

**AGAINST INTEGRATION: APOCALYPTICISM
AND LATE STYLE IN JUAN GOYTISOLO'S
*EL EXILIADO DE AQUÍ Y ALLÁ***

Stanley BLACK
University of Ulster

Palabras clave: apocalípticos, integrados, exilio, estilo tardío, autonomía, heteronomía, Bourdieu, Umberto Eco

Resumen: La última novela de Juan Goytisolo, *El exiliado de aquí y allá* (2008), constituye el apogeo de su visión apocalíptica en la que se funden la autobiografía, la metaficción y la preocupación social para acometer el eterno escollo del escritor minoritario: cómo mantener la autonomía artística y al mismo tiempo estar comprometido con la realidad social. En esta novela, como en otros de esta fase tardía, caracterizada en este artículo como un ejemplo del «estilo tardío» descrito por Edward Said, el autor Goytisolo logra esta meta al convertir el dilema en tema novelística. Una lectura bourdieusiana permite ver cómo, en el debate sobre apocalípticos e integrados, planteado primero por Eco y retomado recientemente por Antonio Muñoz Molina, Goytisolo logra disolver la dicotomía al satirizar, desde la perspectiva del exiliado, los mecanismos de esa cultura y sus avances tecnológicos, adoptando así las propias recomendaciones de Eco de «hacer estallar las contradicciones... tanto desde dentro como desde fuera».

Mots clé: apocalyptiques, intégrés, exil, style tardif, autonomie, hétéronomie, Bourdieu, Umberto Eco

Résumé:

Le dernier roman de Juan Goytisolo, *El exiliado de aquí y allá* (2008), marque le point culminant de sa vision apocalyptique où se fondent l'autobiographie, la metafiction et l'inquiétude sociale pour aborder l'éternel dilemme de l'écrivain minoritaire: comment réconcilier l'autonomie artistique avec l'engagement social. Dans ce roman, comme dans d'autres de cette dernière phase, caractérisée ici comme un exemple du « style tardif » comme le décrit Edward Said, Goytisolo atteint son but en transformant le dilemme en thème romanesque. Une lecture bourdieusienne nous permet de voir comment, dans le débat sur apocalyptiques et intégrés, théorisé d'abord par Eco et repris récemment par Antonio Muñoz Molina, Goytisolo réussit à concilier cette dichotomie en faisant la satire, du point de vue de l'exilé, du mécanisme de cette culture et de ses progrès technologiques, suivant ainsi les propres conseils de Eco de « faire éclater les contradictions...à l'intérieur comme à l'extérieur ».

Keywords: apocalyptic, integrated, exile, late style, autonomy, heteronomy, Bourdieu, Umberto Eco

Abstract: Juan Goytisolo's final novel, *El exiliado de aquí y allá* (2008), marks a high point of his apocalyptic vision in which autobiography, metafiction and social concern fuse to address the perennial conundrum of the minority writer: how to maintain artistic autonomy while also engaging effectively with the social context. In this novel as in other works of this late phase, here identified as an example of what Said called «late style», the author achieves this by thematising the dilemma. This approach lends itself to a Bourdieusian reading which shows how in the debate surrounding apocalyptic and integrated intellectuals, originally posited by Eco and latterly taken up by Antonio Muñoz Molina, Goytisolo may be seen to dissolve the dichotomy by satirically engaging, from the perspective of the exile, with the mechanics of that culture and its technological advances, adopting Eco's own recommendation to «make their contradictions explode... both from within and without».

In 2008, in the wake of the coincidental publication of Carlos Ruiz Zafón's *El juego del ángel* and Goytisolo's *El exiliado de aquí y allá*, Antonio Muñoz Molina published an article in *El País*, entitled

«El integrado, el apocalíptico», which respectfully criticized the literary stance of each writer: on the one hand, Ruiz Zafón's rather simplistic advocacy of a popular fiction, one that is easily digestible by a readership whose pleasure he prioritizes and, on the other, Goytisolo's disdain for the bestseller and defence of a self-sufficient literary fiction. Muñoz Molina overstates Goytisolo's position –that «salvo él, Goytisolo, y alguno más, los escritores están entregados a la comercialidad más baja» (Muñoz Molina, 2008)– to argue that it is possible, implicitly as in his own case, to write fiction which is both readable and of literary merit.¹

For Muñoz Molina, Ruiz Zafón and Goytisolo inhabit opposing extremes of a cultural spectrum, in which he himself sits at a more respectable equidistance. While the author of *La sombra del viento* attacks certain excesses in the literary novel, «rollos patateros en párrafos inmensos», Goytisolo, on the other hand, bemoaning the dominance of the bestseller, devotes himself to «obras tan rompedoras, tan arriesgadas, tan radicales, que [...] solo son apreciadas plenamente por una minoría exquisita de lectores» (Muñoz Molina, 2008). Muñoz Molina, on the other hand, argues for a literature where literary quality is not incompatible with good sales figures, citing examples such as Balzac, Dickens, Tolstoy, Cohen, Nabokov.² His criticism of Goytisolo, that his reading of others is always a self-reading, his praise of others an implicit self-eulogy, «Estaría

¹ Muñoz Molina was invoking the terms coined by Umberto Eco in his 1964 essay «Apocalittici e integrati», reprinted as «Apocalyptic and Integrated Intellectuals: Mass Communications and Theories of Mass Culture, in Robert Lumley's *Apocalypse Postponed* (1995: 27-52), an essay which, as Lumley states, «became a touchstone for cultural commentators» (9).

² Goytisolo has emphasised that he doesn't write to earn a living but earns a living in order to write.

bien admirar a aquellos de cuyas virtudes carecemos» (*apud* Aznarez, 2004), is unfair and somewhat misses the point. Goytisolo's essays are full of admiring analyses of many of the authors that Muñoz Molina cites, however, his reiterated preference, it is true, is for those works «que por su índole anómala ofrece resistencia al lector perezoso» (Goytisolo, 2013: 18). His criterion is governed by what Bourdieu terms the «principle of internal hierarchization», i.e. recognition by peers, as opposed to «external hierarchization», which is determined by «temporal success measured by indices of commercial success» (Bourdieu, 1996: 217).

