

Aspects of Dead Protagonists' Perspective in Spanish and Latin American Novels

by

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ABSTRACT

Since the classical ages to the modern times the dead have received attention in literary works from Dante's *Divine Comedy* (1308-1321) to O'Brien's *The Third Policeman* (1967) and from Shakespeare's *Hamlet* (1604-1637) to Zorilla's *Don Juan Tenorio* (1844). Many of these present dead characters in the literary works as though they were living. In contrast to these examples, many Neorealist novels in the mid-Twentieth Century Spain employ dead protagonists in their works by means of secondary characters who supply memory and perspective. Analogously during the mid-Twentieth Century in Latin America several novelists employ dead protagonists from a first-person perspective similar to the aforementioned literary precedents.

This study seeks to actualize the use of dead protagonists in Spanish and Latin American novels during the mid-Twentieth Century by analyzing the narrative perspective and the space within the following novels: María Luisa Bombal's *La amortajada* (1938), Elena Quiroga's *Algo pasa en la calle* (1954), Juan Rulfo's *Pedro Páramo* (1955), Carlos Fuentes's *La muerte de Artemio Cruz* (1962), Luis Romero's *El cacique* (1963), Rodrigo Rubio's *Equipaje de amor para la tierra* (1965), and Miguel Delibes's *Cinco horas con Mario* (1966). The novels are studied in chronological sequence, which implies no ranking but allows the reader to examine similarities and differences over the approximately two decades in question.

CHAPTER I

INTRODUCTION

The subject of death has been a preoccupation of man in every era. From Philosophers to Artists, the topic can be perused and researched, yet it remains central in humankind's concern. According to Barbara Brodman, within the Hispanic World community, death is given a special position of cultural importance which is manifest in "the cult of death" (9). She argues that this cultural manifestation is evident in myth and literature from both Spain and Mexico during modern as well as ancient time periods. Throughout the ages, to the modern times the dead have received attention in literary works from Dante's *Divine Comedy* (1308-1321) to Faulkner's *As I Lay Dying* (1930) and later to O'Brien's *The Third Policeman* (1967) and from Shakespeare's *Hamlet* (1604-1637) to Zorilla's *Don Juan Tenorio* (1844). Many authors present dead characters in their literary works as though they were living. In contrast to these examples many Neorealist novels in the mid-Twentieth Century Spain employ dead protagonists in their works thanks to the perspectives of secondary characters through memory and recollection. Analogously during the mid-Twentieth Century in Latin America, several novelists employ dead protagonists from a first-person perspective similar to the aforementioned literary tradition.

In particular the Neorealism that occurred during Francisco Franco's dictatorship proved especially exemplary with several authors producing narratives with dead protagonists as main characters. Among such authors are Miguel Delibes, Elena Quiroga, Luis Romero, and Rodrigo Rubio. By contrast, in Latin America some authors use a dead

or immobile protagonist as an important element in the work. Among these are authors María Luisa Bombal, Carlos Fuentes, and Juan Rulfo (and all of these works show an interest and concern for the society they represent and demonstrate at various levels typical injustices felt, received, or tolerated within that social sphere). Even though other works exist with dead protagonists, these seven authors figure prominently in this dissertation given the important role the dead characters play within the novels; furthermore, their roles extend beyond their deaths, providing a means to move the story forward. In other words, the dead characters in the novels chosen are not the motive of crime in a detective story or an act of violence; they form part of the cultural collective consciousness of their communities as evidence of the social concern of society. They form part of the literary evidence that supports the cultural, religious, and familial concern for their departed integrants throughout the Hispanic World.

Several critics have previously undertaken comparisons of some of the authors to be studied in this dissertation but none have considered all together nor have they embarked on a study of this magnitude, scale, or profundity. Among the critics of relevant Peninsular novels are Obdulia Guerrero, Brenda Jean Willis, Janet Díaz, and Luis López Martínez. They have highlighted several similarities between those Spanish novels that portray dead protagonists. In 1967 Obdulia Guerrero outlined similarities between the protagonists of *Cinco horas con Mario* (1966) by Miguel Delibes and *Algo pasa en la calle* (1954) by Elena Quiroga. Although Guerrero's study highlighted major similarities, it falls short by not covering all the similarities between these two novels of the neorealist movement in Spain.

Later in 1971 Brenda Jean Willis realized the need to amplify, extend, enlarge, and focus more clearly the analysis done by Guerrero, and therefore conducted a study of these same two novels for her Master's Thesis titled *A Study of Algo pasa en la calle* and *Cinco horas con Mario*. In this study several technical devices are compared along with the principal and secondary characters in both works. In the same year Janet Díaz published a book on Miguel Delibes noting several similarities between three novels where the narration is centered on a dead character; these works include: *La amortajada* by María Luisa Bombal and the two novels studied by Willis and Guerrero mentioned above. This comment shows a similar interest in dead protagonists among authors from the Iberian Peninsula and Hispanic America or from both sides of the Atlantic Ocean.

Later in 1974 Luis López Martínez published an article noting the points of convergence between the previously mentioned novels by Quiroga and Delibes and two other Spanish authors: Luis Romero and Rodrigo Rubio. López Martínez demonstrates that *El cacique* by Romero and *Equipaje de amor para la tierra* by Rubio are similar to the novels by Quiroga and Delibes by centering the narration around the wake and funeral services of the dead protagonists. Also, he highlights “una técnica evocativa” that is evidenced in the repeated remembering of the dead at the wake.

With respect to the Latin American novels, the majority of the critics focus on comparing Juan Rulfo's novel *Pedro Páramo* and Carlos Fuentes's novel *La muerte de Artemio Cruz*. Such critics include Carlos Monsiváis, Sharon Magnarelli, Santiago Tejerina-Canal, Leo Pollman, Ana María Hernández de López, and Clelia Moure who compare differing aspects of the two novels (i.e. The Mexican Revolution, Desire, poetic

elements, etc.). In 1976, Carlos Monsiváis classified the two aforementioned novels as delimiting distinct periods in Mexican Literature. He classifies them as exemplary this way: “Se delimitan las estaciones terminales: *Pedro Páramo*, la apoteosis y el fin de la novela rural; *La región más transparente*, la apoteosis y el fin de la novela citadina; *La muerte de Artemio Cruz*, la apoteosis y el fin de las alegorías desmitificadoras” (195). With the appellation of *apoteosis*, Monsiváis considers these authors and their novels within the mainstream cultural world of Mexico.

Sharon Magnarelli, in 1981, compares the two novels with respect to female characters along with the violence and sacrifice associated with such characters. She summarizes that the dead or dying characters seek to control everything around them but fail in their inability to obtain possession of their ideal female in both novels (np). Further, this critic’s comparison points out that these dead or dying men left destruction in their pathways as domineering *caciques*. In relation to Magnarelli’s comparison of the supposed love life of the *caciques*, in 1987, Santiago Tejerina-Canal points out another similarity between the two novels, noting that love and death bring permanence while recognizing the similarity that exists between the death of Pedro y Artemio.

In 1989, Leo Pollman’s critical work combined numerous novels in connection with the *nueva novela hispanoamericana*. Among these he highlighted *Pedro Páramo* and *La muerte de Artemio Cruz*. He described the former as “la nueva novela más pura” (82). Concerning Fuentes’s novel he classified it as “la historia de una traición a los ideales de la Revolución” (85). In the same year, Ana María Hernández de López presented her critical article on the two main characters of these novels as characters of

the Mexican Revolution. In so doing, she concurred with Pollman in researching and analyzing the Revolution and various participants in these two excellent novels.

In 2000, Clelia Moure compared the differing poetic elements in *Pedro Páramo* and *La muerte de Artemio Cruz*. Her analysis focused on the distinct poetic styles used in these two novels along with *El limonero real* by Juan José Saer (1974). Moure concluded that the apparent realism within the novels is overshadowed by the use of poetic components, thereby infiltrating the narration (123). All of these critics have focused primarily on Rulfo's and Fuentes's novels, thereby excluding Bombal's novel *La amortajada* either consciously or unconsciously, perhaps because of greater familiarity with Mexico and its novelists or lack of acquaintance with Bombal and her work.

Fewer critics have analyzed or compared Bombal's novel to Rulfo's and/or Fuentes's. Among these are Adriana Méndez Rodenas and Ana Miramonte. In 1996, Méndez Rodenas compared Bombal's dead/dying character in *La amortajada* to Rulfo's dead character, Pedro. Méndez noted the similar self-admiration through the image of Narcissus. Further she explained that desire constitutes a major theme within the two works. Similarly in 2004, Miramonte noted the lack of critical comparisons of Bombal's work with both Rulfo's and Fuentes's. She explained that "no parece existir aún consenso suficiente en medios académicos para plantearse una relectura de *La muerte de Artemio Cruz* y de *Pedro Páramo* que implique una referencia necesaria a *La amortajada*" (494). Despite the lack of critical attention to merit a re-reading of the novels through Bombal's work, the similarities found among them merit more serious attention and comparison.

Given the numerous similar situations revolving around the characters of these books by María Luisa Bombal, Elena Quiroga, Juan Rulfo, Carlos Fuentes, Luis Romero, Rodrigo Rubio, and Miguel Delibes, the present dissertation intends to problematize the previously mentioned novels in an attempt to further the dialogue surrounding narratives that employ dead protagonists as a vital part of their works: *La amortajada* (1938), *Algo pasa en la calle* (1954), *Pedro Páramo* (1955), *La muerte de Artemio Cruz* (1962), *El cacique* (1963), *Equipaje de amor para la tierra* (1965), and *Cinco horas con Mario* (1966). The dead or dying characters in these novels have not as yet been analyzed in a comparative or profound way. Thus this study will compare the varying treatment of these dead or dying protagonists, the perspectivism found in the narrative techniques, and their spatial implications.

This analysis is organized into nine chapters to facilitate comprehension and comparison. The present chapter will present the hypothesis to be researched, the supporting material as to the choice of the topic, and a brief review of relevant criticism on the topic. The second chapter will study María Luisa Bombal's novel, *La amortajada*, along with the techniques invented and employed by Bombal to present the life of the dead woman whose consciousness remains and lingers, partially countering the limiting space afforded to the female dead protagonist in this work. The third chapter analyzes Elena Quiroga's novel, *Algo pasa en la calle*, along with the techniques used to present the varying views of the life and character of the dead man through his surviving relatives and the positive connection his space maintains with nature that is presented externally from him. The fourth chapter examines Juan Rulfo's novel, *Pedro Páramo*, along with

the techniques used by the author to present the life or collective consciousness/memories of the dead town of Comala and the spaces occupied in this infernal region. The fifth chapter analyzes Carlos Fuentes's novel, *La muerte de Artemio Cruz*, along with the techniques used to present the dying man's life which typifies the "tyrants" produced by the Revolución Mexicana and the space associated with this manipulating man as well as the shifting and variation of point of view. The sixth chapter studies Luis Romero's novel, *El cacique*, along with the techniques used by Romero to present the dead Boss's control and abuse of power in the rural Spanish town and the space he controlled and occupied as both political Boss and a singularly manipulative person. The seventh chapter examines Rodrigo Rubio's novel, *Equipaje de amor para la tierra*, along with the techniques used to present the life of the dead son (a working emigrant) of the narrator both from Spain and the larger world with its space and places that reflect the young man's concern for bigger and better things. The eighth chapter studies Miguel Delibes's novel, *Cinco horas con Mario*, along with the techniques used to present the life of the dead professor through the recollections and monologue of his wife, Carmen, and the space Mario occupied in opposition to her beliefs and opinions. The ninth chapter presents a summary of the salient points of the novels and their use of dead or dying protagonists within the narration. A comparison will be made between the novels and the perspectives or perspectivism used in each of the novels in order to create a continuum of the perspectivism within this study and a continuum of the degree of input or agency employed by each of the dead or dying protagonists. Finally the themes related to space and the protagonists will be analyzed to illuminate the commonalities and divergences

among the dead protagonists as they relate to their societies which in turn will afford the global community yet another perspective in this game we all call life. Due to the organization and structure of this dissertation, where each chapter studies one novel and one author, each of the main chapters will include an introduction to the life and works of the author in question, also including the significant previous criticism concerning the specific novel under examination instead of separating that information into a separate chapter with the intent to unify the material into a more manageable space.

The hypothesis this study attempts to analyze is that these seven novels that contain dead or dying protagonists lie at the core of the narration which presents aspects of the society represented in each of the stories, and that such characters were presented in the works through techniques common in the mid to early Twentieth Century. The works bring to light just how important death/ the dead family members are to the Hispanic people and the way in which these authors conceptualize this dark, ghostly place beyond the confines of the mortal consciousness. By using elements of stream-of-consciousness style (interior monologue, soliloquy, flashbacks, free association, alternating mechanics, discontinuity, and repetition), memory, and space (i.e. the surroundings of the dead or dying protagonist, images and objects related to their character, etc.) wherever the protagonists find themselves, this dissertation will show that death is a significant contributor to Twentieth-century narrative illuminating the communities and differences represented in the respective novels of our ever smaller global community. Death is a world concern, not a regional worry.

CHAPTER II

MARÍA LUISA BOMBAL

Life and Works

María Luisa Bombal Anthes was born June 8, 1910 in Viña del Mar, Chile to Martín Bombal Videla and Blanca Anthes Precht. She was sent to Paris to study at age twelve after her father passed away. There she studied at the college of Sainte Geneviève. She studied thereafter at the institute for literature at the University of Paris until her return to South America. She also attended Lycée La Bruyère and the Sorbonne at the University of Paris.

She married Elogio Sánchez [date unknown] in Chile but attempted to kill him after suffering from depression. Thereafter she exiled herself in Argentina while still at an early age, where she met Jorge Luis Borges and Pablo Neruda in Buenos Aires in 1933. In that same year she married Jorge Larco, a painter, though they separated soon thereafter. In 1940, she emigrated with her third husband, Rafael de Saint Phall a Frenchman, to the United States of America where she spent the next 31 years. She returned to Viña del Mar where she died only days before her seventieth birthday, May 6, 1980.

Her first novel —*La última niebla*— was published after her move to Argentina in 1935. In 1938 she published what is her probably her best-known work *La amortajada*. The following year she published *El árbol* as well as *Islas nuevas*, and in 1940 *Mar, cielo y tierra*. After the flurry of writing, producing five titles in three years, she slowed her

pace, publishing *La historia de María Griselda* in 1946. In 1960 she published *La maja y el ruiseñor*. Before publishing she wrote short stories in French during her studies in Europe. Though not an intensely prolific author her place in literary history is assured as she was influential in proto-feminism, eroticism, and surrealism.

Summary of *La amortajada*

María Luisa Bombal's novel *La amortajada* (1938) relates the life of Ana María (a shrouded woman, with a partially remaining consciousness) through her thoughts and those that come to her wake. This tale is narrated omnisciently and focalized through three characters: Ana María (the dead woman), Fernando (her lover), and the priest padre Carlos. These other perspectives help bring a complete picture together of the dead woman who lies in her casket. The narrations from Ana María, Fernando, and padre Carlos are in the first-person; while at times the omniscient narrator intervenes and the narration is in the third-person—e.g., when Antonio (her husband) enters the room.¹ Ana María is described within her casket yet there remains a sufficient amount of her consciousness to enable her to hear and see, though she cannot communicate with those who come to mourn her passing. Ana María's story is full of sorrow and pain along with suppression and confinement. Yet through it her remaining consciousness reflects on the past, and her silent recollections are formed on the page allowing the reader to understand the pervasive miscommunications that occurred throughout her life. As she recalls events from her past, they come to her in part due to the various visitors who come to mourn her death. This situation is intensely evocative because the circumstances spark how the protagonist will react and subsequently remember. The process of remembering occurs

until she is carried out to her gravesite where she loses contact with the surroundings of her life, which further fades her consciousness and she experiences the death of the dead.

Criticism of *La amortajada*

Critics of one of the most successful Chilean women writers, María Luisa Bombal, have reiterated that her works explore women and female psychology. Furthermore, they consider Bombal as a precursor of modern narrative that distances itself from the past, especially from realists or regional novels of the Nineteenth Century tradition. Bombal is considered a modernist in the European meaning of the word, in part due to her literary experience in Europe as a youth where she stood out as a writer of short stories in French. As an adult she was associated with several excellent and subsequently famous Latin American writers while living in Argentina. In fact, was sufficiently interesting that her biography has been an interest of many literary critics. Together with certain aspects of her narrative, critics uphold her works as lyrical. The poetic characteristic is founded within the confines of the narrative which transforms the message and the content of the work.

Victor Valenzuela denominates the novel *La amortajada* as an innovative work for its approximation to the surrealists' works appearing after Bombal in Latin America. Additionally, given her ability to work outside her time frame, Valenzuela classifies Bombal as a writer of international importance:

Entre las narradoras chilenas de importancia internacional tenemos que mencionar a María Luisa Bombal. Su haber literario se reduce a dos novelas y varios cuentos, obras en las que su autora, mujer cosmopolita, usa procedimientos nuevos que van a establecerla como precursora de la novela de fondo surrealista, técnica que empleó en *Última niebla* y *La*

amortajada. Por medio de estas novelas renovó el ambiente novelesco de su tiempo. (99)

In contrast to Valenzuela, Lucia Guerra-Cunningham² recognizes this critical viewpoint but explains Bombal's purpose for using surrealist or fantastic techniques in order to explore the feminine being:

Desde la aparición de *La última niebla*, los críticos generalmente han explicado su estética de lo fantástico como una expresión más de la vanguardia europea y latinoamericana. "Nunca tuve nada que ver con los surrealistas. A André Breton recién lo leí cuando vivía en los Estados Unidos," me repitió [María Luisa Bombal] varias veces. En realidad, las posibles coincidencias no se dan a nivel de movimiento literario sino más bien, al hecho de que el surrealismo, como señalara André Breton, pretendía explorar y representar lo femenino por debajo y por encima de todo lo masculino. Lo mágico, lo fantástico y lo pueril corresponden en los relatos bombalianos a una intención femenina de desestabilizar y transgredir el orden patriarcal, recursos a los cuales María Luisa, en lo que acostumbramos a llamar "la vida real," siempre echaba mano para interrumpir una seria y solemne ceremonia o conversación entre los hombres. ("Escritura..." 132)

The coincidence mentioned by Guerra-Cunningham results from social experience and the control and near monopoly of the written word by the masculine gender. During the first third of the Twentieth Century, very few women writers received due critical attention. At the same time, this near complete exclusion in no way nullifies either women writers' importance nor the importance of their works. Yet critics after her time took notice of her ability to explore the unexplored, as had other authors during the decade of the 1930s that sparked the critics' interest in her works.

In *La narrativa de María Luisa Bombal: una visión de la existencia femenina*, Guerra-Cunningham places the novel *La amortajada* as a part of the novelist's vision of the feminine experience because of the experience of the protagonist. She claims that the

death of the protagonist implies a return to feminine roots (“la Madre Tierra”). Nevertheless Guerra-Cunningham specifies that the message is not positive, but rather that all possibility to escape from the social context of the protagonist in that specific moment in the Chilean reality is annulled. Furthermore, she indicates that Bombal distances her writing from that of Nineteenth Century Realism³ and that she employs cinematographic techniques such as montage in the narration where present, past, and beyond death merge.

In “Función y sentido de la muerte en *La amortajada* de María Luisa Bombal,” Guerra-Cunningham explains how in the surrealist concept, the dead woman’s consciousness is that of a living being which allows a connection between past and present:

De acuerdo a la nueva concepción surrealista, en *La amortajada* se da la presentación de una realidad que emana de una conciencia que sobrevive más allá de la muerte. En efecto, el argumento de la obra se puede resumir en un punto estático fácilmente verificable en la realidad concreta: una mujer yace muerta en su lecho mientras la rodean aquellos que algún vínculo tuvieron con su vida. Este punto posee irradiaciones maravillosas que extienden y amplían lo concreto y usual. La protagonista, no obstante muerta, posee todavía la conciencia de un ser vivo y puede ver y oír a los seres que la velan; es más puede recordar los incidentes que la unieron a aquellos que están presentes y aun recapacitar sobre su existencia pasada. Simultáneamente a esta experiencia donde se ligan el pasado y el presente, continúa gestándose el proceso de la muerte que la conduce de manera inexorable a la desaparición gradual del mundo de los vivos. (124)

As Lucia Guerra-Cunningham explains, the wake of the dead woman mourned by her loved survivors constitutes the real experience. The dead woman’s point of view, perception, and affirmation of reality from her ultra-mortal position characterize the work with surrealist elements.

As evidence for such classification, critics denominate this combination of reality and unreality as montage disposition or “disposición de montaje.” Through the juxtaposition of the two worlds, which according to some critics can be incompatible, the exploration of the woman’s experiences takes place. Guerra-Cunningham indicates, “La novela se construye así sobre una disposición de montaje en la cual se incorporan: el presente del velorio y las vivencias sobrehumanas de la amortajada, los retazos del pasado evocado y el proceso de la muerte que constituye un viaje de inmersión hacia las profundidades de la tierra” (124).

Although surrealism allows for a juxtaposition of the unreal and reality, Ester Nelson reflects on *La amortajada* and its connections with the fantastic ideas of Todorov thus: “El problema del lector es no poder descifrar el enigma de quién es el hablante y, por consiguiente, de no saber cuáles de los sucesos son imaginados y cuáles verdaderos” (182). Nelson purports that this confusion multiples as distinct perspectives build upon one another to create a complete vision of the woman laying in the coffin (182). Nelson connects the focus on Ana María’s interior representation with the poetic elements employed in such representation which result in a circular journey:

La repetición produce un efecto de tiempo cíclico, indefinible, aumentando el sentido de ritmos cósmicos que llevan al lector pasivamente en un vaivén poético, que de tiempo a tiempo se corta abruptamente cuando la llegada de alguien interrumpe la dimensión psicológica de la voz que narra o la de Ana María, que son tan inseparables que se confunden y no sabemos bien quién se expresa. (184)

Marjorie Agosín⁴ similarly characterizes *La amortajada* as a work whose narration flows and contains an aquatic similarity with poetic qualities but with a fatalistic perspective: “Prosa acuática, acuosa, prosa inmersa en lloviznas, neblinas, pozos profundos donde

mueren ahogadas las heroínas insatisfechas y espejos que reflejan imágenes a través del agua de un estanque en constante dinamismo” (7).

Aside from simply enumerating the poetic quality in *La amortajada*, Laura Riesco argues that the vast amount of visual perception and poetic expression overpower the introspection in the consciousness of the woman in the coffin: “Desde el principio, las imágenes visuales y sensoriales predominan sobre cualquier método introspectivo. Es un viaje que no se enclaustra en el interior del ser, sino que, si se quiere, va hacia el exterior, se repliega un rato en sí, y vuelve a salir, siempre a salir” (214).

In contrast to Riesco’s position that introspection is not the emphasis of Bombal’s novel, María-Inés Lagos-Pope⁵ highlights the exploration of female interiority in combination with two other novels. In comparing *La amortajada*, *La última niebla*, and *El árbol* she explains, “Una de las paradojas que encontramos en estas tres obras, que se caracterizan por el uso de la perspectiva interior y la exploración de la interioridad, es la verbalización del silencio” (121). In connection with the interior perspective and interior exploration, silence is viewed through (or as) an inability to communicate.⁶ Therefore, Lagos-Pope claims that this obstruction of the feminine dialogue —due to the sociocultural structure of the time— is challenged by the texts Bombal writes: “Al mismo tiempo que estos textos revelan la interioridad de las protagonistas desafiando el silencio a través de la escritura, dejan en claro, a través del uso de la primera persona, que esta tensión que viven los personajes femeninos corresponde a una realidad interior que no desafía el orden social” (122).⁷

Emma Sepúlveda-Pulvirenti adds to the claim that silence prevails in the novel

because of the lack of communication in the novel:

... Ana María en *La amortajada*, que sólo logra la comunicación después de la muerte. Quizás sea esta protagonista la que vive el más angustioso ejemplo de la incomunicación. La novela está hecha de silencios; toda la comunicación está dada entre el silencio de la protagonista y el silencio del lector. La palabra está hecha en el silencio y Ana María mueve al lector entre dos silencios; el silencio de sus pensamientos en el ataúd, al ver desfilar la gente frente a ella, y el recuerdo de algunos momentos de su vida. (231)

She also claims that within the silence, there is movement through the interior of Ana

María, the ideas, perceptions, concepts, and interpretations associated with her:

En esta novela [*La amortajada*] el espacio del silencio da la posibilidad de crear una narración extraordinaria. Pasamos constantemente del presente mudo de una muerta al pasado silencio de los recuerdos descritos por la muerta. Hay un movimiento en el espacio del silencio; un ir y venir de ideas, visiones e interpretaciones, que se dan en el silencio del mundo interior de Ana María. (235)

Soledad Bianchi demonstrates that the silence in the protagonist's world comes

about because of a conscious decision. Within the confines of her own silence Ana María

finds refuge from the world in her personal space created through silence:

Silenciarse significa, de cierta manera, crearse un espacio de libertad: calladas, estas mujeres no permiten que otros —pertenecientes al mundo rechazado— penetren en sus intimidades. Silenciarse: ocultar palabras y emociones. Esta es la contestación, la réplica que encuentran estas mujeres. ¿Cómo poder responder a la agresividad de un marido reciente si no es con su mismo lenguaje? ¿Vale la pena tomar y utilizar este lenguaje y devolvérselo reflejado? Pero estas protagonistas prefieren no caer en la trampa tendida por el dominador y, defensivamente, prefieren simular la pasividad; ampararse en una mudez que no es sinónimo de indiferencia, siendo más bien un gesto de protección. (181-182)

This silent space through the practice or position of refusing to respond or react permitted

such women to take control of their own identity instead of accepting the social status

imposed upon them. Their actions did not have to be those of the other; nor did they have to be the other to exist.

In connection with an interior world or space, Ricardo Gutiérrez Mouat delves into the psychology found in Bombal's works. In his analysis he claims, "Toda la producción de la Bombal es una proclamación del principio del placer" (99). According to Gutiérrez Mouat, this limiting classification is postulated due to several repetitive themes found in the novel such as absence, nostalgia, memory, eroticism, and death:

Leer a esta insólita escritora chilena es ser solicitado por un más allá imaginario y fantasmático que desrealiza el mundo objetivo de la novela positivista que con pocas excepciones imperaba en la América Latina de los años 30 y 40; es establecer un diálogo con la ausencia, la nostalgia y la memoria, y asistir a la asimilación de erotismo y muerte. Significa también acceder al lugar fundador del Otro en la construcción del deseo propio. (99)

He claims that Ana María's death is prolonged in order for her to reflect on her incomprehensible life from which she needs "autoterapia" (106). Through this self therapy she can find peace and joy but the process involves the men with whom she associated in life.

