

El Invierno En Lisboa Antonio Munoz Molina

The Annual Review of Jazz Studies is dedicated to scholarly research on jazz and its related musical forms. It recognizes the growing awareness of jazz as a cultural phenomenon. All volumes include numerous examples, a book review section, a portfolio of jazz photographs, and bibliographic surveys. Continuing the rich tradition, this latest Annual is particularly impressive. The articles in this volume present important technical analyses of four major figures: - Booker Little - Charlie Christian - Herbie Hancock - Miles Davis In addition to an extensive black and white photo gallery, there are seven book reviews that, collectively, span the history of the music.

This book comprises various chapters which explore a variety of topics related to the manner in which ideological and epistemological changes in the 19th, 20th and 21st centuries shaped the Spanish language, literature, and film, among other forms of expression, in both Spain and Latin America, and how these media served the purpose of spreading ideas and demands. There are articles on ideological representations of linguistic differences and sameness; linguistic changes associated with loan words and the ideas they bring in modifying our communicative landscape; the role of the Catholic religion on the construction of our dictionary; analysis of some political discourses, ideologies and social imaginaries; new visions of old literature (a return to the parody in the Middle Ages to analyze its modernness) and postmodern narrative; discussions on contemporary Spanish poetry and Central American literature; a new return to the liberation philosophy by analyzing Ellacuría's work; and several studies about concepts such as capitalism, patriarchy, identity, masculinity, homosexuality, globalization, and the Resistance in several forms of expression.

In this “beautifully wrought” novel set in Franco-era Spain, a university student stumbles into a decades-old mystery (New York magazine). It's the late sixties, the last dark years of Franco's dictatorship. Minaya, a university student in Madrid, is caught up in the student protests and the police are after him. He moves to his uncle Manuel's country estate in the small town of Mágina to write his thesis on an old friend of his uncle, an obscure republican poet named Jacinto Solana. The country house is full of traces of the poet—notes, photographs, journals—and Minaya soon discovers that, thirty years earlier, during the Spanish Civil War, both his uncle and Solana were in love with the same woman, the beautiful, unsettling Mariana. Engaged to Manuel, she was shot in the attic of the house on her wedding night. With the aid of Inés, a maid, Minaya begins to search for Solana's lost masterpiece, a novel called *Beatus Ille*. Looking for a book, he unravels a crime. One of Spain's most celebrated literary figures, the author of *Sepharad* and *In the Night of Time* weaves a “rapturously gothic” tale that is both a novel of ideas and an intricately plotted mystery (The New York Sun). “A brilliant novel by an important writer unafraid of ideas, emotions and genuine beauty.” —Los Angeles Times “Already a contemporary classic, this work . . . is an enigmatic gem in the very best metafiction tradition.” —Library Journal

After two decades of teaching the subject, this distinguished Old Testament scholar compiles a synthesis that takes into account and organizes the factors that are at work in the act of understanding and interpreting literary texts: producer, receiver, text, subject matter, language. Two chapters deal with normative interpretation and the sociology of interpretation. The author, who was a learned and independent thinker, in bondage to no theory, said of this work that it aimed at density without obscurity, order without showiness.