Although entirely consistent with his previous writings, over the last decade or so, this relationship between what might be called Literature and popular fiction has been a noticeably constant theme of Goytisolo's public statements, his essays, but also more importantly his writing (Valenzuela, 2003).³ Naturally, the distinction between these two categories is not easily definable but Bourdieu's distinction between artistic autonomy and heteronomy is helpful. The autonomous producer of art is one who is not motivated by commercial success or the need to please a readership, while heteronomous production is that which is conscious of the marketplace, aims at a mass audience whom it tries to please (Bourdieu, 1996: 217-218). Goytisolo himself is careful to recognise that his relationship with

³ Goytisolo makes the distinction between «texto literario» and the «producto editorial». He distinguishes between «contemporaneidad» and «actualidad». The «texto literario» is «contemporáneo», whereas the «producto editorial» is actual. He sees it as acceptable that editorials publish bestsellers whose success is instantaneous but fleeting if with the profits they can also publish authors who do not write with a view to fame and money. Ken Gelder in *Popular Fiction. The Logic and Practices of a Literary Field*, uses the capital L to distinguish it from «literature as a general field of writing» (2004: 11).

his more commercially successful colleagues is one of parasitism; without the profits earned by their bestsellers, publishers would be unable to fund the publication of his books with their more minority appeal. In this, Goytisolo is simply recognising Bourdieu's theory that everyone, artists no less, operates within a series of interconnected fields and the cultural field is merely a sub-field of the larger economic field. The challenge for the artist is how that relationship is negotiated.⁴ The artist's resistance to the publisher's demands has become a leitmotif of novels such as *La saga de los Marx* and more recently *El exiliado de aquí y allá*. Such a stance has attracted criticism, especially from fellow-writers, of which Muñoz Molina's article, though not openly hostile, is another example.⁵

Muñoz Molina's invocation of Eco's terminology is useful, though in need of qualification, as Eco himself did. The original essay was a response to the advent of mass culture in the early sixties.⁶ Eco defines apocalyptic intellectuals as those who see culture as «an

⁴ Even a minority publisher like Serpents Tail which started off on the noble premise that authors like Juan Goytisolo and Elfriede Jelinek deserve to be read, needs the boost that what Pete Ayrton, its former CEO, calls posh-porn, Catherine Millet's *The Sexual Life of Catherine M.* give it or the institutionalised honour of the Nobel Prize that pushes Jelinek's 4000 sales to over 100,000 to keep it going. See (King 2007, 104-119).

⁵ This was vividly illustrated on the occasion of Goytisolo's publication of a polemical article entitled «Vamos a menos» (2001) on the occasion of the award of the Premio Cervantes to Francisco Umbral in 2001. See (García-Viñó, 2006). Recently in the presentation of his latest book, *Como la sombra que se va*, Muñoz Molina thanked his «team» who had helped him with the finished product. «Han sido fundamentales las sugerencias de mi editor y la revisión de los correctores palabra por palabra, línea por línea, para detectar las carencias del libro y así poder mejorarlo» (*apud* Núñez Jaime, 2014).

⁶ See (Lumley, 1995).

aristocratic phenomenon», for whom «mass culture is anti-culture» and the man of culture sees himself as «destined to extinction» and can only give «an extreme apocalyptic testimony». Against this negative view the integrated intellectual, on the other hand, takes an optimistic stance, expressing satisfaction that culture is now at the reach of everyone thanks to «the combined efforts of TV, newspapers, radio, cinema, comic strips, popular novels and the Reader's Digest» (Eco, 1995: 28). For Eco the Apocalyptic only offer the reader the 'consolation' of glimpsing «against a background of catastrophe, a community of "supermen" capable, if only by rejection, of rising above banal mediocrity» (Eco, 1995: 29).

Eco disapproves of the fetishistic use of the terms of 'mass' and 'mass-culture' and he sees the Apocalyptic and the Integrated as guilty of the same sin of passivity, either by not offering alternatives in the case of the former, «countering the reigning banality [...] by rejection and silence [...] sustained in this by a total lack of faith in the possibility of any action transforming the state of things» (1995: 30) or by siding with mass culture, becoming *part* of it, in case of the Integrated. And while the Apocalyptic could have a valid function denouncing the false optimism of the Integrated, this function is specious or at best unnecessary as the masses' ingenuousness is perhaps overstated, as they maybe have «stronger stomachs than their manipulators think» (38).⁷ Eco criticises the Apocalyptic

⁷ John Fiske makes the same criticism of Frederic Jameson's assertion that «late capitalism, characterised by the omnipresence of commodities, leads to domination by consumerism», by, while agreeing that the relation between popular culture and commerce and consumer culture is problematic, the users don't simply passively consume a commodity, they actively rework it to construct their own meanings (Docker, 1994: 160).

for condemning the «mass-produced object» en bloc, fetishizing it rather than «render[ing] their structural characteristics visible». Muñoz Molina had likewise argued for the potential richness of the easily consumable text: «historias transparentes que se leen en unos minutos pueden tener profundidades y matices que no agota ninguna lectura». So, Muñoz Molina refers to a reconcilable position between the two extremes that can make Goytisolo's stance seem, at best, unnecessary, at worst, unreasonable. Even Adorno, though he was adamant that there could be no compromise between Culture and pseudo-culture, was aware of the danger that Culture's drive for self-sufficiency as distance and independence could also lead it to «exiling itself from the praxis of everyday life» (Witkin, 2002: 26). Eco, too, notes the possible complementarity of the two extremes, asking if perhaps «apocalyptic texts constitute the most sophisticated product on offer for mass consumption» (Eco, 1995: 29). Andreas Huyssen in *The Great Divide* when referring to the avant-garde versus the culture industry debate, speaks of «their much heralded mutual exclusiveness [being] really a sign of their secret interdependence» (Huyssen, 1987).⁸

The term 'apocalyptic', has, of course, other important connotations for Goytisolo's work and his latest novel in particular, in terms of a concern with and warning about the end of times. This eschatological meaning also involves, in religious terms, the concept of salvation. The apocalyptic is a visionary who warns of imminent catastrophe but reveals how the elect will be saved. It differs from, but is closely related to utopianism which is the

⁸ Ruiz Zafón's thematization of that divide in *El juego del ángel* possibly illustrates what Huyssen describes as «mass culture, saddled as it is with pangs of guilt, yearn[ing] for the dignity of serious culture which forever eludes it» (1987: 17).

belief in the possibility of a perfect society. In the modern era this is often identified with the belief in progress, especially scientific progress. As John Gray reminds us, «in its most radical forms this belief underpinned the experiments in revolutionary utopianism that defined the last two centuries» (Gray, 2008: 20). In the late eighties, Lois Parkinson Zamora wrote of the topic's voguishness «as the year 2000 approaches and we become accustomed to thinking of crisis in global terms» (Parkinson Zamora, 1989: 1). Richard Dellamora, writing in the mid-nineties sees contemporary postmodern fiction as dominated by an apocalyptic tone (1995: 2). David Herzberger, citing Sontag and Fiedler, identifies apocalypticism as an essential ingredient of postmodern writing «which acts to destroy formal and epistemological patterns [...] and for this reason has come to be associated with subversion, with the end of things, and with apocalypse» (Herzberger, 1995: 144). This sense of apocalypse, what following Ihab Hassan he calls «a chaotic impulse towards “decreation”» (145) is indeed characteristic of Goytisolo's middle phase, from *Señas de identidad* to *Makbara*, where the concern is with the creative destruction of a monolithic epistemological system –Francoist historiography– presented as natural and eternal. As Herzberger says, what the Francoist system presents as «history as myth, as stasis» is undermined by the apocalyptic discourse of *Don Julián*, which not only reveals the constructed, ideological nature of that myth but replaces it with a revelatory and transformative fiction.⁹ While Goytisolo's middle phase can be seen to be a counterdiscursive battle against his Spanish identity, bound up

⁹ Herzberger disagrees, rightly I think, from Labanyi's understandable reservation that *Don Julián* can seem to «perpetuate [...] the mythical vision that it sets out to subvert» (1995: 147).

in the language and literature that informs it and running from the Cernudian epigraph to *Señas* to the Arabic coda to *Juan sin Tierra*, marking the end, the break and leap to the other side of *Makbara*, in the final phase of his writing the apocalypticism is different, more concerned with the passing of the individual and the planet, with the novel assuming more of the original Biblical overtones of a warning vision.