Laura Riesco notes how the same patriarchal society has imposed the illusion of the female object, thus creating a narcissistic character out of women:

El confrontamiento constante con lo exterior provoca igualmente en la protagonista una conciencia visual de su propia persona. Esta particularidad se ha comprendido como una especie de narcisismo en sus obras, o se ha tomado como una ilustración de la mujer-objeto, de aquella limitada a vivir los mitos que la sociedad masculina le ha impuesto. (216)

Riesco sees this image as an obligation forced upon women which is in reality a self serving myth.

Gutiérrez Mouat explains that Bombal's works are similar to myth —both are difficult to place within history: “[El] proyecto literario en su conjunto de la Bombal (hecho de una mezcla extraña de romanticismo, simbolismo, modernismo e intimismo, y cuyo sentido es oponerse al positivismo, literario o no) ha sido de difícil ubicación en la historia literaria latinoamericana” (115). Though Gutiérrez Mouat places Bombal in a literary melting pot, others view her work as precursor to the novels of the Latin American Boom. Phyllis Rodríguez-Peralta notices the prelude of consciousness that later becomes a collective consciousness in Juan Rulfo's *Pedro Páramo*. Furthermore, Rodríguez-Peralta emphasizes the surrealist elements in *La amortajada* that position Bombal as precursor to the “Boom” when she states, “Creativity of concept in *La amortajada* is matched by creativity of technique. While the residue from surrealist currents remains, the structure and style flow toward the techniques of the contemporary novel. With complete mastery, Bombal has blended the supernatural with reality” (144).

Hernán Vidal, another critic who places Bombal as precursor to the Boom period, analyzes *La amortajada* by means of Marxist theory. He situates Bombal among other authors of her time such as Juan Carlos Onetti, Jorge Luis Borges, Eduardo Mallea y Adolfo Bioy Casares (40-41). He also indicates that her treatment of the deranged or insane female is part of her contribution to the literary corpse and her place marginal to other authors:

La contribución de María Luisa Bombal ha sido el tratamiento de *la feminidad enajenada*. Comprender la relevancia de este aporte obliga a situarlo en el contexto de la marginalidad y la disociación mental de los personajes tratados por la narrativa contemporánea, en contraposición al espíritu épico burgués contra el que se rebela. (41)

Along these lines of insanity or cordura as described by Vidal, Marjorie Agosín describes such derangement in connection with the searching found in *La amortajada*. Such searching is common among heroes; Ana María as heroine of the novel diverges from the traditional fairy tale where the heroines/heroes “vivieron felices y comieron perdices”/ “and lived happily ever after.” The heroine fails because of the imposed limitations by the patriarchal society: “[O]bservaremos que las heroínas bombaleanas representan la historia de una búsqueda infructuosa de sus seres en el mundo. No obstante, es una búsqueda” (13). It is a fruitless search according to the social structure, but such infertility cannot eliminate the efforts of the heroine. Agosín continues:

Los héroes de la literatura masculina salen a conquistar el mundo, y la mujer dependiente, incapaz de funcionar en el mundo real, sueña, espera, se confina a la interioridad de una bovedilla o castillo. La heroína bombaleana interioriza todo su existir y va en una búsqueda primordial a través de toda la narrativa de la escritora: la búsqueda del amor perfecto, la del príncipe encantado. Pero se da cuenta, y muy pronto, que el matrimonio, los hijos, el existir, es otra trampa. Rápidamente pierde la ilusión romántica del matrimonio; el hombre ideal se esfuma. Entonces, como la Cenicienta desmitificada, la heroína en la narrativa bombaleana empieza a emerger con los primeros síntomas de la enajenación: aburrimiento, depresión, letargia. ¿Qué hace? ¿Cómo sale de esta maraña? Es éste el problema fundamental que nos incumbe.

Ya sabemos que las figuras de Bombal son enajenadas de toda relación con los que las circundan. Pero nos interesa saber qué hacen estos personajes para escaparse. Es éste el mérito que, a mi juicio, representa uno de los aspectos más significativos en la obra de esta autora chilena: sus personajes se atreven a inventar vidas alternas y son ardientes defensoras de la imaginación. A pesar de haber aceptado las definiciones impuestas por una sociedad patriarcal, éstas intentan, por medio del ensueño y la búsqueda (aunque ésta sea fracasada), nuevas modalidades para combatir su medio hostil. (13)

Critical work on this Chilean author and her works points out the innovative character within her literary career. Through elements such as silence, searching,

madness, poetic likeness, surrealist or fantastic qualities, etc., María Luisa Bombal has left her mark on the literary field. In the following section formal narrative techniques associated with the stream-of-consciousness style will be highlighted.

Structure and Techniques

María Luisa Bombal's novel utilizes the stream-of-consciousness style which helps the narrative flow through the use of various techniques and elements: interior monologue, soliloquy, flashback, free association, alternating mechanics, discontinuity, and repetition.

Bombal uses both direct and indirect interior monologues, which differ in the involvement of the narrator. The direct interior monologue occurs with little or no intervention from the narrator. An example of direct interior monologue follows:

Era algo así como el Gobernador de cuanto nos era hostil en el bosque. Tenía los bolsillos llenos de murciélagos y mandaba a las arañas peludas, a los ciempiés y a las cuncunas. Era él quien infundía vida a ciertas ramas secas que al tocarlas se agitaban frenéticas, convertidas en aquellos terroríficos “caballos del diablo”, él quien, por la noche, empezaba a encender los ojos de los búhos, quien ordenaba salir a las ratas y ratones. (13)

The foregoing quote represents the memories of Ana María and her experience as a child. Her thought process remains uninterrupted to convey the details to the reader. On the other hand the indirect interior monologue includes information from the narrator. This exterior influence provides a profound glimpse into the mental realm of the character:

Levemente cruzadas sobre el pecho y oprimiendo un crucifijo, vislumbra sus manos; sus manos que han adquirido la delicadeza frívola de dos palomas sosegadas.

Ya no le incomoda bajo la nuca esa espesa mata de pelo que durante su enfermedad se iba volviendo, minuto por minuto, más húmeda y más pesada.

Consiguieron, al fin, desenmarañarla, alisarla, dividirla sobre la frente.
Han descuidado, es cierto, recogerla.

Pero ella no ignora que la masa sombría de una cabellera desplegada presta a toda mujer extendida y durmiendo un ceño de misterio, un perturbador encanto.

Y de golpe se siente sin una sola arruga, pálida y bella como nunca.

La invade una inmensa alegría, que puedan admirarla así los que ya no la recordaban sino devorada por fútiles inquietudes, marchita por algunas penas y el aire cortante de la hacienda. (6-7)

Soliloquy tends to have qualities of the monologue, yet it diverges from the interiority of the monologue that is projected to an audience. The following example is from Ana María as she addressed Alicia about their similar and yet distinct religious school experiences:

Alicia, nunca me gustó mirar un crucifijo, tú lo sabes. Si en la sacristía empleaba todo mi dinero en comprar estampas era porque me regocijaban las alas blancas y espumosas de los ángeles y porque, a menudo, los ángeles se parecían a nuestras primas mayores, las que tenían novios, iban a bailes y se ponían brillantes en el pelo.

...

Y, Alicia, figúrate, a medida que iba viviendo, aquellos signos pueriles que sin yo saberlo consideraba ya “¡Advertencia de Dios!” iban cambiando y siendo reemplazados por otros signos más sutiles.

No sé cómo explicarte. Ciertas coincidencias extrañas, ciertas ansiedades sin objeto, ciertas palabras o gestos míos que mi inteligencia no hubiera podido encontrar por sí sola; y aún más de contar, empezaron a antojármese signos de algo, alguien, observándome escondido y entretejiendo a ratos parte de su voluntad dentro de la aventura de mi vida.

...

Y puede, puede así, que las muertes no sean todas iguales. Puede que hasta después de la muerte todos sigamos distintos caminos.

Pero reza, Alicia, reza. Me gusta ver rezar, tú lo sabes.

¡Qué no daría, sin embargo, mi pobre Alicia, porque te fuera concedida en tierra una partícula de la felicidad que te está reservada en tu cielo! Me duele tu palidez, tu tristeza. Hasta tus cabellos parecen habértelos desteñido las penas.

¿Recuerdas tus dorados cabellos de niña? ¿Y recuerdas la envidia mía y la de las primas? Porque eras rubia te admirábamos, te creíamos la más bonita. ¿Recuerdas? (45-49)

The use of the second-person pronoun *tú* provides an intimacy apart from other techniques of the stream-of-consciousness style.

Another technique used in the stream-of-consciousness style is the flashback. The leaps and jumps back and forth in time and space are made manifest by the flashbacks in the novel. The following describes the nostalgia characteristic in Bombal's works as she reflects on the protagonist's childhood:

La época de la siega nos procuraba días de gozo, días que nos pasábamos jugando a escalar las enormes montañas de heno acumuladas tras la era y saltando de una a otra inconscientes de todo peligro y como borrachas de sol.

Fue en uno de aquellos locos mediodías, cuando, desde la cumbre de un haz, mi hermana me precipitó a traición sobre una carreta, desbordante de gavillas, donde tú venías recostado.

Me resignaba ya a los peores malos tratos o a las más crueles burlas, según tu capricho del momento, cuando reparé que dormías. Dormías, y yo, coraje inaudito, me extendí en la paja a tu lado, mientras guiados por el peón Aníbal los bueyes proseguían lentos un itinerario para mí desconocido.

Muy pronto quedó atrás el jadeo desgarrado de la trilladora, muy pronto el chillido estridente de las cigarras cubrió el rechinar de las pesadas ruedas de nuestro vehículo. (14-15)

Another Flashback occurs with her father through the narrator, which includes this quoted dialogue:

—¿Ana María, te acuerdas de tu madre?— solía preguntarle a veces, casi como en secreto, cuando ella era muy niña.

Y para darle gusto, a cada vez, ella cerraba los ojos y concentrándose fuertemente, lograba captar un instante la imagen huidiza de otros ojos muy negros que la miraban burlones tras del tul atado a un breve sombrero. Algo así como un perfume flotaba alrededor de la tierna evocación.

—Claro está que me acuerdo, papá.

—¿Era linda, verdad? ¿Tú la querías?

—Sí, la quería.

—¿Y por qué la querías? —había insistido él un día.

Cándidamente ella había contestado:

—Porque llevaba siempre un velito atado alrededor del sombrero y tenía tan rico olor.

Los ojos de su padre se habían llenado de lágrimas; y, como ella se le arrimara instintivamente, él la había rechazado por primera vez.

—Eres una tonta —le había dicho, luego había dejado el cuarto dando un portazo. (42-43)

This last example points out how simple decisions made affect lives as well. Ana María's father requests information from the young girl, but after accepting the answer his disapproval crushes her hopes of acceptance and respectful behavior.

Another element of stream-of-consciousness style is free association which highlights the character's mental functions; by means of quick jumps from topic to topic, free association provides the reader with an excellent view of what the dead protagonist can do:

Poco a poco, sin advertirlo, ella se había acostumbrado a su fastidiosa presencia.

Abominaba el deseo que brillaba en los ojos de Fernando, y sin embargo, la halagaba ese irreflexivo homenaje cotidiano.

Ahora recuerda, como en una última confidencia, a Beatriz, la íntima amiga de su hija. Recuerda a su patética voz de contralto. Apenas sabía cantar, pero cuando ella la acompañaba al piano, lograba sobreponer su torpeza. Tenía en la garganta cierta nota de terciopelo, grave y tierna a la vez, que su voluntad prolongaba, amplificaba, sofocaba dulcemente. Recuerda el otoño pasado y sus noches sin luna, estridentes y claras. (72-73)

An outline of the foregoing quote provides a clear sequence of the free association:

The narrator points out the protagonist's acceptance of Fernando's company

- 1) Remembering the desire in his eyes
- 2) Which reminded her of a conversation with a friend
- 3) Which reminded her of the friend's voice

4) Which reminds her of last fall.

Another element that furthers the stream-of-consciousness style in the novel is discontinuity. In particular Bombal uses the ellipsis to a limited extent in order to portray the jumps from idea to idea or the incomplete thoughts that mirror the conscious. A viable example occurs while Ana María remembers a discussion with the priest, “Y Antonio... ¡Oh, padre, si Ud. supiera lo que Antonio me está haciendo sufrir...! Por eso, créame si le digo que en este momento no podría rezar, ni recogerme, ni tan siquiera pensar...” (131). Despite the limited use, these textual markers allow for a visual interpretation of a verbal exchange that is interrupted and impeded by spiritual frailness.

Repetition is used in the work for various reasons. Among these is to provide a flow and poetic style associated with stream-of-consciousness. Bombal's work contains repeated themes, motifs, and literary repetition or alliterations. Illustrating a negative aspect of the social situation in the novel, the mention or image of owls precedes negative moments in the novel. These repeated birds of prey provide a striking image of the unknown before such unknown occurs (e.g. a family trip to country almost ends their lives as was forewarned by the owl killed, and the man whose eyes gleamed just as the eyes of the dead bird did).

Alliteration is used extensively throughout the novel. One of the most striking examples comes from the word remember. Ana María personally remembers throughout the work but the word “recuerdo” strikes the reader powerfully from her personal perspective. From an exterior point of view, the omniscient narrator continues this obsessive impulse to reiterate the pneumatic moments from the third-person: “recuerda.”

Another example of alliteration within the novel is the phrase, "El día quema horas, minutos, segundos" (41). Such phrases and their variations tend to be followed by the protagonist's life experiences in connection with a dominant male figure in her life: Fernando, her father, or her husband, Antonio. The term "quema" or burns constitutes a unique way of evoking that strict presence most males have in her life.

This review of the techniques and elements in conjunction with the stream-of-consciousness style provides a glimpse into the narrative's flow and flux. Such techniques help the reader delve into the text and share feelings with the dead protagonist. In the following section, the space related to the dead protagonist will be analyzed.

Space

Silence pervades the novel. The reader becomes aware of this silence from the initial pages of the novel as the narrator explains, "Era como si quisiera mirar escondida detrás de sus largas pestañas" (5). The protagonist hides in her silence to observe and to take notice of her surroundings while not making it apparent to those visiting. The silence is so intense that the protagonist hears the rain fall, "La lluvia cae fina, obstinada, tranquila. Y ella la escucha caer. Caer sobre los techos, caer hasta doblar los quitasoles de los pinos, y los anchos brazos de los cedros azules, caer. Caer hasta anegar los tréboles, y borrar los senderos, caer" (9). As the critics noticed, the silence constitutes an immense part of the work. It not only fills the space between the mourners that view the protagonist, but it also contributes to the difficulty required to communicate between the living and the dead. Ana María muses "Es preciso morir para saber?" (40). This

knowledge is one-sided and destined to be buried with the protagonist while the survivors remain fixed in their naiveté concerning the information they transmit to the protagonist.

Ana María's physical space was predestined by her family and society. Her father presented her to Antonio and told her to hug her fiancé (89). This shared space isolates her from her formation and associations as a youth. This marital space was filled with the unknown and the foreign. Once again her place was determined for her, not with her consent. First her father placed her in the marriage, then her husband stole her away from her familiarity and isolated her from the rural community she longed to be with: “Y ella, acostumbrada al eterno susurrar de los trigos, de los bosques, al chasquido del río golpeando las piedras erguidas contra la corriente, había empezado a sentir miedo de ese silencio absoluto y total que solía despertarla durante las noches” (88). Even her space with the religious school is not normal. She rejects the existence of a Deity despite her attendance and participation in religious rites of passage.

Ana María's space is in motion due to the memories recalled which thrust her and the reader into times far or near. This mental movement is amplified as the narrator represents events from the third-person, and as the narrator focalizes through Ana María in the first-person. It is almost as if the place multiples as an image does with the addition of multiple mirrors. On these lines of movement the protagonist senses a pulling and a verbal urging from an unknown source: —“Vamos, vamos...” (52). These repeated summons beckon her to follow, yet she resists as she longs to remain with those she cared for. The textual positioning of these episodes is just after her remembering Ricardo, her

first love, along with the consequences of their forbidden escapades for the two are cousins.

Water is an image in the novel both at her wake and during her life. It is almost as if nature is mourning her departure or separation from her family and loved ones, for she hears the rain as it falls upon the roof as mentioned above, due to silence. During her youth the river was part of her constant companion. Later as a married woman, the fluidity of the river is replaced with the stillness of a pond. Yet this new position only instills fear:

Miró afligida el paisaje que se reflejaba invertido a sus pies. Unos muros muy altos. Una casa de piedra verdosa. Ella y su marido como suspendidos entre dos abismos: el cielo, y el cielo en el agua.

—“Lindo, ¿verdad? Mira, lo rompes y se vuelve a armar...”

Riendo siempre, Antonio agitó el brazo para lanzar con violencia un guijarro que allá abajo fue a herir a su desposada en plena frente.

Miles de culebras fosforescentes estallaron en el estanque y el paisaje que había dentro, y se rompió. (85)

Some view it as a maternal image but it also could represent the object her father and husband created for her and which she seems to reject and to attempt to strip away. The water in the novel is viewed by Magali Fernández as a symbol of resurrection and life and as a maternal symbol (91). On the contrary, one can argue that the pond outside her window was an attempt by Antonio to objectify his wife and keep her focused on her appearance thus avoiding her emotional or psychological concerns or needs.

Her final space is in the grave which she attests is a complete place of rest and a connection with Mother Nature or a return to her feminine roots. This is the only place where she is accepted for who she is and what she has become. Only in the “death of the

dead” is she able to be completely herself and neither an image of the other’s expectations nor the object of the other’s desire, sexual or daily caretaker.

This review of the space associated with the dead or dying protagonist demonstrates a theme noted by previous critics: female subordination. Her space is constantly controlled and manipulated that thereby she may, as it may seem, in no way control her actions.

Nonetheless, her silence is a demonstration of her control of herself and her personal space choosing not to participate in the other’s world.

CHAPTER III

ELENA QUIROGA

Life and Works

Elena Quiroga was born October 26, 1921 in Santander, Cantabria to the count and countess of San Martín de Quiroga.⁸ She was only two years old when her mother died which brought about a change in Quiroga's life. She chose to live with her father in Galicia while her older siblings chose to live with family in Cantabria. This unique opportunity allowed Quiroga the freedom of the rural lifestyle of her father's land in Galicia. At the same time she had full access to her paternal grandfather's Voltarian library.⁹ At age nine Quiroga left Galicia to attend a boarding school near Bilbao from 1930 to 1936; her disdain for the school allowed for subsequent education outside of Spain, thus, she finished high school in Rome. Quiroga returned to Spain in 1938 after a Christmas vacation in France. Her foreign stay and later seclusion in the Galician countryside kept her from firsthand experience with the Spanish Civil War known for its atrocities from both Nationalists and Republicans. A year after publishing her first novel in 1949 Quiroga married Dálmiro de Válgamo, a Galician historian and genealogist. This union allowed Quiroga access to literary circles in Madrid, where the couple resided, furthering her contact with intellectual minds. Despite these professional connections many literary critics of the time excluded Quiroga from critical attention.¹⁰ Only after being admitted into the Royal Academy in 1984 was her place of importance cemented into Spanish literary history.

Elena Quiroga's literary career began with her first novel *La soledad sonora* (1949),¹¹ followed by *Viento del norte* (1951) which received the Nadal Prize.¹² Her third novel was *La sangre* (1952), followed by *Algo pasa en la calle* (1954), *La careta* (1955), and *La enferma* (1955). One year later she published *Plácida, la joven y otras narraciones* (1956), then *La última corrida* (1958), and *Tristura* (1960) winner of the Critic's Prize. Three years later Quiroga published *Envío a Faramello* (1963), then *Escribo tu nombre* (1965) which was nominated for the international Romulo Gallegos Prize in 1967, and her last published novel was *Presente profundo* (1973). Besides the Nadal and Critic's Prize, Quiroga was honored with La medalla de Castelao by the Junta de Galicia.

Elena Quiroga died October 3, 1995 in La Coruña, Galicia. Her love for literature and culture can be sensed in her works. Though she was known as a quiet individual among large crowds Quiroga expressed herself openly with intimate friends, among which were her colleagues at the Royal Academy.¹³ As a novelist Elena Quiroga always sought to go beyond the obvious exterior of her characters and bring to light their internal selves.

Summary of *Algo pasa en la calle*

Algo pasa en la calle (1954) relates the happenings in the streets of Spain surrounding Ventura's past life, the dead protagonist, through his survivors. It is a perspectivist novel following the social realism found within Spain. Quiroga opens the novel with the death of the protagonist, Ventura. In the following chapter she presents the life of the dead protagonist through his surviving relatives during the wake. The reader

slowly becomes aware of the conflictive relationships between the dead man and his ex-wife as well as with his daughter who he has not seen or spoken to since his divorce which subsequently was officially abolished during the Franco dictatorship. Yet before the fascist control, the reader finds out that Ventura had remarried. Due to this new marriage (only a civil marriage) and the social atmosphere, the newly married couple is shunned from society. Through the living characters of the novel and their memories, Quiroga reconstructs the life and character of the dead man. As the novel progresses, the reader becomes aware of the division among the characters over the true character of the dead man and that only the most distant from him actually represent his life fairly.

Literary criticism of *Algo pasa en la calle*

Critical work on *Algo pasa en la calle* ranges from short book reviews, mostly from the 1950s and 1960s, to comparative studies. Amongst these, critics point out her unique position within Spanish literature. Most of all, the technical aspects of the novel and the multiple perspective are studied and connected to different themes found in the novel. Several critics agree that divorce is the major theme in the novel and thus it was a daring production because abolition of divorce by the dictatorship along with the stringent military enforcement of governmental policies and censorship regulations. Thus Quiroga's treatment, although quite objective, of divorce came as a surprise; in fact, most critics identified the theme not as divorce but as adultery. This early misinterpretation or purposeful interpretation is an indication of the brainwashing or possible censorial coercion that seemed to occur during the time within Spain. It makes for a cold reception for those outsiders or marginal groups that consider their beliefs to be just as valid as

those of the opposite end of the ideological spectrum. Aside from divorce as a major topic of critical work, death has been considered as a point of departure. Some critics see death as an organizational tool or as a revelatory initiator for personal change, yet they often overlooked the dead protagonist's place in the novel.

In "Divorce in Franco Spain: Elena Quiroga's *Algo pasa en la calle*" Phyllis Zatlin focuses on divorce as the major theme within the novel. Zatlin explains that Quiroga's choice to treat this taboo topic was "daring" given the political climate under the Franco regime which censored all material for subversive content; in addition, Quiroga was a pioneer in presenting this topic because of the controversial effect it had on the conservative socio-political situation. Zatlin writes:

Perhaps the novel in which Quiroga took greatest risks was *Algo pasa en la calle (Something's Happening in the Street)*; published in 1954, this novel treated a subject not handled by other Spanish writers until the late 1960s— the subject of divorce. Indeed, under the "National Catholicism" of Franco Spain, divorce was a taboo topic, and as late as 1971 the censors prohibited the sale of a magazine containing articles on marriage and the family that were not consistent with Church teachings. (129)

Despite the "taboo" of divorce, Francisca López argues that Quiroga's novel not only treats the topic but demystifies it through the novel. She clarifies the fact that the Church and State intended on controlling their citizens but Quiroga's novel, in both technique and design, presents non-prejudiced perspectives on the topic, opening up possibilities for differing opinions:

Esta insistencia en las razones sociales del impacto negativo del divorcio, así como la apelación a la capacidad de perdón del Catolicismo desenmascara la complicidad de la Iglesia y el Estado en su labor de controlar a la gente, al poner de manifiesto el carácter de construcción social de muchas de las creencias que avalan la indisolubilidad del matrimonio. Por otra parte, mediante el diseño de los dos personajes

femeninos, se sugiere la existencia de casos en los que incluso una sociedad como la española de los años 50 podría estar de acuerdo con el divorcio. Ese diseño y la técnica narrativa son fundamentales no sólo porque facilitan el tratamiento de un tema tabú en el momento, sino también porque conforman un discurso desmitificador que, al no presentar los hechos desde la perspectiva moral del blanco y negro, le deja al lector la posibilidad de alcanzar sus propias conclusiones, posibilitando tantas lecturas diferentes como lectores. (134)

The long lasting efforts to maintain a “proper” state of affairs are evident from the control implemented by the censors.¹⁴ Yet given the complicated topic in the novel, Zatin points out that Elena Quiroga’s use of narrative techniques, “Faulknerian” according to Zatin, result in the true saving character which allowed the novel to reach a portion of the Spanish public of the time period:

Significantly, the reason Quiroga was allowed to publish such a daring novel may have had something to do with her pioneering efforts in another area. For *Algo pasa en la calle* also pre-dates other modern Spanish novels in its “Faulknerian” use of multiple points-of-view and stream-of-consciousness techniques. The narrative complexity of the work, in short, made it inaccessible to the masses, and this was the very factor which determined the rigidity of censorship in postwar Spain: the size of the potential audience. (129)

Her pioneering narrative complexity, distant from other realist or objective novels of the time, allowed *Algo pasa en la calle* entrance into the public although certain conservative critics complained about these new innovations as artistic oversights.¹⁵ Yet this type of experimentation with her literary work is one of the qualities that made it possible to compare Elena Quiroga with other great writers of the Twentieth Century.

In another article, “Faulkner in Spain: The Case of Elena Quiroga,” Zatin states, “Quiroga’s poetic style, her use of interior monologue and multiple perspective structure, and her treatment of time took Spanish readers by surprise and left them confused; like

Faulkner, for them she was just too difficult” (166). This quote helps show that Quiroga’s concern was not commercial; on the contrary, she sought to bring the reader into the narration and provide an experience of both a lyrical prose and the structural complexity that permit the reader a role in the novel rather than being an idle observer.¹⁶ Surprisingly enough, Quiroga provides the reader with more than one picture of each narrative situation, subjective in its own right, allowing a more objective reaction to the text. Zatlín also notes, “Quiroga... gives several perspectives on each of the characters and hence avoids two-dimensional portraits” (“Divorce in Spain...” 132).