Edgar Allan Poe, Charles Baudelaire, and Walter Benjamin have shown that flânerie is anything but an aimless stroll. Walking through London, Paris, and Berlin entailed engagements with the latest modernity. Thought-provoking, exhilarating, and at times terrifying: flânerie adjusted to and documented the mobility of modernity, its aesthetic possibilities and social risks. Antonio Muñoz Molina is one of several contemporary authors who have closely coupled the development of their literary characters to urban perambulations. Their biographic growth, cultural and social adaptations, as well as epistemological insights are so dependent on flânerie that his late twentieth and early twenty-first-century texts warrant the designation flâneur literature. Muñoz Molina has also contributed to the current decentralization of flâneur literature from Paris to smaller cities, including Spanish cities like Granada, Córdoba, and San Sebastián. Reflecting on Poe, Baudelaire, and Benjamin in these cities, his characters update and revise the canon of flâneur literature, stretching its discursive boundaries. This study examines not only the mobility of his characters but also draws attention to intercultural aspects of his flâneur literature which lie both in a uniquely Spanish perspective on flânerie as well as in engagements with cultural otherness. Walking through a Moroccan city or through Chinatown in New York, Muñoz Molina's characters broaden the Eurocentric horizon of canonical flâneur literature and the modernist one of his Spanish flâneur precursor, Federico García Lorca, whose portrait of New York is revisited in Muñoz Molina's longest flâneur text. National and literary boundaries blur as intercultural urban spaces transform his characters into transnational subjects. This study traces the author's struggle with this globalization: a residual rural nostalgia straddles uneasily with forays into filmic flânerie, a form of spectatorship that renders the flâneur newly mobile in the mass-mediatised environments of postmodernity. If Muñoz Molina is generally regarded as an incisive chronicler of Spain's transition from Francoism to democracy and an attentive memorialist of the Spanish Civil War, this study bases its portrait of a much more globally engaged Muñoz Molina in his characters' movements from Spain into the urban centers of Euro-American postmodernity and its northern African periphery.

A comprehensive account of Spanish politics, literature, and culture from 1868 to the present day.

Publisher Description

Whether used for the development and support of an existing collection or for the creation of a new collection serving Spanish-speaking young readers, this outstanding resource is an essential tool. Following the same format as the highly praised 1996-1999 edition, Schon presents critical annotations for 1300 books published between 2000 and 2004, including reference, nonfiction, and fiction. One section is devoted to publishers' series, and an appendix lists dealers who carry books in Spanish. Includes author, title, and subject indexes.

Essays in this volume explore the popular cultural effects of rock culture on high literary production in Spain in the 1990s.

This book explores Antonio Munoz Molina's creation of narratives about Spain's immediate past by engaging in a dynamic dialogue with popular culture subgenres and the media. The author asserts that popular culture functions in Munoz Molina's novels as provider of a series of strategies that represent in the text aspects of Francoism and the Transition that, because of their relevance, are part of the structure of feeling of those periods. The study focuses on the role of popular music, film, photography, the thriller, the romance novel as well as the radio and other

gadgets of modern technology in Munoz Molina's novels.

The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo-noir. It consists of a chronology, an introductory essay, a bibliography, a filmography, and over 400 cross-referenced dictionary entries on every aspect of film noir and neo-noir, including key films, personnel (actors, cinematographers, composers, directors, producers, set designers, and writers), themes, issues, influences, visual style, cycles of films (e.g. amnesiac noirs), the representation of the city and gender, other forms (comics/graphic novels, television, and videogames), and noir's presence in world cinema. It is an essential reference work for all those interested in this important cultural phenomenon.

Provides an in-depth study of Munoz Molina's narrative production from 1982 to 1995 with a critical focus on narratology, metafiction, reader response, intertextuality, and the fictive autobiography. His adaptations of such genres as the detective story, the feuilleton, and the autobiography are presented as conforming a "self-conscious realism" that reflects the epistemological uncertainty and moral ambiguity characteristic of Spain's post-Franco "desencanto." Annotation copyrighted by Book News, Inc., Portland, OR

Dire word of the cultural threat of the lowbrow goes back at least to the ancient Greeks, and yet, Stephanie Sieburth suggests, no division between "high" and "low" culture will stand up to logical scrutiny. Why, then, does the opposition persist? In this book Sieburth questions the terms of this perennial debate and uncovers the deep cultural, economic, and psychological tensions that lead each generation to reinvent the distinction between high and low. She focuses on Spain, where this opposition plays a special role in notions of cultural development and where leading writers have often made the relation of literature to mass culture the theme of their novels. Choosing two historical moments of sweeping material and cultural change in Spanish history, Sieburth reads two novels from the 1880s (by Benito Pérez Galdós) and two from the 1970s (by Juan Goytisolo and Carmen Martín Gaité) as fictional theories about the impact of modernity on culture and politics. Her analysis reveals that the high/low division in the cultural sphere reinforces other kinds of separations—between social classes or between men and women—dear to the elite but endangered by progress. This tension, she shows, is particularly evident in Spain, where modernization has been a contradictory and uneven process, rarely accompanied by political freedom, and where consumerism and mass culture coexist uneasily with older ways of life. Weaving together a wide spectrum of diverse material, her work will be of interest to readers concerned with Spanish history and literature, literary theory, popular culture, and the relations between politics, economics, gender, and the novel.

