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The fourteen essays that constitute the volume *Ficción y no ficción en los discursos creativos de la cultura española* are varied in their content and orientation, but as its editor Norberto Mínguez suggests in his prologue, “podemos detectar un orden en el que predomina lo literario, lo cinematográfico, lo televisivo y lo publicitario, sucesiva y respectivamente” (13). It is further marked, in his view, by a “carácter dialógico y abierto” and a structure which reflects “con naturalidad sus propias tensiones internas, lógicas en un campo de estudio tan dinámico como el que abordamos” (13). These are, to the extent that they are appropriate, a set of guiding principles behind this varied collection dedicated to current issues relevant to Spain’s contemporary cultural production in a climate characterized by Gonzalo Navajas in the collection’s first essay as largely “posteórica.” The essays delve into questions that any observer, however casual, of recent developments in Spanish literature, film, and other forms of media, will agree are worthy of scholarly examination. While the pieces may vary in effectiveness and at times their level of analysis (perhaps understandable given the broad range of fields, perspectives, and related standards of research represented), they are well worth the read as much for the questions they raise in the reader as for those they may answer.

In spite of its “carácter dialógico y abierto,” which serves to “dejar que el pensamiento de cada autor fluya en contacto con las reflexiones del resto” (12), the collection does seem to divide into its own series of general categories. If read in order, the first two chapters are the most general and theoretical, setting a general tone or framework for the others in the collection. They are followed by several chapters discussing shifting trends in the more traditional genres of fictional literature and film, but including a focus on metacinema and intertextuality, as well as the blurred lines between fiction and non-fiction in contemporary documentaries and short features. In subsequent essays, the focus shifts to contemporary Spanish television, with particular attention paid (and from multiple perspectives) to the highly popular miniseries *23-F: El día más difícil del Rey*, but also to the

general phenomenon and popularity of the miniseries genre in recent years. Surprisingly less attention is focused on the “telerrealidad” phenomenon, but the one essay exploring this theme provides a transition into the final contributions to the collection, which examine recent shifts in publicity and advertising, which again tend to blur and reconfigure previous lines between fiction and non-fiction.

“La memoria de la posnación. Escritura e imagen en la era global,” the first essay of the collection, contributed by Gonzalo Navajas, posits a new theoretical climate in which “se plantea la necesidad de recuperar segmentos del pasado y replantearlos a partir de una perspectiva actual,” and which is characterized by “un progresivo interés de los medios creativos literarios y fílmicos en los episodios controvertidos del pasado cultural con el objetivo de discutirlos sin los impedimentos que con anterioridad imposibilitaban considerarlos en toda su complejidad”(28). Perhaps the most relevant examples cited here are the film *Soldados de Salamina*, directed by David Trueba and based on the novel by Javier Cercas, and two novels by Ignacio Martínez de Pisón, *Enterrar a los muertos* and *El día de mañana*. In all of these cases, the status of heroic and non-heroic figures alike are brought under scrutiny, in a process of “revisión crítica y desfamiliarizadora a ámbitos y figuras del pasado colectivo nacional” (37). These tendencies are not limited to the examination of Spanish history; Navajas analyzes two films from Germany (as well as another novel by Cercas, *La velocidad de la luz*, which turns the same critical eye on the Vietnam War. He also briefly examines some films by Almodóvar, who, he suggests, uses film as a “tábula rasa del trágico pasado nacional para liberarse del determinismo de su influencia y poder analizar la complejidad y la diversidad de los fenómenos culturales” “(43). But In a less fully developed section at the end of the essay, the author shifts from the chronological nature of the “posnación” to focus briefly on the spatial/geographical aspect, or the “ruptura de fronteras” (44) in films like Coixet’s *Mapa de los sonidos de Tokio* or novels by Javier Marías (a subject treated in greater depth in a subsequent essay by Marcos Roca Sierra titled “Trama, verdad y tiempo en Javier Marías”).