Despite the multiple portraits noted, Zatlín explains how within the novel the characters behaved true to life with regards to the social statutes in place at the time. Other critics such as Albert Brent, Ricardo Landeira, Fernando Baeza, and Melchor Fernández Almagro coincide with the observation within the novel that Ventura left Esperanza for his much younger student Presencia, leaving Asís as an illegitimate child. Zatlín on the other hand notices the incompatibilities between the unhappy couple. Also she affirms that censorship erased the Spanish society’s memory of earlier “legal” divorce, “By the mid-1950s not even the memory of divorce reform remained, or, if it did, censorship removed it” (“Divorce in Spain...” 131). Clearly the novel demonstrates the legality of Ventura’s divorce and the subsequent marriage at the dates when they occurred, yet at the same time the novel does show the prejudiced attitudes that existed during the time period.

Apart from the thematic responses cited by critics, Phyllis Zaltin also helps to classify several technical points of the novel. In “Writing Against the Current: The

Novels of Elena Quiroga” she argues that *Algo pasa en la calle* narratologically deviates from other contemporary objective novelists. In so doing, Quiroga employs multiple subjective perspectives:

The salient characteristic of *Algo pasa en la calle*, however, is the break from nominally objective, external narration. Like the objective novels, *Algo pasa en la calle* has a fragmentary structure and multiple protagonists; the action, however, is not viewed through the uniform perspective of the camera’s eye but rather from the shifting, subjective points of view of the various characters. (47)

This compound organization in the novel shown through the individual subjective points of view is the precise characteristic that sets Quiroga apart from her contemporaries or the majority of Spanish novelists of the time.

In “La perspectiva plural en dos novelas de Elena Quiroga,” Martha Marks comments on the narration in *Algo pasa en la calle* which clarifies the previous quote by Zatlín. Marks brings out that the interior monologues function to combine the multiple perspectives from both an internal, personal perspective to an objective omniscient narrator perspective. She states, “Su función es proveer una combinación artística de lo objetivo o lo subjetivo, porque tras ellas se vislumbran las ideas y las memorias más íntimas de los protagonistas, sin que el narrador omnisciente se quede demasiado lejos para explicar las lagunas y proporcionar una perspectiva alternativa cuando sea necesario” (429). Between the omniscient narrator and the perspectives of the different characters, a clearer picture is displayed. Yet the rapid shifts between points of view provide work for the reader in order to understand the content. Marks’s work also points out the complexity created by the different characters and the manner in which the

novelist chooses to portray their points of view as she compares *Algo pasa en la calle* with *Presente profundo*:

Aunque separados cronológicamente por casi veinte años, estos libros revelan la flexibilidad y la vitalidad que alcanza Quiroga cuando varía espontáneamente la perspectiva. No son sutiles las transiciones. Al contrario, los cambios entre las voces de la primera persona, la segunda y la tercera son elementos que constituyen el esqueleto estructural, de modo que el lector tiene que trabajar para entresacar cada voz si quiere comprender bien la novela. (428)

Ricardo Landeira, in “Multiple variación interpretativa en *Algo pasa en la calle*, de Elena Quiroga,”¹⁷ points out that Ventura’s death is the narrative catalyst of the novel. He states, “La muerte violenta de Ventura, protagonista de *Algo pasa en la calle*, sirve de catálisis narrativa a la novela” (61). Along similar lines of reasoning, Elena Olazagasti-Segovia, in “La muerte como revelación en las novelas de Elena Quiroga,” states, “Una lectura detenida de la obra de Elena Quiroga demuestra su acusado interés en la presentación de la muerte de un personaje como agente catalítico que desencadena la retrospectión, la reflexión de los sobrevivientes y, en el mejor de los casos, la modificación de su conducta” (91). Olazagasti-Segovia sides with Landeira in the opinion that Ventura’s death is central to the novel but she focuses on this theme as a motivating factor for improvement and change because of the revelatory information provided by the funeral circumstances. Death urges the characters to reflect on their own past; in particular as it pertains to the deceased. This retrospection has a motivating effect on the characters that allows them the possibility to appreciate character complexity and behavioristic readjustments including prejudice and changes that were the result of poor communication, selfishness, etc. She continues:

No importa, sin embargo, cómo se produzca [la muerte]; siempre es la culminación de una larga trayectoria de falta de comunicación, indiferencia, soledad, y egoísmo. Casi invariablemente, el que muere ha tenido relaciones poco armoniosas, o en algunos casos anuladas, con los que le sobreviven: ... Ventura con Esperanza, Ágata y Froilán. (99)

This quote explains the difficulties that arose in some situations that resulted from incompatible situations. At the same time the article helps bring to light that Quiroga sees these types of relationships as a recurring human issue because of the repeating use of similar situations in several novels.¹⁸ According to Olazagasti, death serves as an organizational technique that furthers the story : “El momento en que ocurre la muerte es otro factor común y motivo que da unidad a la organización de [la novela]” (99). Yet for Landeira, Ventura’s death creates silence¹⁹ which can only be filled with the dialogues had with the dead protagonist in life through flashbacks:

Se le va conociendo mediante los recordatorios «flashbacks» de estos familiares, ninguno de los cuales guarda una impresión desprejuiciada de los demás. *Algo pasa en la calle* es una novela de silencios —propio de capilla ardiente—, de interiorización, donde los personajes se callan lo más significativo, limitándose a pensarlo y a monologarlo. La alienación es completa; no hay comunicación de ninguna clase entre madre e hija ni entre marido y mujer. (61-62)

The thoughts and monologues of the different characters and their alienation from one another constitute a process that does not logically conjure up a productive collective project, yet Ventura is presented much more fully and fairly through these people that formed a part of his mortal journey. Landeira concludes, “El impacto total de estas impresiones recibidas por el lector, compuesta superior a la de cualquier personaje, muestra la vida de alguien que, incapaz de valerse por sí mismo, es recreado por otros” (64).

Criticism of *Algo pasa en la calle* brings to light many of the formal aspects and narrative techniques that Quiroga employs in the novel. Also the social and cultural information provided leads to a clearer understanding of the time period. Quiroga's objective representation of reality by means of multiple subjective characters is considered one of her technical contributions to Spanish literature of the period and innovative experiments that place her among other great authors of the twentieth century. Though much research and critical work has been done on Quiroga's works, there is a lack of exploration into the dead protagonist and the role he plays in the work and in particular the space associated with him. The following analysis serves to highlight and explore the narrative techniques associated with the stream-of-consciousness style in *Algo pasa en la calle*. To follow this section the themes and space associated with the dead protagonist will be analyzed.

Structure and Techniques

Algo pasa en la calle (*Something's Happening in the Street*) is a neorealist novel. The social and political situation in Post-War Spain was a focus of novelists of the time which materialized in their literary endeavors centered on reality. Quiroga's novel is narrated by an omniscient narrator who focalizes through almost all of the characters in the novel thus giving the reader a multidimensional view of the work. It begins *in medias res* when the main character's ex-wife arrives at the door where the wake is beginning for the dead protagonist. This structure gives rise to a retrospective and thought induced retelling of the past while being thrust back and forth from present to past and from one character to another. Quiroga's fragmentary stream-of-consciousness style places one

piece of information upon another, slowly painting an objective image of Ventura, the dead protagonist. His place in the novel is quasi-ubiquitous and works as a catalyst for moving the narrative forward.²⁰ The connections made during the viewing of Ventura take the surviving characters on flow-of-consciousness memory trips into the past that collectively allow the reader to interpret the life of the dead protagonist.²¹ Elena Quiroga uses several techniques to further the flow of consciousness along including: interior monologue, flashbacks, free association, alternating mechanics, discontinuity, and repetition.

The interior monologue according to Robert Humphries is twofold: direct interior monologue and indirect interior monologue. “Direct interior monologue is that type of interior monologue which is represented with negligible author interference and with no auditor assumed” (25). This internal representation draws the reader into a private space occupied by the character. The longest and most poignant example in *Algo pasa en la calle* occurs with Asís in chapter X in which the omniscient narrator only intervenes for ten lines while the chapter lasts nine pages. In his long expression in direct interior monologue Asís speaks to his deceased father in the second-person which draws the reader into the reflection made by this young man. “Tú eras sencillo. De pequeño tenía miedo de ti, muy de pequeño, porque eras grave. Miedo y adoración. No me decías las palabras falseadas que a los niños se dicen. Hablabas al hombre que en tu hijo habría – padre, sí –, hablabas al amigo” (123). Likewise, direct interior monologue allows the reader direct access to what is happening in the consciousness of the character whereas indirect interior monologue is the narrator’s indirect representation of the internal

thoughts and memory of the character. These bring to light the intimate thoughts, feelings, and memories of the characters as they contemplate their past with relation to the deceased. The narrator is just as much lost in the flow of consciousness as the characters are because the narration flows and leaps from one character to another without much warning at all. Humphries defines the other type of monologue below:

Indirect interior monologue is, then, that type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it. It differs from direct interior monologue basically in that the author intervenes between the character's psyche and the reader. (29)

The indirect interior monologues help clarify some portions of the character of the dead protagonist. With the interruption or intervention of the narrator, the reader is given more information than the character would give on his/her own. This intervention points to pertinent information which the narrator wants the reader to understand. The omniscient narrator shows information about Ventura and his ex-wife, Esperanza, through the indirect interior monologue as follows:

«Te bastas a ti misma.»

La voz de él, la voz que no se alteraba para decir las más crueles verdades. ¿Por qué le había hablado siempre así? ¿O no le había hablado siempre así?

– Te bastas a ti misma. No me echarás de menos.

Se ponía furiosa porque él la conocía tan bien. La alcanzaba en pleno pecho siempre que se lo proponía. Pero, ¿se lo proponía realmente? ¿No hubo en sus ojos hasta última hora una esperanza de salvar algo en ella? (34)

This example points out the misgivings on Esperanza's part in her relationship and her interpretation of "his" words. The narrator exposes out the thoughts and feelings of Esperanza while pointing at Ventura's observant personality. The emotional content of

this passage is characteristic of Quiroga's novel which allows the reader the sense of reading the thoughts of the character, despite the third-person narration.

Flashbacks are another technique used in the novel to convey the flow of thought. This specific technique is one of the more direct interventions that allow the reader access to the words of the dead protagonist. The flashbacks are almost constantly filled with dialogue between the deceased and another person. Though words are not all that create or make up the characteristics of a person, they can be telling and can hint at their interests and their passions. Below Esperanza and Ventura argue over the idea of a divorce and then another flashback takes the reader to Ventura and his daughter Ágata in her room:

– No sé para qué hace falta que nos separemos y dar tres cuartos al pregonero. Con seguir como estamos, en paz.

Estaba de espaldas a él, mirándose en el espejo del tocador mientras se colocaba un broche en el vestido. Estiraba un poco los labios en su esfuerzo porque la joya quedase bien centrada.

– *Yo no quiero continuar así* – dijo él, mirando hacia la ventana –. *Me niego.*

Ella no le concedió excesiva importancia.

– No me meto en nada de lo que haces. Puedes hacer lo que quieras.

Ventura se refugiaba con sus papeles en el cuarto de jugar. La niña decía:

– Papá, ¿por qué no estás con los señores?

Ella sorprendía a Ventura riéndose y acariciando el largo cabello oscuro. Ponía voz de niño también:

– *¿Me dejas un sitio en tu cuarto?* (34-35)

This flashback points to Ventura's consistent character. Their incompatibility became overwhelming to him but Esperanza felt no need to change their legal status as long as they both enjoyed their separate lives. The second jump from the above quote to Ágata's room is characteristic of this novel. The changes are frequent and often unexpected yet

they are skillful changes that provide a sense of fluid movement through the characters' thoughts and memories.

Free association is another technique that Quiroga uses to show the river of thought in the novel. Quite often such free associations are combined with another technique because of the associative effect. Over the length of a given chapter the narrator starts with a key phrase from the past that seems to begin the flow of the focalizer which most often is a returning point at the close of the chapter, creating a circular flow of narration. In chapter XVI Presencia is the focalizer around whom the free association is demonstrated. The association starts with the present situation surrounding the departure of the people visiting the house for the midday meal. It follows physical descriptions produced by the senses and ends in the mental realm of the focalizer:

Toda la gente se había ido marchando. La hora de comer. Quedaban Presencia en la butaca y el hijo en una silla baja, junto al féretro. Miraba a ratos hacia el embudo de luz que les llegaba desde la ventana, a ratos hacia su padre, a ratos hacia el suelo. A ella no la miró.

«No puede ni pensar. Está como idiotizado. Demasiados golpes seguidos – ha reconocido también a Ágata – y además sabe que ahora, a las cuatro, vendrán por el cuerpo. ¡Pobre hijo mío!»

Se levantó y fue [*sic*] hacia la cocina. La criada comía, apoyada en la mesa.

– ¿No ha preparado usted nada?

¡Qué absurdo! Le tenía perfectamente sin cuidado comer, pero Asís debía alimentarse. Le esperaba lo peor aún. Se sentiría mejor después de haber comido.

«Hasta luego», había dicho Froilán. Qué buen marido el de Ágata. ¿Con quién se casaría Asís?

«Vendré a las cuatro.» Para el entierro. ¿El entierro de quién? El entierro de Ventura...

Se llevó las manos a la frente. No era posible. Ayer mismo, a esta hora, estaba llegando a casa, avanzando por el pasillo. Ninguno de los dos presintió que era la última vez, que nunca más viviría el mediodía. ¿Qué le dijo? ¿Cuáles fueron sus palabras? No se acordaba. Ella estaba en el comedor cuando él entró. (179-180)

The foregoing excerpt shows how the omniscient narrator focalizes through Presencia and narrates her free association of ideas. An outline of her associated perceptions and ideas would appear as follows:

Presencia sees her son in the chair

- 1) She reflects on the emotional and psychological impact of the past few hours on her son
- 2) She enters the kitchen and sees the housekeeper eating
- 3) Which reminds her that Asís should eat
- 4) She remembers Froilán's farewell and his helpful attitude (associated with the housekeeper)
- 5) Which sparks an interest in her mind to think about whom Asís will marry
- 6) Froilán's words remind her of Ventura's pending burial
- 7) Which remind her of Ventura and his words twenty-four hours ago.

Ventura's words come to her mind after the mourners had left for the midday meal, "*¿Te das cuenta de lo que estás haciendo?*" (180). Sixteen pages later the same words are presented in the retrospective past closing the free-associative chapter. These words came to her because of her association of Ventura with midday, "Ninguno de los dos presintió que era la última vez, que nunca más viviría el mediodía" (179). Presencia associates Ventura with the full sun and even claimed it as his time. "La hora del hombre era el mediodía" (74). Aside from revealing aspects of the dead protagonist, free association provides verisimilitude to the work which is centered on the cultural manifestation of the wake or viewing.

The mechanics used by Quiroga prove to be another textual technique that point to the fragmentary and quasi dissected text that mirrors the flow and flux of the consciousness in the novel. Paragraphs generally separate the dialogue occurring within a given flashback or present moment. At times though there is no textual separation between one character's thoughts and the words of another. Most often, however, the author does indicate change from one character to another in various ways. The use of italics is almost exclusive to Ventura, whose words are evoked by the memories of the living survivors. Also the use of quotation marks and/or parenthesis point out to the reader that a shift in the discourse is taking place: be it a mental comment unexpressed to another character or a phrase remembered from another character. These mental comments can almost seem awkward at times but because of the frequency of the use of this technique, the reader becomes accustomed to the fragmentation and disjointed thought processes.

Discontinuity plays an important role as well because it adds to the fragmentation of the different perspectives of the novel which in turn point to the complexity of the novel that shows the dead protagonist to best advantage. It is seen in the novel by the use of ellipsis. The ellipses are a textual marker for a thought in midstream that is interrupted or forgotten in the flow of the narrative. All of the characters are associated with this device in different moments in the text. The following example is Asís:

Ella te ha puesto el Rosario, y el hábito, y las flores. Ha abierto las ventanas porque a ti te gustaba la luz, y el fondo llano, y el olor de la jara... Ha sufrido también, pero si ella no hubiese... Nada más que se hubiese negado... Y al mismo tiempo no quiero no vivir. Y menos no ser tuyo, padre, padre... Me parece mentira que tú seas éste, y que ya no lo seas. Si yo te hubiese dicho... (126)

The start and stop or interruption of mental processes is a common occurrence. Elena Quiroga uses the ellipses to clarify those moments of mental pauses and/or change in thought patterns.

Repetition is another characteristic of stream-of-consciousness style that helps to encourage the flow of thought and the flow of the narrative. The phrase “*Te bastas a ti misma,*” or “¿Te das cuenta de lo que estás haciendo?” are two phrases that Ventura repeats in the text. This reoccurrence emphasizes the need for clarification. It also shows on one side a lack of comprehension and communication. The former was a statement directed to Esperanza in justification of Ventura’s desire to separate. In her effort to defend her position, she claimed that nothing was wrong with their living together, in the same place, but separate, emotionally and physically. The latter is an interrogation that Ventura presented to Presencia and which is remembered several times during the wake. It harks back to the couple’s first intimate encounter. Aside from these two utterances, innumerable topics are repeated at differing moments in the novel. The almost constant switching between characters and topics makes it impossible to cite all examples but several themes related to Ventura, the dead protagonist, will be highlighted in the next section.

Algo pasa en la calle uses a modified stream-of-consciousness style to relay what is happening in the street that relates directly to the dead protagonist. Within this style interior monologue, flashbacks, free association, altered mechanics, discontinuity, and repetition mix and mingle, turn and jog to weave this emotional narrative together. The

next section foregrounds the themes of the novel and analyzes the space of the dead protagonist in Elena Quiroga's novel.

Nature and Space through Perceptions and Memory

Throughout the narration in *Algo pasa en la calle*, the reader confronts repeated images and motifs related to the dead protagonist; these elements in turn form part of the spatial elements associated with the dead protagonist. Also these images and motifs direct attention to the profound connection Ventura has with nature. In part this connectivity results from his occupation as Professor of Philosophy and his personal interest in contemplating human reality, the leaving behind of frivolous material consumption, and allowing for transcendental moments (108). Ventura is described enjoying the outdoors and when indoors he prefers to have the windows open. This open aspect of his preferred life-style allows nature to permeate into the inner space in the form of fresh air flowers and amazing views.

The sun is an image and motif that appears repeatedly in the novel. It is used especially in reference to Ventura. He often spent time outdoors walking with Presencia after they met. In describing Ventura, Presencia notes that his time or preferred hour was midday. "La hora del hombre era el mediodía" (74). Though it could be argued that this description is overly subjective because the strolls they took were during the typical siesta hours, Así's also comments concerning Ventura's attraction to the sun even while indoors, "Ha abierto [Presencia] las ventanas porque a ti te gustaba la luz, y el fondo llano, y el olor de la jara..." (126). Besides recognizing Ventura's affinity for the sun Así's views his father as a source of light. "Había luz en tu hablar" (123). This

instructional illumination urged Asís to act in defense of his own father; to the extent that he confesses he even boasted of his father (122). Even Froilán, who had never met Ventura but made an effort to find out as much as he could without direct contact, references Ventura's books as gleaming and obscure. "Oscuros y replandecientes, los libros de Ventura" (65).

Froilán also points out the natural appeal of Ventura's house as he enters for the first time for the wake of his father-in-law. Froilán notes the freshness found in Ventura's home. Freshness is described by the characters who enter the door even when there is an attempt by Esperanza to downgrade and criticize the décor and aesthetics of the home. Esperanza is repeatedly overwhelmed by the freshness of the house which she deems inappropriate for a wake; her inaudible response is: "No es aquí" (25). In disbelief she notices the details of the place and how ludicrous it is for flowers to be in the room and the window to be open (31). In Ventura's space, though, it is this connection between his space and nature that bring a calming place in which to contemplate the profoundly human aspects in life. Smells and flowers are described by several characters as they enter the home of Presencia and Ventura. Smells or scents that are repeated in the novel include: roses, acacia, bleach, wet wood, natural refreshing smells, etc. Some of these smells actually point to an unconscious connection in personality between Ventura and his daughter Ágata: both have flowers in their bedrooms.

The balcony bridges nature and Ventura's space. As a part of a physical structure the balcony presents an entrance and exit from the concrete of modernity to the outdoors of nature. The use of this portal into and out of nature is not limited to the balcony from

which Ventura falls but it also includes a balcony remembered from Ventura's first marriage. He calls his daughter Agata from the balcony and Esperanza complains that it is socially inappropriate and unsafe (102). He allows his son to climb the same balcony from which he later falls. Presencia complains because the boy could fall, yet Ventura shows his personal confidence in the balcony by shaking the bars and stating, "*los barrotes son sólidos*" (214). Finally, as the government workers come to inspect the balcony, Presencia realizes that despite their condemning order, the balcony will remain a place of love in her family as the last space Ventura occupied in life.

Within the personal space Ventura created a place of happiness and calm which mirrors his interest in deep thought and quiet contemplation. The most objective description of this space comes from Froilán who never met Ventura personally although he knew what his wife and his mother-in-law thought of the now dead man. The narrator describes what Froilán sees in the following way:

No podía hallarse uno allí a disgusto. Era una habitación refrescante, con una alegría profunda. Esto era lo que chocaba al entrar con la idea del muerto. Alegría desde el árbol en flor, con su penetrante, agudo aroma, desde los muebles lisos, encerados, y aquella butaca ligeramente vuelta hacia la pantalla de una lámpara de pie. «Ahí debía de sentarse Ventura...» El rincón grato, la lámpara preparada, corrido el mueble para que él pudiera, sin rodeos, pasar... Aquella suerte de gozo grave llegaba también desde los lomos vivos de los libros, en las altas estanterías de los lados, o de sus lomos de cartón blanco. Entraba por aquella ventana, abierta sobre un ancho y profundo Madrid que él había ignorado. Miraba el uno al fondo, sin querer, buscando el horizonte en aquella serranía enjuta, castellana. (45)

In this description the omniscient narrator uses Froilán as the focalizer. Through Froilán and his thoughts, the simpleness of the room is exonerated. The happiness also flows, like the character's thoughts, from flowering tree to books to book-shelves and back to the

open window that nearly forces all to look beyond the material edifices of Madrid to the Sierra in the distance of Castilla.

Along with this last physical space, *Presencia* describes a similar simple place where Ventura lived alone renting a room before they met. “Una habitación espaciosa y muy sencilla: la cama de barrotes cromados, la mesilla —a la derecha, un biombo tapaba el lavabo de agua corriente—, junto a la ventana una butaca de mimbre, y adosada a la pared una mesa con papeles revueltos. Un armario. Librerías. Libros apilados por el suelo, encima del armario” (184). It is in this simple place where Ventura’s papers and books overflow as he writes and contemplates his work. Here *Presencia* becomes a part of Ventura and his space: both of them simple and calm without need or desire for the complexities of modern life. Only after Ventura interviews or interrogates *Presencia* does the reader find out that Ventura and *Presencia* long to be outdoors amidst the parks and plazas under the life-giving sun. Their moments together never came planned or scheduled. On the contrary they were fluid and flowing just as the workings of their minds and the words in the text. Their harmonious connection with nature reflects the wandering course of the narrative.

These places that Ventura occupied in life are only accessible in the novel through the perceptions and memory of those that remain. Externally and visually Ventura’s death closes in on the space wanting to drag it down with him to the grave but internally, or in the memory, the space is expansive, inclusive, multiple. The living characters perceive and reflect upon the places he filled to bring out his life. Urban space, intellectual space, intimate space, peaceful yet agonizing space are some of the places he frequented.

Because these places are represented in perceptions and memories, they are now silent as is the protagonist.

The silence, or silent space, in the novel is due in great part to the circumstances of the text. Within Hispanic culture, respect for those that have died is of utmost importance.²² Thus, silence is a direct representation of that cultural aspect of respect and mutual concern for the deceased and for those in mourning. Within the text this aspect of reverence for the dead and concern for the survivors is shown by the neighbors. Despite their critical glances and hushed comments toward the sinful couple, they come to pay their respects to a deceased member of their community (153). Yet it is surprising how that physical silence is broken by the mental volume of communicative thought and memory, a virtual dialogue with the dead that emanates from each of the characters. They do nothing but communicate with their past. Their memories are drawn upon to work out the problems that occurred in life and to try and understand the current situation in light of the past. The dead's silence is expected but what is not expected is the view point of the remaining characters showing so clearly through the interior monologue and other narrative techniques and the actions of the survivors.

As bearers of memories the names of the characters are more than just coincidence. In most instances the author's choice of names are quite ironic in comparison to their lives and their personalities. Ventura has a connotation of blessing or fortune. As a silent, immobile cadaver his narrative present is not at all fortuitous. Esperanza or Hope is in its own right not only a word associated with the Bible but also with expectation for the future, yet her actions and words are not what most would call

hopeful or perceive as positive. On the contrary her judgments and criticisms may frequently appear disdainful, cruel, and spiteful. *Presencia* is a name related to presence or being near or perceiving. Aside from this etymologic reference she is present throughout the wake of her husband and is the only one to be present at his fatal fall. Even though she could not be present for his death, she called for the priest to absolve Ventura. Therefore, she was vicariously present in his last moments through religious representation and her sacrificial withdrawal make it possible for him to receive the last rites. Even *Esperanza* could feel her presence but the two never laid eyes upon one another perpetuating the misconception of her physical appearance described by *Froilán* as the femma fatal (or fatal temptress) o “*hembra de bandera*” (92). Actually, *Froilán* imagines this image before having observed *Presencia*. *Froilán* is from Germanic for young master. The name is describes as smooth, cordial, and wise. As the most objective of the characters present, *Froilán*’s name like *Presencia*’s fits the description. *Ágata* means good or honorable. She is in all respects honorable to the version of the truth she is supplied with. To begin with it is from *Esperanza* but in the end as *Froilán* helps reveal it is from *Ventura*. *Asís*, derived from Hebrew, means justice. It is a name that celebrates equity or fairness. For him as a character it is an ironic name. In light of the news of his illegitimacy he feels justified in proclaiming that his parents had no right to conceive him let alone hide that information from him.

Their place is (1) a neglected space in name, *los Desamparados*, and in infrastructure, the crumbling balcony; (2) a socially criticized emotional space, their living in sin; (3) a natural, refreshing place where nature is connected to their modern

life; (4) a philosophical place or a place of learning and sharing: the antithesis of materialism, and a place accepting difference or irregularity from societal norms or traditions (fruit).