This apocalyptic turn in Goytisolo's fiction can then be traced to 1982 and the publication of *Paisajes después de la batalla* though it acquired a personal intensity and gravity in 1988 with *Las virtudes del pájaro solitario*.¹⁰ Here not only the fear of his own death but the evidence of the disappearance of many in his circle of friends and the prospect of an AIDS pandemic, led to a change in his writing towards an urgent concern with the end of life, both personal and collective, and a search for transcendent solutions.¹¹ The reasons for a writing which Vargas Llosa has termed «unsettling and apocalyptic» can be traced to a sense of despair at the evidence of an unrelenting repetition of human error causing mindless cruelty and planetary destruction. It is as if once liberated of the yoke of his Spanish identity, from *Makbara* on, Goytisolo's vision turns simultaneously outwards and inwards towards the state of the world and his inner crisis as a citizen of what he terms regularly in this period, the «*in-human race*». *Paisajes* was an apocalyptic vision of

¹⁰ It is no coincidence that between the two novels Goytisolo had produced two volumes of memoirs, *Coto vedado* and *En los reinos de taifa* (1985 and 1986 respectively).

¹¹ Writing of *Las virtudes* and *La cuarentena*, Javier Escudero notes a move to confronting «las grandes preocupaciones apocalípticas» and a fear of death leading to a search for transcendence in «diversas doctrinas espirituales» (Escudero, 1994: 27).

contemporary metropolitan tensions as well as a satire on human stupidity. Annie Perrin highlighted early on the apocalyptic nature of the text and its direct engagement with the biblical text. Perrin links the text's message of hope against the pessimistic evidence of historical circumstances to the nature of the biblical precursor: «Aparentemente el mal, encarnado por el estado totalitario romano, triunfa y los cristianos mueren; Juan redacta entonces el Apocalipsis para anunciar que pronto el perseguidor sucumbirá» (Perrin, 1986: 69).

However, as Perrin rightly notes, *Paisajes* is parody, «el modelo bíblico está subvertido [...] y toda la gravedad de la palabra apocalíptica estalla en carcajadas» (69), but it is this textually disorientating and subversive style of the novel that encapsulates its apocalyptic effect, «es la risa la que detenta la función reveladora, la risa lúdica... que desenmascara sin complacencia mentiras e hipocresías» (70). Parkinson Zamora highlights the traditionally dissenting nature of the apocalyptic narrator as one whose text «reflects not only his opposition to existing practices but also his political powerlessness to change them» (1989: 2). The readers of apocalyptic texts are made to share the author's vision and the promise of salvation, «the plagues and torments which the apocalypticist describes are a source of consolation rather than dismay» (2). Parkinson Zamora stresses the importance of the tension in the apocalypse trope between optimism and pessimism, the absence of which leads merely to fantasy. «Apocalyptic literature is fundamentally concerned with our human relation to the changing forms of temporal reality, not with static simplifications» (13). This is important when we discuss the latest and possibly final manifestation of Goytisolo's apocalypticism in *El exiliado*. It is worth remembering too Parkinson Zamora's point that «[b]ecause in apocalypse the death of the individual and the end of the world by definition coincide, personal and communal

social goals become inextricably bound: for the apocalypticist, there is no distinction between history and biography» (14).

If from *Señas* to *Makbara* Goytisolo entered into a second period of his writing which we can now recognise as a distinct middle phase, from *Paisajes* onwards it is possible to distinguish a discernibly coherent, though variously faceted, end phase, a late style in Saidian terms.¹² In this phase the author's vision is dominated by an apocalyptic vision which expresses itself as either parodic satire or a more intense, melancholy contemplation of personal and global decline.¹³ A characteristic of this style, commencing with *Paisajes* is the promotion of an apocalypticist's complicity with the reader in the mockery of society's ills. The symbiosis of the autobiographical as

¹² In «Vejez, exilio y obra tardía», Goytisolo (2010) subscribes to Said's definition of late style which he identifies with exile. «Lo que le interesa a Said (y a Adorno) no es la serenidad satisfecha que corona de ordinario la labor creadora de los artistas al alcanzar la vejez, sino la inquietud perturbadora de un puñado de ellos que les empuja al aislamiento y autoexilio» and he cites Said's definition of lateness, very much in keeping with the stance of the apocalyptic: «To be late meant therefore to be late for (and refuse) many of the rewards offered up by being comfortable inside society, not the least of which was to be read and understood easily by a large group of people» (Said, 2006: 22).

¹³ On a personal level, Goytisolo has expressed his despair over society's capacity for progress. Towards the end of the 90s, after several years as a war correspondent for *El País*, he declared himself a «pesimista radical», criticised man's inhumanity and placed in doubt any notion of moral progress. Estrella Cibreiro, writing in 2001, charts Goytisolo's preoccupation with death beginning with *Makbara* and sees *Paisajes* initiating a new phase of «preocupación personal y visceral con su propia mortalidad, por un lado, y con el deterioro planetario, por otro», (Goytisolo, 2001: 30). The appearance of post-*Saga* novels has allowed a fuller perspective on this late stage than Cibreiro benefited from and allows a clearer appreciation of the connections between *Las virtudes*, *La cuarentena* and later, *Telón de boca*, with the satiric vein of *Paisajes* resurfacing in *El exiliado de aquí y allá* (2008).

an integral part of the collective satire assumes a greater intensity after *Paisajes*.¹⁴

Bourdieu's theory is a useful tool to contextualise the nature of Goytisolo's artistic posture and assess the effectiveness, if any, of his literary praxis. Bourdieu himself has commented on Eco's dichotomy and firmly both defined himself as an apocalyptic as well as lamenting the fact that the majority of intellectuals belong to the integrated camp (Verdès-Leroux, 2000: 262-263). Goytisolo consciously positions himself within what Bourdieu would call the «restricted literary field», clearly at home with his status as an «escritor minoritario», something which gives him symbolic, if not economic, capital (Goytisolo, 1999). Hence, the implication is that not only is Goytisolo's non-commercial art clearly economically dependent on more popular writers for its existence, making him therefore complicit with market forces, but also those market forces are not so monolithically philistine as to exclude the accommodation of less popular but more literary titles. For Bourdieu this is simply a reality of the cultural field; he says: «the characteristics of the cultural enterprise, understood as a more or less disavowed relation to the commercial enterprise, are inseparable» (Bourdieu, 1993: 82). As an artist Goytisolo belongs to the *dominant* field and occupies a *dominated* place within that field due to lack of economic capital and power.¹⁵ But he wishes to preserve that «dominated» status so

¹⁴ Perrin sees *Paisajes* as a book about (and a novelistic solution to) the identity crisis of the protagonist. The narrator follows a «viaje iniciático» at the end of which «encuentra en la escritura una forma de éxtasis...A lo largo de la narración construye su identidad [...] La búsqueda de la identidad y el trabajo de la narración son indisolubles» (Perrin, 1986: 74).

