. *Mercè Rodoreda: Perfils d’una narrativa.* Barcelona: Generalitat de Catalunya. Departament d’Educació, 2007.

This bound notebook was prepared for a course and offers a general overview.

Giramé, Jordi and Óscar Muñoz. “Treball de documentació i investigació a l’entorn de l’espectacle *La senyora Florentina i el seu amor Homer*,” 1995. Unpublished study. Awarded.

González Flores, Francisca. “La inquietud de Adrià: Hogar, naturaleza e identidad en *Cuánta, cuánta guerra* de Mercè Rodoreda.” Stanford University. Unpublished study.

Like so many of Rodoreda’s texts, much here is based on her experiences of exile, voyages under violent conditions. The search for identity goes from the particular (Adrià) to the universal. González emphasizes the importance of the prologue and the three epigraphs (Francisco Goya, Saul Bellow, and D. H. Lawrence) as a guide to the reader. Her interpretation of the importance of the house is based on Robert P. Harrison’s *The Dominion of the Dead* (2003). González sees Adrià’s transformation as metamorphosis, and the novel’s ending as closed in the sense of his voyage of initiation being over, finished; again, like Rodoreda, a return to the homeland is both territorial and linguistic.

Guardiola, Maria Luisa. “Catalan Modernist Women Writers: Questioning and Altering the Canon,” 2007. Unpublished study.

Guardiola uses Caterina Albert's *Solitud* (1905) and Rodoreda's *Del que hom no pot fugir* to discuss literary changes promoted by women in the modernist period. Rodoreda's novel questions gendered ideologies by focusing on the material contexts that achieve the construction of the female subject. Rodoreda juxtaposes two female characters from different social backgrounds to reveal the emotional and sexual exploitation of women, no matter their class origin. The works of both authors rewrite and contest the differences sought after by the hegemonic modernist canon to bring attention to the feared "others": women and the lower classes.

Hernàndez i Sonali, Lluís. *Descobrint Mercè Rodoreda*. Barcelona: La Galera, 2008.

Hernàndez finds a way to introduce Rodoreda to his young daughters.

López Balagué, Judit. "Mercè Rodoreda: 'Escriu per sentir-me,'" 2009. Unpublished study. Awarded. Research School.

Unpublished study carried out with tutor Mercè Mosoll-Borràs. López carried out a psychological analysis, linking each work with Rodoreda's biography. The creation of Rodoreda's characters is always based on herself. López prefers the first version of *Aloma*, and links Robert with Joan Gurgu. In *La plaça del Diamant*, is Rita's marriage sad, a repetition of Natàlia-Quimet, or lost youth? In *El carrer de les Camèlies*, Cecília doesn't go to school, sews but can't make a living, somewhat like the life of Rodoreda. In *Jardí vora el mar*, there are abortions, children who tie you down, parents who make children unhappy: whose fault is it? Only flowers are eternal in a changing world. In *Mirall trencat's* garden (Can Brusi in Sant Gervasi), happiness is related to flowers and water. Jesús Masdeu paints, as did Rodoreda; the wedding night of Eladi and Sofia is not romantic; there is incest (Ramon-Maria, Rodoreda and her uncle). Adrià of *Quanta, quanta guerra...* is seen as a prisoner, in war and exile. Eva represents the desire for liberty. The war is background and nonspecific. *La mort i la primavera* includes prisoners, repression, passage of time, sadness of living. In Rodoreda's poetry, López sees the influence of Josep Carner, and finds references to Armand Obiols in "Albes i nits," "D'amor i de mort," "Illa de lliris vermells," which are filled with loss and abandonment. Florentina from the play *La senyora Florentina i el seu amor Homer* is also abandoned and deceived. López concludes that Rodoreda's work reflects her personal reality.

Mesa, Bartolomé. "Materials per a l'estudi de les traduccions i els traductors al castellà de l'obra de Mercè Rodoreda." Universitat Autònoma de Barcelona, 2001. Unpublished study.

Nadal, Marta. *Petita història de Mercè Rodoreda*. Barcelona: Mediterrània, 2008.

This is a book for young children, illustrated by Pilarín Bayés.

Paper de Vidre 47 (2008). <http://www.paperdevidre.net/index.php/inici/proleg/numero/47>.

