Writing for New Literacies: Pío Baroja’s *Novela Film* (1929)

**Abstract:** This article examines the formal novelty and generic creativity of Pío Baroja’s *novela film* as an original expressive mode. Thus subtitled, his short novel *El poeta y la princesa o El Cabaret de la Cotorra Verde* (1929) incorporates cinema’s narrative strategies and engages cinema’s associated print cultural form of the novelized film plot. As a different kind of ‘cinematographic novel,’ Baroja’s *novela film* launches an inquiry into notions of genre, narration, audience, and medium, revealing a unique insight into the ways in which the modernist novel was being redefined in response to cinema’s narrative possibilities. Through its exploration of what it means to fuse literature and film—and, hence, its interrogation of what it means to write for a different kind of reading—Baroja’s *novela film* adapts and speaks to an expanding body of cinema-literate readers. As it elicits an enhanced awareness and sophisticated critical attention on the part of a reader-viewer through metafictional disclosing, intertextuality, and parodic content, it may be considered that its formal innovation advances a new manner of intellectualized consumer reading. Ultimately, as a response to entertainment technologies such as film and cinema print culture, the *novela film* rethinks the very notion of what is literature. [200 words]

**Key Words:** Cinematographic novel, *novela film*, modernism, cinema, Pío Baroja, novelized film plots, reading practices, print culture.