¹⁵ In *The Rules of Art*, Bourdieu describes the world and the work of the apocalyptic artist as «an economic world turned upside down». He describes how the artist

as «to feel solidarity with the occupants of the economically and culturally dominated positions within the field of class relations» (1993: 44). Hence, for example, *Makbara* was dedicated to those who inspired it but could not read it.¹⁶

Goytisoló's own references to the culture industry recall Adorno for whom the task of the intellectual, particularly the artist, was to cultivate a non-identity between the subject and the world, combat a culture of adaptation, and resolutely refuse to fit in or be assimilated:

La libre navegación por aguas desconocidas a la que aspira todo creador de envidia implica una aceptación resignada de la prevención y sospecha de sus contemporáneos. El ser cortejado por la fama y el éxito supone para un puñado

frees himself from the bourgeois demand by refusing to recognize any master except their art' and that this «produces the effect of making the market disappear». They have to «eliminate the bourgeois as a potential customer». For Bourdieu it was important to establish the relation between the literary field and the field of power. Essentially, the «literary field is the economic world reversed; that is, the fundamental law of this specific universe, that of disinterestedness, which establishes a negative correlation between temporal (notably financial success) and properly artistic value, is the inverse of the law of economic exchange» (Bourdieu, 1993: 164). For Bourdieu those who occupy the literary field, writers, are «dominated agents» i.e. they occupy dominated positions within the dominant class, «owners of a dominated form of power at the interior of the sphere of power» (164).

¹⁶ On a personal level, he rejected the considerable cultural capital of the award of the *Légion d'Honneur* out of solidarity with the victims of the legionnaires. «Nunca he aceptado doctorados ni medallas –salvo las de Presencia Gitana y de Vecino del barrio almeriense de La Chanca–, y cuando el ex ministro de Cultura francés Jack Lang me ofreció la Legión de Honor, le expuse cortésmente que aquel honor no era el mío: los militares que se distinguieron por su “heroísmo” en el exterminio de vietnamitas, malgaches y argelinos suelen lucirla en la solapa» (Goytisoló, 2010).

de poetas y novelistas [...] la prueba a contrariis de que la obra así ensalzada por la industria cultural carece de la fuerza condigna a una creación arriesgada y perturbadora que no responde a las expectativas del perezoso lector medio. [...] Si un creador molesta, obedece al hecho de que su obra permanece viva (Goytisolo, 2010).

For Bourdieu each field, including the cultural field, is characterized by a *doxa* a «prevailing mode of thought» (1993: 58)¹⁷ and within the field the various agents «adopt positions aimed at either conserving or transforming the structure of relations of forces constitutive of the field».¹⁸ The field of cultural production is «the site of struggles in which what is at stake is the power to impose the dominant definition of the writer and therefore to delimit the population of those entitled to take part in the struggle to define the writer» (Bourdieu, 1993: 42).¹⁹ Thus the polemics that Goytisolo

¹⁷ Doxa is, according to Cecile Deer, «the misrecognition of forms of social arbitrariness that engenders the unformulated, non-discursive, but internalized and practical recognition of that same social arbitrariness» (Deer, 2008: 119-120).

¹⁸ «As I use the term, a field is a separate social universe having its own laws of functioning independent of those of politics and the economy. The existence of the writer, as fact and as value, is inseparable from the existence of the literary field as an autonomous universe endowed with specific principles of evaluation of practices and works... The invention of the writer, in the modern sense of the term, is inseparable from the progressive invention of a particular social game, which I term the literary field and which is constituted as it establishes its autonomy, that is to say, its specific laws of functioning within the field of power» (Bourdieu, 1993: 162-163).

¹⁹ Bourdieu distinguishes between bourgeois, social or proletarian art and art for art's sake. In the latter category he places Flaubert who «in his efforts to distance

prompts in his opponents is actually integral to his self-definition as an intellectual and writer. To «break the silence, the doxa, and call into question the unproblematic, taken-for-granted world of the dominant groups» (Bourdieu, 1993: 83) the writer must locate himself on the margins. Zygmunt Bauman, comparing Goytisoló with Derrida, notes his delicate balance between intimacy and distance from Spain and his native Spanish language, which permits him to perform:

the trick [...] to be inside and outside at the same time to combine intimacy with the critical look of an outsider, involvement with detachment. This trick, says Bauman is the chance of the exile: [...] one that is *in* but not *of* the place. Unconfinedness that results from this condition (that *is* this condition) reveals homely truths to be man-made and un-made (Bauman, 2000: 83).

Bauman is specific that the «“exile” under discussion here is not necessarily a case of physical, bodily mobility. It may involve leaving one country for another but it need not» (83) and quotes Christine Brooke-Rose to the effect that:

himself from the two poles of the literary field, and by extension of the social field, Flaubert comes to refuse any mark, any distinctive sign, that could mean support, or, worse membership. Relentlessly hunting down *commonplaces*, that is those places in discourse in which an entire group meets and recognises itself, and *idees reçues*, generally accepted ideas that go without saying for all members of a group [...] Flaubert seeks to produce a socially utopian discourse, stripped of all social markers» (Bourdieu, 2003: 168). Goytisoló's approach as outlined throughout his career but especially in the Riera interview corresponds to Bourdieu's analysis of the Flaubertian art-for-art-sake artist. «Instant success is often seen, as with Leconte de Lisle, as “the mark of intellectual inferiority”» (Bourdieu, 1993: 169).

the distinguishing mark of all exile, and particularly the writer's exile [...] is the refusal to be integrated: the determination to stand out from the physical space, to conjure up a space of one's own, different from the place in which those around are settled, a place unlike the places left behind and unlike the place of arrival (83-84).

Brooke-Rose characterizes all poets or poetic novelists as exiles of sorts and their writing, one which is «often at odds with publisher and public» as the «last solitary, non-socialized creative art». Bauman praises this «resolute determination to say “non-socialized”, consent solely with the condition of non-integration», the «rugged defence of the right to pass judgment» (84).