Algo pasa en la calle (*Something's happening in the street*) is as the title states a portrayal of what is happening in the street. Quiroga brings out life in Madrid and the way it is differentially perceived among different people with different backgrounds. If the novel were only about Ventura then the title might focus on him alone. But his fall meant that, "Something happened in the street." Therefore, all the characters are important in the novel. Not only is the past important but more important is the present situation. As this chapter focused on the dead protagonist his space is with all of those characters he knew in life and with whom he associated. Quiroga's interest in portraying his life through different perspectives allows much more information, cultural and sociological, to be presented before the eyes of the reader. All of the characters are important in the novel because they help bring into view the different types of middle-class people who lived there during the time period. To add to the color of the novel, the dead protagonist helps involve the reader in some ways more than a typical realist novel could. All the accounts must be given in order to make any judgment about the dead protagonist. The author's or narrator's choice of who is presented and when complicates the process and allows for an interesting process of reconstruction.

CHAPTER IV

JUAN RULFO

Life and Works

Juan Nepomuceno Carlos Pérez Rulfo Vizcaíno —writer, photographer, and screenwriter— more commonly referred to as Juan Rulfo was born May 16, 1917 in Apulo, Jalisco, México.²³ He lived during the end of the Revolución Mexicana (1910-1920) and the Guerras Cristeras (1926-1928). Following the death of his parents at a young age —his father was killed in 1923 and his mother died of a heart attack in 1927— Rulfo attended elementary school at Luis Silva School. He continued his education from 1932 to 1934 at a secondary school. After his secondary education he enrolled in a military school. Three months after enrollment, Rulfo left the school and started working as an immigration file clerk. While he worked as a file clerk he audited literature classes at Universidad Nacional Autónoma de México in 1936. He continued his literary interests when he co-founded *Pan* a literary journal in 1944. Though he worked in different jobs through his life Rulfo became most aware of his surroundings while traveling as a wholesale agent for Goodrich Euzkadi from 1946-1952. It was during this period of his life that he married Clara Angelina Aparicio Reyes, August 12, 1948.

In 1952 the Centro Mexicano de Escritores awarded Rulfo a fellowship, supported by the Rockefeller Foundation. Thanks to the financial support, *El llano en llamas* (1953) and *Pedro Páramo* (1955) were produced. Rulfo's works, though short in pages, have received an incredible amount of critical attention in books and journals along with recognition from literary circles in the form of literary prizes. In 1956 he won the Premio

Xavier Villaurrutia for *Pedro Páramo*. This award is a prestigious Mexican prize from writers for writers to encourage the expansion of Mexican literature. In 1970 the Mexican Federal Government awarded Juan Rulfo the Premio Nacional de Literatura. In 1983 Rulfo won the Premio Príncipe de Asturias de España. Aside from literary prizes on July 9, 1976 he was also elected a member of the Academia Mexicana de la Lengua, and on September 25, 1980 he was assigned a seat in the Academia. His works are translated into numerous languages including English, Finnish, French, German, Italian, Norwegian, Polish, and Swiss.

Apart from his literary works, Rulfo is known for his photography of the arid regions of Jalisco, Mexico. Many of these photographs seem to represent the backdrop of his novel *Pedro Páramo* and the short stories found in *El llano en llamas*, embodying the arid landscape of Western Mexico.²⁴ His work as screenwriter began when Emilio “el indio” Fernández solicited Rulfo to write screenplays. Some of the screenplays were produced in collaboration with Juan José Arreola, one of which resulted in the production *El despojo* (1960). Juan Rulfo died January 7, 1986 in Mexico City, but his mark as a writer, photographer, and screenwriter will ever remain eminent in Hispanic life, letters, and culture.

Summary of *Pedro Páramo*

Pedro Páramo (1955) is a short, fragmented novel that relates the manipulative and controlling life of Pedro Páramo, who lived and died in Comala, through several dead narrators along with their association with the dead *cacique*. Due to this fragmented organization, the reader wades through the confusion of the apparently disjointed

segments of the novel until near the middle of the novel where the beginning narrator, Juan Preciado, informs the reader that he lays dead in a tomb with a dead woman. From the sepulcher, Juan and Dorotea hear the murmurings from the dead that wander the abandoned infernal town of Comala which Pedro condemned following the death of his one true love, Susana. This novel urges the reading into the narrative where s/he participate vicariously through Juan and Dorotea in re-constructing the lives of those damned souls within the once flourishing valley of Southern Mexico.

Criticism of *Pedro Páramo*

Attempting to frame the critical work of Rulfo's short novel *Pedro Páramo* is complex and near impossible. Yet it must be done for the purposes of this dissertation. Such criticism can be categorized in multiple ways; among the possibilities are emphases on the fantastic, magic realism, the Mexican Revolution, death, identity, poetics, and the list goes on. Diógenes Fajardo Valenzuela expresses the multitudinous possibilities of interpretation of the novel thus: "Juan Rulfo... deja como herencia una obra mínima con un máximo de posibilidades, su estructura narrativa, su lirismo, su temática" (92). Despite the difficulty in placing *Pedro Páramo*, what follows will highlight recent criticism along with not-so-recent critical work.

A recent article by William Rowlandson argues the need for an active reader of Rulfo's novel due to the complicated and fragmented narrative structure found in the text while acknowledging the existence of a varied range of critical work published about the text:

The reader of *Pedro Páramo* becomes... almost a participating character within the narrative, fused to the protagonist Preciado until his death,

thereafter lying alongside Preciado, reconstructing the story of the man Páramo from the surrounding voices. This demands an intricate, perceptive, and active reading of the text, awakening the reader to the possibility of many levels of signification. The variety of critical responses to the work testifies to this exigency, examining a wide range of paradigmatic possibilities of the text. In this respect the novel can be analysed from the historical perspective, concentrating on the representation of the Mexican revolution, the Cristero wars, and the governmental upheavals. (1030)

This quality of multiple interpretation of the novel has been one of the driving forces behind the increasing amount of critical works published about the novel since its publication.

Carol Clark D'Lugo's analysis of the novel focuses on the reader while defining Juan as a counterpart for the reader:

In *Pedro Páramo*, Juan Rulfo presents an allegory of reading within the text, exemplified by a fictional character, Juan Preciado, who serves as surrogate for the real reader. Rulfo's strategy is to bond readers to their fictional counterpart as a means of repositioning them in their relation to the text and eliciting from them a liberated, active response to a similarly emancipated discourse. (468)

Like Rowlandson, Clark D'Lugo notes how the text draws the reader in to the narrative, so that the readers participate with Juan in the hearing of the voices. As well, Clark D'Lugo indicates that despite the apparent chaos and leaping from past to present and vice versa, the text maintains unity:

Rulfo's text is a very carefully constructed pluralistic novel which demands a response from all readers. The fact that the critics have supplied so many versions of unity reinforces the notion of an active response to an enigmatic text and demonstrates that *Pedro Páramo* is a unified fragmented novel. Rulfo had a firm vision of the whole when writing this text and has managed to convey a sense of that vision with artistry, without constraining his reader. (473)

The necessity of an active reader comes in part due to the change of narrators in the novel. Irene Fenoglio Limón claims “Una de las peculiaridades de esta novela es su multiplicidad de narradores que, además, cuentan su historia desde la tumba” (10). Through multiple narrators the text tends to create difficulty of initially following the plot within the text, Luz Aurora Pimentel affirms the complexity of the narrative thus: “Es un laberinto textual que multiplica sus voces para evadirnos pero también para envolvernos” (267). In so stating, Pimentel conjures up images of spirits and lost pathways that serve as metaphors for the role of reader

Along with the textual complexity and the active role of the reader in the text, Rowlandson highlights similarities which the Mexican film *Japón* shares with *Pedro Páramo*, enumerating the cinematic qualities found in Rulfo’s novel thus: “Not only was Rulfo a screenwriter, but the novel *Pedro Páramo* itself incorporates dominant cinematic elements such as fragmentation of sequences, abrupt cuts, dissolves, tones of light and darkness, shadows, voiceovers, flashbacks in time, stark violence, dreamlike scenes, etc” (1033). These characteristics have much in common with the stream-of-consciousness style employed by other authors such as María Luisa Bombal, Elena Quiroga, Carlos Fuentes, Luis Romero, Rodrigo Rubio, and Miguel Delibes with dead protagonists. Along with these similarities to cinema, other critics notice the popular or revolutionary movement portrayed within the text.

In mentioning the formal innovations present in *Pedro Páramo*, Patrick Dove connects that novel and the Mexican Revolution because of the “voz popular” in the novel while classifying the text as universal but also autochthonous as well as

recognizing how this short novel influenced many of the Latin American authors of the Boom:

Rulfo's considerable influence upon Latin American cultural production during the Boom period (of the 1960s and 1970s) and beyond is only in part a reflection of a set of formal innovations constituting one of the most distinctive breaks with the naturalist tradition in Latin America, which is widely seen to have prepared the way for the proliferation of the "new novel" ("nueva novela") and a stylized "magical realism." (91)

Aside from innovative techniques within the novel (which William Rowlandson elucidated previously in this review of criticism), Dove highlights the use of memory in Rulfo's novel which he classifies as the "memorialization" of death:

Diegetic death is the rupture of the narrative of communion with which the narrator initiated his journey; it gives rise to a manifestation of memory which is no longer the dream of recovering presence through absence or redeeming life through the memorialization of a death. The texture of memory which emerges following the death of the narrator is comprised of a network of discrete, fragmentary and interwoven narratives, which bear witness first and foremost to the impossibility of ever rendering a complete and total account of the past (and this impossibility is also the limit of the *cacique's* or the state's memorializing projects). The experience with language upon which textual knowledge hinges in Rulfo is carried forth as a disorienting event, and as a speaking from beyond the grave, from a heterotopic site that cannot be fully integrated into the subject's world, and which might instead be considered as a kind of "afterlife" that language itself brings the subject by unsettling it. (103)

Other critics examine death in the text using various theoretical paradigms. Floyd Merrell examines death in text through a theory of succession between profane and religious as affirmed by Edmund Leach. Focusing on Pedro, Susana, and Abundio, Merrell claims there are multiple levels of significance with regards to the deaths of Susana, Pedro, and Abundio. With the first case he affirms, "The important point is that death is for Susana a form of release, not only in the normal archetypal sense, but as a

negation of life” (34). On the other hand, the deaths of Pedro and Abundio are related due to Abundio’s actions at the close of the novel which Merrell terms an “involuntary self-imposed sacrifice” because Abundio does not resist his arrest after the parricide (36). Yet the deaths of Abundio and Pedro are in contrast to Susana’s. Merrell elucidates, “In sum, accompanied by the image of sterile repetitiveness, the deaths of Pedro and Abundio are opposed to Susana’s death which serves as a symbolic regenerative force” (38).

The death of Juan Preciado is analyzed from an epistemological viewpoint by Roberto Echavarren; he connects the pueblo, Comala, with the verb comer. The pueblo Comala if changed orthographically becomes cómala: the imperative of comer (114). On the basis of this subtlety Echavarren claims that Juan (in a symbolic fashion) assumes his own death thus ending his position as character in the story:

Al dejar de alimentarse, al cesar como personaje de la historia, al asumir (o comer) su propia muerte, Juan Preciado adquiere el punto de vista, la distancia adecuada, para transformarse en el escucha de las voces, en el narrador de la novela. Su propia intervención en la historia, al acostarse con la incestuosa, al aceptar los alimentos terrestres que ésta le da, lo contaminan de una culpa —culpa histórica que toca a los actantes. Sólo la muerte establece entre el punto de vista del narrador y la historia que narra la distancia adecuada para contemplar esa historia más allá de una intervención personal, de un interés individualizado. Puede decirse que Juan Preciado se vuelve capaz de acometer la narración al desprenderse de los alimentos terrestres de la historia. (114)

From a Jungian perspective of the collective unconscious, Carlos Fuentes categorizes the characters’ differing roles in the novel according to the Jungian archetypes.²⁵ Through these archetypes he highlights the mythical element of the novel:

En *Pedro Páramo* el mito tiene la precedencia en el tiempo porque tiene la precedencia en la muerte. Por idéntica razón, tiene la precedencia en el lenguaje... Suprema paradoja: nacido del mugido, del mutismo, el mito se convierte en identidad de la palabra. ¿Por qué? Porque es la primera

identidad que adquiere la palabra y también la primera palabra que adquiere la identidad. Hay lenguaje antes de la pica y la tragedia; lo hay, sobra decirlo, antes de la novela, que es una lucha constante por revitalizar el lenguaje corriente, la moneda verbal de la calle: "La marquesa salió a las cinco de la tarde." El mito es la identidad del lenguaje porque es la primera identidad con el lenguaje. Imaginemos el terror de dar voz por vez primera a los dioses: tal fue el pánico del mitólogo y seguramente pasaron siglos antes de que alguien se atreviese a rebasar el silencio para dar a conocer las divinas palabras. (18)

Analyzing the novel from the point of female identity, María Elena de Valdés studies Susana San Juan, her identity, and her language. This critic highlights that her discourse is introverted and despite being a victim of her father and society as well as the object of Pedro, Susana finds a way to rebel against social control (491).²⁶ De Valdés concludes that madness is not a restrictive quality in Susana, but in fact the very characteristic that affords her the capability to subvert the control and domination of Pedro's repression:

Susana's madness has been seen by some critics as a limiting characteristic in the assessment of the relative significance of her language. My reading, on the contrary, stresses the fact that it is only through madness, or extreme marginalization, that a Mexican woman, in rural Jalisco, can break out of the prison of repression and reject the ideological dictum that her body is sinful and her role is that of perpetual servitude. (498)

Susana's ability to break away from the repression of those in control is present in Irene Fenoglio Limón's critical work. She argues that Susana as a character has the ability to subvert the position of the cacique, in part because of the silence in the work. In this way she is a revolutionary as far as she creates change in the novel and disrupts the sociopolitical scheme:

[La] representación *metafórica* de la Revolución emerge como una fuerza que no puede verbalizarse. Aparece como aquello a lo que no puede aludirse sino de manera indirecta. Al explorar las complejidades de la

relación entre el cacique y el personaje de Susana San Juan, se encuentra un paralelo entre éste y la construcción metafórica del aspecto “revolucionario” de la Revolución. A pesar de que, en un aspecto, la representación de lo femenino en Susana San Juan es tradicional —es decir, la mujer como lo otro, el misterio insondable, el conocimiento inexpugnable—, Rulfo encarna en esta figura femenina la posibilidad de subvertir, por medio de estrategias periféricas como el silencio o la incontestabilidad ante el poder, el espacio subalterno asignado a los marginados en las grandes narrativas nacionales. (13)

For Silvia Lorente-Murphy, the beginning of Susana’s silence occurred in actuality much earlier than her stay at the Media Luna under Pedro’s vigilant observation: “El silencio que Susana agrade con su enajenación ya tiene sus raíces en la niñez y la adolescencia, cuando huérfana de madre, era imposible objetar lo que ordenaba su padre, tal como sucede en el descenso en la caverna” (150).

Aside from the silence found in connection with Susana, Elisabeth Guerrero sustains the argument that silence is an integral part of *Pedro Páramo*. In her words the novel is “Like an echo, or the murmurs that slip away from the reader/listener of *Pedro Páramo*, the remote, unapproachable event keeps vanishing” (261). The silence increases according to Guerrero due to the violent acts executed by various characters in the novel. In the particular case of Pedro’s henchman Fulgor Sedano, Guerrero states:

Juan Preciado hears the shout again of someone who is being hung. The violence deepens the silence. The reader then learns that a man named Toribio Aldrete was hung in the home of Eduviges, indeed in the very room where Juan is sleeping, because Pedro Páramo wanted his land. Through similar unscrupulous acts, Pedro Páramo soon takes over the region. (262)

In a different violent act, Abundio breaks his personal silence by killing Pedro and creates a void in the place of the once solid and self-secure tyrant (263). Though Guerrero claims Pedro dies at the hand of Abundio, Silvia Lorente-Murphy claims a previous death

of the controlling cacique; she upholds that Pedro had previously died symbolically and voluntarily, when Susana had died:

Pedro muere físicamente a manos de su hijo Abundio, pero en realidad ya había muerto mucho antes, en esas interminable noches, las únicas noches pasadas al lado de Susana en las cuales, a través de la pálida luz de la veladora, observaba el cuerpo en movimiento de ella con la cara sudorosa, agitando con sus manos las sábanas en medio de su delirio erótico. (150)

Lorente-Murphy highlights the death of the cacique thus: “muere Pedro Páramo, víctima de una violencia que él ha engendrado en el sentido biológico y metafórico de la palabra dándose cuenta de que su ambición ha sido inútil; inútil todo porque no logra el amor que redime y salva y aparta de una vida estéril” (152).

Furthermore, Lorente-Murphy sustains the idea that Susana’s death drives Pedro into a nostalgic unreality as if trapped within an unreachable realm:

Así termina la novela, con la muerte de un cacique que confrontado con el verdadero amor se convierte él mismo en eco; y su dimensión espiritual, interna, rebasa y aniquila al hombre exterior dominante y brutal. Pero el cambio se opera demasiado tarde. A Pedro se le ha escurrido el tiempo por entre las manos mientras éstas perpetuaban actos de crueldad.

Tras la muerte de Susana, en efecto, reaparece la dimensión del alma destrozada del niño nostálgico, imaginativo y rebosante de energías vitales con múltiples posibilidades de una vida digna y fecunda pero a la que muy temprano sofocó su ambición sin límites. Y ahora ya es demasiado tarde; la vida no se repite. A pesar de que Pedro Páramo se dice a sí mismo y a Susana que todo lo ha hecho por ella, para tenerlo todo, para que no les quedara más nada de qué preocuparse sino su propio amor y así poder gozarlo en plenitud hasta el final de sus días y aun más allá del final, esta explicación está muy lejos de ser convincente; la misma Susana es la primera en reaccionar negativamente y Pedro Páramo, en vez de inspirarle ternura, o al menos simpatía, le inspira un profundo rechazo. No hay amor ni pasión, por desbocada que sea, que justifique la larga serie de delitos cometidos por el cacique. Así, el anciano Pedro Páramo, como si el tiempo no hubiera transcurrido, siente, igual que el niño solitario de Comala, que jamás tendrá acceso a lo sublime. (153)

Elisabeth Guerrero concludes that no redemption occurs in the novel. On the contrary, she indicates, “*Pedro Páramo* can take little hope from its past, as Comala and its inhabitants are trapped in purgatory, with few prospects for atonement, and not a sound from a living creature” (265).

From a lyrical perspective, Luis Eyzaguirre argues that the silences between the fragments of the work have much to do with the poetic elements of the novel. “Estos espacios vacíos del texto son los que también crean, mantienen e intensifican el tono poético de la narración. Son, en fin, los *silencios*, esos vacíos que se producen entre fragmento y fragmento del relato, los que establecen el principio rector de la novela *Pedro Paramo*” (114). These silent spaces permit the reader to intervene and participate in the novel. Eyzaguirre continues, “Siendo los silencios los motivadores del espacio, el tiempo y los discursos de la novela, el narrador central, el que nos introduce al mundo de Comala, tiene él mismo que habituarse a *oír* esos silencios, a oír lo que Rulfo llama ‘el rumor del silencio’” (emphasis in original 115).

Clelia Moure explains that a substantial group of novelists utilized a connectivity of poetic elements within their narratives in the Hispanic American novel: “Un sector de la novelística en Hispanoamérica, sobre todo a partir de los años 50, reconoce ese encuentro de estrategias discursivas poéticas y narrativas” (113). She demonstrates that this style and lyricism is in fact characteristic of many of the Hispanic American novelists of Rulfo’s time.²⁷ Through this lyricism, Moure argues that the voices in the novel are in fact “material” which fill the physical space in the narrative. It is this aspect of the voices that grants the novel its place as a lyrical novel:

Decía que esta densidad atribuida a la voz constituye un modalizador de la representación porque establece una clave de lectura: así como una nota leída en clave de sol no es la misma (aunque se dibuje idéntica y en el mismo lugar) si al comienzo del pentagrama se coloca la clave de fa, la representación del mundo de ficción en *Pedro Páramo* está condicionada, transfigurada por esta insistencia de la voz y su materialidad.

No parece casual que estemos empleando estos términos (voz, materialidad) a propósito de una novela lírica: la propuesta estética se encuentra representada. Comala es un mundo en el que las voces tienen cuerpo y la representación de ese mundo está construida desde un lenguaje que reniega de la ilusión referencial y se propone como objeto, tan material y denso como los ecos que despiertan a Juan Preciado. (114)

These physical voices point to the complexity of the novel and its distance from naturalist or realist novels prior to Rulfo's work.

Aside from the silence, subversion of power, innovative techniques, and novelistic complexity, critics have noticed the fantastic and/or magic realist elements in the novel. To summarize briefly, part of the argument comes from Ana Casas and Lucila-Inés Mena. Ana Casas states that *Pedro Páramo* is a fantastic novel because of the element of fear found in Juan Preciado before he dies (132). On the other hand Lucila-Inés Mena claims that the novel is realismo mágico because of the acceptance of the characters within the novel that the dead exist (405). Although other critics have commented and argued for or against the novel being fantastic or realismo mágico the purpose of this dissertation is not to focus on this debate. What follows is an exploration of the use of stream-of-consciousness elements in Rulfo's novel.

Structure and Techniques

Pedro Páramo is a perplexing short novel that carries the reader through the minds of numerous characters and their memories in forms of fantastic and realistic representations. Occurring almost exclusively at night these voices relate their past and

allow a newcomer, although dead himself, to learn of his heritage and father: Pedro Páramo. The novel is narrated omnisciently in the stream-of-consciousness style which employs interior monologues, soliloquy, flashbacks, free association, alternating mechanics, discontinuity, and repetition.

Rulfo employs both direct and indirect interior monologues which differ on the scale whereby the author or narrator intervenes in the monologue. Both function to help give the reader access to the goings on in the conscious of the character thereby creating a flow of consciousness in the work. While in her bed, Susana San Juan employs a direct interior monologue:

En febrero, cuando las mañanas estaban llenas de viento, de gorriones y de luz azul. Me acuerdo. Mi madre murió entonces.

Que yo debía haber gritado; que mis manos tenían que haberse hecho pedazos estrujando su desesperación. Así hubieras tú querido que fuera. ¿Pero acaso no era alegre aquella mañana? Por la puerta abierta entraba el aire, quebrando las guías de la yedra. En mis piernas comenzaba a crecer el vello entre las venas, y mis manos temblaban tibias al tocar mis senos. Los gorriones jugaban. En las lomas se mecían las espigas. Me dio lástima que ella ya no volviera a ver el juego del viento en los jazmines; que cerrara sus ojos a la luz de los días. ¿Pero por qué iba a llorar? (64)

Later at the time of her death, Susana's consciousness is presented in an indirect interior monologue; the narrator portrays her consciousness as she suffers and dies: "Después sintió que la cabeza se le clavaba en el vientre. Trató de separar el vientre de su cabeza; de hacer a un lado aquel vientre que le apretaba los ojos y le cortaba la respiración; pero cada vez se volcaba más como si se hundiera en la noche" (94).

Both Pedro and Susana use the informal tú directing their soliloquies to another person at times present and at times when it is ambiguous whether the person is there. In her sick-bed Susana directs her words to Justina, but the reader never reads any reaction

or words from Justina, therefore remaining without sufficient information as to determine if Susana is delirious and performing a soliloquy or if Justina simply decides to remain anonymous:

¿Te acuerdas, Justina? Acomodaste las sillas a lo largo del corredor para que la gente viniera a verla esperar su turno. Estuvieron vacías. Y mi madre sola, en medio de los cirios; su cara pálida y sus dientes blancos asomándose apenas entre sus labios morados, endurecidos por la amoratada muerte. Sus pestañas ya quietas; quieto ya su corazón. Tú y yo allí, rezando rezos interminables, sin que ella oyera nada, sin que tú y yo oyéramos nada, todo perdido en la sonoridad del viento debajo de la noche. Planchaste su vestido negro, almidonando el cuello y el puño de sus mangas para que sus manos se vieran nuevas, cruzadas sobre su pecho muerto; su viejo pecho amoroso sobre el que dormí en un tiempo y que me dio de comer y que palpité para arrullar mis sueños.

Nadie vino a verla. Así estuvo mejor. La muerte no se reparte como si fuera un bien. Nadie anda en busca de tristezas. (64)

The narrator sets the scene with Pedro on his porch by the front door almost on a throne —“grande equipal.” He recognizes the end is coming soon:

Hace mucho tiempo que te fuiste, Susana. La luz era igual entonces que ahora, no tan bermeja; pero era la misma pobre luz sin lumbre, envuelta en el paño blanco de la neblina que hay ahora. Era el mismo momento. Yo aquí, junto a la puerta mirando el amanecer y mirando cuando te ibas, siguiendo el camino del cielo; por donde el cielo comenzaba a abrirse en luces, alejándote, cada vez más desteñida entre las sombras de la tierra. (96)

Aside from Pedro and Susana, the narrator focalizes through priest Rentería thus employing an indirect interior monologue: “Le entraron dudas. Quizá ella no tenía nada de que arrepentirse. Tal vez él no tenía nada de que perdonarla. Se inclinó nuevamente sobre ella y, sacudiéndole los hombros, le dijo en voz baja” (94). From this quote it is apparent that Rulfo combines these differing types of monologue to transition between differing levels of narrative interference.

Pedro Páramo and his monologues seem to be oriented around Susana San Juan, his idealized love though he waited so long to make her his that she had already found love in another. Even from a young age Pedro was infatuated with her and could only think of her.

An impressive example of flashback is associated with Pedro's lawyer, Gerardo Trujillo. The flashbacks in the novel come in the middle of the narration be it present or past. The example that follows is a flashback into a further past:

El licenciado Gerardo Trujillo salió despacio. Estaba ya viejo; pero no para dar esos pasos tan cortos, tan sin ganas. La verdad es que esperaba una recompensa. Había servido a don Lucas, que en paz descanse, padre de don Pedro; después a don Pedro, y todavía; luego a Miguel, hijo de don Pedro. La verdad es que esperaba una compensación. Una retribución grande y valiosa. Le había dicho a su mujer:

—Voy a despedirme de don Pedro. Sé que me gratificará. Estoy por decir que con el dinero que él me dé nos estableceremos bien en Sayula y viviremos holgadamente el resto de nuestros días.

Pero ¿porqué las mujeres siempre tienen una duda? ¿Reciben avisos del cielo, o qué? Ella no estuvo segura de que consiguiera algo:

—Tendrás que trabajar muy duro allá para levantar cabeza. De aquí no sacarás nada.

—¿Por qué lo dices?

—Lo sé. (84)

The narrator continues the description of Gerardo leaving Pedro's home hoping to hear a call to return and receive his recompense but the controlling cacique never speaks to pay what he rightly owes.