Organized and introduced by Tina Vallès, this interesting experiment asked twelve writers born from the 1960s to the 1980s to discuss their relationship with Rodoredà's work, whether she influenced them, and how they felt about her writing being required reading in school. Here is a summary of their brief responses. Borja Bagunyà (pages 30–35) speaks of her wisdom, culture, and erudition. The narrator becomes not an eye (object) but a gaze (subject), which explains detail and essence. He mentions *La plaça del Diamant*, “Zerafina,” and “Aquella paret, aquella mimosa” as voices from the margins, and “La carta” as metanarration. Most interesting for young writers is the orality. Jaume Barrull Castellví (pages 22–23) likes especially the prologue to *Mirall trencat*. Mònica Batet (pages 14–16) says her interest began with Francesc Betriu's film, which inspired her to read the novels; she favors *Aloma* and *Mirall trencat*. Anna Carreras i Aubets (pages 19–22) appreciated *La plaça del Diamant* without knowing much about the war, and she likes Rodoredà's quotation that feminism is like “xarampió” (‘measles’). Melcior Comes (pages 28–30) admires her tenacity in continuing to write, and feels she must be read to understand Catalan literature. Najat El Hachmi (pages 23–26) has great appreciation of Rodoreda and had good experiences reading in school, which led her to read on her own. She became interested in Rodoredà's biography, and considers her universal. Joan Esculies Serrat (pages 16–19) read only fragments in school and then returned, especially to *Mirall trencat* and its prologue. Gerard Guix (pages 7–11) has little appreciation for her except for some of the stories in *La meva Cristina i altres contes*. Pau Planas (pages 2–5) knows her later works *Quanta, quanta guerra...* and *Viatges i flors*. Teresa Roig (pages 11–14) concentrates on techniques of recreating memory, which for her is like Marcel Proust; what is suggested by the fragrance of a flower. She prefers *Aloma* and *El carrer de les Camèlies*. Guillem Sala Lorda (pages 5–7) uses a metaphor from Rodoredà's work to describe his feelings: he feels swallowed up by her, as in “La meva Cristina.” Martí Sales i Sariola (pages 26–28) admires her use of language and favors *La mort i la primavera*, but feels having to read her and Caterina Albert in school is not beneficial.

Phillips, Nick. “Cecília Ce and the Marginalized City: The Degradation of Urban Space and Everyday Life in Rodoredà's *El carrer de les Camèlies*,” 2010. Unpublished study.

Using Henri Lefebvre's studies of everyday life and space, Phillips posits that urban spaces become undefined and inaccessible from feminist and marginalized perspectives, above all when constructed by a repressive regime. *El carrer de les Camèlies* serves as a

model of the degeneration of space and everyday life in Catalan society, and Cecília's spaces, both interior and exterior, are established and constituted by violence. The imposition of violence in the novel calls into question the relation between representational spaces and individual agency, as well as the cultural and political sovereignty of Catalonia. Exterior spaces present the conflict between the regime's official ideology of women as custodians of everyday life in domestic spheres and the social reality of women working the streets in order to earn a living.

Pifarré, Elisenda. "Recerca de les referències de Mercè Rodoreda a la premsa," 1993. Unpublished study.

Recrear Rodoreda Romanyà. Edited by Mariàngela Vilallonga. With a prologue by Ricard Herrero. Girona: Universitat de Girona, 2008.

In this book of memoirs, readers are invited to gaze at the last space in which Rodoreda lived and where she finished her work. In forty-four brief glimpses of Romanyà by writers, friends and acquaintances of Rodoreda, one can travel to the time, space, and perhaps thoughts of Rodoreda in her mature years. Included are a brief introduction by the editor and four watercolors suggesting lines from *Viatges i flors* and *Mirall trencat*.

Sala, Toni. "Quanta, quanta guerra..." 2008. Unpublished study.

In this unpublished paper presented at the Biblioteca Sagrada Família (April 21, 2008), Sala relates the novel to Canto 26 of Dante's *Inferno*. See also Škrabec (2010).

Sanz Arnau, Vicent and Maria Josep Simó i Peralta. *Les metamorfosis* ("La salamandra" de Mercè Rodoreda, "Les metamorfosis" d'Ovidi, "La metamorfosi" de Franz Kafka). Barcelona: Generalitat de Catalunya. Departament d'Ensenyament, 2001.

In this pedagogical piece, Sanz and Simó explain how to find information. See especially pages 11–27. This bound notebook is part of a series, "El gust per la lectura."

Simó, Isabel-Clara. "Discourse Analysis and Interior Monologue: A Case Study of Mercè Rodoreda." Unpublished paper, 1993?

Beginning with the influence of Marcel Proust and James Joyce on the literary character of the twentieth century, Simó uses *La plaça del Diamant* as an example of

how interior monologue paradoxically becomes the most anonymous of narrative voices, for the speaker surrenders her place to the reader. The narrator is both source and destination, creating an ambiguous discourse; Colometa describes an incomprehensible world that the reader must interpret.