Studienarbeit aus dem Jahr 2005 im Fachbereich Romanistik - Spanische Sprache, Literatur, Landeskunde, Note: 2,5, Eberhard-Karls-Universität Tübingen (Romanisches Seminar), Veranstaltung: Der spanische Gegenwartsroman, 10 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Thema meiner Hausarbeit ist Erzahlsituation, Erinnerung und Redewiedergabe in Antonio Munoz Molinas' El invierno en Lisboa. Die Arbeit ist wie folgt gegliedert. Unter I. werde ich eine kurze Inhaltsangabe von Munoz Molinas' El invierno en Lisboa vornehmen. Unter II. werde ich wichtige Informationen über den Autor darlegen. Im Hauptteil (III.-VII.) zeige ich zuerst die Instanzen der erzählerischen Vermittlung, die Unterscheidung zwischen "qui voit" und "qui parle" unter III., auf. Unter IV. geht es um die Erzählperspektive; dieser Punkt ist in IV.1 Erzählinstanz und IV.2 Perspektive / Fokalisierung untergliedert. Bei V. werde ich auf die Erzahlsituationen nach Stanzel eingehen. Unter VI. wird der Erzähler in El invierno en Lisboa genauer beleuchtet; diesem Punkt sind die Unterpunkte VI.1- VI.3 untergeordnet. Unter VI.1 werde ich aufzeigen, dass es sich um eine periphere Ich-Erzahlsituation in El invierno en Lisboa handelt; unter VI.1.1 wird das Verhältnis des Ich- Erzählers zum Protagonisten Santiago Biralbo untersucht. In VI.2 geht es um Erinnerung; diesem Punkt sind die Unterpunkte VI.2.1 Modelle der Erinnerung nach Dorrit Cohn; VI.2.2 die Form der Erinnerungserzählung sowie VI.3 Redewiedergabe, untergeordnet. Unter VII. werde ich den Status der Erinnerung behandeln. Unter VIII. folgt das Schlusswort und unter IX. die Bibliographie. Studienarbeit aus dem Jahr 2001 im Fachbereich Romanistik - Spanische Sprache, Literatur, Landeskunde, Note: 1,0, Ruhr-Universität Bochum, 6 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Die vorliegende Arbeit befasst sich mit der Rolle des Jazz in Antonio Munoz Molinas Roman „El invierno en Lisboa“. Ausgehend von Munoz Molinas eigener Auseinandersetzung mit dem Zusammenhang von Jazz und Literatur in seinem Aufsatz „El jazz y la ficción“ soll die Rolle des Jazz in seinem Roman näher betrachtet werden. Hierbei liegt das Hauptaugenmerk zunächst auf dem Zusammenhang zwischen der Entwicklung der Beziehung der beiden Protagonisten und der sich wandelnden Einstellung zur Jazzmusik. In einem zweiten Schritt soll dann näher auf die Sekundärliteratur eingegangen werden.

When jazz pianist Santiago Biralbo meets the wife of an American art dealer he begins not only an obsessional love affair but an odyssey that will strip him of his identity in his quest to understand love and music. A C zanne painting; the name Burma; a jazz musician who has passed into legend and oblivion; murder; and a mysterious woman - these are just a few of the tantalizing elements that converge in Winter in Lisbon. Infused with the melodrama of film noir and the rhythms of jazz, this is a haunting exploration of the lethal extremes to which we can be driven by love, art and money.

This study records an epistemic shift away from logocentric and totalizing approaches to reality by analyzing the links between the novelistic strategies used by Spanish writers from 1975 to 1989 and recent international events and theoretical trends in science, mathematics, communication studies, and art.