Through Pedro's henchman Fulgor the narration presents a flashback. This example occurs over several pages, from 30 through 36. Fulgor Sedano is presented with Toribio Aldrete by the narrator. Later Fulgor kills Aldrete. In the following fragments the narrator focalizes through Fulgor. At the end of the flashback Fulgor reports his

handiwork to Pedro. Fulgor knocking the door with the handle of his whip constitutes part of the sensorial effect that starts the flashback. “Tocó con el mango del chicote la puerta de la casa de Pedro Páramo. Pensó en la primera vez que lo había hecho, dos semanas atrás” (30). In parts of this flashback the narrator paints a portrait of Pedro through Fulgor’s point of view:

¡Vaya! Lo siguió a grandes trances, chicoteándose las piernas: «Sabrá pronto que yo soy el que sabe. Lo sabrá. Y a lo que vengo.»

...

—Siéntate, Fulgor. Aquí hablaremos con más calma.

Estaban en el corral. Pedro Páramo se arrellanó en un pesebre y esperó:

—¿Por qué no te sientas?

—Prefiero estar de pie, Pedro.

—Como tú quieras. Pero no se te olvide el «don».

¿Quién era aquel muchacho para hablarle así? Ni su padre don Lucas Páramo se había atrevido a hacerlo. Y de pronto éste, que jamás se había parado en la Medio Luna, ni conocía de oídas el trabajo, le hablaba como a un gañán. ¡Vaya, pues! (32)

Another flashback episode occurs with Bartolomé San Juan; the narrator explains to the reader that a flashback is about to occur and through the flashback much is learned about both father and daughter:

Muchos años antes, cuando ella era una niña, él le había dicho:

—Baja, Susana, y dime lo que ves.

Estaba colgada de aquella sogá que le lastimaba la cintura, que le sangraba sus manos; pero que no quería soltar: era como el único hilo que la sostenía al mundo de afuera.

—No veo nada, papá.

—Busca bien, Susana. Haz por encontrar algo.

Y la alumbró con su lámpara.

—No veo nada, papá. ... (74-75)

Another technique used in the stream-of-consciousness style is free association. Though not limited to this style, free association demonstrates how the mind jumps from

thought to thought never able to remain fixed on one idea for a prolonged period of time.

Within the novel an example of free association occurs while Juan narrates his coming to

Comala:

Sentí el retrato de mi madre guardado en la bolsa de la camisa, calentándome el corazón, como si ella también sudara. Era un retrato viejo, carcomido en los bordes; pero fue el único que conocí de ella. Me lo había encontrado en el armario de la cocina, dentro de una cazuela llena de yerbas: hojas de toronjil, flores de Castilla, ramas de ruda. Desde entonces lo guardé. Era el único. Mi madre siempre fue enemiga de retratarse. Decía que los retratos eran cosa de brujería. Y así parecía ser; porque el suyo estaba lleno de agujeros como de aguja, y en dirección del corazón tenía uno muy grande donde bien podía caber el dedo del corazón. (9)

The foregoing excerpt portrays Juan and a photograph of his mother, of which he narrates the finding of such photograph. An outline of his associated perceptions and ideas would appear as follows:

Juan feels the portrait in his shirt pocket

- 1) He senses the heat it gives off as if she were sweating
- 2) He remembers that the photo is old and one of a kind
- 3) Which reminds him of the place where he found it
- 4) The contents found with the portrait remind him of witchcraft—which his mother associated with photographs—
- 5) Which brings to mind the strange holes in the portrait, especially the large hole over her heart.

As if Juan were telling someone the information about the photo he flows back into his place with Abundio in the text. As some critics claim, Juan could be telling Dorotea about the photograph that he still has with him in the grave. In support of this claim the

verb tenses change from past to present just after this excerpt in the novel for a brief moment: “Es el mismo que traigo aquí, pensando que podría dar buen resultado para que mi padre me reconociera” (9). These moments of free association along with the narrative surrounding them reveal intriguing clues within the text.

The narration includes alternating mechanics which support the flow of consciousness in the work. In particular, the words of Dolores Preciado and unknown voices while Juan is in the streets of Comala are shown in italics which keep the reader believing that Juan is alive though many critics have explained that the first portion of the narration is Juan remembering and relating his entrance into Comala to his tomb-mate Dorotea. It is surprising to some extent that Abundio’s words are not presented in an alternating form, but at the same time if Rulfo had presented Abundio’s words or Damiana’s words in italics the effect of the narration would have been textually revealing before the reader had the opportunity to find out that Juan is dead in the tomb. This inconsistency with the use of italics or other alternating mechanics constitutes an authorial decision to withhold information from the reader and force the reader to interpret the flow of thought throughout the work.

Discontinuity is another element found in the stream-of-consciousness style. Rulfo uses ellipses to demonstrate this discontinuity in particular with the voices Juan hears within the tomb:

«El cielo es grande. Dios estuvo conmigo esa noche. De no ser así
quién sabe lo que hubiera pasado. Porque fue ya de noche cuando
reviví...»
—¿Lo oyes ya más claro?
—Sí.

«...Tenía sangre por todas partes. Y al enderezarme chapotí con mis manos la sangre regada en las piedras. Y era mía. Montonales de sangre. Pero no estaba muerto.» (66)

Though the use of the ellipsis is limited in the novel, its appearance supports the stream-of-consciousness style and the fragmentation of the work.

Rulfo employs repetition in the novel as another technique to highlight the stream-of-consciousness style. Within the first five or six fragments rain is a repeated motif that signals to the reader that a shift in the narration has occurred from Juan's journey into Comala to Pedro's youth. Pedro simultaneously remembers repeatedly the time he met Susana and he reminisces on her beauty. His thoughts are obsessed with Susana and all he does is to further his desire to have her (or be with her supposedly) without any other care in the world. Miguel Páramo's horse running through town or between Contla and Comala is a repeated event. Aside from symbolizing his virility, the horse demonstrates Pedro's preference for Miguel over his other offspring. To demonstrate, another of Pedro's sons is Abundio, yet he is not allowed in the cacique's house nor is he privileged to own a horse. On the contrary, Abundio is portrayed in the novel as simply being the currier and muleteer. His position is at the same level as the animals he drives instead of being superior to them and equal to his father.

The foregoing examples help demonstrate the stream-of-consciousness style present in *Pedro Páramo*. The interplay between these differing and similar narrative elements weaves through the text and creates a complicated work of fiction. Though the novel is not entirely focused on the consciousness of one character or multiple characters for that matter, this style parallels the fragmented sections of the text and provides

increased comprehension of the work and its author.

Space and the dead

As many critics have pointed out, Comala is an infernal space²⁸ that takes from its inhabitants the ability to leave the drought-filled, ravished land and fiery confines which the cacique controlled from his quasi palace, Media Luna. Surprising as it may be, this place becomes infernal as Pedro manipulates and extorts it piecemeal from previous creditors. It is as if Pedro's immoral acts and attitudes contaminate the land and bring a curse upon the people who uphold his control directly or indirectly. They collaborate in the indirect sense because they neither act to support justice nor denounce the abuses exacted by the controlling hand of Pedro. This apathy could be said to be part of the cause of the change perceived by Juan that contrasts with the nostalgic memory his mother described to him. Though speculation into the physical transformation of the land is only part of the space related to the dead protagonists in the work, it reflects their version of reality through the senses of the dead: Juan and Dorotea.

Pedro's space is focused on one person: Susana San Juan. From his youth to his demise, his world revolves around her and possessing her. As the object of Pedro's passion, her beauty and image are omnipresent in his thoughts and memories. Though as an adolescent he does not allow his obsession to become vocalized, his thoughts are filled with her presence and image which almost consume him. Even the servants at the Media Luna are aware of her place in his life. His character is compared to the sun by some critics.²⁹ Another compares him to a profane god (Merrell 35). These comparisons shed light on Pedro's place as cacique in the village. Though he is quick to strike out and react

according to his own selfish desires as a profane god, he is still the one in control of the area through his manipulation and supremacy. Ironically Pedro is associated throughout parts of the narration with water. Ironically because as he dies the land is so bereft of water that he himself crumbles like a pile of rocks (101), dried and void of unifying, nutrient-rich moisture.

Susana San Juan as a dead protagonist is like the other protagonists from other works in the sense that they all are locked into their past state of mortality or mentality. Her space is occupied by the remembrance of one being: Florencio. Though the narration provides little about this relationship, it is her obsession. These two characters weave a narrative that longs for something out of their reach. Ironically, as dead characters they can in reality obtain nothing, hence their longing for someone who is not present nor cares to be with them furthers their solitude and longing. In many respects this longing is a representation of so-called arranged marriages: hers and Pedro's. She is not content with the present and simply wants what she can no longer have. Her preterit space is filled with the forbidden or hidden. She descends into a mine to retrieve money for her father but is affected mentally for the remainder of her days. Also, Susana's confession to her father of swimming with Pedro as a youth infuriates her father. Bartolomé attempts to control her through his paternal persuasion but she seems to only accept in part his role as father and seeks her own personal welfare—he tells her that she should not marry Pedro because he is a whoremonger. Susana is compared to light and the moon. Her sexuality appeals to Pedro and he perpetuates her need to remain his object though his and her space never converge though they physically live in the same dwelling.

Abundio is relegated to a space of the lower class, unlike his half-brothers Miguel and Juan. Though Juan is only favored by his mother and in no way by his father, Pedro only used his mother for the land and then when she left he never cared to find out more about them. Abundio is associated with the wanderer with nothing solid in his life. He is clearly a solitary character, in part because of his lack of hearing and the odd manner in which it sounds to himself. It is curious that Eduviges notes he would bring news from the outside of Comala but for some reason he was always drawn back to the deplorable situation (17). In the end Abundio's wanderings come to an end because he has to sell his mules to pay the doctor who tried to heal his wife but failed. In his frustration he kills Pedro which constitutes vengeance against the cruelty paid out by the ruthless boss.

Dolores occupies a space of pain and sorrow despite the nostalgic memories she retains of Comala and that she relates to her son, Juan. Although she was initially excited about the marriage although very superstitious about the moon because of a fortune teller, Dolores attempts to remain positive about her marriage to Pedro. Her longing for family ends her stay with the cacique and she leaves Comala to "visit" her sister. In reality she longs for Pedro to send for her and care for her. Though the text offers no indication as to the reason of her leaving, it is possible that she realizes the unjust treatment Pedro gives to those in the area, along with his unjust treatment of her.

Fulgor's space is always reduced to a lower position of control. Even though he assumed he would take over control of Media Luna when don Lucas died, it was not to be. He accepts Pedro's treatment despite Fulgor's efforts to show his machismo—he carried a whip and used it to knock on the door. Fulgor stays with Pedro as his henchman,

land administrator, and hands. As the hands so to speak of Pedro, Fulgor carries out Pedro's unscrupulous acts of violence and extortion.

Juan Preciado (as narrator and co-receptor of the narrative) is like a traveler that enters a foreign yet a familiar space: foreign due to his lack of personal recollection and familiar due to his mother's memories and nostalgia. As he experiences the space on his own though, it is completely foreign to his mortal senses. In his journey into Comala, he receives several guides to help him arrive and learn of the place of his birth. Abundio shows him how to enter the boundaries of the infernal valley. Eduviges Dyada let him stay the night in her home. Damiana Cisneros was a servant in the Media Luna and surrogate mother for Juan; she appeared directing him toward the Media Luna and attempting to console Juan after he hears the hung man's screaming. The incestuous siblings gave him a place to hide from his fear of the whisperings. Finally, Dorotea and Donis buried him with Dorotea—a very strange act because Dorotea explains she was already dead. Nevertheless Juan always is accompanied in his space despite the sensation that he is alone and speaking to the reader. His tale is for Dorotea—his tomb-mate.

As Juan Preciado explains about the time of year when he travels to find his father, he mentions *canícula* or the hot part of the summer. Interestingly it corresponds with the summer solstice or the day with the longest sunshine of the year. Though it may seem to be in Juan's favor because it leaves less time for the dead to be out at night, it also aligns with heating an already hot place. It is likewise connected to the constellation *canis major* which contains Sirius the brightest star in the night sky. Though not directly related to the novel, this information intensifies the post-mortal experiences found

throughout the novel. Also of a curious interest is Susana's last name: San Juan. It is particularly interesting remembering the time of year Juan explained he entered Comala: canícula or in the month of June —time of the summer solstice and time of the fiesta de San Juan. As the tradition goes, bonfires are started at this time of year as part of the festival. As Juan enters the infernal valley he symbolically begins to heat up and burn. Likewise as he loses air and dies, it is as if the smoke from the symbolic infernal bonfires had sucked the last of the air out of the valley, suffocating one of the narrators.

Pedro Páramo is considered by most critics to occur in hell. This infernal space is somewhat hidden by the fragmentation of the work. Surprisingly enough the reader of the text can in fact struggle to grasp the connection at first. Yet the minimalist approach Rulfo employs allows for multiple readings and interpretations of the work. The short length of the novel that has allowed so many to argue, claim, or swear that their particular interpretation is a valid reading of the text. Each individual has the privilege of finding and supporting their personal claim in regards to the literary text.

In conclusion, the spaces of the differing characters are as different as their names and personalities. Though they all share a connection with Pedro, they all react to his presence in their lives differently. It can be said that the men run from him or try to align their ways with his, with the exception of Abundio who overcomes his father and destroys him. On the other side of gender, in general the women adored Pedro and wanted to be with him despite his loyalty to none of them. Once again an exception exists in Susana San Juan. She takes advantage of him and gives him nothing in return.

CHAPTER V

CARLOS FUENTES

Life and Works

Carlos Fuentes Macías (author, diplomat, sociologist, and critic) was born November 11, 1928 in Panama City, Panama, where his father (Rafael Fuentes) served as a diplomat. Fuentes spent much of his childhood living throughout the Americas including cities such as Montevideo, Río de Janeiro, Washington, Santiago, Quito, and Buenos Aires. At the age of 16, Fuentes returned to México where he entered the Centro Universitario México. In 1949 he studied law at the Universidad Nacional Autónoma de México though he abandoned his course work due to his curiosity for the night life in Mexico City. Fuentes later obtained a degree in Economy from the Instituto Altos Estudios Internacionales de Ginebra. His interest in publishing started between 1947 and 1948. During this time he published several short stories in *Mañana* and *Ideas de México*, literary journals. He expanded his interest in Mexican literature in 1955 when he co-founded the *Revista Mexicana de Literatura*.³⁰ In 1965 Fuentes served as diplomat in London and later in 1975 as ambassador in Paris (though two years later he resigned in protest of ex president Díaz Ordaz's placement as ambassador in Spain following Franco's death).

Fuentes has written numerous novels, essays, dramas, screenplays, and critical work too numerous to list here. Among his most influential novels are *La región más transparente* (1958), *Aura* (1961), *La muerte de Artemio Cruz* (1962), *Terra Nostra* (1975), *Gringo viejo* (1985), and *Adán en Edén* (2010). His credibility as an author has

been manifested in several literary prizes. He won the Premio Rómulo Gallegos in 1977 for *Terra Nostra*, the Premio Cervantes in 1987 (which is awarded for the author's entire literary works), and the Premio Príncipe de Asturias in 1994 (which is awarded for the author's international influence). And he was awarded the Gran Cruz de la Orden de Isabel la Católica in 2009 (instituted in 1815 by Fernando VII) among other honorary prizes. Fuentes has been awarded six honorary doctoral degrees from Universidad Veracruzana (2000), Universidad Autónoma Sinaloa (2000), Universidad de Quintana Roo (2009), Universidad de Veracruz (2009), Universidad de Puerto Rico, Recinto de Río Piedras (2010), and Universidad Michel de Montaigne (2011). As well, he was named honorary member of the Academia Mexicana de la Lengua in August of 2001.

Summary of *La muerte de Artemio Cruz*

La muerte de Artemio Cruz (1962) relates the past life of Artemio through his own narration which the reader comes to learn of his ascension to power and his consecutive corruption. It is an intense novel that is narrated in the first-person, second-person, and third-person which some critics claim is an omniscient narrator.³¹ These distinct narrative perspectives bring together a complex mix of perspectives on the life of the protagonist of the novel: Artemio Cruz. The narration is split between the present, past, and future projections from Artemio's consciousness. All of the narration stems from Artemio's illness as he lies in a bed in agonizing pain which culminates in his death. The people that visit him spark emotions and memories as well as his own experience spurring a desire for lost love and clearer memories of moments of his past. Surprisingly, the second-person narrative constitutes a representation of Artemio's consciousness while

physically unconscious. Despite the perceived chaotic experimentation, the novel presents quite a clear image of the life of a man born from the lower working class that rises through corrupt actions to the elite class spanning seventy years of Mexican history. During this fragmented and at first chaotic appearing exposition of his ascent in power and social class, the history, geography, and political situations of Mexico are exposed through the narrative experimentations found in this novel.

Literary Criticism of *La muerte de Artemio Cruz*

Carlos Fuentes has received an immense amount of critical attention for his literary works and *La muerte de Artemio Cruz* is no exception. José Carlos González Boixo denominates Fuentes as a complete writer, “Fuentes es un escritor «total», en el sentido de que su obra se relaciona íntimamente entre sí. Se relaciona en el tiempo, a través de unos temas constantemente presentes” (14). He is a premier author as manifested in the quality of critical work published not only on this work but on other novels as well. Critical work on *La muerte de Artemio Cruz* highlight it's fragmented narration divided between the first-person, second-person, and third-person narrators. Critics also note Fuentes's innovations, some viewing *La muerte de Artemio Cruz* as a modern novel while others claim as a postmodern novel. Furthermore, other critics analyze the themes related to Mexican identity, the Mexican Revolution, and existentialism.

Raymond L. Williams posits that the novel *La muerte de Artemio Cruz* forms part of Fuentes's modernist works in the European sense of the word. His argument is based

on the contrast of formal innovations made by modernist writers and their distance from Nineteenth century causality:

What were the typical characteristics of Modernist aesthetics in fiction? The commonly accepted tenets of Modernist fiction, as developed by writers such as Proust, Joyce, Kafka, Faulkner and others, involved formal innovation, such as fragmentation, the use of multiple points of view, the use of neologisms, and the like. This was the work of Fuentes in *La región más transparente*. Much nineteenth-century fiction of the Realist-Naturalist mode operated on the basis of strict causality: the world of cause and effect was a fundamental assumption of these writers, and the Modernists questioned this assumption in some cases, undermined it in others. Fuentes's inversion of causes and effects in the historical chain of events in *La región más transparente* and *La muerte de Artemio Cruz* are among his most typical Modernist strategies in these early novels. Modernist novelists were also engaged in a virtually incessant search for order within an apparently chaotic world. The Anglo-American Modernist project also became associated with a subjectivist relativism (Conner 107). Consequently, Modernism had increasingly less to do with the world of ideas or substances that may be objectively known within themselves than with the fictionalization and understanding of the world that can be known and experienced through individual consciousness (ibid). This world of individual consciousness, of course, is the world of the character Artemio Cruz; the reader gets to know Mexico as this individual knew and experienced it. (211)

Julio Ortega disagrees with the former classification and affirms that Artemio is a "contrahéroe" of the postmodern novel:

No es un héroe del drama isabelino de la legitimidad sino un contrahéroe de la novela postmoderna: no hay discurso del arrepentimiento o del perdón para él, sólo las pruebas de la mentira. El poder sólo se concibe como interés acumulado e ilimitado. La muerte es el gran desvalor: si la vida no tiene ni siquiera el precio de la conciencia culpable, es porque morir es irrelevante. Ya no en el *dictum* de la cultura popular sino en la lectura política que la novela induce. (emphasis in original 201)

Through an analysis of postmodern theorist Roger Bartra, Ricardo Gutierrez Mouat asserts that that novel is not postmodern but modern calling the protagonist an "antihero of the revolutionary modernity" thus: "Desmitificado el origen como el tiempo

y lugar de la violencia esa voz dramática que circula entre el yo, el tú y el nosotros conmina a Artemio Cruz, antihéroe de la modernidad revolucionaria" (36). From an opposing standpoint, Ortega views Fuentes's novel as postmodern for the combination of "I" and "history":

En la novela postmodernista (cuyo sujeto es un "lugar vacío" donde varios "yo" concurren, se mezclan y parten, como ha observado Theo D'haen), el personaje intenta dar un orden a su pasado relejendo su "historia." En *La muerte de Artemio Cruz* esta "historia" se da contra la historicidad, a la que suplanta y acalla. Tratándose de la muerte, apenas queda el lenguaje: la interpretación del sujeto en la memoria diseminada de su presente sumario, donde el lenguaje hace coincidir al sujeto y su discurso. (203)

These apparently contradictory positions are in fact due to the broad definition of postmodern novels along with the similarities between modern and postmodern novels. Therefore, these stances on the classification of *La muerte de Artemio Cruz* help demonstrate the range of influence Fuentes has had on the literary world.

Several critics analyze the point of view in the novel which grammatically appears to be three distinct narrations. Santiago Tejerina-Canal claims these three constitute one singular narrator:

Artemio as sole narrator recaptures his own life and justifies himself in the fiction of his memory. Nobody else within the novel exists as an autonomous narrator; rather, they are part of this narrator's fiction... The main character embodies the "point of view" of the ruling class, which is of a monolithic, unscrupulous, and decidedly masculine character, endemic to a Mexico ruled by a 'power elite': from Montezuma to Cortés, Santa Anna, and Porfirio Díaz; from Irineo to Atanasio, Gamaliel, and Artemio. (205)

Though Tejerina-Canal finds a connection between the "Yo," "Tú," and "Él" in the novel, Gerald W. Petersen claims that only the first-person and second-person correspond to the agonizing protagonist:

En conclusión podemos decir que las narraciones en primera y segunda personas representan tiempo y espacio psicológicos, los pensamientos y recuerdos de un moribundo, pero la narración en tercera persona no puede interpretarse así porque se dan datos que Artemio no puede saber. Además, el estilo es muy literario y coherente y todas las fechas y demás datos se relacionan con una exactitud matemática. Todo esto indica la presencia de un autor omnisciente, no los pensamientos de un hombre en agonía. (94)

Though the aforementioned opinions appear to stand in deadlock, Andrea Lower seems to reconcile the two previous critics with her comment on the narration thus:

Los tres niveles de la narración están, pues, más ligados entre sí de lo que una primera lectura daría a entender. La obra muestra continuidad y transiciones perceptibles para el lector cuidadoso. Por otra parte, el uso de tres narradores, o si se quiere, tres aspectos de un narrador, facilita una representación más amplia de la realidad. La misma novela escrita exclusivamente en "yo" por ejemplo sólo daría la versión que parece aceptable al "yo." A través de lo que un nivel suprime y otros revelan, se presenta la dialéctica interior del protagonista. Se encuentran motivos de desdoblamiento durante toda la obra en palabras como *el gemelo, el otro, el doble* o en las imágenes del espejo. (24)

For Lower the explicit debate regarding the presence or absence of an omniscient narrator is secondary to the amplifying character the differing narrated sections of the novel portray, along with the characteristic duality of the work.

Aside from these three critics, others focus their analysis solely on the second-person narrative. Robert R. Ellis compares *La muerte de Artemio Cruz* with French author Michel Butor's novel *La Modification*.³² Ellis describes the differing remarks from Artemio as follows:

Because the character is dying, his utterances in the first person are disjointed and at times confused. In contrast, the descriptions in the other persons are carefully articulated. The third person narrative, as a reflection of a past that is known, employs a traditional discourse while the second person, as an intuition of the unrealized, is poetic. (243)

For Ellis the second-person narrative draws the reader into the position of protagonist; thus, he claims the protagonist is symbolic of the Mexican people:

Were the reader sitting in judgment of a real man he would most likely condemn him. Yet the protagonist of the novel is not, strictly speaking, Artemio Cruz but an entire people. On one level it is the Mexican bourgeoisie that betrayed the aspirations of its country's potential [which] remains unrealized. To the extent that the novel is written for one of these groups, the protagonist can be said to be the reader. It is specifically through the second person narrative that the reader comes to discover himself. (244)³³

This connection with Artemio and the Mexican people brings other critics to point out identity as part of the novel's themes. Gilda Pacheco compares Fuentes's novel with *El arpa y la sombra* by Alejo Carpentier³⁴ noting how the main characters in each work share a search for identity. In referring to Artemio's search for his identity Pacheco states, "El escritor mejicano presenta dicho conflicto mediante su forma narrativa, es decir, la fragmentación de la personalidad de Artemio en 'el yo, el tú, y el él', las tres voces de la novela. Además, desde el primer párrafo de la obra, el lector se enfrenta a la fragmentación" (112). She points to the opportunistic replacement of Gonzalo Bernal with Artemio and later Artemio's confusion with his son's experience in Spain as part of this search or conflict of identity (113).

In connection with Artemio's search for identity Lada Hazaiová affirms that Artemio employs various masks in order to cover his identity. In so doing Hazaiová states, "Artemio mismo oscila todo el tiempo entre la máscara de un todopoderoso impío y su faz verdadera de hombre débil y vulnerable. Cada vez que acepta una máscara, se traiciona a sí mismo, pero a sabiendas de que no hay otro camino para jugar la vuelta a la vida. Hay que enmascararse si uno quiere sobrevivir" (78). These moments of survival

point to what Robin Fiddian calls inauthenticity declaring, "The motifs of the mask and the mirror are constant reminders of the fragmented and inauthentic basis of his life" (102). The constant contradiction of Artemio's values and his actions support Fiddian's assertion of Artemio's "inauthentic basis of ... life."

Along these lines of existentialism, Ethel Hammerly enumerates the elements within the existential character of Artemio thus: "Dentro del plano existencial del protagonista el autor presenta, por medio de la repetición, otros rasgos como la angustia por las decisiones tomadas, el desapego, y la incapacidad de comunicarse" (208).