Goytisolo's writing can only be understood as the struggle to preserve this stance, writing and thinking as exile. *Don Julián* could only be written once he was installed in Tangiers, in a modest flat where «desde el balcón posterior contiguo a su cuarto, el recién llegado puede divisar [...] a lo lejos, como una cicatriz embrumada y blancuzca, la costa borrosa de su remoto y execrado país» (Goytisolo, 2007: 551). If Goytisolo's writing springs from exile then exile is inscribed in the process of combating the *doxa*, changing the status quo.²⁰ But can

²⁰ Michael Ugarte in his study of exile literature defines the genre in terms that recall Bourdieu's theories. Exile literature «tends to lie sleepily at a distance from any list of highly meritorious works. Marginality is far more a trademark of exilic literature than fame, authority, or importance as defined by literary histories and anthologies» (Ugarte, 1989: 12). Ugarte notes how most exilic literature is anti-canonical, lacking any «institutional power as icons of the culture» (11). While true of Goytisolo, to a point, it must be remembered that Goytisolo's exile is a self-exile from official culture, but not from the «patria de la lengua» within which he identifies with a rich heterodox tradition.

change be effected, or is radical negativity the limit of the writer's power? Bourdieu's notions of the *habitus* and its linked concept, *hysteresis*, are useful in this context. The *habitus* spans the objective and the subjective; it is, as Bourdieu puts it, a «structured structure and a structuring structure». Society has a *habitus* which can then determine the mind-set of the individual who then acts subjectively according to his or her acquired habitus.²¹ One of the conditions which disrupts the habitus is exile. Exiles often experience a form of alienation or *anomie* in their new environment for which Bourdieu uses the term 'hysteresis' by which he means a mismatch between the field and the habitus, the objective and the subjective.²²

In «normal» circumstances of stability in society, the field and the habitus are in harmony. Those who belong to a homogeneous society made up of like-minded types are in tune with their field and its doxa. Bourdieu calls hysteresis a «disposition out of line with the field and with the “collective expectations” which are constitutive of normality». Goytisolo in novels such as *Paisajes* deliberately fosters hysteresis on multiple levels.

²¹ «Habitus links the social and the individual because the experiences of one's life course may be unique in their particular *contents*, but are shared in terms of their *structure* with others of the same social class, gender, ethnicity, sexuality, occupation, nationality, region and so forth» (Maton, 2008: 53).

²² Cheryl Handy notes how there is a tradition of such a concept within sociology, from Marxian theories of alienation to Durkheim's notion of *anomie* describing «the troubled relationship of an individual to a society which lacks guiding norms for behaviour». Both concepts, notes Handy, imply that «when change takes place in a society, there is a determinate moral force that conditions the direction of change». Bourdieu's choice of hysteresis is to avoid such judgmental connotations in the interests of greater scientific objectivity (Handy, 2008: 132-133).

If for Bourdieu the phenomenon of hysteresis is pathological and indicative of social inequalities for Goytisolo it can be seen as a literary strategy, both expressive of his own habitus and those he wishes to side with, but also conducive on the reader's part. In *Paisajes* Goytisolo subversively conjures up a radically changed field which provokes hysteresis in the characters. The imagined Paris of *Paisajes* in which the natives find their traditional *habitus* at odds with a rapidly changing field, dominated by foreigners, in particular Arabs.²³ In Goytisolo's fantasy, the immigrants acquire the upper hand; a key factor is language, the mismatch between the linguistic habitus dominant before (French) and the new habitus full of «letras de ésas con las que escriben ellos y que no hay dios que entienda» (Goytisolo, 2005: 888). The protagonist of *Paisajes*²⁴ has a doubly discordant *habitus* determined by a dual exile, as both a foreigner in French society and a morally disreputable individual. Formally the novel resolutely resists insertion within the conventional narrative moulds, which in themselves constitute a type of collective literary habitus, and the reader is kept in a permanent narrative instability, unable to clarify entirely the relationship between author, narrator and character, with the effect that the reader is obliged to occupy position of exile, looking from the outside in on a text, a world, radically at odds with the collective habitus.²⁵ Such writing reveals

²³ Goytisolo's fiction in *Paisajes*, bears a resemblance, though in reverse, to the situation of Algerian immigrants that Bourdieu and colleagues would later analyse in *The Weight of the World* (1993). The interview with Mme Meunier (Bourdieu, 1999), recalls the «latosa ex vecina» (30) of the protagonist of *Paisajes* and *El exiliado*

²⁴ Or as Annie Perrin calls him PNA, (personaje-narrador-autor, a «triple fluctuante instancia») (1986: 69).

²⁵ Cibreiro writes of Goytisolo carrying out his own literary apocalypse as *Paisajes* «representa en gran parte la demolición de la literatura convencional» (2001: 35).

Goytisolo to be concerned with preserving his own sense of exile from the pressures of his habitus.

Goytisolo returned to this theme and fictional scenario with the novel, *El exiliado de aquí y allá* (2008), to date his latest and, it is claimed, his final novel. The appearance of this novel was a surprise to readers whom Goytisolo had announced his farewell to the novel with *Telón de boca*. As though conscious of signs of repetition, Goytisolo stated: «*El exiliado de aquí y allá* es una prolongación tal vez innecesaria de *Paisajes* [...] Cuando uno no tiene nada nuevo que decir, se calla» (2014). However, *El exiliado* stands as a fascinating development of the themes in the earlier novel and a good example in all senses of Said's development of Adorno's concept of 'lateness'.²⁶ While *Paisajes* ended with the death of the protagonist, this was unrelated to the spiritual dimension of the theme, something that really commenced with Goytisolo's next novel, *Las virtudes del pájaro solitario*.²⁷ In *Paisajes* the death of the protagonist is a prelude to a literary liberation, completing in many ways the assault on traditional narrative carried out by the Trilogy, in particular *Juan sin Tierra* with its attack on the «binomio opresor tiempo-espacio»:

El tiempo ya no apremia su tiranía ha cesado: puedes callejear escribir extraviarte en el doble espacio de la cives

²⁶ Said identifies three facets of the term, taken from Adorno: «the idea of surviving beyond what is acceptable and normal», «the idea that one [...] cannot transcend or lift oneself out of lateness but can only deepen the lateness» and «of course, lateness retains in it the late phase of a human life» (Said, 2006: 13).

²⁷ While agreeing with Cibreiro's excellent analysis of *Paisajes's* attack on humanity's misuse of the planet, I see the novel as less characterized by a personal «inquietud ante la muerte» so much as a play with authorial freedom (Cf. Cibreiro, 2001: 30).

y el libro inventar trayectos laberínticos desorientar desorientarte: esparcir la materia narrada al azar de sorpresas e imponderables por toda la rosa de los vientos (Goytisolo, 2005: 1045).

El exiliado picks up on the theme of global catastrophe but links it much more powerfully with the author's own sense of his imminent death and a profound reflection on the nature and limits of the literary enterprise. The section entitled «Cadáver no ecológico»²⁸ shows the narrator, concerned about the content of his novel, recalling a meeting with his editor and the latter's «argumentación impecable» according to which the narrator's novel was an «irremediable disparate» which «no podía interesar sino a media docena de chiflados como él, atraídos de forma enfermiza por sus fantasías y absurdidades» (Goytisolo: 2008: 23-24). His editor asks:

¿Por qué no escribía historias como las que enganchan al público y se encaramaba de una vez al palmarés de los campeones de ventas? ¡Una novela de acción y suspense, profecías apocalípticas! Todo ello sazonado con odios ancestrales y sexo, ¡mucho sexo! (Goytisolo, 2008: 24).