Simó i Peralta, Maria Josep. See Sanz Arnau (2001).

Vinyes-Miralpeix, Ester. "Els mons fantàstics de *Viatges i flors*," 2003. Unpublished study.

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La meva Cristina i altres contes

Cuenca (2007); Gustà (2002); Gustà (2003); Łuczak (1998); Łuczak (2000); Mallafre (2008b); McNerney (2004); Rosselló Bover (2008)

La mort i la primavera

Arkinstall (2004); Arnau (2008e); Aulet (2010); Bru-Domínguez (2011); Cortés

Orts (2005); Cortés Orts (2008*b*); Everly (2010); Łuczak (2007*a*); Mohino Balet, ed. (2010); Prudon-Moral (2006); Pujadó (2010); Ricci (2010); Robles i Sabater (2005); Servidei (2007); Solà (2010); Torrents (2010); Viestenz (2011); Wimmer (2009)

La morte e la primavera

Servidei (2010)

“La niñera”

Bou (2008)

La plaça del Diamant

Altamirano (2006); Arnau (2003); Arnau (2004); Arnau (2007*a*); Arnau (2007*b*); Arnau (2008*b*); Arnau (2008*c*); Arnau (2008*d*); Arnau (2010*b*); Barbal (2008); Barbal (2010); Benet i Jornet (2007); Bou (2010); Campillo (2002*b*); Campillo (2008); Carbonell (2008); Carbonell (2010); Casals, ed. (2008); Cortés Orts (2002*c*); Cortés Orts (2005); Cortés Orts (2008*b*); Culleton, (2002); Davies (1998); Epps (2002); Epps (2007); Everly (2003); Everly (2012); Figueras i Dilme (1991); Finnsdóttir (1999); Fiordaliso (2010); Giacon (2010); Giovanni (1991); Goltschnigg (2003); Guenova (2008); Gustà (2002); Hackbarth (2008); Ibarz (2002*b*); Ibarz (2008*c*); Ibarz (2008*f*); Ibarz (2010); Ketz (2007); Llorca Antolín (2001); López-Brea (2010); Łuczak (1998); Łuczak (2000); Łuczak (2003*b*); Łuczak (2003*e*); Łuczak (2006*a*); Łuczak (2007*a*); Maier (2007); Manteiga (1992); Massip and Palau (2002); Mayock (2002); McNerney (2010); Mencos (2002); Miquélez Carballeira (2003); Miralles (2007); Mohino Balet, ed. (2010); Molins (2008); Nadal i Brunés (2010); Nadal i Soler (2002); Newman (1997); Nichols (2008); Oms (1984); Perelló (2010); Pérez Rubio (2008); Pessarrodona (2003*a*); Pessarrodona (2005); Pessarrodona (2010*a*); Porter i Moix (2005); Resina (2008); Ribadeneira (2006); Riera (2008*a*); Robles i Sabater (2005); Rodríguez (2000); Rodríguez Natera (2008); Rosselló Bover (2004); Saludes Amat (2010*a*); Schumm (1999); Sevillano (2008); Simbor Roig (2000); Škrabec (2004); Solà (2010); Soler Serrano (2008); Tatum (2003); Torrents (2010); Ugarte (2001); Vilaboi Freire (2008); Vilanova (2005); Walsh (2004); Wimmer (2009)

La plaza del Diamante

Benavides Delgado (2010); Buendía Gómez (2008); Caparrós-Lera (1993); Cuismano (1991); Duprey (2004); Martínez Carazo (1997); Mirambell (1994); Scherzer (2000); Thöni (2006); Tobin Stanley (2002); Tobin Stanley (2003)

“La pluja”

Bruch (2001)

La sala de les nines

Bruch (2001)

“La sala de les nines”

Aritzeta (2002); Aritzeta i Abad (1997); Aritzeta i Abad (1998); Nadal i Soler (2002); Pi de Cabanyes (2003); Saludes Amat (2002); Simbor Roig (2000)

“La salamandra”

Bou (2008); Bruch (2001); Davies (1998); Ketz (2007); Łuczak (2000); Škrabec (2010)

“La sang”

Bruch (2001)

“La Senyora Florentina”

Massip (2008)

La senyora Florentina i el seu amor Homer

Simini (2010)

“Memòries d’infantesa”

Miró Vinaixa and Mohino Balet, comp. and ed. (2008)

Mi Cristina y otros cuentos

Bou (2008)