Several critics highlight the mythical quality of the novel in particular given Fuentes's own critical work on the time period.³⁵ Hammerly notices the myth behind the success of the Revolution and the myth that Mexicans have no fear of death according to the Aztec tradition through the thematic structure found interwoven throughout the novel:

Enlazando el nivel primario y secundario en la estructura temática de la novela aparece un substrato que tiene que ver con ciertos mitos mexicanos. Un par de ejemplos son: 1) el mito del éxito de la Revolución y; 2) el mito de que el mexicano, como parte de la tradición azteca, no teme la muerte sino que ésta es motivo de cantos, bailes, pinturas, etc. Y algo muy natural de aceptar. (209)

Artemio as a product of the Revolution debunks both myth due to his mistreatment and manipulation of those around him along with his constant attempt to deny his own death through pleasure.³⁶

Another myth found in the novel is the Biblical garden. Currie K. Thompson notices the presence of the garden throughout the novel (e.g. his birth place, references to flowers, etc.). In particular Thompson cites Lacan and his analysis of the tree of knowledge thus:

La muerte de Artemio Cruz's elaboration of the myth of the tree of knowledge has much in common with Lacan's. Like the latter, it emphasizes both the central role of language in knowing and the relationship between knowledge and separation or difference. In this text, knowledge is not ideal or archetypal knowledge. Rather, it is a constructive adaptation based on binary oppositions. (200)

Following the aforementioned binary opposition, Teresa Longo analyzes opposites in the novel found particularly in water and fire. For this critic, Artemio's remembering is crucial to his potential survival:

Artemio Cruz narrates his memories of love and war because he believes that the act of remembering might keep him alive. Throughout his narrations, Artemio unites images of fire with images of water. The synthesis corresponds to the dying narrator's struggle for life. Artemio Cruz's survival, like the survival of an ancient solar deity, depends on the sacrificial deaths of others and the structural union of fire and water.

In conclusion, when Artemio Cruz unites images of fire with images of water in the narration of his memories, he responds to an ancient Mexican understanding of the cosmos. The resurgence of ancient mythology in *La muerte de Artemio Cruz* is significant within the novel's contemporary social context. The synthesis of fire and water in Artemio's narration indicates that the beliefs of the ancient Mexicans still penetrate the foundations of modern Mexican society just as they pervade the structure of *La muerte de Artemio Cruz*. (93)

Another ancient reference is found by Steven Boldy in the Aztec god Xolotl. He conjectures that the presence of dogs in the work are a sign of the afore-named god. "At the end of Artemio's life, when he is to face a similar interview with Jaime Ceballos, he is accompanied by not one, but two mastiffs. As a photographer takes Artemio's picture, he is almost dragged out of his seat by one of them. Most likely in Fuentes' mind the dogs are a sign of Xolotl, the dog-god which accompanies the dead to Mictlan" (35).

Aside from mythical elements, critics have noticed formal techniques in the novel. Cynthia Girgen states, "Fuentes uses stream of consciousness narratives, the

cinematic effect of the frequent use of flashback and montage, exuberant word play, and most of all, the deliberate play Fuentes makes with point of view that attempts to simultaneously portray the past, present, and future of Cruz's consciousness" (123-124).

Similarly, Hammerly notes the technique of interior monologue and the stream of consciousness style within the second-person narrative thus: "Al desdoblamiento de Cruz expresado con el 'tú' le corresponde también un tiempo subjetivo del consciente, el tiempo de la reflexión y el tiempo de la rememoración. Hay aquí continuos adelantamientos y retrocesos temporales como en el monólogo interior y el fluir del consciente" (211).

Furthermore, in relation to the techniques of the novel, Victor Fuentes recognizes the involvement of film in Fuentes's novel *La muerte de Artemio Cruz* and Vargas Llosa's novel *La ciudad y los perros*:³⁷

Por medio de la magia del cine, Carlos Fuentes y Vargas Llosa devuelven a la narrativa esta magia cronotopa que encontrábamos en sus orígenes (inmediatamente, tras ellos vendrá García Márquez y el "realismo mágico"). Y por medio del poder de lo falso (los poderes de la creatividad y la efusión de la vida) evidencian, en las novelas que hemos tratado, lo falso del poder establecido y de sus discursos. (16-17)

These chronotopic moments represent cinematic effects such as flashback where the narration jumps in time and space.

The previous review of the criticism on *La muerte de Artemio Cruz* elucidates the broad spectrum of thematic and technical approaches to this novel and its content. As alluded to indirectly in various quotes, Carlos Fuentes has been compared with numerous authors and their works from around the globe demonstrating his importance in an ever growing global community. The criticism highlights connections at the national level

through the history³⁸ placed within the narration along with the technical innovations including but not limited to stream of consciousness, interior monologue, flashback, and the use of the second-person narrator. The following section will concentrate on the formal techniques found in *La muerte de Artemio Cruz*.

Structure and Techniques

The structure of *La muerte de Artemio Cruz* is divided into three different grammatical persons: first-person, second-person, and third-person. As reviewed above, critics disagree if the third-person is part of Artemio or an omniscient narrator, yet it is the view of the author that it is part of Artemio's creation. These sections narrated from different grammatical persons from one overarching implicit narrator, Artemio, take turns relating different episodes of his life mixing past, present, and future tenses. Artemio's agony is reflected intermittently throughout the narration as he enters and leaves consciousness. Within the first-person and second-person narrations the reader becomes aware of the use of stream-of-consciousness style that portrays the inner workings of Artemio. Within this style several techniques are employed to recreate the flow of consciousness: interior monologue, soliloquy, flashback, free association, alternating mechanics, discontinuity, and repetition.

Though interior monologue can be represented directly or indirectly (the distinction of which is noted in the amount of authorial involvement), direct interior monologue is the most frequent and obvious technique used in this novel to highlight the internal workings of the characters:

El dolor va pasando. Ellas no ven el sudor frío que descende por mi frente, ni mi inmovilidad tensa. Escucho las voces, pero sólo ahora vuelvo

a distinguir las siluetas. Todo regresa a su foco normal y las distingo enteras, con sus rostros y ademanes, y quiero que el dolor regrese a mi vientre. Me digo, me digo lúcido que no las quiero, que nunca las he querido... sólo allí, se los digo, hay dignidad, no en el miedo, no en la envidia, la monotonía, las coas: todo o nada: ¿conocen mi albur? ¿lo entienden?: todo o nada, todo al negro o todo al rojo, con güevos, ¿eh?, con güevos, jugándose, rompiéndose la madre, exponiéndose a ser fusilado por los de arriba o por los de abajo; eso es ser hombre, como yo lo he sido, no como ustedes hubieran querido, hombre a medias, hombre de berrinchitos, hombre de gritos destemplados, hombre de burdeles y cantinas, macho de tarjeta postal, ¡ah, no, yo, no! (220)

Artemio's attempt to distinguish what is around him is demonstrated in the foregoing quote. At the same time, his feeble state reminds him that only his machismo is what matters.

Within the third-person narration the narrator focalizes through Artemio and the result is an indirect interior monologue where the author guides the flow of thought or consciousness:

Trató de distinguir en silencio el tictac del reloj guardado en la bolsa derecha del chaleco. Quizás latía menos que su corazón; daba lo mismo porque la detonación de la pistola ya estaba en sus oídos, desde antes, y al mismo tiempo el silencio dominaba todos los demás ruidos, incluso el posible —todavía no— de un revólver. El otro esperó. Él lo vio. El otro tiró del gatillo y un clic seco y metálico se perdió en el silencio y afuera la noche seguía idéntica, sin luna. El otro permaneció con el arma apuntada contra la sien y empezó a sonreír, a reír a carcajadas: el cuerpo gordo temblaba desde adentro, como un flan, desde adentro porque no se movía por fuera. Así permanecieron varios segundos y él tampoco se movía; ahora respiraba el olor de incienso que desde esa mañana lo acompañaba a todas partes y sólo a través del humo imaginario pudo distinguir el rostro del otro, que seguía riendo desde adentro antes de volver a colocar la pistola sobre la mesa, alargar los dedos chatos, amarillos y empujar lentamente el arma hacia él. (226)

The description of the other man demonstrates the internal, silent thoughts of the protagonist as he flirts with death in an attempt to solidify political allies.

Within the monologues there appears a likeness of the soliloquy in that there is an addressee: though not always present. The textual representation, though, gives the impression that a soliloquy occurs and not the former:

TÚ te sentirás satisfecho de imponerte a ellos; confiésalo: te impusiste para que te admitieran como su par: pocas veces te has sentido más feliz, porque desde que empezaste a ser lo que eres, desde que aprendiste a apreciar el tacto de las buenas telas, el gusto de los buenos licores, el olfato de las buenas lociones, todo eso que en los últimos años ha sido tu placer aislado y único, desde entonces clavaste la mirada allá arriba, en el norte, y desde entonces has vivido con la nostalgia del error geográfico que no te permitió ser en todo parte de ellos: admiras su eficacia, sus comodidades, su higiene, su poder, su voluntad y miras a tu alrededor y te parecen intolerables la incompetencia, la miseria, la suciedad, la abulia, la desnudez de este pobre país que nada tiene; y más te duele saber que por más que lo intentes, no puedes ser como ellos, puedes sólo ser una calca, una aproximación, porque después de todo, di: ¿tu visión de las cosas, en tus peores o en tus mejores momentos, ha sido tan simplista como la de ellos? Nunca. Nunca has podido pensar en blanco y negro, en buenos y malos, en Dios y Diablo: admite que siempre aun cuando parecía lo contrario, has encontrado en lo negro el germen, el reflejo de su opuesto. (138)

Though speaking in reality to himself from his unconscious, Artemio employs indirect dialogues and counsels with himself in these second-person narratives in what comes across as disordered or unorganized ranting. Nonetheless, his conversations with himself help provide flow to the narrative sections.

Another technique used in the stream-of-consciousness style is the flashback.

These moments flood back bringing the reader up to speed with the events that preceded Artemio's illness:

Tus espuelas rayarán el vientre del overo, hasta sangrarlo: sabrás que Lorenzo quiere carrera. Su mirada interrogante cortará las frases de Catalina. Ella sentada en el sillón y él a sus pies, con los brazos recargados sobre las rodillas. La tierra tronará bajo los cascos; tú agacharás la cabeza, como si quisieras acercarla a la oreja del caballo y acicatearlo con

palabras, pero hay ese peso, ese peso del yaqui que será recostado boca abajo, sobre las ancas de la misma bestia, el yaqui que alargará un brazo para prenderse a tu cinturón: el dolor te adormecerá: el brazo y la pierna te colgarán inertes y el yaqui seguirá abrazándote la cintura y gimiendo con el rostro congestionado: se sucederá los tómulos de roca y ustedes marcharán cobijados por las sombras, en el cañón de la montaña, descubriendo valles interiores de piedra, hondas barrancas que descansan sobre cauces abandonados, caminos de abrojos y matorrales: ¿quién recordará contigo? ¿Lorenzo sin ti en aquella montaña? ¿Gonzalo contigo en este calabozo? (267)

Though the flashback within the foregoing quote is not clear, it is in part due to the use of future tense, the truncated thoughts, and also the lack of explicit content; nonetheless, this quote jumps from a present moment (where Catalina is asking for an explanation about their son Lorenzo) to the past (the Revolución Mexicana). Catalina's inquiry forces the unconscious Artemio (represented in the second-person narrative) to reflect and narrate the experience he had with Lorenzo into a future moment. In the middle of this projection the narrator jumps back in time (in the middle of the paragraph) to Artemio's experience during the Revolución Mexicana where he was taken captive by the Villistas as he carried a fellow soldier, an indigenous fighter, behind him on the horse. Apparently the commonalities of the two situations join them in the narration yet the reader only notices that the flashback occurred after reading the subsequent third-person narration where the name of the indigenous soldier is given.

Another manner in which the text reflects the flow of consciousness is through the use of the psychological concept of free association, another characteristic of the stream-of-consciousness style:

Se pone de pie entre las voces indignadas de las mujeres y las toma del brazo y yo sigo pensando en el carpintero y luego en su hijo y en lo que nos hubiéramos evitado si lo dejan suelto con sus doce agentes de

relaciones públicas, suelto como una cabra, viviendo del cuento de los milagros, sacando las comidas gratis y compartidas para los curanderos sagrados, hasta que la vejez y el olvido lo derrotaran y Catalina y Teresa y Gerardo se sientan en los sillones al fondo de la recámara. ¿Cuánto tardarán en traer un cura, apresurar mi muerte, arrancarme confesiones? Ah, quisieran saber. Cómo me voy a divertir. Cómo cómo. Tú, Catalina, serías capaz de decirme lo que nunca me dijiste con tal de ablandarme y saber eso. Ah, pero yo sé lo que tú quisieras saber. Y el rostro afilado de tu hija no lo oculta. No tardará en aparecer por aquí ese pobre diablo a inquirir, a lagrimear, a ver si al fin puede disfrutar de todo esto. Ah, qué mal me conocen. ¿Creen que una fortuna así se dilapida entre tres farsantes, entre tres murciélagos que ni siquiera saben volar? Tres murciélagos sin alas: tres ratones. Que me desprecian. Sí. Que no puede evitar el odio de los limosneros. Que detestan las pieles que las cubren, las casas que habitan, las joyas que lucen, porque se las he dado. No, no me toquen ahora... (191-192)

An outline of the foregoing free-associative quote appears as follows:

Artemio notices the priest calming his visitors while he thinks about business

- 1) Which business associates he compares to goats consuming all that surrounds them
- 2) Which reminds him of his wife, daughter, and son-in-law
- 3) Who should have brought a confessor whose missing presence is noticed
- 4) Their presence reminds him of their desire for his final testament
- 5) Which reminds him of what they will attempt to get it from him
- 6) Yet he compares them to bats then rats
- 7) Because of the touch of his family which he senses as their search for compassion.

Another characteristic of the stream-of-consciousness style is alternating mechanics. Fuentes represents the stream-of-consciousness style textually as well as through the content presented. These textual examples such as long paragraphs with no

clear separation between thoughts or sentences point to the near constant change in the mind of the narrator protagonist. Along with the unusual sentence and paragraph structure or lack thereof is the use of italics. Italics are used sparingly yet for moments of distinction between the narrator or one character and another where the italics show the character not on scene (e.g. conversation on the telephone). Also Italics are used to represent words of fragments of various songs at times in the novel.

Discontinuity is another technical device used to portray the stream-of-consciousness in the work. Fuentes uses the ellipses to portray such discontinuity in several sections in the novel with particular emphasis towards the end of the novel perhaps in an attempt to highlight the intensity of the pain and/or ever nearing total loss of consciousness:

YO he despertado... otra vez... pero esta vez... sí... en este automóvil, en esta carroza... no... no sé... corre sin hacer ruido... ésta no debe ser todavía la conciencia verdadera... por más que abra los ojos no puedo distinguirlos... objetos, personas... huevos blancos y luminosos que ruedan frente a mis ojos... pared de leche que me separa del mundo... de las cosas que se pueden tocar y de las voces ajenas... estoy separado... muero... me separo... no, un ataque... un ataque puede venirle a un viejo de mi edad... (362)

Repetition is also an indication of stream-of-consciousness style in Fuentes's novel. Several motifs are repeated throughout the different chapters. "Cruzamos el río..." (240), referring to Cocuya a physical place. Numerous images are repeated such as hands, as noted by Georgina Kraus who states, "The story of Artemio's life is realized largely through images of hands—hands that feel, grasp, steal, communicate, reject, and unite. It is on the human hand that existence is written" (35). Along with the sense of touch other critics recognize the repeated use of the sense of smell within the novel. Genaro J. Pérez

denominates the role of incense as a *leitmotiv* in the novel (69). Furthermore, he affirms that

El análisis de la función de los olores en *La muerte de Artemio Cruz* hace visible el principio dialéctico que subyace su estructura. Mediante el juego de buenos olores/recuerdos gratos y olores nauseabundos/situaciones ingratas, tesis y antítesis, Fuentes pone en movimiento un proceso que conduce al personaje sintético: hombre elemental, sensual, inteligente, que se debate inútilmente en la jaula de valores sociales a que él mismo, irónicamente, ha contribuido. (75)

Alliteration is also employed throughout many of the interior monologues. Verbs such as sentir, recordar, cerrar, etc. As well, the recurring pain in Artemio's stomach consists of a reminder of the ever-present nearing of his death and his inability to control his bodily functions. In an attempt to escape his present situation Artemio repeatedly demands that someone open a window.

Through Carlos Fuentes's use of the stream-of-consciousness style, the novel permits the reader access to the inner places of the couple in this work. Interior monologues, soliloquy, flashback, free association, altered mechanics, discontinuity, and repetition combine in this interwoven narrative to demonstrate the inner thoughts and experiences of the suffering man. The section that follows will highlight pertinent themes and motifs related to the agonizing/dead protagonist and to his space in the novel.

Space

The differing spaces found in *La muerte de Artemio Cruz* represent different stages of his life. Most of these places hold a positive memory while others are part of Artemio's place he wishes for and attempts to conceal, although as the present narrative demonstrates, that is a near impossibility. Artemio Cruz's space, in differing moments of

his life, is connected to controlled and uncontrolled appearances, nature and innocence, and power and manipulation.

The reader finds Artemio in a bed suffering from stomach pain. From his bed he insists in his mental rantings that he is not in the place he should be:

Ah. Me trajeron a esta casa, no a la otra. Vaya. Cuanta discreción. Tendré que regañar a Padilla por última vez. Padilla sabe cuál es mi verdadera casa. Allá podría deleitarme viendo esas cosas que tanto amo. Estaría abriendo los ojos respaldos, el cristal de Bohemia de mis vasos. Tendría a Serafín fumando cerca de mí, aspiraría ese humo. Y ella estaría arreglada, como se lo tengo ordenado. Bien arreglada, sin lágrimas, sin trapos negros. Allá, no me sentiría viejo y fatigado. Todo estaría preparado para recordarme que soy un hombre vivo, un hombre que ama, igual que igual que igual que antes. ¿Por qué están sentadas allí, viejas feas descuidadas falsas recordándome que no soy el mismo de antes? Todo está preparado. Saben qué debe hacerse en estos casos. Me impiden recordar. Me dicen que soy, ahora, nunca que fui. Nadie trata de explicar nada antes de que sea demasiado tarde. Bah. ¿Cómo voy a entretenerme aquí? Sí, ya veo que lo han dispuesto todo para hacer creer que todas las noches vengo a esta recámara y duermo aquí. Veo ese closet entreabierto y veo el perfil de unos sacos que nunca he usado, de unas corbatas sin arrugas, de unos zapatos nuevos. Veo un escritorio donde han amontonado libros que nadie ha leído, papeles que nadie ha firmado. Y estos muebles elegantes y groseros: ¿cuándo les arrancaron las sábanas polvosas? Ah... hay una ventana. Hay un mundo afuera. Hay este viento alto, de meseta, que agita unos árboles negros y delgados. Hay que respirar... (137)

This supposed familial space is not his own despite the clothing in the closet and the other paraphernalia (brand new and never used) that should be found in his home. The place he finds himself in is his wife's home that has been nothing more than a cover up for his absence in an attempt to save face with the public and Catalina's associates or friends.

Within the foreign and uncomfortable place, Artemio fades in and out of complete consciousness. Knowing his manipulative nature, his family attempted to intervene in his

space by repeatedly presenting a granddaughter to him during his suffering. In several places in the novel she shyly states, “Soy... soy Gloria...” (260). Though the smells of the young girl are pleasing to him, the young girl’s presence only momentarily alleviates Artemio’s suffering and constitutes an attempt by the family to secure the whereabouts of his final testament.

The narration points out his true character through the spaces he occupies and the people with whom he associates. Yet Artemio seems to show no care of the contradictory lifestyle he lives (he has a wife but is never seen with her; he only remembers lovers he has had in the past; furthermore, near the end of the novel his second-person narration highlights his desire to have chosen differently in life despite the present impossibility to do so) (340). These false appearances are multiplied as Artemio delves into the foreign products of capitalism. The cosmetics he used simply covered his true space or nature. The lotions softened the aging skin and transformed him into something he was not as evidenced by his own reaction after seeing and observing a younger man followed by his own reflection (260).

Artemio tries to create an eternal space as he lies in bed through his reflection about the past. Despite his attempt to create this never ending place in his memory, his limitations (mental, emotional, physical) impede his desire to reconstruct this place he yearns for and hopes to remain in: Cocuya, his birth place full of nostalgic independence and tied to nature and innocence. Ironically it was originally a place taken and maintained by force until the head was exterminated by a more powerful, unnamed leader. Then, it passed into the hands of another landowner with more physical force to maintain it. This

place, full of control and constant conflict, turns into Artemio's life: fight and cheat or be killed and cheated.³⁹ References to Cocuya fill the novel. One such reference is the phrase "Cruzamos el río a caballo" or simply the word "tierra" (240). These references appear at least once in each of the thirteen narrative divisions solidifying the importance of this place which Cruz explains is in "Veracruz" (242). He attempts to eternalize this nostalgic place through repeating his boyhood experience vicariously through Lorenzo his son. Nevertheless, Artemio's attempt to control his space and replace himself with his son proves a task beyond his capabilities: Lorenzo dies in the Spanish Civil War.

During his agony on his death bed, Artemio's assistant and successor, Padilla, brings him the latest recordings of his business conversations. These recordings are an attempt to remain within his preferred space as well as a reflection of the control he has over his social status. In this self-serving lip service, Artemio remains in control of the situations and his space. These recordings bring out his manipulative nature and his control through the newspaper. This connection with the word as a form of control demonstrates Artemio's comprehension of the power of appearances or perceived images the press creates.

As part of this professional space, Artemio controlled and manipulated friend and foe in order to sustain his position and place in society. His role as editor of a powerful newspaper afforded him the convenience of dominating others through the written word. By simple command he had slanderous articles printed and he could manipulate or force others into submission.

In conclusion, Artemio Cruz's space is filled with opportunities which he maximizes to better his social and political status. His opportunistic life and controlling, manipulating character demonstrate why several critics classify Artemio as a representation of the Mexican people which in many respects reflects the Darwinian notion of survival of the fittest. Nonetheless, even this powerful tycoon is no match for the death's lethal touch and his efforts to remain youthful, vibrant, and in control are blocked just as his innards are stopped due to the festering illness which causes Artemio such pain and suffering.

CHAPTER VI

LUIS ROMERO

Life and Works

Luis Romero Pérez was born in Barcelona on May 24, 1916 shortly after his parents, Hipólito Romero de la Fuente and Carmen Pérez Meriño, moved from Madrid. His father was an electrician and his mother helped instill a love of literature in the young Luis Romero by singing ballads to her children. Romero completed his primary and secondary education at the Condal school, a traditional Catholic school. He later went on to earn a degree in business. As an avid reader Romero's literary formation comes from his personal experience and wide interest in national and international authors not from a school of thought or a university education. At the outbreak of the Civil War, Romero was not involved with either side but he quickly enlisted in the Franco forces and was assigned in the Pyrenees.⁴⁰ He served through the Civil War and then volunteered with the Spanish Blue Division alongside the Germans against the Russians.

After his military adventures Luis Romero worked as an insurance agent in the 1940s which allowed him firsthand experience with social problems of his time. He traveled across the country and became acquainted with people of all types of backgrounds and political associations. Luis Romero met his wife to be, Gloria Martinengo, in 1948 while she was on a visit to Barcelona from Argentina. Two years later he left for Argentina and they were married in 1951. There he continued his career as a successful insurance agent. During this time period Romero wrote his first novel *La noria* which won the Nadal Prize. The prize money allowed him the resources to return to

Spain and to focus his time on writing. Although *La noria* appears to be the book that encouraged Romero to continue writing he had previously published a book of poetry, *Cuerda tensa* (1950).

After *La noria* and its prestigious Nadal Prize, Romero publishes several others including: *Carta de ayer* and *Ha pasado una sombra* in 1953, *Las viejas voces* in 1955, *Los otros* and *La finestra* (in Catalan) in 1956, *Tudá* in Catalan in 1957, *El carrer* in 1959 in Catalan, *La noche buena* in 1960, *La corriente* in 1962, *El cacique* in 1963 which won the Planeta Prize, and *Castell de cartes* in Catalan in 1991 which won the Ramon Llull Novel Prize. Aside from his more specifically literary writings Romero was a prolific Civil War writer. He published several book of military inspiration *Tres días de Julio* in 1967, *Desastre en Cartagena* in 1971, *El final de la guerra* in 1976, *Cara y cruz de la República* in 1980, and *Por qué y cómo mataron a Calvo Sotelo* in 1982.⁴¹ He also wrote travel books including: *Tavernas* in 1950, *Barcelona* in 1954, *Libro de las tabernas de España* (1956), and *Costa Brava* in 1958. Plus he wrote books on painters including: *Tharrats* in 1961 and several works on Salvador Dalí: *Todo Dalí en un rostro* in 1975,⁴² *Aquel Dalí* in 1984, *Dedálico Dalí* in 1989, and *Salvador Dalí* in 1992.

Aside from his books, Romero has published many articles in newspapers and journals and participated in many conference presentations.⁴³ Luis Romero's life and career have ebbed and flowed with the different opportunities that came his way.

Although he is not generally considered among the top novelists of Spanish literature, several of his works have been translated into other languages such as French, English, German, and Hungarian.⁴⁴ Romero died February 4, 2009 in Barcelona.

Summary of *El cacique*

El cacique (1963) relates the life of a rural town in Spain where the now dead *cacique*'s life is told through those left alive who all anticipate the reading of the rich *cacique*'s last testament. It is a social realist novel in which the omniscient narrator presents fragments of the aftermath of the death of the town's boss. Through these dialogues, the reader becomes aware of the manipulating and controlling power of the deceased boss along with his escapades with differing women in the village. Though it seems the power structure of the rural area could turn chaotic, the dead boss is inevitably replaced with a new boss. Among the many citizens of the area, only a few dare to defy the boss in life, yet with his death many of the day workers take advantage of his loss and take revenge on the watch guard chosen and controlled by the boss. Among those of the upper class, they simply seek to cover their tracks to avoid future legal problems or they search in earnest for the boss's last testament to satisfy their personal greed and avarice though ironically the boss goes to his grave with a large gold ring which is stolen by traveling circus performers.

Criticism of *El cacique*

Relevant literary criticism on *El cacique* by Luis Romero is limited in part due to his decided affinity with realism. Many critics have studied *La noria* (1951) winner of the Nadal Prize and some have even compared that social novel with Cela's *La colmena* of the same year.⁴⁵ Despite the initial interest in *El cacique* is in form of book reviews, in-depth criticism has been almost non-existent. The only approximations to in-depth studies of *El cacique* were done by Luis González del Valle in collaboration with Antolín

González del Valle and later with Bradley A. Shaw. These works derive from brief critical commentary done by Pablo Gil Casado on the use of the *esperpento* in *El cacique*. The other critics cited in this project are from reference books that limited their commentary on the novel to a few short lines or a few paragraphs. This fact alone points to the need for more serious consideration of *El cacique*'s place in Spanish literature; more particularly of import to this study is the novel's use of the dead protagonist.