²⁸ The first edition of *El exiliado* has sixty-seven sections. As is customary Goytisolo has revised the text for its English translation, *Exiled from Almost Everywhere* (Goytisolo, 2011), and two of the original sections «El turismo os hará libres» (7) and «Golf Resort» (21) have been omitted. The section «La bomba Eros» has become the seventh in the English translation, as opposed to the eleventh in the original Spanish. All the other sections follow the same order. Everything suggests that the sixty-five sections of the English translation will correspond to the definitive Spanish text in future editions.

The result of such cultivation of a bestseller style would, according to the editor, be fame, wealth and the «corazón del lector».²⁹ This thematization of the narrator's failed bestsellerdom, a prominent feature of *La saga de los Marx*, is clearly intended to colour our reading of the book and the almost perverse glorying in the lack of public appreciation and commercial success is seen, as noted by Bourdieu, as a badge of honour. Perhaps more interesting than the thematization of the writer's non-commercialism is the ambiguous relationship reflected in the section between the novel and the real. The narrator-protagonist in the cybercafé views scenes of rioting by enraged immigrant youths. The images suggest the 2005 riots that struck Paris when Sarkozy was interior minister. Alarmed by what he sees, he immediately dispels the expected reaction of the «cándido lector» that he would rejoice in the scenes, assuming the reader's prior knowledge of *Paisajes* which depicted his pleasure in social disruption (there he *had* been the «autor de la tropelía» of the opening «hecatombe», Goytisolo, 2005: 892). Here he panics that his subversive emails might be traced, and is only consoled at the thought of the «involuntaria confidencialidad del libro». His editor's caustic comment about his restricted readership ironically restores his tranquility. In this way, Goytisolo undermines his own influence as a writer over social reality, taking heart from his minority status, but at the same time he somehow manages to suggest that the earlier novel did have a prophetic quality about the racist tensions in contemporary French society just as it did about the collapse of the communist utopias. The section ends with an ironic recognition of the author-narrator (and Goytisolo's) artistic consistency:

²⁹ The allusion to the global success of Dan Brown's *The Da Vinci Code*, published in 2003, is unmistakable.

«En cuanto a su doble del Más Acá, el lector sabe a qué atenerse. La vida no le enseñó nada: sigue confundiendo cuervos con cabras, y cosecha los laureles de un merecido silencio y reprobación» (24).

The writer cannot have any direct impact on empirical reality but his writing can engage with the media, particularly in its all-pervasive form of the internet. For Bourdieu journalism is a field «that is subject to great pressure from the economic field via audience rating. This very heteronymous field, which is structurally very strongly subordinated to market pressures, in turn applies pressure to other fields» (Bourdieu, 1996: 54). Hence the importance in *El exiliado*, of the Austrian satirist Karl Kraus whose own satirical journalism railed against the power of the media.³⁰ Goytisolo's satire of the internet age in *El exiliado* is in many ways a contemporary homage to Kraus.³¹ The epigraph of the novel, «Que mi estilo se adueñe de

³⁰ Edward Timms, Kraus's biographer, in *Apocalyptic Satirist: Culture and Catastrophe in Habsburg Vienna*, has called him «by far the most articulate prophet of impending Apocalypse» (Timms, 1987: 58). Writing of Kraus in terms that could apply to Goytisolo he talks of him not only being the «satirist of a disintegrating empire» but also one whose «vision portrays a whole civilization poised on the brink of self-destruction» (Timms, 1987: 59).

³¹ The premise of Jonathan Franzen's revival of Kraus for the English-speaking world is that the contemporary world of Amazon and Twitter reveal an apocalyptic conjunction of economic dominance and inanity in the cyberspace. See *The Kraus Project* (2013). Clive James has made a witty case for Kraus as a proto-blogger: «Kraus, before Orwell and even before H.L. Mencken, was the ancestor of many of our best skeptics, and almost all of our best bloggers. (The blogger technique of glossing some absurdity highlighted in a mainstream publication was what Kraus did in every issue of *Die Fackel* and even in his enormous play *The Last Days of Mankind*, which consisted almost entirely of citations from newspapers and periodicals)» (James, 2007).

los rumores del tiempo» is one of the Austrian writer's aphorisms.³² The protagonist's gravitation towards a celestial internet café permits him to tune into the «rumores del tiempo» (Goytisolo, 2008: 12) and deploy a Krausian technique of ironic quotation: «Repasa entonces las informaciones a través de internet, a la caza de noticias que aviven sus dotes imaginativas» (37). In his essay on Flaubert's *Bouvard et Pécuchet* Goytisolo cites Kraus admiringly, in particular the saying: «Al principio fue la prensa y después el mundo» (2007: 104). This Krausian influence and the emphasis on the importance of the media, and critical engagement with it, as a means of accessing and impacting on reality, («el mundo») provides a key to the nature and extent of the artist's ability to effect social change. The author invokes and allies himself with both Kraus and Flaubert, exemplars respectively of the journalistic and high-art spheres. Goytisolo has said that the genesis of the book was a series of articles he was writing between 2002 and 2004 «que eran como discursos, voces, y pensaba publicarlos en forma de un librito pequeño» but decided that this little island of texts really formed an archipelago that was publishable as a novel, but not the traditional one driven by story (relato) but by letting the texts speak for themselves, «una prosa en acción y no en relato», he says, borrowing a phrase of Pasternak.

³² In the English edition of Kraus's *Half-truths and One and a Half Truths: Selected Aphorisms of Karl Kraus*, the full aphorism is rendered thus: «Let my style capture all the sounds of my time. This should make it an annoyance to my contemporaries. But later generations should hold it to their ears like a seashell in which there is the music of an ocean of mud» (1990: 55). The full quotation, cited by Goytisolo in his essay on Flaubert, is enlightening as it reveals a concern not only with an *immediate* impact on actuality but also for a more *enduring* effect on posterity, not only to bear testimony and provoke his contemporaries, but also to produce writing of lasting literary and subversive value. See (Goytisolo, 2007: 105).

Claiming that this treatment had begun with *Paisajes* and developed further in *La saga*, where the media, television and cinema, had been introduced into the novel, in a way opposite to what Goytisolo refers to, with echoes of Bourdieu, as the «novela burguesa», where novels are written with a view to their subsequent adaptation to the screen (Riera, 2008: 74). What Goytisolo is referring to in this interview, and develops throughout the novel, is the contemporary blurring of the bounds between reality and spectacle, which was at the heart of Guy Debord's analysis in *La Société du spectacle*.³³ The spirits of Kraus and Flaubert, respectively, preside over this conflation of text with the world, the «real», in *El exiliado* at the level of content, the satire of the media, and, at the level of form, the play with narrative conventions. Intrinsic to this is the thematization of the problem faced by the author. In «Tiempos difíciles»,³⁴ he alludes to his «condición de parásito». He could, he says, «granjearse [...] la simpatía del lector» but: «Nada de ello corresponde a su visión corrosiva del universo y la miopía, por no decir ceguera, de las criaturas que lo pueblan» (37).