The relationship between fiction and historiography in Francoist Spain (1939–1975) is a contentious one. The intricacies of this relationship, in which fiction works to subvert the regime's authority to write the past, are the focus of David K. Herzberger's book. The narrative and rhetorical strategies of historical discourse figure in both the fiction and historiography of postwar Spain. Herzberger analyzes these strategies, identifying the structures and vocabularies they use to frame the past and endow it with particular meanings. He shows how Francoist historians sought to affirm the historical necessity of Franco by linking the regime to a heroic and Christian past, while several types of postwar fiction—such as social realism, the novel of memory, and postmodern novels—created a voice of opposition to this practice. Focusing on the concept of writing history that these opposing strategies convey, Herzberger discloses the layering of truth and meaning that lies at the heart of postwar Spanish narrative from the early 1940s to the fall of Franco. His study clearly reveals how the novel in postwar Spain became a crucial form of dissent from the past as it was conceived and used by the State. Making a decisive intervention in the debate about the ways in which narration determines both the meaning and truth of history and fiction, Narrating the Past will be of special interest to students and scholars of the politics, history, and literature of twentieth-century Spain.

A Washington Post Best Book of the Year: A "hypnotic" novel of the Spanish Civil War and one man's quest to escape it (Colm Tóibín, The New York Review of Books). October 1936.

Spanish architect Ignacio Abel arrives at Penn Station, the final stop on his journey from war-torn Madrid, where he has left behind his wife and children, abandoning them to uncertainty. Crossing the fragile borders of Europe, Ignacio reflects on months of fratricidal conflict in his embattled country, his transformation from a bricklayer's son to a respected bourgeois husband and professional, and the all-consuming love affair with an American woman that forever altered his life. Winner of the 2012 Prix Méditerranée Étranger and hailed as a masterpiece, *In the Night of Time* is a sweeping, grand novel and an indelible portrait of a shattered society, written by one of Spain's most important contemporary novelists. "Labyrinthine and spellbinding . . . One of the most eloquent monuments to the Spanish Civil War ever to be raised in fiction." —The Washington Post, "The Top 50 Fiction Books for 2014" "An astonishingly vivid narrative that unfolds with hypnotic intensity by means of the constant interweaving of time and memory . . . Tolstoyan in its scale, emotional intensity and intellectual honesty." —The Economist "Epic . . . Intoxicating prose." —Entertainment Weekly "A War and Peace for the Spanish Civil War." —Publishers Weekly

Spain Beyond Spain: Modernity, Literary History, and National Identity is a collection of essays in modern Spanish literary and cultural studies by sixteen specialists from Spain, the United States, and Great Britain. The essays have a common point of origin: a major conference, entitled *Espana fuera de Espana: Los espacios de la historia literaria*, held in the spring of 2001 at Harvard University. The essays also have a common focus: the fate of literary history in the wake of theory and its attendant programs of inquiry, most notably cultural studies, post colonial studies, new historicism, women's studies, and transatlantic studies. Their points of arrival, however, vary significantly. What constitutes Spain and what counts as Spanish are primary concerns, subtending related questions of history, literature, nationality, and cultural production. Brad Epps is Professor of Romance Languages and Literatures and of the Committee on Degrees in Women's, Gender, and Sexuality Studies at Harvard University. Luis Fernandez Cifuentes is Robert S. and Ilse Friend Professor of Romance Languages and Literatures at Harvard University.