In the periodical *ABC*, Melchor Fernández Almagro, a member of the Royal Spanish Academy, establishes nearly superficial connections between *El cacique* and other similar novels written by Romero in their social interest; Fernández Almagro concludes these novels are in a secondary rank of significance in national Spanish literature:

Tres novelas [*La noria*, *Los otros* y *El cacique*] a las que cabe aplicar también el calificativo de "social"... Esas novelas, en efecto, obedecen a una orientación realista que las entronca con el arte narrativo tradicional en la literatura española, por cuanto la observación directa en la vida en torno es su más característico instrumento. Más allá del costumbrismo de primer plano que nos hace calificar de "sociales" las novelas antes citadas, las cuales no bastan a fijar la significación de Luis Romero en nuestra novel de hoy, dados sus tanteos de signo diferente. (29)

Romero's direct observation of life shows evidence of the objective presentation of reality in the novels. What Fernández Almagro denominates as social other critics indicate as "intimate realism" or a sub category of the many works published in Spain's postwar era. Antonio Iglesias Laguna compares Romero with Miguel Delibes in their humanist interest:

El catalán Luis Romero es uno de los representantes del realismo intimista, o sea del que ejerciendo una crítica social, se centra, pese a todo, en los valores humanos, dejando en segundo lugar las consideraciones

socioeconómicas. Así como Miguel Delibes le preocupa la radical insolidaridad del hombre aunque sus personajes, por su insularidad, parezcan insolidarios, así también Luis Romero siente una y otra vez la tentación de insistir en cuanto una fraternamente a los hombres. (297)

This concern for humankind and their values takes a rural turn in *El cacique*; thus this Prize winning novel portrays the happenings of life in rural Spain which differs from his first novel *La noria* which occurred in the urban space of Barcelona. Therefore, Fernández Almagro continues to point out the microcosm found in *El cacique* in the following quotation:

Pero he aquí, en *El cacique*, la vida rural: otro escenario, a menor escala, pero poblado por el autor con personajes muy variados, en número bastante para transmitirnos la pulsación de un pueblo que se parece a la gran capital nada menos que en ser trasunto de la humanidad, sólo que en abreviatura. Pero cualesquiera sean sus formas de vida, aquí o allí, el hombre reacciona de análoga manera. (29)

The similarities of human struggle found in the novels of Romero, be they on a small or a larger scale, show his connection with other novelists of the same time period despite the different names critics assign these authors who demonstrate interest in society and its problems. Ignacio Soldevila-Durante concurs that the novel projects a critique of society, within this rural area, to larger scale:

La novela de tema –no de ambiente– rural, siempre con las características de severa observación de la realidad, ausencia de comentarios y manifestación discreta de los sentimientos –desilusión, inquietud, angustia... Luis Romero contribuye con un excelente relato, *El cacique*, en el que no es difícil descubrir una proyección simbólica de mayor dimensión. (104)

In pointing out the setting of *El cacique* as rural or from “el campo,” Pablo Gil Casado classifies Romero’s characters as types rather than individuals or specific representations of individuals; he categorizes them as flat characters free from

complexity or change. He states, “Los personajes son, en su mayor parte, ‘tipos’ expuestos bajo un solo aspecto, como puede serlo su rapacidad, su duplicidad o sus sucios intereses” (293). As types in a critical sense they point to all humanity that shares or portrays behavior found in the novel. In describing the main character of *El cacique* and title of the novel, Paulino Posada states, “El protagonista de la novela es un muerto que en vida fue el cacique del pueblo... Su presencia se proyecta sobre las gentes con más fuerza que la de muchos vivos. Fue el cacique amo de vidas y haciendas en los días de su vida, y sigue pesando, aunque ya por poco tiempo, después de muerto” (27). This tyrannical figure’s presence, as Posada puts it, is felt even after his death.

His central position in the novel becomes clearer as Luis and Antolín González-del-Valle note that among the themes of the novel are caciquismo, social injustice, and avarice. They clarify that the Boss is the source of the injustice but that the seeds of such injustice are perpetuated by the desires of the new regime. They write, “Fuente de las injusticias en la novela es el cacique, aunque ya se ven en ella las semillas de otro régimen despótico” (62). They argue that the first two themes are in reality tied to the third: avarice. About which they claim, “Este tema atañe más que nada al individuo, aunque en realidad es la fuerza motriz que impulsa a los otros dos temas. Codicia experimentan todos por la sortija que lleva el muerto consigo. La sienten sus hijos, sus criados, las gentes del pueblo, los titiriteros semigitanos y aun las autoridades regionales que vienen al entierro” (62). Collectively the characters seek after their personal betterment and their own selfishness. Together they portray groups of individuals throughout the nation that experienced similar social and economic situations. Thus,

several receive generic, symbolic, or anonymous names furthering the novelist's social categorization. Iglesias Laguna points out a common symbolic element in the novel that is similar to Azorín and Miró, "Algo del estatismo de Azorín y de Miró tiene esta narración lineal, con entronque en la picaresca y con una intención simbólica advertible hasta en el anonimato de ciertos personajes (el Cacique, el Alcalde, el Gobernador, el Peatón)" (300). Although the majority comprises anonymous individuals in positions of power, Iglesias Laguna notes that even the lower class is symbolic in the novel.

Pablo Gil Casado similarly notes that the novel's characters bring out critical interest in this novel and another connection to a Spanish literary novelist. He writes, "Colibrí, el cómico de la lengua, es el carácter más interesante del libro. El lenguaje que emplea, altisonante y retórico, es propio de su personalidad esperpéntica, dentro de la tradición de Valle-Inclán o Cela. En resumen: *El cacique* es una novela que interesa más por lo que cuenta que por la manera de contarlo" (293). This commentary on the inclusion of the esperpento spawns further interest in the novel by Luis and Antolín González-del-Valle. They cite other characters that fit this same classification through the descriptions Romero makes of them:

Zabala y don Eloy adquieren características de animales. En el caso de Zabala, el énfasis de la animalización –técnica muy común en Valle-Inclán– reside en sus dientes y colmillos. Don Eloy, por su parte, queda como un toro listo a luchar: resoplando, el cuerpo inclinado, la cabeza levantada y los pies en el piso. El eructo de don Eloy además le otorga a su figura proporciones grotescas. Ambos personajes en sus movimientos establecen semejanzas entre la arenga de don Froilán y la forma en que se desenvuelven cuando piensan convertirse en los herederos políticos del cacique: cual bestias. (64)

This descriptive transformation or emphasis in these characters' animal-like attributes and their grotesque implications connects this novel, although only to a minor degree, with Valle-Inclán or Cela because of the shared use of such descriptions.

Aside from the characters and the themes within the novel, critics have commented only briefly about *El cacique*'s technical achievements. Luis and Antolín González del Valle point out that dialogue is the predominant form of expression and explain that there are a limited number of indirect interior monologues which give depth to the human aspect of the novel and that the novel has an omniscient narrator (63, 66-67). They even go so far as to state how the descriptions outweigh the technical aspects in the novel, "No es *El cacique* innovadora en su estructura, ni tampoco lo es en ese medio de expresión que prevalece en ella (el diálogo). La importancia de la obra está en aquellos pasajes descriptivos que captan a veces la emoción estética de la figura humana en sus características plásticas, junto a lo grotesco y lo deshumanizante en las descripciones" (65-66). Luis González del Valle and Bradley A. Shaw agree that the characters play a significant role in the novel. They connect these with Romero's social interest:

In *The Boss* the techniques of character distortion and dehumanization convey implicit criticism of the traditional power structure of rural Spanish society. The *cacique*, his children, Don Froilán, Don Eloy, and others represent a regime of exploitation for which Luis Romero shows no sympathy whatsoever. In *The Boss* the novelist does not moralize: he allows his style to express his displeasure. (101)

Paulino Posada argues that in technical aspects the novel is circular and points to the death of the Boss as the focal point and motivating force of the narration and

dialogue; this dialogue, he concludes, is excessive and unrestricted, resulting in confusion:

El cacique, novela circular, en la que decenas de personajes giran en torno a la sombra del muerto. Con esta técnica, Luis Romero consigue ofrecernos una vasta pintura que surge de los retazos de cien diálogos, donde los interlocutores expresan su opinión sobre el cacique, generalmente condenatoria. A través de esos rápidos y concisos coloquios, nace la estampa de una época y una biografía..., como si la muerte fuese el agente catalizador de recuerdos, sentimientos y opiniones populares... El diálogo da vida a la novela, pero su exceso diluye y confunde la atención del lector. Exige demasiada atención, y ésta se fatiga. Es un recurso muy utilizado para atrapar lectores, aunque usado sin restricciones genere el efecto contrario: cansa en lugar de seducir. Luis Romero se sirve de él sin tasa, hasta el extremo de que los espacios descriptivos ocupan una ínfima parte de las trescientas cuarenta y tantas páginas de *El cacique*. (27)

The large amount of dialogue nonetheless is separated into different sections, due to the large number of characters, which Pauline Deuel describes as “short, sharply-etched episodes” (198). She compares the style in *El cacique* with *La noria* thus: “as he passes from one group to another, [he exposes] their joys and sorrows with perception and skill” (198). Other critics also point out the connection between Romero’s first novel and *El cacique*. Iglesia Laguna observes that, “La técnica de *El cacique* recuerda la de *La noria*” (300).

This structural connection in its separated form and fragmented sections makes for a disjointed text. Along these lines, González and Shaw point out several unfinished moments or hanging situations in the novel, from possible personal reactions to unresolved crimes and the boss’s will. They state, “Uncertainty is thus a major force in the novel... Thus reality is something rather ambiguous, unclear, to those who try to comprehend the world which surrounds them” (97). This lack of clarity may be part of

the reason Luis and Antolín González-del-Valle assert that Romero is not a triumphant author. They claim, “Se puede concluir entonces que, en vista de sus temas y de sus aciertos y errores técnicos, Luis Romero no es todavía un autor triunfante” (67).

The foregoing review of the criticism on Luis Romero’s *El cacique* shows that a very limited amount of work has been done on this Prize-winning novel. Though some may claim that the Planeta Prize holds little prestige because of its commercial ties to the Editorial Planeta, few critics have gone beyond the superficial aspects of the novel in their critiques. What follows will focus on the narrative techniques within the novel as well as the aspects related to the dead protagonist previously mentioned and neglected by past critics of *El cacique*.

Structure and Techniques

El cacique is a novel narrated omnisciently combined with a plethora of dialogue and the respective characters pertaining to the dialogues. Their conversations revolve around the recent death of the Boss who remains anonymous behind his hierarchy of power and his representative title. The apparently simple structure is in reality an immense jigsaw puzzle. As noted by Luis González del Valle and Bradley A. Shaw, the fragmented segments of dialogue that switch between different groups of people leave loose ends and uncertainty at several levels (97). Also, the different segments at times approach a flowing of dialogue similar to the stream-of-consciousness style. Though it does not flow through one character or another specifically, the narration (including the dialogue) jumps between social groups pausing for omniscient descriptions which are in many cases indirect interior monologues. In other locations in the dialogues the past is

explained and it is perceived as a soliloquy despite the presence of another character. What follows will bring to light the different technical similarities *El cacique* has with stream of consciousness style: indirect interior monologue, soliloquy, free association, and repetition.

The narrator in *El cacique* employs indirect interior monologue at different moments in the text to guide the focalization of different characters. Surprisingly, the opening chapter of the book contains an indirect interior monologue that lasts close to two pages. A portion of that monologue follows:

Hoy el tren correo se ha retrasado solamente dos horas. Lo peor es cuando llega al mediodía porque la subida, a pleno sol, no hay quien la resista de un tirón; se echan los bofes. Y él advierte que la fatiga le va ganado cada vez más.

Dirige la vista hacia el Cabezo, que está en la llanada cerca del río. A juzgar por el tamaño y la posición de la sombra, todavía no deben de ser las once. Ha recorrido el trayecto en dos horas. Diez años atrás, cuando, después de la desgracia de la pobre Elvira, el señor le regaló la bicicleta, tardaba hora y media desde la estación a la oficina de correos. Entonces tenía mayores bríos. (5)

From the indirect interior monologue the reader can see the presence of a narrator that appears and disappears as different segments of the narration flow through the paragraphs. From this first page of the novel the reader initially hears of the Boss though he is referred to as “el señor.”

Another segment of the novel points out the power struggle that will ensue after the burial. These thoughts are again brought to the reader by the narrator who focalizes through the town Blacksmith. “Si don Pablo, el primogénito del difunto, no se decide a quedarse a vivir en el pueblo y a tomar las riendas en la mano, van a producirse

desórdenes. Nadie pagará las deudas, nadie respetará a los demás, cualquier forastero se creará autorizado a establecerse y a competir deslealmente con los naturales del país”

(88). This train of thought clarifies the social situation and customs of the time period of postwar Spain. Those left in the country would have agreed with this character that only a strong autocratic leader has the power to force the citizens into compliance with the law. These indirect interior monologues are few and in fact very minimal in comparison to the dialogue presented in the novel.

The almost constant interchange or dialogue gives the sensation that the reader is in amongst the characters taking part in the conversations, complaining about the situations, or partaking in the joyous news. Within the dialogues at times the reader has the sensation that a soliloquy is being performed. Robert Humphry notes the difference soliloquy has from interior monologue:

The soliloquy differs from the interior monologue primarily in that, although it is spoken *solus*, it nevertheless is represented with the assumption of a formal and immediate audience. This, in turn, gives it special characteristics which distinguish it from internal monologue. The most important of these is a greater coherence, since the purpose of it is to communicate emotions and ideas which are related to a plot and action. (35-36)

In the soliloquy the audience is the distinction that sets it apart from the interior monologue. In this regard the soliloquy grants the audience understanding, comprehension. Within the large amounts of dialogue Luis Romero portrays several characters that approach soliloquies in their performance to the other characters (and indirectly to the reader). These moments are charged with emotion and pertinent

information regarding the life of the dead Boss. For example, the doctor relates to his wife what happened while he spent the previous three days with the Boss:

—En cuanto se presentó la septicemia comprendí que era hombre acabado. ¡Figúrate, un diabético! Pero ni Barbudo ni nadie puede reprocharme error o negligencia...

Adelaida le escucha en silencio...

—Desde el anochecer estaba en coma; a las seis de la madrugada ha dejado de respirar. He tomado algunas medidas porque el cadáver se descompondrá rápidamente. (10-11)

The doctor is fervently justifying his actions reflexively for the most part but also externally to his wife. Though the quotation is not complete, within the text the doctor reiterates his position and medical decisions as if he were being interrogated. Adelaida says calmly, “Nadie discute ni discutirá contigo” (10).

The most striking example of soliloquy in the text is found in the thirtieth chapter. The narrator presents a one-sided dialogue supposedly directed to the schoolmaster in the town casino. Nevertheless, the schoolmaster never speaks directly or indirectly making the exchange in reality one-sided. The only divisions in the soliloquy are three short descriptions of the physical appearance of the focalizer. The rest of the chapter is filled with the words of the Boss’s unidentified friend:

¡CÓMO ME DESPRECIO, señor Maestro! Me considero el más indigno de los hombres; estoy medio borracho. Y fue mi amigo, si es que del difunto puede decirse que tuvo amigos... Su caso es distinto, señor Maestro. Usted, como hombre soltero, está en su derecho de venir al Casino a tomarse un café, pero yo he venido con el propósito de emborracharme, porque estoy hartado y aburrido, y mañana, se lo advierto, no tengo intención de asistir al entierro. ¡Soy así! (147)

The unnamed “friend” goes on to reveal information to the schoolmaster and the reader with regards to the scandalous life of the Boss. Within the chapter the focalizer repeats

phrases and topics pointing out the flow of thought that is preceding the expression. This cyclical characteristic makes this soliloquy, or monodialogue, similar to the stream-of-consciousness style Humphrey advocates.

In a few of the dialogues individuals bring out the words of the Boss. From a house servant the reader hears these words of the deceased, “«Mira, Zenón, no me des más la lata. En la capital hay un asilo muy acomodado; yo soy uno de sus protectores, les he hecho generosas limosnas. Allí no ha de faltarte nada; con una carta mía a la madre superiora, seguro que te admiten»” (48). This quote brings almost an eerie presence to the reading. This servant brings back an empty promise from the dead as he converses with other workers in the town.

Free association is another technique used in the novel which provides support that within the narrative there is a flowing similar to stream of consciousness style. The most representative example is given by the anonymous friend of the Boss:

—No hará más de mes y medio, le dije: «Aunque estés de cuerpo presente no he de poner más los pies en tu casa». Él se calló; en lugar de darme excusas, se calló. Era malvado y soberbio. ¿Lo sabré yo que le conozco como si le hubiera parido? Desde párvulos anduvimos juntos. Mi padre era entonces más rico que el suyo. ¿Conoce usted los campos que hay según se va a Tobajuera a mano derecha, más allá de las tierras del tío Mecachis? Todo aquello, hasta cerca del pantano, pertenecía a mi padre, que en paz descansa. Mi padre era manirroto y aficionado al juego. Ya sabe cómo eran antes, se pasaban horas y horas dándole a la baraja. Y un día ganas y mañana pierdes. Empezó a tomar dinero prestado, y de ahí le vino la ruina. Los intereses se le comían vivo. Llegaron malas cosechas. Entonces yo estaba en la ciudad. Por cinco mil duros, fíjese bien, el difunto le compró a mi padre toda aquella extensión que da gloria verla. Sólo heredé la casa donde vivo, que se cae de vieja. El finado, entretanto, se ha ido apropiando poco a poco de lo de todos; tonto no lo ha sido, miraba para su casa y no para la de los demás. De jóvenes, andábamos siempre juntos. ¿Usted conoce, aunque sea de oídas, a la madre de Rosita la modista? Está

imposibilitada, no sale a la calle; hace una eternidad que no la veo, como si se hubiera muerto, igual, o como si me hubiese muerto yo, que para el caso es lo mismo. En aquel tiempo era una real moza, alta, morena, bien plantada. El difunto gozaba de un paladar fino, hay que reconocérselo. La madre de Rosita tenía una íntima amiga de su misma edad, y... ¿para qué voy a contarle? No puedo decirle su nombre; la pobre murió, pero sus hijos viven y usted les conoce... Los cuatro éramos jóvenes; los sábados por la noche saltábamos por la parte de atrás de la casa y allá nos quedábamos hasta las tantas. Mucho nos reíamos entonces, que no hay nada comparable a la juventud, y ellas, las dos, eran alegres como cascabeles. (148-149)

This soliloquy holds together information from the past of the Boss's friend. An outline of the free association would look like this:

He remembers his last conversation with the Boss

- 1) The Boss's reaction reminds the friend of the Boss's negative characteristics
- 2) He remembers as a youth he ran around with the Boss
- 3) Which reminds him of his father, who was more powerful than the Boss's father
- 4) Which reminds him of the Boss's purchase of his father's property, excluding the house he lives in
- 5) Which reminds him that the Boss took land from practically everyone
- 6) Which sparks a memory of Rosita's mother in their youth
- 7) Which brings up her friend

This free association is very nostalgic in its portrayal of the Boss's friend and the friend's tragic past and underprivileged present situation. One memory spins into another, and although they are closely related because of the association with the Boss, these memories bring up confidential information that pulls the reader deeper into the narrative.

Repetition also forms part of the flow of narrative in this novel. From the beginning of the novel the poor laborers exclaim how much easier it is to breathe after they hear the church bell tolling: a sign of death. The rural town, where secrets are near to impossible, allows the workers to instantly know who has left their common mortal realm. One of these workers states, “—Parece que se respira mejor esta mañana” (8). Similar phrases are repeated intermittently through the book reminding the reader of the working classes’ reaction to the death of the Boss. The physical and psychological absence of the controlling Boss alleviates the pressure from the underpaid laborers.

Money and inheritance constitute another repetitive element in the novel. The immediate family and close associates of the Boss seem to worry about nothing but the cash which no one ever saw yet which everyone seems to know for a surety existed. Despite their greed no one really knew how much or if the Boss had money on his person when he died. Ironically, a servant escapes and is found trying to flee with a large sum. This event is referred by both the family and several others in the small community. Even more ironically, an unnamed friend has an even larger amount of money that no one else seems to know about. These situations are repeated because of the disjointed structure of the novel. The narrator bounces between the different characters in their distinct locations and pushes the reader to focus on the repetition to bring a coherent interpretation of the text out of the dialogue quicksand. Related to the money is the will or testament. The women involved in the Boss’s life are a hot topic among the residents of the town. Their characters are seen from many perspectives as well as their possible heritage from the deceased. Another valuable is the subject of no small amount of the narration: the ring on

the deceased's finger. From the initial chapters of the novel the family works to get the ring off. A stranger to the town even attempts to take the ring from the Boss's finger to no avail. Again irony is portrayed when the Blacksmith arrives just before the dead man is encased in the coffin. The family resigns the idea of getting anything from the ring. Yet in the end the stranger and his company of circus performers steal the valued gold ring. This repeated element points to the structure in the novel that flows through the inhabitants of the rural town in Spain.

In conclusion, this novel's different segments come from the surrounding people in the village that bring together the life of the dead *cacique*. This is in part accomplished by elements shared with the stream-of-consciousness style: indirect interior monologue, soliloquy, free association, and repetition. These aspects of the stream-of-consciousness style along with the fragmented sections of the novel aid in the flowing of the narration that describes this typical Spanish community of the 1960s.

Caciquismo and Space

As Pablo Gil Casado argues, the Boss is a type among many others within the work (293). Therefore, the space of this dead protagonist is also typical and representative of many other Bosses that controlled and manipulated for their personal wealth and power. As a figure of power and control the Boss's position is an enigma. He controls the affairs of the town through his economic resources and politically because of his power of persuasion with higher government officials. Therefore, he overshadows the Mayor of the town, the supposed highest authority in the area. Although this may not come as a surprise yet it speaks of contradiction and corruption. Yet along with the mayor

and the governor, both of which are types, the three make up a triangle of corruption and social dominance.

The text, fragmented and multi-perspectivist, mirrors the space the Boss held in the town. He owned land, and he attempted to take all of the property within the area; he planned projects that involved government aid which benefited him personally and only indirectly the town; he brought modernity (electricity and transport) to the town, again to benefit the casino where he was president; he took advantage of every situation he could. Though many of the improvements were brought about because of the Boss, many tragedies occurred because of his carelessness and his desire to maintain control. He persuaded the government to only use a security guard whom he could control as he pleased whereas a formal officer of peace may or may not have bended to his wishes. He also propagated the idea that no one should trust anyone else. A striking image of this is the wallet that he always kept under his pillow because he was known for keeping large sums of cash (98). These actions point to a space void of true companions. In the dialogues of the narrative it becomes evident that he truly suffered from solitude because of his illicit actions. Of the women mentioned in the work none are his wife though he does have three children. Among the females characters presented were several involved with the Boss in some form of love affair or romantic relationship. Yet even he would not pay for their services directly. Only by employing family members or with gifts were the young ladies compensated for his sadistic pleasures.

Like many in positions of power, the Boss put on a show and covered his trail legally and figuratively. The legal aspects of his corruption were promptly eradicated by

the personnel in the court. They are seen in the text destroying any documentation that might incriminate themselves with the dealings of the Boss (76). As to figurative show the Boss took last-minute precautionary arrangements to appease his latest love affair's financial situation with what seemed to be empty promises of property and wealth (72). Though the latter example is unlikely to occur the intent was made to cover and clear his position.

Textually the Boss's space remains ever present. Within the first few pages the church bell tolls for hours signifying the loss of the man in power (6). Inside the great house of the Boss, the suffocating smell of decomposition spreads and cannot be alleviated despite efforts to open the windows (61). In the public areas of the town a blind man is presented in the text dramatically praising the deceased in an attempt to further his business prospects (115). As well the local carpenter's handiwork is acclaimed to be superior to those coffins made for governors and priests (89). These images and sensations are only magnified by the comments made as to his ability to come back from the dead and continue to control. "—Vigilad bien hasta que le pongan la losa encima; no resucite el tío y nos vuelva a jorobar" (229).

Finally the last scene of the novel, where the circus group have his finger and try to dispose of it without the town realizing the robbery furthers the connection the Boss has with the narrative. As Aquilino and Maciste view the scenery leaving the rural town the narrator connects with the dialogue between the two travelers through a spectral description of the terrain. It therefore nearly personifies the topical features and indirectly

compares them with El Cacique. Because Aquilino wasn't with the others in the town he asks about El Cacique's personality:

El Cabezo parece un enorme fantasma con las piernas enterradas en el suelo y los brazos cortados. Cuando lo alcanzan, todavía se asoma el campanario del pueblo, que en seguida pierden de vista.

—¿Qué clase de tipo sería? Vosotros que anduvisteis charlando lo sabréis...

—¡Qué nos importa! Casi todos le ponían verde, pero a otros ayudó e hizo favores. Pocos, salvo en la taberna, hablaban mal de él en voz alta. Hizo caminos, reconstruyó el puente, trajo la electricidad... Escuchas a unos y a otros y nunca averiguas cuál es la verdad. Eso sí, los tenía metidos en un puño.

—Yo no entiendo a éstos de los pueblos.

—Nosotros, a nuestro avío. (268)

Their conversation points out that the Boss's reputation was mostly negative but not entirely so. Plus, his control was the only constant effect the Boss had on the people. This objective outsider perspective reveals that the conflicting opinions of the villagers were too complicated to communicate what really was the truth about the Boss.

Through the dialogue and memory in the narrative, the space occupied by the Boss shows how power-hungry individuals controlled and manipulated so many individuals and communities in postwar Spain. As previous critical work has noted, *El cacique* shows how consuming one person can be on the lives of others when that one person is in a position of power.

CHAPTER VII

RODRIGO RUBIO

Life and Works

Rodrigo Rubio Puertas (autodidact, writer, and journalist) was born March 13, 1931 in Montalvos, Albacete, Spain to Buenaventura Rubio Marqués, a farmer in the rural area of Montalvos, and Dolores Puertas Mendieta. These humble roots proved difficult for the young Rubio who like the rest of the family worked alongside their father to maintain the family. In 1937 he was afflicted by an illness caused by a vaccine against Typhoid Fever which weakened his legs and forced him to walk with crutches for extended periods. After the end of the Spanish Civil, his sister, Pilar, and his brother in law, Juan Andrés Sevilla Escribano, taught free night classes for the illiterate children, along with Rodrigo Rubio, of the area.