Aside from the polemics between Goytisolo and his fellow authors and critics, viewed from a Bourdieusian perspective where literature and culture are seen to occupy positions, fields within

³³ Interestingly Bourdieu has noted how Debord's thinking as been interpreted in contradictory ways to suit both an apocalyptic and an integrated approach to the phenomenon. See (Bourdieu, 1996: 59). Andrew Hussey has also noted how «having entered the language of contemporary life, the term “society of the spectacle” is also somehow understood to imply a complicity with its illusory nature» (2001: 217).

³⁴ The title of the section is naturally an allusion to Dickens' *Hard Times*, which itself was a nineteenth-century critique of the overbearing influence of positivism and rationalistic utilitarianism and a defense of individual spirit and imagination.

larger fields (those of economics and ultimately power) and with artists as agents within those fields, viewed as sites of struggle for the constant definition of what the artist is and does, Goytisolo's position on the margins is intrinsic to his theoretical pronouncements, but above all his literary practice.

The distinction between integrated and apocalyptic as coined by Eco and raised by Muñoz Molina proves, in one way, to be central to the activity and ultimate significance of this last, possibly definitive and certainly defining, novel of Goytisolo. As is often the case with Goytisolo, an earlier example being *La saga de los Marx*, the novel is marked by ironic disclaimers about its own achievements. In the final pages the apocalyptic themes converge as the narrator speaks of both individual and planetary extinction: «Nada quedaría entonces de mí sino el sueño de una irrisoria existencia. La de un asteroide fugaz, sin estela, condenado por el ruido y la furia del mundo a una brusca y silenciosa extinción» (151).

The allusion to both Faulkner and Shakespeare, arch-modernist the one and author of one of the most enduring literary legacies the other, is hardly coincidental. As on the surface the author appears to accept the futility of his protagonist's life and the literary project, he is also shown to be contemplating both protagonist and reader from the apparently safe distance of «una remota e indetectable galaxia [...] con benevolencia y conmiseración» (152).³⁵ While the finale reaches some sort of balance in its mixture of despair

³⁵ Another allusion to Kraus: «La suerte de nuestro diminuto planeta queda suspendida de un hilo que cualquier imprevisto puede cortar. Entonces habrá que hacer apresuradamente las maletas y, como imaginó Karl Kraus, mudarnos todos a un astro de seres más razonables y, a fin de cuentas, más humano y acogedor» (Goytisolo, 2013: 87).

and hope, resignation and redemption, the attempt to uncover the meaning of human existence has failed at both a literary and an epistemological level: «Las tentativas de indagar en las razones de su venida al mundo y de su abrupta salida de él se estrellaron contra la ficción y el absurdo de cuanto nos rodea» (152).

The seeming inability of the novel to explain matters («infinidad de elucubraciones [...] no aclaran el enigma de una existencia parásita») and the reference to a frustrated readership («expresa su desconcierto al terminar la función») is compensated somewhat by another dichotomous balance characterizing humanity: its insignificance and its resolve (to overcome). Thus, in terms of its treatment of the end of things, both at individual and collective level, Goytisolo's last novel manages to stand as an example of defiant «late style», both resigned and railing. It also manages to dissolve the debate set by Eco and developed by Bourdieu. For while determinedly defending the right of art to be uncompromisingly challenging, as *El exiliado* is, and therefore resolutely apocalyptic in Eco's terms and autonomous in Bourdieu's, the novel engages, often hilariously with perhaps the dominant technological development of the turn of the millennium, the internet, and it does so in its two predominant facets, the commercial and the ideological. In this sense Goytisolo shows an *engagement* (rather than a happy integration in Eco's terms) with the new technologies while maintaining his apocalyptically critical distance. Essential to this is the novel's deployment of the Krausian citation from journalism. The constantly baffled reader, faced with «el rompecabezas del relato» (105) and like the protagonist «en un desesperado intento de comprensión» (101), is pushed towards an extratextual context to find reference points for the numerous stories and anecdotes. Some are clear and real-life («La bomba de Eros»), others more elliptical and allusive. But the overall effect is to both preserve the text's independence as literary

text while implying its deep *attachment* to the real as recounted in the media and other cultural products, including previous novels by Goytisolo such as *Paisajes*, («el mamotreto de sus correrías por el Sentier») (2005: 152) or the author's own biography. An example of the latter is the concluding paratextual but thematically relevant dedication to Abdelhak.³⁶

The success of the novel is this balance it achieves between a meta-fictional affirmation of its literary, apocalyptic status, firmly located in the 'autonomous' field of culture as defined by Bourdieu, but at the same time critically engaging with the more heteronomous fields of the media and, though more indirectly, popular literature. A last example is when, despite his new-found competence in managing the tools of the internet, the protagonist in the penultimate section, eager to find an obituary of himself in the press, still resorts to «hoje[ar] distraídamente los periódicos en busca de mi necrología» rather than relying on Google. In an age when we are encouraged to expect all our answers from the internet, Goytisolo seems happy to end the novel with a pleasingly dichotomous tension, what elsewhere he has called, citing Milan Kundera, «la sabiduría de la incertidumbre» (Goytisolo, 2007).

In Said's terms late style constitutes a paradoxical coincidence of biographical lateness on the part of the artist nearing the end of life, with a recuperation or discovery of a critical spirit of resistance more typical of their younger self. *El exiliado's* return to the playful satire and the uncompromising fragmentation of narrative form, first seen over a quarter of a century before, marks it

³⁶ For Ugarte «Goytisolo's utopia [...] contains and deforms a variety of structures drawn from social reality, even though his vision of utopia is precisely the opposite: freedom from social reality» (1989: 216).

out as a good example of Said's theory. Goytisolo reinforces his exilic status, develops his apocalyptic vision of man's stupidity, this time enriched by the awareness of his own status near the end of his life. Rather than criticise him for the bleakness and Krausian negativity of his vision or attempt to salvage signs of redemption or optimism, it should be sufficient to celebrate his apocalyptic status, the fact that some artists like Goytisolo do resist the heteronomous pull of market forces, rejoicing in their minority appeal, «la ya efímera libertad descondicionada de quien no tiene ya nada que ganar ni perder» (Goytisolo, 2010). Through his engagement with the media represented by the internet, Goytisolo displays an apocalyptic stance which is not the rejection of modernity and change, the retreat into the ivory tower, but rather an active process of liberation which actually comes closer to an approach Eco in a later essay advocated in relation to the mechanisms of the mass media which involves «mak[ing] their contradictions explode by using alternative approaches, both from within and without» (Eco, 1995: 78).³⁷ In a situation where there is an increasing tendency to blur the boundaries between the «the experimental work and the *bestseller*» (Bourdieu, 1996: 347) Goytisolo's resolute refusal to do so, to move to that more accommodating mid-point suggested by Muñoz Molina, is not a motive for criticism or lament, but rather, the very essence of his work.