Antonio Garrido Domínguez, in his essay “El giro cognitivo en la teoría de la ficción literaria,” attempts to trace current theoretical trends toward looking at fiction through the lenses of “crítica literaria inspirada en la tesis del evolucionismo darwinista o la psicocrítica” (49). While his arguments may not convince the most traditionally scientific thinker, he draws on a variety of sources, from Aristotle through more current theorists like Ricoeur and

Iser, literary voices like Cortázar and Kundera, and recent scholarship by figures such as Jerome Bruner and Brian Boyd to suggest that “el giro antropológico-cognitivo es claramente perceptible en al mayoría de las propuestas en torno a la naturaleza de la ficción formuladas durante los últimos decenios, aunque sus orígenes son lejanos” (65) or that “los mundos que habitamos son tanto fruto del trabajo de los artistas...como del desarrollado por los científicos en los más diversos ámbitos de su actividad” (54).

In two thematically related essays, Josep M. Català Domènech and Efrén Cuevas Álvarez test the fluid border between fiction and nonfiction in contemporary documentaries, while Mínguez, in his contribution to the collection, explores a minor subgenre of the “falso documental.” Català focuses on two directors, José Luis Guerín and Basilio Martín Patino, and the ways in which their work reveals the crafting of documentaries as “una operación más cerca del vanguardismo que de la pura objetividad” often privileged over fiction and imagination (15). The work of Martín Patino is also featured in Mínguez’s piece, which illustrates how the “false documentary,” through the use of realistic devices like archival footage, witness accounts and expert commentary can be combined to produce “una narración fidedigna de los acontecimientos, al tiempo que cuestiona la veracidad de los textos históricos” (18). Cuevas Alvarez’s essay presents the unique and intriguing case of “intertextualidad y transmedialidad” seen in the documentary *María y yo*, by Miguel Gallardo, a text which began as a graphic novel (un cómic), later adapted in both animated form and as a documentary. José Luis Sánchez Noriega further explores the blurring lines of fiction and non-fiction in his essay “Crónica Cinematográfica, metacine e intertextualidad en el cine español contemporáneo.” Particularly interesting here are discussions of the recent films *¡Buen viaje, Excelencia!* and *Azaña*, as well as a compelling and complex reading of the underrated Almodóvar film *La mala educación*.

Another related set of essays explore, though from varied perspectives, recent examples of the miniseries phenomenon in Spain, with particular attention to the highly popular *23-F*, among other examples. Paul Julian Smith analyzes *23-F* in contrast to the series *Marisol*, which recounts in dramatized form the life story of Pepa Flores, who became “la más grande estrella de cine del franquismo tardío” (181). He finds “algunas similitudes curiosas” between these two productions, which can serve as “focos para la memoria histórica: tanto para la creación de grupos y de cohesión social en el presente, como para la continuación de quejas y disputas que no se han resuelto hasta hoy en día” (176-77). But he

also notes surprising divergences between the two productions, most notably in the extent to which they utilize (or not) the medium's potential to "[poner] en tela de juicio las narrativas nacionales de los historiadores profesionales" (183); this becomes apparent, perhaps ironically, in the representations of femininity and masculinity in each case.

Manuel Palacio, in "Memoria y pasado en los programas de televisión: Los reportajes sobre el 23-F (1981-2006)," traces the evolution of this highly significant event in Spain's history, "el momento del que todos los que lo vivieron recuerdan dónde estaban y lo que hicieron" (192). This is done in the context of long standing notions "desde los tiempos de, por ejemplo, Marc Ferro o Robert Rosenstone" regarding "el papel de los medios audiovisuales...en los procesos históricos, en la formación de las memorias o en las formas de representación de los acontecimientos históricos" (187). The author suggests that "si la ambientación del pasado es una cuestión de imágenes, en las políticas de la memoria también se incluye la experiencia de ser televidente" (189-90). Interestingly, according to Palacios and illustrated by a 2010 article featured in the journal *Andalán*, in the recollection of many Spaniards, they viewed the images of the attempted coup in real time, as the story developed, even though in reality they were not broadcast by TVE until the following morning. The first attempt to represent a more contextualized version of the event—"las repetidas emisiones de las imágenes del asalto . . . eran demasiado transitivas" (193)--came four days later in a broadcast of the program *Informe semanal*. The broadcast, titled "18 horas de tensión," presented "una memoria del golpe ideológicamente socialista o de izquierdas, algo que no será frecuente con posteridad" (193). In contrast, by the time of the more recent 2006 broadcast "23-F: Regreso a los cuarteles," its "discurso es muy generalista: tan es así que en su mezcla de argumentos resulta a menudo impreciso para las reglas del consumo televisivo" (197). The essay illustrates the perspectives added by programs airing between these dates, as well as the impact of the miniseries *23-F: El día más difícil del Rey*, all of which highlight the reality that "en un paisaje audiovisual mucho más complejo que en el pasado no es inusual que en antena aparezcan voces que reivindican un mayor conocimiento sobre las oscuridades del golpe" (198).

