

“Looks that Kill: Power, Gender and Vision in Laforet’s *Nada*” de Barry Jordan

- Actividad en parejas o pequeños grupos. Discute con tu compañero/a las siguientes citas del artículo de Jordan:
 - o ¿Estáis de acuerdo con la opinión de Jordan? ¿Podéis pensar en argumentos que apoyen o que, por el contrario, refuten sus ideas? ¿Hay algo problemático en la forma en que Jordan plantea sus ideas?

Grupo 1. La pasividad de Andrea:

1. “...it so happens that the young protagonist/heroine of Laforet’s *Nada* dreams of fulfilling the sort of fairy tale, female fantasy found in *Pretty Woman* described above, of being transformed into a ‘...rubia princesa...’” (81)
2. “Andrea is evidently anxious to be regarded by men as a pretty and attractive and made to feel good and confident about her own sensuality. Unfortunately, she is also a remarkably shy and inhibited young woman.” (81)
3. “She [Andrea] is still far too scared and inhibited and thus unable to break out of her passive, spectatorial role...[T]o be equal with the female, female desire has to be active and actively gazing; Ena achieves this, operating as seer and not as the passive object of the male gaze. Andrea, however, is unable to gaze actively, unable to assert her desire as legitimate. She thus remains in a subordinate position...” (90)
4. “Like her younger, narrated self, the creator of the story comes across as a rather vague, shadowy, insubstantial figure who is incapable of offering the reader any clear guidance on how to interpret events...By so overtly revealing her fallibility, the narrator shows her reluctance to bear the burden of responsibility for the version of events offered to the reader.” (96)
5. “[I]n writing, Andrea repeats her spectatorial role as actor/agent within the story. Once again, she is both observer and re-creator of events.” (97)

Grupo 2. Ena:

6. “It will be left to Ena to fulfil the role of the genuinely “strong,” threatening female counterpart to Román, a role Andrea can only fantasize about” (87)
7. “Ena is thus a blend of the seductive and the repellent, of the protective confidante/mothering figure but also the cruel, malevolent, threatening female. She is obviously a direct counterpart to Román, his female double, but she is also Andrea’s model female...” (91)
8. “However, in contrast to her [Ena’s] mother’s experience with Román, the power relations are significantly reversed and the monstrous young woman has total control over the older man” (91)
9. “...her [Ena’s] activity suggests that female sexuality is far deadlier than the male variety.”

Grupo 3. Andrea como mujer:

10. “Andrea’s difficulty is that she cannot imagine herself as an attractive woman, as a credible object of masculine desire; she recognizes her own desire, but refuses to acknowledge her own desirability to others. Hence the absolute disaster of Pons’ summer party...The point is, however, that Andrea herself is mainly to blame for her misfortune. She makes virtually no effort at all to become involved in the festivities: she refuses to dance with Pons and make him interested in her; and of course, she could have bought some new shoes for the occasion (just as she bought a new blouse for an elegant soirée at Ena’s house), but she does not do so. All in all, she seems to undermine her own case by retreating into her self-deprecating role of ‘plain Jane’ or ‘ugly duckling.’ (90)
11. “There remains one slightly discordant note: Andrea does not find a man. Why not?... As yet, she is unable to contemplate conventional marriage, even though she is physically prepared for procreation” (100)