Mirall trencat

Arkinstall (2004); Arnau (2003); Arnau (2004); Arnau (2008*b*); Arnau (2008*d*); Benet i Jornet (2010); Borràs (2008); Boyer (1990); Boyer (2010); Bru-Domínguez (2009); Bru-Domínguez (2010); Bru-Domínguez (2011); Carbonell (2008); Casacuberta (2005); Casacuberta (2008); Casals and Martí (2009); Coca (2008); Cortés Orts (2002*c*); Cortés Orts (2005); Dodas i Noguer (1993); Gifreu (2008); Glenn (2009); Guenova (2008); Gustà (2003); Ibarz (2008*f*); Łuczak (2003*c*); Nadal (2010); Nichols (2008); Pérez Rubio (2008); Pessarrodona (2010*a*); Quílez Esteve (2010); Recordà (2004); Riera (2008*a*); Riera (2008*b*); Robles i Sabater (2005); Saludes Amat (2001); Saludes Amat (2003); Škrabec (2004); Škrabec (2010); Sobrer (2010); Vilallonga (2004)

“Món d’Ulisses”

Abrams (2008); Altamirano (2006); Mohino Balet (2003); Panyella (2008)

“Mort desconegut”

Gustà (2003)

“Nit i boira”

Campillo (2004); Resina (2010)

“Nocturn”

Pessarrodona (2010*b*)

Obres completes

Arnau (2010*c*)

“Paràlisi”

Arnau (2004); Everly (2003); Ferrán (2000); Fuente (2008); Masgrau i Peya (2001); Škrabec (2010); Vilallonga, (2008*a*)

“Parecia de seda”

Mallafre (2008*b*)

“Penèlope”

Altamirano (2006); Miralles (2010)

“Plany de Calipso”

Altamirano (2006); Miralles (2010)

“Pluja”

Masgrau i Peya (2001)

Polèmic

Real Mercadal (2006*a*)

Polèmica

Porta (2007); Porta (2008*a*); Saludes Amat (2007*a*)

Quanta, quanta guerra...

Arnau (2008*c*); Bru-Domínguez (2011); Cabré i Monné (2010); Casacuberta (2008); Casasses (2008); Contrí and Cortés (2000); Cortés (2008); Cortés and Contrí (2008); Gustà (2002); Gustà (2003); Gustà (2010*b*); Łuczak (1998); Łuczak (2003*d*); Łuczak (2006*b*); Pessarrodona (2008); Saludes Amat (2001); Saludes Amat (2003); Slagter (2001); Sosa-Velasco (2010); Torrents (2010); Viestenz (2011); Vilallonga (2004)

“Record de Caux”

Saludes Amat (2003)

“Records d’infantesa”

Jover i Rejsek (2010)

Revolta de bruixes

Benet i Jornet (2010)

“Semblava de seda”

Casacuberta (2008); Mallafrè (2008*b*); Mallafrè (2010*b*); Saludes Amat (2003)

Semblava de seda i altres contes

Campillo (2004); Łuczak (2005); Mallafrè (2010*b*); Rosselló Bover (2008)

Sóc una dona honrada?

Arkinstall (2004); Porta (2007); Porta (2010); Saludes Amat (2010*a*)

“Submarina claror, nit breu, esquinc de seda”

Altamirano (2006)

“Tarda al cinema”

Fuente (2008); Soler Serrano (2008); Carol (2010)

“The Fate of Lisa Sperling”

Venuti (2009)

“Tres cartes”

McNerney (2004); Torras (2003)

“Trossos de cartes”

McNerney (2004); Torras (2003)

“Ulisses en l’illa de Circe”

Miralles (2010)

“Un cafè”

Łuczak (2003*a*)

Un cafè i altres narracions

McNerney (2004); Rosselló Bover (2008); Triadú (2000)

“Un dia”

Arnau (2003); Coca (2008); Massip (2008)

Un dia de la vida d'un home

Arkinstall (2004); Porta (2007); Porta Espluga (2008); Škrabec (2010)

“Una carta”

Bruch (2001); McNerney (2004)

“Una nit”

Real Mercadal (2005)

Viajes y flores

Janés (2008)

“Viatge al poble de la por”

Vilallonga (2008)

“Viatges a uns quants pobles”

Contrí and Cortés (2003)

Viatges i flors

Bernal (1998); Boada-Montagut (2003); Casacuberta (2008); Cortés (2008); Gustà (2002); Ibarz (2008*b*); Łuczak (2007*c*); Panyella (2008); Rosselló Bover (2008); Vilallonga (2004); Vilallonga (2008*a*)

Vint-i-dos contes

Łuczak (2005)

“Viure al dia”

Bruch (2001)

“Zerafina”

Bou (2008); Bruch (2001)

Mercè Rodoreda's Works

CRITERIA

In the following pages the references included in “Mercè Rodoreda’s Works” collected by Laia Miret in *Mercè Rodoreda: A Selected and Annotated Bibliography (1963-2001)* are complemented and extended in order to provide an integrated and comprehensive view of Mercè Rodoreda’s work in relation with original editions and translations. Her works are complemented because those references that had not been included in the previous volume are introduced. At the same time, they are extended because the list of original editions and translations is updated with the references to those titles published from 2001 to 2011, including further information regarding forewords and associated materials. Therefore, in the second part of this volume, the reader can identify two sections: the first one corresponding to the original editions, and the second related to the translation of Rodoreda’s works.