A hypnotic novel intertwining the author's past with James Earl Ray's attempt to escape after shooting Martin Luther King Jr. The year is 1968 and James Earl Ray has just shot Martin Luther King Jr. For two months he evades authorities, driving to Canada, securing a fake passport, and flying to London, all while relishing the media's confusion about his location and his image on the FBI's Most Wanted list. Eventually he lands at the Hotel Portugal in Lisbon, where he anxiously awaits a visa to Angola. But the visa never comes, and for his last ten days of freedom, Ray walks around Lisbon, paying for his pleasures and rehearsing his fake identities. Using recently declassified FBI files, Antonio Muñoz Molina reconstructs Ray's final steps through the Portuguese capital, taking us inside his feverish mind, troubled past, and infamous crime. But Lisbon is also the city that inspired Muñoz Molina's first novel, *A Winter in Lisbon*, and as he returns now, thirty years later, it becomes the stage for and witness to three alternating stories: Ray in 1968 at the center of an international manhunt; a thirty-year-old Muñoz Molina in 1987 struggling to find his literary voice; and the author in the present, reflecting on his life and the form of the novel as an instrument for imagining the world through another person's eyes. Part historical fiction, part fictional memoir, *Like a Fading Shadow* masterfully explores the borders between the imagined, the reported, and the experienced past in the construction of identity. Studienarbeit aus dem Jahr 2005 im Fachbereich Literaturwissenschaft - Vergleichende Literaturwissenschaft, Note: 1, Universität Wien (Romanistik), Veranstaltung: Die dritten Welten des Julio Cortazar, Sprache: Deutsch, Abstract: Die vorliegende Arbeit befasst sich mit der Rolle des Jazz in *Rayuela* von Julio Cortazar im Vergleich zu *El invierno en Lisboa* von Antonio Munoz Molina. Ich vergleiche hier zwei absolut unterschiedliche Romane. Zum einen sind sie in unterschiedlichen Jahrzehnten geschrieben worden (1963 *Rayuela*; 1987 *El invierno en Lisboa*), zum anderen sind die Autoren unterschiedlicher Herkunft. So ist Cortazar ein lateinamerikanischer Autor, während Munoz Molina Spanier ist. Zudem spielt der Jazz in beiden Werken eine völlig unterschiedliche Rolle. Bei *Rayuela* werde ich mich im Laufe dieser Arbeit lediglich auf die Kapitel 10-18 beziehen, da hauptsächlich diese im Bezug auf den Jazz eine signifikante Rolle spielen.

Studienarbeit aus dem Jahr 2001 im Fachbereich Romanistik - Spanische Sprache, Literatur, Landeskunde, Note: 1,3, Johann Wolfgang Goethe-Universität Frankfurt am Main (Institut für romanische Sprachen und Literaturen), Veranstaltung: Seminar: Gebrochenes Ich. Figurenkonzeption und Ich-Erzählung im spanischen Gegenwartsroman, 0 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Im folgenden Text werde ich die Erzählweise des Romanes " *El invierno en Lisboa*" von Antonio Munoz Molina darlegen. Dabei wird sich zeigen, daß diese ein vom Autor bewußt virtuos eingesetztes und essentielles Element der Erzählung ist.

Studienarbeit aus dem Jahr 2001 im Fachbereich Romanistik - Spanische Sprache, Literatur, Landeskunde, Note: sehr gut 1,3, Freie Universität Berlin (Institut für Romanische Philologie), Veranstaltung: PS: Übungen zum aktuellen spanischen Roman, Sprache: Deutsch, Abstract: Demjenigen Ausdruck zu verleihen, was Musik ganz ohne Worte im Hörer auslöst, erscheint ein kompliziertes Vorhaben. Dennoch finden sich in der Literatur unzählige Anspielungen auf Musik, welcher Art auch immer, etwa in Form von Umschreibungen des Musikerlebens oder Musizierens oder auch durch Imitation einer Musikform in der erzählerischen Struktur eines literarischen Werkes. Der Roman *El invierno en Lisboa* von Antonio Muñoz Molina erzählt nicht nur die Geschichte eines Jazzpianisten, die gesamte Geschichte ist vom Jazz durchwoben, sei es im Zitat bekannter Jazz-Stücke, sei es - wie diese Arbeit im Folgenden darzustellen versucht - in der kompositorischen Gestaltung des Romans. Doch gerade die Atmosphäre der Jazzmusik, mit ihrer Spontaneität durch Improvisation und Interaktion der Musiker, lässt sich schwerlich in Sprache festhalten, ohne zu einem starren Abziehbild zu werden. In seinem Essay *El jazz y la ficción* stellt Antonio Muñoz Molina die für ihn plausibelste Form vor, Musik, und vor allem Jazz, in der Literatur gegenwärtig zu machen: „Del jazz pueden aprenderse algunos secretos y algunos comportamientos muy útiles para la escritura, pero no es obligatorio escribir sobre jazz para cultivarlos: lo que hace falta es ser íntimamente un jazzman, y esa elección estética implica sin remedio una actitud moral.“¹ Es sei also nicht nötig, über Jazz zu schreiben, um eine Jazzatmosphäre in einem literarischen Werk aufzubauen. Muñoz Molina erachtet es vielmehr als notwendig, dass der Swing der Musik auch in der Literatur auftauchen müsse, um den Leser den Jazz fühlen zu lassen: „Las palabras de la literatura, cuando tienen swing fluyen como una música incesante, con disciplina oculta y tranquila o sobresaltada libertad“² . Mit dem Begriff Swing bezieht sich Muñoz Molina hier sicher nicht auf die rein musikalische Bedeutung des Wortes, im Sinne einer 4/4- Taktform, die, vermischt mit synkopischen Betonungen und Verschiebungen (Off-Beats), die Schwerpunkte des Taktes von den Zählzeiten 1 und 3 auf die Zählzeiten 2 und 4 verschiebt, sondern auf die kompositorische Anlage, die eine schwebende Atmosphäre und Leichtigkeit erzeugt.

