

6 *Review*

**RODRÍGUEZ
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Marisol**

*Feminismo e
innovación en la
narrativa gallega de
autoría femenina:
Xohana Torres,
María Xosé Queizán,
Carmen Blanco y
Teresa Moure*

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Marisol Rodríguez Rodríguez's monograph, *Feminismo e innovación en la narrativa gallega de autoría femenina: Xohana Torres, María Xosé Queizán, Carmen Blanco y Teresa Moure* (2013), is a welcome addition to the field of Galician women's writing and a reflection of the growing interest in Galician women's narrative. As Rodríguez rightly states in the introduction, the existing studies on Galician women's narrative all emphasize that there is an absence of literary models for women in the narrative genre that has led to few women writers producing narrative works, which in turn has led to a lack of change or innovation within the genre. I would add that this perceived absence of writers has led to a lack of interest in Galician women's narrative from critics and academics, which explains why the history and analysis of Galician women's narrative is often described as "fragmented". Rodríguez's contribution to the field is refreshing as she does not focus on the perceived lack of women writers in the Galician narrative genre, but

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rather on the changes in the genre women writers such as Torres, Queizán, Blanco and Moure have instigated through their work. More specifically, Rodríguez's aim is to analyse the importance of the literary trajectories and the impact of the work of four women writers from two different generations in their own historical context and the way in which their narrative works contribute to the renovation of the genre, from a particular feminist stance. What is particularly pleasing is the inclusion and in-depth analysis of the work of feminist author María Xosé Queizán, who is an extremely important figure in Galician women's writing but is often omitted from literary histories and studies.

The book consists of an introduction and five chapters. In the introduction, Rodríguez discusses the lack of women writers in the Galician narrative genre and the theories of the academics Kirsty Hooper, Dolores Vilavedra and Camiño Noia as to why this is the case. Hooper (2003) argues that the lack of a prominent female voice between Rosalía de Castro's *Follas Novas* (1880) and Francisca Herrera Garrido's *Néveda* (1920) has had lasting repercussions on Galician women's narrative. Hooper proposes that there is a lost generation of writers from the *fin de século* (c. 1885–1916) who were omitted from Galician literary history as they only wrote in Castilian. Vilavedra (2007) also argues that the reason few women choose to write in the narrative genre is due to a lack of literary models. Noia (2000), on the other hand, argues that it is a lack of confidence in approaching publishers and a lack of linguistic competence that has stopped women writers from producing narrative works. Here, Rodríguez suggests convincingly that one reason for the success of the new generation of writers in the narrative genre is the introduction of Galician as an obligatory school subject from 1979, giving (women) writers a high level of linguistic competence. What follows in the introduction is an overview of Galician women's narrative, before and after Franco's dictatorship and a brief introduction to the four authors: Xohana Torres, María Xosé Queizán, Carmen Blanco and Teresa Moure. In chapter one Rodríguez provides an extensive history of Spanish and Galician feminism. She also outlines the history and limits of Galician women's narrative, using the work of three leading experts in the field Carmen Blanco, Helena González and Dolores Vilavedra. These first two sections provide an excellent background and historical context, which is crucial to understanding why the four authors discussed in subsequent chapters are so innovative.

In chapters two to five, Rodríguez discusses each of the authors. She begins each chapter with invaluable information about the life and work of the author. She then discusses their narrative works in the context of various feminist theorists including Simone de Beauvoir and Adrienne Rich. Rodríguez analyses the originality of each author, such as Teresa Moure's ecofeminism, and pays special attention to the recurring themes throughout their works. Maternity and the feminized quest romance are used to link the work of the authors, making the history of Galician women's narrative appear less fragmented. Of particular interest are chapters three and four about María Xosé Queizán and Carmen Blanco, respectively; neither of whom had been studied in this much depth. Rodríguez's chapter is part of a growing interest in Queizán's work, as shown by the seminal volume *Cara a unha poética feminista. Homenaxe a María Xosé Queizán*, edited by Manuel Forcadela and Camiño Noia in 2011. In chapter three, Rodríguez includes a novel analysis of Queizán's *O segredo da pedra figueira* (1985), a children's book which is usually studied separately from her other

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narrative. As for Carmen Blanco, there are hardly any studies on her narrative work apart from Olga Novo's 'Fada revolucionaria: unha reescritura de contos de fadas desde o feminismo libertario. *Vermella con lobos*, de Carmen Blanco' (2004). Therefore, Rodríguez's chapter on Blanco's recreation of classic fairy tales is illuminating.

A further point of interest is the comparison of Queizán and Moure's work in the conclusion. As Rodríguez states, there are similarities in the work of Queizán and Moure. Nonetheless, while Queizán's work is shrouded in silence, Moure has received a more favourable reception. As such there are disparities in opinions about their work. For her part, Rodríguez argues convincingly that both authors are equally important to Galician women's narrative, presents Queizán as a literary model for Moure and both Moure and Queizán as feminist literary models for future generations of writers. Rodríguez's presentation of Moure and Queizán as feminist literary models and the links made between the four authors throughout the book leaves room for further study into the impact their literary projects have had on other Galician women writers such as María Reimóndez and Rosa Aneiros.

In summary, Rodríguez's monograph provides a useful insight into Galician women's narrative, with an extensive history of the field and in-depth analysis of the work of four of the most influential and innovative women writers. Rodríguez sets out to analyse the innovation and impact of Torres, Queizán, Blanco and Moure and her work achieves this and more. Not only does she provide the field of Galician women's writing with modern literary models, she also links the works of the authors together through themes such as the feminized quest romance and as such she de-fragmentizes the genre. This book would be of great interest for academics teaching Galician women's writing and those studying the subject as it contains a wealth of information on feminism in Galicia and Spain as well as on women's writing. Moreover, all the specific terms used, such as "narrativa de autoría feminina", are clearly explained and their use is justified. In short, Marisol Rodríguez Rodríguez's *Feminismo e innovación en la narrativa gallega de autoría feminina: Xohana Torres, María Xosé Queizán, Carmen Blanco y Teresa Moure* is an excellent addition to the field.