Concerning Mercè Rodoreda’s literary output, references are distributed into the following groups: complete works, novels, short stories, poetry, plays, and letters. Regarding the narrative, the reader may find the author’s novels, the anthologies of short stories and the stories published in periodicals and miscellaneous works. In the poetic production section, the anthology of poems and the poems published in cultural magazines are collected. And in relation to the theatre production and the epistolary, we list theatre plays and volumes compiling the letters written by and to the author.

The translations are alphabetically classified according to the different languages into which Mercè Rodoreda’s works have been transferred. In this sense, translation activity has played a decisive role in the diffusion of Rodoredan literature, especially from the late 80’s to the first half of the 90’s, and its importance should be highlighted as Mercè Rodoreda’s works continue to be translated. This fact is confirmed by the recent publication of revised versions of *La plaça del Diamant* (*The Time of the Doves*) in Dutch (2007) and Chinese (2009), and at the same time India and the United States have recently become focuses for the dissemination of Catalan literature. Thanks to Sameer Rawal and Martha Tennent’s contributions, their translations of *Sampoorn Kahaniyan* (*Tots els contes*) (2010) into Hindi and of

Death in Spring (*La mort i la primavera*) (2009) and *The Selected Stories of Mercè Rodoreda* (2011) into English respectively corroborate that spreading Mercè Rodoreda's work is ongoing. Moreover, considering English is used as the common language of communication in the international arena, English translations of Mercè Rodoreda's works help to promote her texts where none of her works has been yet published.

This classification shows that the most universal novel, both in Catalan and other languages, remains *La plaça del Diamant*. Available in thirty-two of the thirty-three languages into which Mercè Rodoreda's works have been translated, the most recent translation into Occitan was published in 2009. However, despite the enormous success of the novel, the fate of some translations resulted from a mysterious combination of luck and misfortune. On the one hand, a dose of luck played a part in finding excerpts of *La plaça del Diamant* translated into Arabic in 2008 when the Instituto Cervantes in Amman contacted the Fundació Mercè Rodoreda to support the reading of some passages from her works translated into this language during the celebration of Any Mercè Rodoreda. But on the other, misfortune led the translation of *La plaça del Diamant* into Kurdish, announced in the newspaper *La Vanguardia* on October 14th 1996, "Rodoreda, traducida al kurdo" ("Rodoreda, translated into Kurdish"), to be presumably lost. No evidence has been found of this version, so we believe it could have been truncated by the civil war in Kurdistan, so the translation done by Wali Mohammad might have disappeared under piles of debris.

As for the stories, the latest edition of *Tots els contes* (*All the Short Stories*), published because of the celebration of Any Mercè Rodoreda in 2008, disregards those stories which are not included in the three great anthologies by Mercè Rodoreda, *Vint-i-dos contes* (*Twenty-two Stories*), *La meva Cristina* (*My Christina*) and *Semblava de seda* (*It Seemed like Silk*), although it contains the poems in prose of *Viatges i flors* (*Travels and Flowers*).

Finally, with the exception of the theatre plays, new titles complete the poetry and epistolary sections, which include the publication of *Agonia de llum: La poesia secreta de Mercè Rodoreda* (*Agony of Light: Secret Poetry by Mercè Rodoreda*) (2001) by Abraham Mohino or *Cartes completes 1960-1983* (*Complete letters 1960-1983*) (2008) by Montserrat Casals, which compiles the letters between the author and her publisher, Joan Sales, who, on the occasion of the publication of *La plaça del Diamant* in 1962, predicted that "time is a great critic. There is no other" (Montserrat Casals, *Mercè Rodoreda: Contra la vida, la literatura*, Barcelona, Edicions 62, 1991: 275). Certainly, time has proved him right.