El invierno en Lisboa Narrativa completa Al otro lado del río y entre los árboles ; El viejo y el mar ; Islas a la deriva. III Grupo Planeta (GBS) The Gaze on the Past Popular Culture and History in Antonio Muñoz Molina's Novels Bucknell University Press

The origins of the Spanish novel date back to the early picaresque novels and *Don Quixote*, in the sixteenth and seventeenth centuries, and the history of the genre in Spain presents the reader with such iconic works as Galdós's *Fortunata and Jacinta*, Clarín's *La Regenta*, or Unamuno's *Mist*. *A History of the Spanish Novel* traces the developments of Spanish prose fiction in order to offer a comprehensive and detailed account of this important literary tradition. It opens with an introductory chapter that examines the evolution of the novel in Spain, with particular attention to the rise and emergence of the novel as a genre, during the sixteenth and seventeenth centuries, and the bearing of Golden-Age fiction in later novelists of all periods. The introduction contextualises the Spanish novel in the circumstances and milestones of Spain's history, and in the wider setting of European literature. The volume is comprised of chapters presented diachronically, from the sixteenth to the twenty-first century and others concerned with specific traditions (the chivalric romance, the picaresque, the modernist novel, the avant-gardist novel) and with some of the most salient authors (Cervantes, Zayas, Galdós, and Baroja). *A History of the Spanish Novel* takes the reader across the centuries to reveal the captivating life of the Spanish novel tradition, in all its splendour, and its phenomenal contribution to Western literature.

This perennial best-seller is written for Advanced Grammar and Composition or Advanced Composition and Conversation classes. *Repase y escriba* combines solid grammar coverage with contemporary readings from a variety of sources, including literature, magazines, and newspapers. Readings are preceded by a short passage introducing the author and the context and is followed by vocabulary, comprehension questions and conversation prompts. The *Sección léxica* teaches readers proverbs, idioms, and word families. There are also topics for creative compositions with guidelines. With updated literary and cultural readings, *Repase y Escriba* includes an "oral exchange," to make the text more useful when stressing conversation.

The widespread opinion is that Northrop Frye's influence reached its zenith in the 1960s and 1970s, after which point he became obsolete, his work buried in obscurity. This almost universal opinion is summed up in Terry Eagleton's 1983 rhetorical question, "Who now reads Frye?" In *The Reception of Northrop Frye*, Robert D. Denham catalogues what has been written about Frye – books, articles, translations, dissertations and theses, and reviews – in order to demonstrate that the attention Frye's work has received from the beginning has progressed at a geomantic rate. Denham also explores what we can discover once we have a fairly complete record of Frye's reception in front of us – such as Hayden White's theory of emplotments applied to historical writing and Byron Almén's theory of musical narrative. The sheer quantity of what has been written about Frye reveals that the only valid response to Eagleton's rhetorical question is "a very large and growing number," the growth being not incremental but exponential.