³⁷ This active process echoes Bourdieu when he says that he «addresses not all those who conceive culture as a patrimony [...] rather those who conceive of culture as an instrument of freedom presupposing freedom, as a *modus operandi* allowing the permanent supersession of the *opus operatum*, of the desolate cultured "thing"» (Bourdieu, 1996: 339-340).

BIBLIOGRAPHY

- AZNAREZ, Juan Jesús (2004), «Goytisolo anima a los jóvenes a releer», *El País*, 1 diciembre 2004, http://elpais.com/diario/2004/12/01/cultura/1101855608_850215.html
- BAUMAN, Zygmunt (2000), «On Writing Sociology», *Theory, Culture and Society*, Vol.17 (1), pp.79-90
- BECKET, Andy (2009), «The Dark Side of the Internet», *The Guardian*, 26 November 2009, <http://www.theguardian.com/technology/2009/nov/26/dark-side-internet-freenet>.
- BOURDIEU, Pierre (1993), *The Field of Cultural Production. Essays on Art and Literature*, Cambridge: Polity.
- (1996a), *The Rules of Art. Genesis and Structure of the Literary Field*, Cambridge: Polity Press.
- (1996 b), *On Television*, New York: The New Press.
- et al. (1999), *The Weight of the World. Social Suffering in Contemporary Society*, Cambridge: Polity.
- CIBREIRO, Estrella (2001), «Apocalipsis y ecologismo, muerte y posterioridad: de Paisajes después de la batalla a La saga de los Marx de Juan Goytisolo», *Anales de la literatura española contemporánea*, Vol. 26, 2, (2001), pp.29-60.
- DEER, Cecile (2008), «Doxa», in GRENFELL, Michael (ed.), *Pierre Bourdieu. Key concepts*, New York: Routledge, pp. 114-125.
- DOCKER, John (1994), *Postmodernism and Popular Culture. A Cultural History*, Cambridge: Cambridge University Press.
- DOLLAMORA, Richard (ed.) (1995), *Postmodern Apocalypse. Theory and Cultural Practice at the End*, Pennsylvania: University of Pennsylvania Press.
- ECO, Umberto (1995), «Apocalyptic and Integrated Intellectuals», in LUMLEY, Robert (ed.) *Apocalypse Postponed*, London: Flamingo.

- ESCUADERO, Javier (1994), *Eros, mística y muerte en Juan Goytisolo (1982-92)*, Almería: Instituto de Estudios Almerienses.
- FRANZEN, Jonathan (2013), *The Kraus Project*, London: Harp-ercollins.
- GARCÍA-VIÑÓ, Manuel (2006), *El País: La cultura como negocio*, Tafalla: Txalaparta.
- GELDER, Ken (2004), *Popular Fiction. The Logic and Practices of a Literary Field*, London: Routledge.
- GOYTISOLO, Juan (1999), «Solo los que no aspiramos a premios tenemos libertad de expresión», *El País*, 20 abril 1999.
- (2001), «Vamos a menos», *El País*, 10 enero 2001.
- (2005), *Paisajes después de la batalla*, in *Obras completas III*, Barcelona: Galaxia Gutenberg.
- (2007a), *En los reinos de taifa* in *Obras completas*, vol.V, Barcelona: Galaxia Gutenberg.
- (2007b), *Contra las sagradas formas*, Barcelona: Galaxia Gutenberg.
- (2008), *El exiliado de aquí y allá*, Barcelona: Galaxia Gutenberg.
- (2010a), «La Academia ¿honor o labor?», *El País*, 6 septiembre 2010.
- (2010b), «Vejez, exilio y obra tardía», *El País*, 6 marzo 2010.
- (2011), *Exiled from Almost Everywhere* (trans. Peter Bush), Champaign: Dalkey Archive Press.
- (2013a), *Belleza sin ley*, Barcelona: Galaxia Gutenberg.
- (2014), «Cuando me dan un premio sospecho de mí mismo», *El País*, 24 noviembre 2014.
- GRAY, John (2008), *Black Mass. Apocalyptic Religion and the Death of Utopia*, London: Penguin.
- GRENFELL, Michael (ed.) (2008), *Pierre Bourdieu: Key Concepts*, Stocksfield: Acumen.
- HARDY, Cheryl (2008), «Histeresys», in GRENFELL, Michael (ed.) (2008), *Pierre Bourdieu: Key Concepts*, Stocksfield: Acumen, pp. 131-150.

- HERZBERGER, David (1995), *Narrating the Past. Fiction and Historiography in Postwar Spain*, Durham: Duke University Press.
- HUSSEY, Andrew (2001), *The Game of War. The Life and Death of Guy Debord*, London: Jonathan Cape.
- HUYSEN, Andreas (1987), *After the Great Divide. Modernism, Mass Culture, Postmodernism*, Basingstoke: Macmillan.
- JAMES, Clive (2007), «The Question of Karl Kraus», <http://www.clivejames.com/karl-kraus>.
- KRAUS, Karl (1990), *Half-truths and One and a Half Truths: Selected Aphorisms of Karl Kraus* (ed. Harry Zohn), Chicago: University of Chicago Press.
- KING, Noel (2007), «“The main thing we book publishers have going with our books is the books themselves”: An Interview with Pete Ayrton of Serpent’s Tail Press», *Critical Quarterly*, vo.49, no.3, (2007), pp.104-119
- LUMLEY, Robert (ed.) (1995), *Apocalypse Postponed*, London: Flamingo.
- MUÑOZ MOLINA, Antonio (2008), «El integrado, el apocalíptico», *El País*, 7 junio 2008.
- PARKINSON Zamora, Lois (1989), *Writing the Apocalypse: Historical Vision in Contemporary US and Latin American Fiction*, Cambridge: Cambridge University Press.
- PERRIN, Annie (1986), «El Apocalipsis según Juan», *Anthropos*, no.60-61, pp.68-74
- RIERA, Miguel (2008), «Parodia de los ruidos del tiempo. Charlando con Juan Goytisolo», *El Viejo Topo*, no.251, 2008, pp.73-77.
- SAID, Edward (2006), *On Late Style. Music and Literature Against the Grain*, London: Bloomsbury.
- TIMMS, Edward (1987), *Apocalyptic Satirist: Culture and Catastrophe in Habsburg Vienna*, New Haven: Yale University Press.

- UGARTE, Michael (1989), *Shifting Ground. Spanish Civil War Exile Literature*, Durham: Duke University Press.
- VALENZUELA, Javier (2003), «Juan Goytisolo distingue entre ‘el libro-hamburguesa’ y el ‘texto que perdura’», *El País*, 31 mayo 2003.
- VERDÈS-LEROUX, Jeannine (2000), *Deconstructing Pierre Bourdieu: Against Sociological Terrorism from the Left*, New York: Algora.
- WITKIN, Robert (2002), *Adorno on Popular Culture*, London: Routledge.
- ZOHN, Harry (ed.) (1990), *Half-truths and One and a Half Truths: Selected Aphorisms of Karl Kraus*, University of Chicago Press.