MERCÈ RODOREDA'S ORIGINAL EDITIONS***Complete works***

Narrativa completa. Edited by Carme Arnau. Barcelona: Edicions 62, 2008. 2 vols. [Vol. 1: *Aloma*, *La plaça del Diamant*, *El carrer de les Camèlies*, *Jardí vora el mar*, *Mirall trencat*, and *Quanta, quanta guerra*. Vol. 2: *Vint-i-dos contes*, *La meva Cristina i altres contes*, *Semblava de seda i altres contes*, *Viatges i flors*, *La mort i la primavera*, and *Isabel i Maria*]

Novels**Early novels**

"Un dia de la vida d'un home." In *Primeres novel·les*. Edited by Roser Porta. Vol. 2. Arxiu Mercè Rodoreda 4. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 13–114.

"Crim." In *Primeres novel·les*. Edited by Roser Porta. Vol. 2. Arxiu Mercè Rodoreda 4. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2002: 117–292.

"Sóc una dona honrada?" In *Primeres novel·les*. Edited by Roser Porta. Vol. 1. Arxiu Mercè Rodoreda 3. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2006: 13–91.

"Del que hom no pot fugir." In *Primeres novel·les*. Edited by Roser Porta. Vol. 1. Arxiu Mercè Rodoreda 3. Barcelona: Institut d'Estudis Catalans. Fundació Mercè Rodoreda, 2006: 95–165.

***Aloma* (1938), Crexells Prize 1937**

"Aloma." In *Novel·listes catalans d'avui: Salvador Espriu, Manuel de Pedrolo, Mercè Rodoreda, Llorenç Villalonga*. Barcelona: Edicions 62, 1974: 191–312.

Aloma. Preliminary analysis, proposals for further work and text analysis. Edited by Neus Real. Barcelona: Edicions 62, 2006.

EXTRACTS

"Aloma." In *Les millors històries sobre gats*. Edited by Maria Mercè Roca. Les Ales Esteses 147. Barcelona: La Magrana, 2003: 129–131.

“Aloma.” In *Amors a la carta: Menú d’epístoles amoroses de la literatura catalana*. Selected and with a foreword by Meri Torras. Barcelona: Galàxia Gutenberg: Cercle de Lectors, 2003: 42–43.

“Aloma.” In *Amors a la carta: Menú d’epístoles amoroses de la literatura catalana*. Selected and with a foreword by Meri Torras. Barcelona: Galàxia Gutenberg: Cercle de Lectors, 2003: 175.

***La plaça del Diamant* (1962)**

La plaça del Diamant. With an introduction by Joan Sales and a foreword by Mercè Rodoreda. Barcelona: HMB, 1982. [Illustrated edition]

La plaça del Diamant; Mirall trencat. Barcelona: Enciclopèdia Catalana: Club Editor, 2008. [Rodoreda 1908–2008 commemorative edition: *La plaça del Diamant* (book and DVD), *Mirall trencat* (book and DVD), and *L’entrevista impossible a Mercè Rodoreda* (DVD)]

La plaça del Diamant. Barcelona: Setmana del Llibre en Català: Club Editor, 2008. [Not-for-sale edition for the bookshops of Catalonia on March 8, 2008, on the occasion of the 26th Catalan Language Book Week]

EXTRACTS

“La plaça del Diamant (fragment de la novel·la de Mercè Rodoreda).” *Cavall Fort* 429 (June 1980): 6–7.

Lectura de fragments de “La plaça del Diamant,” “Mirall trencat,” “Viatges i flors” i altres textos de Mercè Rodoreda amb motiu del centenari del seu naixement. Selected by Vinyet Panyella. Barcelona: Institució de les Lletres Catalanes, 2008.

Ruta Rodoreda: Ruta literària Mercè Rodoreda per diferents punts de Barcelona i Romanyà. Selected by Llorenç Soldevila and Mariàngela Vilallonga. Barcelona: Cuxam, Centre Universitari en Xarxa de l’Àrea Metropolitana: Fundació Mercè Rodoreda, 2008.

***Mirall trencat* (1974)**

La plaça del Diamant; Mirall trencat. Barcelona: Enciclopèdia Catalana: Club Editor, 2008. [Rodoreda 1908–2008 commemorative edition: *La plaça del Diamant*

(book and DVD), *Mirall trencat* (book and DVD), and *L'entrevista impossible a Mercè Rodoreda* (DVD)]

EXTRACTS

"Mirall trencat." In *Santi Santamaría entre llibres i fogons*. Barcelona: Galerada, 2005: 122–123. [Excerpt]

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***La mort i la primavera* (1986)**

La mort i la primavera. Theater version by Albert Roig. With a foreword by Pere-jaume. La Butzeta 28. Palma: Lleonard Muntaner, 2008.