Constructing Spain explores the interactions between culture, geography, and society over fifty years of recent Spanish history through close readings of over a dozen films and novels.

The Spanish novel in a turbulent century.

Un inspector de policía llega a una ciudad de provincias para investigar un horrible crimen. Obsesionado por encontrar al asesino, comienza una búsqueda acérrima, llevado por la creencia de que puede detectar en el responsable una señal de su maldad, un rasgo que lo distinga entre la población, algo en su mirada que desvele su naturaleza atroz. En torno al inspector protagonista, varios personajes van royendo sus propios secretos —su mujer, internada en un psiquiátrico, el padre Orduña, el forense Ferreras, la maestra Susana Grey— en un thriller apasionante sobre el lado oscuro del ser humano. Considerada una de las obras mayores de Antonio Muñoz Molina, *Plenilunio* es una novela imprescindible que trasciende el género, en la que el autor emprende su propia indagación acerca del papel de la ficción y de la educación como contrapunto para afrontar nuestro rostro más siniestro.

Despite centuries of Catholic conservatism, Spain stands among the Western countries that have recently embraced non-traditional families. A decline in the dominance of extended families, the upswing in single-parent households, and an increase in the number of working mothers have all transformed what it means to be a "Spanish family." Many factors have prompted this change, including the end of Franco's dictatorship, the liberalization of society, economic reforms, Spanish feminism, and recent Socialist constitutional reforms recognizing the rights of same-sex partners. This collection of essays examines how authors, filmmakers and playwrights are engaging with changes to Spanish culture, exploring the very redefining of Spanish society.

"[A] translucent novel of passion, illusion and social class....slyly witty and luminous." —Francine Prose in *O, The Oprah Magazine* During working hours, Mario is a dutiful bureaucrat, scrupulously earning his paycheck as an employee of the provincial Spanish town where he lives. But when he walks through the door of his apartment, he is transformed into the impassioned lover of Blanca, the beautiful, inscrutable wife he saved from the brink of personal crisis. For the love of Blanca, Mario eats sushi and carpaccio, nods in feigned understanding at experimental films, sits patiently through long conversations with her avant-garde friends, and conceals his disgust at shocking art exhibits. Then, little by little, a strange and ominous threat begins to weigh on the marriage. How can love survive its own disappearance? The desperate answer that Antonio Muñoz Molina proposes in this short, circular novella is a model of literary strategy and style, a splendid homage to Flaubert.

Winner of the 2020 Medici Prize for Foreign Novel From the award-winning author of the Man Booker Prize finalist *Like a Fading Shadow*, Antonio Muñoz Molina presents a flâneur-novel tracing the path of a nameless wanderer as he walks the length of Manhattan, and his mind. De Quincey, Baudelaire, Poe, Joyce, Benjamin, Melville, Lorca, Whitman . . . walkers and city dwellers all, collagists and chroniclers, picking the detritus of their eras off the filthy streets and assembling it into something new, shocking, and beautiful. In *To Walk Alone in the Crowd*, Antonio Muñoz Molina emulates these classic inspirations, following their peregrinations and telling their stories in a book that is part memoir, part novel, part chronicle of urban wandering. A skilled collagist himself, Muñoz Molina here assembles overheard conversations, subway ads, commercials blazing away on public screens, snatches from books hurriedly packed into bags or shoved under one's arm, mundane anxieties, and the occasional true flash of insight—struggling to announce itself amid this barrage of data—into a poem of contemporary life: an invitation to let oneself be carried along by the sheer energy of the digital metropolis. A denunciation of the harsh noise of capitalism, of the conversion of everything into either merchandise or garbage (or both), *To Walk Alone in the Crowd* is also a celebration of the beauty and variety of our world, of the ecological and aesthetic gaze that can, even now, recycle waste into art, and provide an opportunity for rebirth.

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