The next piece in this group, "Ficcionalizar la historia: desafíos y responsabilidades," contributed by Helena Medina, the scriptwriter for the miniseries *23-F*, brings an interesting if less theoretical or analytical perspective on the question of "el proceso de ficcionalización de hechos reales de carácter histórico" (201). She describes an intriguing writing process that

combined historical rigor on one hand—"el rigor nos exige ceñirnos a aquello que sí se probó" (203)—with the desire to create compelling fiction within a context of "la escasa o nula tradición de *thriller* político que hay en España" (202). Thus, while details of the day's events were taken strictly from the subsequent "sentencia del juicio de Campamento," by far the guiding principles in the creation of quality fiction are, in the author's view, "entretener y emocionar" (202), even though the process of selection that goes into it are not in theory so different from those of the historian; it is simply a question of differing goals with respect to the communication. Reflecting the view of Garrido's earlier essay regarding the essential role of fiction in the creation of reality, Medina playfully suggests that "en mi modesta y quizá partidista opinión, nosotros estamos más legitimados para hacerlo" (202). Though this is the least traditionally academic piece in the collection, the essay does share thematic points of contact with others; Medina's extensive commentary on her choices in the development of Juan Carlos I as "un personaje y no una persona" (203) and the "carácter íntimo y personal" (207) behind the story development echoes to some degree Smith's analysis of the character's representation. Her emphasis on the international reach and impact of the series--she insists that "quienes, fuera de nuestro país, apenas saben del monarca real y desconocen por completo el intento del golpe, disfrutaban igualmente de la obra, que fue escrita pensando también en esos espectadores" (204)--also echoes the general principle of "la posnación" outlined in Navajas's essay.

Though the findings of Gema Bellido Acevedo's piece "Factores determinantes del éxito de las miniseries que ficcionan la realidad en la televisión española contemporánea" can be summed up much more succinctly than the length of the article requires (they are relatively inexpensive to produce, their relatively short duration makes them less risky in the ratings game, and legislation requires a minimum percentage of funding for this type of programming), the essay captures a good deal of programming data that will be most interesting to scholars immersed in the business aspect of television media.

Finally, the last group of essays turns our attention further from the fictional toward two other contemporary media "genres": the recent product known as "telerrealidad, entendida como aquellos programas de no ficción que tienen una situación real como base para su construcción textual" (215), and advertising, which has a longer history, but has, according to essays by Caridad Hernández Martínez and María Luisa Pinar Selva, demonstrated a general shift away from "fiction" towards a greater emphasis on what

Hernández terms "los efectos pragmáticos del uso de la realidad" (255). Alfonso Puyal, in his analysis of the series *Mujeres ricas*, "analiza de qué manera la telerrealidad...genera discursos que funcionan como modelos de socialización" (21), despite the "hiperritualización" that characterizes the genre and reveals the way it simply oscillates between "un marco simuladamente natural a uno espontáneamente escenificado" (228).

Despite some occasional unevenness in depth of analysis, the collected pieces in *Ficción y no ficción en los discursos creativos de la cultura española* provide a multi-faceted introduction to a range of questions arising from the examination of current cultural production in Spain.