EXTRACTS

"Mercè Rodoreda, entre la mort i la primavera." *La Vanguardia* (February 11, 1986): 38.

***Isabel i Maria* (1991)**

EXTRACTS

"Un inèdit de Mercè Rodoreda." Edited by Carme Arnau. *Serra d'Or* 357 (September 1989): 32–33.

"El carrer del desig: Fragment de la novel·la inèdita de M. Rodoreda *Isabel i Maria*..." *La Vanguardia* (October 22, 1991): 2.

Unfinished novels

"La perla del llac." With an introduction by Carme Arnau. *La Vanguardia* (August 7, 1994): 35.

"Peu de petxina." With an introduction by Carme Arnau. *La Vanguardia* (August 7, 1994): 35–36.

"*El pont de les Tres Roses* de Mercè Rodoreda: Un projecte." With an introduction by Carme Arnau. *Serra d'Or* 40, no. 63–464 (1998): 42–45.

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Anthologies

Homenatge a Mercè Rodoreda: 5 contes. Col·lecció Divulgació i Cultura 2. Barcelona: Avui, 1983. [Supplement. Special edition for the newspaper *Avui*] ["Fil a l'aguella," in *Vint-i-dos contes*; "Una carta," "La sala de les nines," "Un ramat de bous de tots colors," and "La meua Cristina," in *La meua Cristina i altres contes*]

La brusa vermella i altres contes. Edited by Ramon Prat and illustrated by Lluçia Navarro. Biblioteca Didàctica de Literatura Catalana 12. Barcelona: Barcanova, 1990. ["Darrers moments," "El bany," "En el tren," "Felicitat," "La brusa vermella," "La sang," "Mort de Lisa Sperling," "Nocturn," "Promesos," and "Tarda al cinema," in *Vint-i-dos contes*]

Rom Negrita i altres contes. Petita Biblioteca Universal 2. Barcelona: Edicions 62, 1995. ["El bitllet de mil," "Orleans, 3 quilòmetres," "Pluja," "Rom Negrita," and "Viure al dia," in *Semblava de seda i altres contes*]

Aquella paret, aquella mimosa i altres contes. Literatura al Punt 3. Barcelona: Edicions 62, 1998. [Special edition for the newspaper *El Punt*] ["Una carta," "Aquella paret, aquella mimosa," "Zerafina," "Un ramat de bous de tots els colors," and "La meua Cristina," in *La meua Cristina i altres contes*]

La noieta daurada i altres contes. With a foreword by Marta Pessarrodona. Illustrated by Aurora Altisent. Barcelona: RqueR, 2005. ["El bruixot i la granota," "El noiet i la casona," "El noiet roger," "El rodacamins," "El vaixellet," "L'estrella que va morir," "L'hivern i les formigues," "L'oreneta," "La fulla," "La guardiola," "La noieta daurada," "La truita," "Les fades," "Les pomes trapaceres," and "Les tres granotes i el rossinyol"]

Contes infantils de Mercè Rodoreda. Selected by Anna Obiols and illustrated by Subi. Barcelona: Baula, 2008. ["La darrera bruixa," in *Un cafè i altres narracions*; "Les tres granotes i el rossinyol," "L'hivern i les formigues," and "Les pomes trapasseres," in *La noieta daurada i altres contes*]

En el tren i altres contes. Barcelona: FGC, Ferrocarrils de la Generalitat de Catalunya: Edicions 62, 2009. [Not-for-sale edition] ["En el tren" and "La sang," in *Vint-i-dos*

contes; "Aquella paret, aquella mimosa," "Zerafina," and "El senyor i la lluna," in *La meva Cristina i altres contes*; "Viatge al poble de les rates ben criades" and "Viatge al poble dels morts," in *Viatges i flors*; "L'estació," in *Una campana de vidre: Antologia de contes*]

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"Semblava de seda." In *Contes catalans moderns = Moderne katalanische Erzählungen*. Selected by Frank G. Hirschmann and Maria-Lourdes Soler. Hispanistik in Schule und Hochschule 11. Bonn: Romanistischer Verlag, 1992: 240–254. [Excerpt]

"La brusa vermella." In *Amor i desamor*. Edited by Francesc Vernet and Mercè Rojals. L'Esparver. Llegir 24. Barcelona: La Magrana, 1997: 131–139.

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"Felicitat." In *Dones enamorades*. Edited by Maria Jaén. El Balanci 320. Barcelona: Edicions 62, 1998: 123–130.

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“Trossos de cartes.” In *Amors a la carta: Menú d’epístoles amoroses de la literatura catalana*. Selected and with a foreword by Meri Torras. Barcelona: Galàxia Gutenberg: Cercle de Lectors, 2003: 207–208.

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“La noieta daurada.” *La Publicitat* 38 (October 20, 1935): 9.

“El noiet i la casona.” *La Publicitat* 40 (November 3, 1935): 8. [Part 1]

“El noiet i la casona.” *La Publicitat* 41 (November 10, 1935): 8. [Part 2]

“El Noiet-Roger.” *La Publicitat* 63 (April 19, 1936): 9. [Part 1]

“El Noiet-Roger.” *La Publicitat* 64 (April 26, 1936): 10. [Part 2]

“En veu baixa.” *Lletres* 9 (February 1947): 6–7.

“Estiu.” [Unknown publisher] (1952): 20–21.

“Tarda al cinema.” *Ressorgiment* 559 (February 1963): 8985.

“Fragment d’un conte.” With an introduction by Carme Arnau. *Cuadernos Hispanoamericanos* 383 (May 1982): 258–259.

“‘Un cafè:’ L’últim conte inèdit de Mercè Rodoreda.” With an introduction by Carme Arnau. *El Temps* 514 (April 25, 1994): 66–70. [Saint George’s Day special edition]

Poetry

***Viatges i flors* (1980), Ciutat de Barcelona Prize for Catalan Literature 1980**

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“Flor morta.” *El Correo Catalán* (1980): 31.

“Viatge al poble de l’arc iris.” *El Correo Catalán* (May 13, 1980): 39.

“Viatge al poble de les trenta senyoretes.” In *Les millors històries sobre gats*. Edited by Maria Mercè Roca. Les Ales Esteses 147. Barcelona: La Magrana, 2003: 61–63.

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Viatges i flors. With an introduction by Joaquim Molas. Selected by Joaquim Molas, illustrated by Susana Solano, and designed by Salvador Saura and Ramon Torrente. Barcelona: Generalitat de Catalunya. Departament de la Presidència, 2008. [Commemorative edition published on the occasion of Saint George's Day] ["Viatge al poble dels guerrers," "Viatge al poble de les nenes perdudes," "Viatge al poble de les dones abandonades," "Viatge al poble de tota la pena," "Viatge al poble de les rates ben criades," "Viatge al poble de la por," and "Viatge al poble dels morts," in *Viatges a uns quants pobles*, "Flor Ballarina," "Flor Màgica," "Flor Felicitat," "Flor Dolenta," "Flor Sense Nom," "Flor Cerimoniosa," "Flor Negra," "Flor Sola," "Flor Trasplantada," and "Flor Fantasma," in *Flors de debò*]

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Agonia de llum: La poesia secreta de Mercè Rodoreda. Edited by Abraham Mohino. Llibres de la Frontera 3. Barcelona; Manresa: Angle, 2002. [Includes paintings by Mercè Rodoreda and letters between Mercè Rodoreda and Josep Carner]

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- 8 Kathleen McNERNEY, *Mercè Rodoreda: A Selected and Annotated Bibliography (2002-2011)* (2015)

ARXIU MERCÈ RODOREDA

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- 1 Mercè RODOREDA, *La mort i la primavera* (1997)
- 2 Mercè RODOREDA, *Un cafè i altres narracions* (1999)
- 3 Mercè RODOREDA, *Primeres novel·les*, vol. I, *Sóc una dona honrada? Del que hom no pot fugir* (2006)
- 4 Mercè RODOREDA, *Primeres novel·les*, vol. II, *Un dia en la vida d'un home. Crim* (2002)
- 5 Abraham MOHINO (cur.), *Mercè Rodoreda. Entrevistes* (2013)

Mercè Rodoreda: A Selected and Annotated Bibliography (2002-2011)

This bibliography, listed alphabetically by authors of books and articles on Mercè Rodoreda, offers a detailed description of the content of more than two hundred studies on her work. In addition to Rodoreda's narrative, the last decade has seen many more studies of her theater, poetry, painting, and early journalism. Also included is a comprehensive listing of editions and translations, as well as an index. The intention is to analyze and diffuse the great body of academic production on this worldwide representative of Catalan culture, with the hope that future studies can profit by a reading of pertinent existing scholarship on the subject. There are various kinds of publications, from congress proceedings and chapters in related studies to standard cultural periodicals and books from university or academic presses. Some are more specialized than others, and approaches are as varied as the authors, with focuses on comparative literature and influences, historical or biographical aspects, symbolic or thematic analyses, linguistic or pedagogical studies, psychological or formalistic viewpoints, narrative tendencies and techniques. Readers of Rodoredan scholarship will recognize the names of many of these contributors, but there are newer Rodoreda specialists represented as well.



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