At twenty years of age, Rubio left his small farming community for Valencia where he worked in commerce. In Valencia he was encouraged by his sister Pilar to continue his literary interests which she did by suggesting readings of classic Spanish authors and later French, Russian, and English authors as well. These readings encouraged Rubio to write his own fiction. In 1960 he entered a regional literary contest with a draft which would later become *Un mundo auestas* and was finalist for the Premio Valencia. One year later he entered *Un mundo auestas* in another literary contest which this time won the Premio Gabriel Miró. These early prizes in his writing career granted Rubio the success and financial support to continue his writing. In 1965 he was awarded the Premio Planeta for *Equipaje de amor para la tierra*. Two years later he

married novelist Rosa Romá Martínez on July 6, 1967. After his marriage he relocated to Madrid where he continued writing novel as well as working in journalism and radio. Rubio won the Premio Álvarez Quintero (given by la Real Academia) for *Papeles amarillos en el arca* in 1970.⁴⁶

Rodrigo Rubio has written over 40 books which include novels, collections of short stories, and collections of essays. Despite his prolific writing production and his numerous literary prizes, Rubio has not received much critical attention perhaps in part due to his autodidactic formation or simply due to his style and late production beginnings.

Summary of *Equipaje de amor para la tierra*

Equipaje de amor para la tierra (1965) relates María's experience traveling from Spain to Germany to retrieve her dead son, Juan. As she does this she reads letters he wrote to her and she remembers her life and his as they travel back to Spain. It is a story narrated in the first person singular. María's interior monologue recreates the life of her son, Juan, who died after emigrating as a foreign worker to Germany. As part of the narrative, María demonstrates the social situation associated with her humble upbringing. Through a series of Juan's letters addressed to his family, the mother reconstructs the life of her son and the struggles through which the family lived. The constant remembering forces the reader's attention to focus on the young man that lays in the coffin and the insistence of the mother that this cannot be his end as she reflects on and retells the past while bringing her son's body back to Spain. The end of the novel is left open for interpretation because María and Juan do not return home but only to the border where

soldiers shut her and her “equipaje de amor” in a room. In part it is possible that those who lived during the oppression of the time period of the dictatorship would not question the treatment the woman received, but from a broader point of view with regards to international borders the novel paints a different, cold nation as Germany is depicted by the narrator instead of her warm, accepting, and agreeable homeland.⁴⁷

Criticism of *Equipaje de amor para la tierra* (1965)

The few critics that have studied Rubio’s novel *Equipaje de amor para la tierra* emphasize the role of emigration from Spain in the 1960s and 1970s. As they focus on this phenomenon, critics point out the narrator in the work and the formal techniques that accompany her narration. Along with the formal aspects they note how thematic elements serve as a guide to the reader throughout the work. Also, various critics indicate their desire to promote further study of Rodrigo Rubio as a Spanish author and recognition of his place within Spanish letters.

Emigration —very frequent at the time, and especially controversial in Spain in the 1960s— is an important part of the novel *Equipaje de amor para la tierra*. María P. Tajés sheds light on this topic in the work, emphasizing three elements: “cuerpo, locura y muerte como discurso de la emigración” (91). Using theory from Michel Foucault, Julia Kristeva, and others Tajés demonstrates the context of madness and the way in which madness often results from expulsion and exclusion (93). She also indicates how madness plays the role of accelerator within the narration: “A través de la locura estos textos ocupan y dan voz al espacio ‘in between’ que habita el emigrante” (96-97). On a symbolic level, emigration is a type of death that separates family members. According to

Tajes “la partida supone una especie de muerte vivida tanto por el emigrante como por el que se queda” (97). This event causes a physical and emotional uprooting and as the critic claims it happens to all relatives and friends of the emigrant. It is a sociocultural worry in Spain that affects them, “Las comunidades de emigrantes españoles hacen eco de esta preocupación por la muerte lejos de la tierra de origen” (97).⁴⁸ Further she emphasizes that some communities in fact collect donations for situations in which a death occurs far from the homeland (97).

With respect to the novel in question Tajes explains that in different ways, both the mother and the son emigrate and they represent a double emigration: one internal and another external. From this connection an opposition of environment and its connections between the two countries results:

La relación entre la emigración exterior a Alemania y la interior (de una periferia nunca nombrada a Madrid) se subraya por medio de la oposición frío-calor. Este binomio resulta especialmente relevante por su presencia constante en la literatura de la emigración a Alemania. Casi la totalidad de las obras de este tipo que conozco denuncian el frío alemán como símbolo del carácter introvertido y serio de sus ciudadanos y también de lo negativo de la experiencia migratoria. (126)

But it is the son's death that prompts the reflection of both diasporic events and the element that increases the negativity that the mother senses toward the northern country.

“La muerte del emigrante, lejos de callar su voz para siempre, es el motor que engendra la narración gritando y denunciando su realidad” (116). It is this reality that Rubio tries to clarify. Tajes proposes that Rubio achieves this protest by means of an “ambivalencia entre presencia y ausencia” in the novel (118).

The use of silence in the text also forms an essential symbolic part of the novel of the forgetfulness of the critics of this work within Spanish literature. Tajes indicates, “La novela, valiéndose de la locura y la muerte, aporta un espacio discursivo al silencio de la emigración. Desde este espacio Rodrigo Rubio plantea una problemática que incumbe a todos los españoles aunque éstos se nieguen a admitirlo” (129).

Manuel Cifo González wrote a doctoral dissertation focusing on the life and works of Rodrigo Rubio. In his specific analysis of *Equipaje de amor para la tierra*, Cifo González contextualizes the novel within its period of publication and within the context of social realism:

Como es bien sabido, en las fechas en que se compuso la novela, el tema de la emigración gozaba de una gran actualidad, y eran muchos los españoles que se habían trasladado a países como Alemania, en busca de un futuro más halagüeño y prometedor. Pero en esos países las condiciones de vida para muchos de los emigrantes no eran las más idóneas. (247)

Manuel Cifo González notes that the perception of the emigrant is not based in reality, but rather in the ideals held by the hopeful emigrants and all that awaits them. Aside from the specific context of the novel, he highlights influences of other authors because of shared narrative techniques used by both Rubio in his novel and by other contemporary novelists:

Novelas en las que, además de la construcción tan singular en torno a un velatorio, [se observan...] otras coincidencias, como pueden ser: la elaboración de una estructura de círculos concéntricos, la posible influencia de *Mientras agonizo*, de William Faulkner; un cierto realismo y una crítica social implícita en las acciones y pensamientos de los personajes; el uso de la técnica del *flash-back*. (248)

These similarities with other similar literary works demonstrate the common interest between authors of the postwar era with regards to theme and form. Even more so for Cifo González, this book recreates the voice of the dead man through two elements: interior monologue and the letters from the emigrant to his family:

[E]l monólogo interior de María se verá apoyado en una serie de fragmentos de cartas escritas por su hijo Juan, y presentados en letra cursiva, con cuya lectura la madre va dando cuenta de algunos de los hechos vividos en el seno familiar... Por tanto, las cartas funcionan como sustitutivo de esa voz que ni ella ni los lectores podrán oír jamás. (248)

The monologue and the letters serve to textually re-incarnate the dead man and represent him in the discourse and the motifs of the novel. Given the retrospective quality of María's interior monologue, Manuel Cifo González reiterates the importance of the technique in reconstruction the life of the dead emigrant. At the same time, this narrative technique permits the description of the socioeconomic realities of the time period:

Al mismo tiempo, el monólogo interior en primera persona permite que María vaya contando datos relativos a la que era la vida de la familia con anterioridad a la marcha del hijo. Datos como los que se refieren a los cambios que había experimentado el barrio en que vivían, gracias a la emergente construcción existente en esos años sesenta y a las mejores condiciones de vida que de ese resurgir económico se derivaban. (250)

With regards to the chronological structure of the novel, Cifo González states how the monologue combined with Juan's epistolary fragments divide and section the past events to combine the present and the past in the narration:

Todos estos datos suelen coincidir con el recuerdo de algunos otros fragmentos de cartas escritas por Juan, ya desde Alemania, que se presentan con un cierto desorden cronológico –como suele ocurrir cuando se usa la técnica narrativa del monólogo interior o del también llamado *fluir de la conciencia*-, durante cuyo transcurso las ideas y los recuerdos, los sueños y las pesadillas, surgen y se entremezclan, en bastantes

ocasiones, sin orden ni concierto y con frecuentes saltos en el tiempo.
(250)

The memories and surely the narrative techniques coordinate to include and influence the characters' roles in the work. Manuel Cifo González believes María to be principal character (252), while Juan is relegated to a secondary position (261). Nevertheless in this secondary position, he is placed as sole interlocutor of a past that is painful, suffered, and shadowed.

Santos Sanz Villanueva places Rodrigo Rubio eloquently in the title of his critical work: "La encrucijada del realismo en el medio siglo: aproximación a Rodrigo Rubio." Describing this crossroads Sanz Villanueva affirms that Rubio remained at the margin of the generational framing to which he corresponds, given his date of birth, his delayed publication of literary works (he published his first book in 1963 while others from the generación del medio siglo had already published in the 1940s) making matters worse is his exclusion from photographs of the generational group:

Rodrigo Rubio no entra en ninguna foto definida y ello paga el precio de quedar fuera. Ya se sabe que dentro de la común periodización generacional de nuestra literatura de la pasada centuria quien no sale en la instantánea de un grupo, tiene grandes dificultades para existir. Hay poco vida fuera de la foto de la promoción y a estos efectos casi nada suele importar la valoración intrínseca de las obras. (114)

At the same time, his marginal position is compounded by the deep concern that Rubio has for the social situation within Spain and for his co-citizens. Sanz Villanueva claims that this concern diverges or splits between two related but at the same time distinct thematic elements that demonstrate in their own way and not according to the established group of social realism:

En el verse empujado a preocuparse de los demás se hallan los dos pivotes de sus novelas y cuentos: uno, la atención a los grandes motivos humanos; otro un testimonio franco y hasta duro, pero templado y sin caer en los excesos utilitarios del realismo socialista. (115)

It is a personal experience that forces Rubio to worry about those around him; he lay in bed for three years because of a rheumatic illness. Although it could be interpreted as a contradiction at first glance it is precisely his distance from the group and his apparent ties that grant Rubio his own distinct position as a writer of the 20th Century. Sanz Villanueva describes this position in terms such as “la atención a los conflictos íntimos” and “una conciencia crítica” (120). In a similar way Sanz Villanueva views in Rubio's work an element of the antirealist movement that manifested itself in the 1960s in authors such as Carlos Rojas. Nonetheless, he claims, “Linda Rodrigo Rubio con esta tendencia, pero tampoco se le puede vincular con ella con rigor. El realismo con ‘más profundidad’ que buscaba el albacetense partía de la percepción muy viva y directa de la pobre realidad cotidiana” (131).

When treating the novel *Equipaje de amor para la tierra*, Santos Sanz Villanueva argues that it belongs to a stage of “preocupación social, política y religiosa” within Rodrigo Rubio's literary career (121). This novel remains “con frecuencia en una deliberada tierra de nadie, asumiendo el riesgo de no contentar ni a tirios ni a troyanos, ni a quienes desearían una mayor explicitéz de la denuncia ni a quienes aspiran a que el problema moral se independice del marco histórico o social concreto” (121). When confronted by those who claim Rubio's novel to be no more than *light* literature Sanz Villanueva argues, “El reparo, sin negarlo, no radica, a mi parecer, en la solidez de las argumentaciones, sino en la perspectiva emocional que prevalece voluntariamente sobre

cualquier otra intención” (124). The emotions that prevail over other aspects in the author’s work reflect the context that initiates the novel: death. In every respect death controls and impels the work through the memories and the emotions. Sanz Villanueva declares, “Es la muerte, la tragedia de la muerte, el motor de la novela y a indagar esa vivencia terrible no se contribuye tanto con razonamientos como con el desorden emocional y anecdótico que vertebra (o desvertebra) el monodílogo de la mujer” (124).

With this anecdotal theme of death after emigration Rubio implants his critical reasoning of social life and the repercussions of such an environment. Santos Sanz Villanueva elaborates this element as follows:

Tal vez podría pensarse incluso que la anécdota de la emigración constituye un punto de partida, casi una excusa, para el repaso crítico de la situación social de la España postbélica, la representación muy amarga de la vida de los humildes durante la dictadura, y hasta la sintética de las dos Españas machadianas. (125)

This political and ideological division leaves its effect on society that Rubio represents in this powerful work of the reality of postwar Spain. Without a doubt Sanz Villanueva does not agree with the reflecting statement made by Cifo González of the apparent progress in the 1960s by Spain mentioned previously though both could claim personal experience with the time period.

José Rodríguez Richart has produced a study that explores Spanish emigration as found in literature. In this introductory study, Rodríguez Richart includes Rodrigo Rubio as one of the representative authors of this historical phenomenon. Though a large concentration of Spanish emigration occurred in specific regions, Rodríguez Richart clarifies the geographic migratory description to, “pues en las décadas del cincuenta y

sesenta es prácticamente toda España la que se siente afectada por una especie de ‘fiebre emigratoria’, y la ola de las emigraciones masivas a Europa se extiende a todas las regiones españolas” (7). It is within this “fever” that Rubio's novel is rightly classified.

Concerning formal features, Rodríguez Richart notes as have other critics that the narration includes the monologue of Juan's mother but he classifies it in a different way.

At the same time, he further describes the monologue when he explains how this monologue serves as intertext or connection with another related book by Miguel

Delibes:

La narración es, en realidad, un diálogo o, mejor dicho, un pseudodiálogo, que nos recuerda en muchos aspectos formales *Cinco horas con Mario* de Miguel Delibes, un diálogo que, en el fondo, es un monodiálogo, pues la madre, María, cuando empieza la obra, ya está en el hospital de Düsseldorf, Juan ya ha muerto y la madre, que ha traído con ella todas las cartas de Juan, las van releendo —se reproducen parcialmente en el texto— mientras habla con él como si estuviera vivo. (54)

From this position of narratology and the pseudodialogue with the dead, Rodríguez Richart notes that in part the narration serves as catapult to describe in detail the socioeconomic life during the postwar. He states, “La narración detallada de los difíciles años de la postguerra en España llena muchos de los capítulos de la novela” (55). These difficulties remain in part ambiguous and in so doing serve to encourage many Spaniards to leave the country in search of a better working situation with larger salaries.

Rodríguez Richart clarifies that despite the work possibilities with better income, Spanish emigrants suffered sorrowful and devastating living situation in Germany. In these historical times Germany was still in the middle of recovery from the destruction of the Second World War:

En cuanto a la vivienda por esa época Alemania estaba relativa y absolutamente aún peor que España, pues los destrozos de la Segunda Guerra Mundial habían sido más terribles que los de nuestra Guerra Civil. Muchas de las grandes ciudades alemanas quedaron arrasadas en un ochenta o noventa por ciento y la escasez de viviendas y de alojamientos, en general, a pesar del ritmo acelerado de la reconstrucción material del país (en las épocas de Adenauer, Erhard y del ‘milagro económico alemán’), seguía siendo enorme, también para la población alemana y mucho más, por motivos obvios, para los trabajadores extranjeros (ahora llamados "Gästarbeiter", es decir, invitados, a diferencia de la denominación que prevalecía en la época de Hitler, "Fremdarbeiter"). La solución que adoptaron muchas empresas fue alojar a gran parte de sus trabajadores extranjeros en barracas, barracones o residencias más o menos provisionales y de ligera construcción, más o menos habitables, cerca del lugar de trabajo. (57)

This clarification reveals the experienced difficulty and the needs of the workers that — as Rodríguez Richart points out— were previously categorized in such a way as to exclude instead of include with the “Fremdarbeiter” or foreign workers that lived outside the national society.

Other aspects of the emigrant’s experience described by Rodríguez Richart in his book are the climate and the language of Germany. Epistemologically speaking both elements connote distance from the character and the context in the new country. With regards to climate he states:

Otro aspecto es el clima. El clima continental de Alemania también constituye un obstáculo para muchos españoles, y no de poca monta, habituados, como en el caso de Juan, a climas, a temperaturas más suaves, menos rigurosas, como son normalmente las españolas, por su situación geográfica más meridional y por estar suavizadas en muchos kilómetros de franjas costeras, como las zonas mediterráneas y otras, por la influencia bienhechora del mar. (57)

The contrast between the two places in the European continent results as a clash that is only increased when they encounter language divergences. As part of this distancing

Rodríguez Richart emphasizes the cultural difference between the majority of the emigrant workers and those of the host culture:

El idioma alemán es otra muralla, con frecuencia infranqueable o difícilmente superable, para la inmensa mayoría de los trabajadores españoles, muchísimos de ellos procedentes de zonas agrícolas, sin grandes conocimientos de culturas o lingüísticos y menos tiempo aún disponible para enfrentarse, —algunos, con todo, lo han hecho— después de una jornada laboral exhaustiva y después de realizar muchas tareas domésticas (los que están solos tienen que comprarse la comida, guisar, lavar, planchar, arreglar los papeles necesarios...), con un idioma que “se las trae.” (58)

Rodríguez Richart frankly explains that the novel *Equipaje de amor para la tierra* is very subjective with respect to these obstacles that the young emigrant confronts, and reflects the experience of thousands of real emigrants. Regarding this narrative aspect the critic suggests, “las impresiones citadas hay que tomarlas con algunas reservas y limitaciones, lo que no quiere decir que sean falsas, por supuesto, pero tampoco tienen que ser siempre verdaderas y auténticas” (59).

The above cited critics concur that *Equipaje de amor para la tierra* reflects certain social realities of the Spanish Diaspora. All point out the formal techniques used to present the story (interior monologue, flashbacks, etc.) while others focus on the content of the work. Their arguments align to highlight differing themes found in the novel. What follows will provide specific textual examples of the formal techniques used in *Equipaje de amor para la tierra*.

Structure and Techniques

Equipaje de amor para la tierra is a neorealist novel. The social and political situation in Post-War Spain was a central focus of Spanish novelists during this period

which materialized in their literary endeavors centered on reality. Rubio's novel is narrated in the first-person singular by the mother of the dead character. The novel is structured around the death and transport of the body back to Spain. As such the novelistic structure gives rise to a retrospective and thought-induced retelling of the past while being thrust back and forth from present to past through the subjective perspective of María. Rubio's fragmentary stream-of-consciousness style guides the reader through present and past as she reflects on her own life and the life of her son, the dead protagonist. His place in the novel is quasi-ubiquitous and works as a catalyst for moving the narrative forward. Rodrigo Rubio uses several techniques to further the flow of consciousness along including: direct interior monologue, flashbacks, free association, alternating mechanics, discontinuity, and repetition.

María's direct interior monologue pervades the narrative. It is her perspective and consciousness that the reader takes in as she flows from idea to idea. Below is an example of what Rodríguez Richart called "pseudodiálogo" but which is nonetheless also a direct interior monologue:

Voy a llevarte conmigo, Juan. He venido a eso. Quería llevarte vivo, para que te curases en nuestra casa o en un buen sanatorio de los que hay entre los montes españoles. Yo me decía que ninguna mujer, sino yo, se acercaría a ti. He llegado a pensar que Luisa te quería de veras, que se había enamorado de ti, por cualquiera sabe qué razones, cuando ha sido capaz de dejar su casa. Pero ni ella, ni Encarna, que incluso dejó de hablarnos, se iban a acercar a ti. Yo te cuidaría. Yo me iba a estar, un día y otro, pegada a tu cama, aunque para eso tuviese que dejarme a tu padre y a los otros. Tú eres mi Juan, el muchacho alocado, el simpático, el que habías pasado tus primeros años yendo conmigo a las casas donde prestaba servicio como asistenta, y el que había salido, junto a mí, en algunos de aquellos viajes que hacía a los pueblos de la Mancha, de donde venía cargada de harina, harina que luego vendía en los mercados y tiendas, ayudada por tu padre. (57)

María's mention of Juan and references to her son throughout the monologues force the reader to recognize his importance and place in the novel. This particular example points out how close Juan was to his mother and her persuasive desire to make sure he was taken care of.

Another narrative technique that Rubio employs in the novel is the flashback. These moments of recalling previous episodes emphasize the flow of thought which the narrator is experiencing. These retrospective moments are dispersed among her own present thoughts and flashes to the past in the form of dialogues (or "monodialogo," to use the term coined by Unamuno) allow the reader to better understand Juan, his character, and his related narrative:

Estoy relejendo la carta, y ves. Tú decías que no viniera. He venido y ya no hacías más que mirarme con tus grandes ojos negros de moribundo. Ya no me hablabas. ¿Dónde estaba tu voz de muchacho de veinticinco años? ¿Qué habías hecho de tu alegría? ¿Por qué ocurre todo esto, Juan? No vivíamos tan mal. Podíamos haber seguido como hasta que tú dijiste que te venías a Alemania

—¿Te vas a Alemania? —te preguntó tu padre.

—Sí, me voy —contestaste—. Con Ángel Castro, mi amigo y compañero de taller.

—Pero si tú estás bien aquí, si con lo que ganas y algo que te daremos nosotros ya puedes poner la casa y casarte...

Tú mirabas a padre. Padre aún añadió:

—Encarna dice que podéis vivir en su casa. En cuanto se case su hermano, tú sabes que se quedan solas ella y su madre. Estaréis bien.

Dijiste:

—Bueno, a lo mejor estábamos bien, como tú dices, padre. Pero yo...

—¿Qué?

—Me iré.

—No lo entiendo.

—No lo puedes entender. Tú siempre te has conformado, viviendo de cualquier manera. Yo quiero ahorrar dinero, como otros que se van hacen. (16-17)

Another technique used by Rubio to contribute to the flow of consciousness is free association. Though free association is often coupled with other narrative techniques, it is an excellent representation of the internal working of the consciousness that finds it hard to focus on one thought or mental element at a time. In Chapter XVII, María's narration portrays the effects of free association:

Sigue el viento. Debo de tener los ojos hinchados. ¿Cómo es posible que pueda estar acostada, Juan? Es por el cansancio. Estoy rendida. Ángel también debe de haber llegado con mucho sueño. ¿Tendrá frío? Yo me siento ahora un poco mejor, más sosegada. Eché un corto sueño antes. Luego he estado pensando. ¿Es que no comprendo bien lo que ha ocurrido? ¿Es que no doy la importancia que tiene el que tú estés en el depósito? O quizá sea por eso, porque no puedo dejar de pensar en ti ni un sólo momento, y de esta forma, quiera o no, tengo que darle vueltas a nuestra vida, siempre tú por medio.

Ahora aprieto las ropas sobre mi cuello. Pronto se hará de día. He pasado miedo en algunos momentos. Se oían las ramas de los árboles y las maderas de una ventana. Es fácil entonces pensar en las viejas historias de fantasmas que nos han contado alguna vez. La abuela de los cuentos se iría al cielo. ¿Habrá un cielo para nosotros, Juan? ¿Qué es el cielo? ¿Cómo se gana el cielo? ¿Lo ganan las gentes que rezan, o las gentes que sufren? ¿Cómo será Dios? ¿Es justo o injusto? ¿Por qué nos da estos latigazos? Yo pregunté si había vendido un confesor a atenderte y me dijeron que sí, el capellán católico, y también, luego, un sacerdote español. He hablado después con ese sacerdote español. Es joven, casi de tu edad. Viste de paisano, un traje gris oscuro, y lleva al cuello una tirilla. Tiene mucho trabajo aquí, me dijo. Hablaba con naturalidad, pero un poco emocionado. Yo no podía calmarle. Él parecía comprensivo. Me puso una mano sobre la cabeza, como si quisiera apartar, con la suavidad del que ama, los malos pensamientos que se amontonaban bajo mis cabellos encanecidos. (187-188)

The foregoing excerpt illustrates the free association within María's interior monologue. An outline of her associated perceptions and ideas would appear as follows:

María hears the wind that still blows.

- 1) She questions her lack of attentiveness resulting from her sleep

- 2) Her own tiredness reminds her of Ángel and if he is tired
- 3) She remembers her thought process and recalling the past with Juan in the midst
- 4) She feels cold and explains her need to cover up
- 5) The cold reminds her of the wind that forced the trees against the window
- 6) The noise scared her and reminded her of ghost stories
- 7) The stories remind her of heaven which makes her question the existence of God.
- 8) Her existential questioning reminds her of the priest who visited Juan

The use of varying mechanics in the novel also furthers the flow of consciousness.

The most visually striking change in mechanics is the use of italics. These sections or paragraphs belong to the letters Juan previously wrote to his family. His mother brought them with her in what seems to be a way of consoling her on the journey to find her deceased son. These italicized sections also work with other techniques such as free association to bring ideas to her memory as she recalls and attempts to cope with the loss of her son.

Discontinuity is another element within the text that points to the inability of the consciousness to maintain its focus. Among examples of discontinuity is ellipsis. In general these textual markers are found in the remembered dialogues María narrates, but a few examples also occur during her own monologue. What follows demonstrates how the use of ellipsis in María's interior monologue as she describes Juan and his father as good men. "No lo eras, como tampoco tu padre lo había sido. Él hasta era indiferente con

respecto a las mujeres. Sólo yo era mujer para él. Luego... Los hombre siempre lleváis ese deseo de poseer a todas. Tú ya estabas metido de lleno en el lío. Y ahora, Luisa... ¿Quieres creer que siento pena por ella? ¿Vendrá a despedirnos? Ahora, ella..." (189).

Repetition is another technique Rubio employs to portray the flow of consciousness in the novel. The most recurring element in the novel is the dead protagonist. He is María's interlocutor and she reminds the reader of his presence almost incessantly. Another example of repetition in the novel is the climate and the contrast between the two countries represented in the novel. María's subjective point of view stigmatizes the German nation because it is so different from her personal experience which is only magnified due to her loss.

These previous examples of the narrative techniques have served to illuminate the manner in which Rodrigo Rubio employed the stream-of-consciousness style in this novel. The combination of these techniques and elements carries the narration in and out of the past and the present to bring to light the life of the dead protagonist. What follows will focus on analyzing the space in the novel as it relates to the dead protagonist.

Space

Equipaje de amor para la tierra contains numerous elements that point to the space associated with the dead protagonist. Among these are housing, movement — including emigration and modes of transportation—, and enclosed areas —such as rooms, walls, and other enclosures. First is the problem of housing. The novel simply hints at an economic struggle for all desiring citizens to be in their own locale. This reality reflects upon the government's inability to construct sufficient homes, apartments, or other

structures for their inhabitants; or on the contrary, the government lacked the capability to bring work for the citizens or create sufficient employment to sustain the country and provide its citizens with the basic necessities of life to maintain the superstructure. This separation of classes is precisely what many young authors of the social novel criticized. Their only way of attempting to help the socioeconomic problems was to write about the division of classes that plagued the country during the postwar (and in Spain, had done so for centuries).

Another factor for emigrating that can be seen in the novel is the constant spatial movement in the past life of the family. María Tajés explains that the novel describes two emigrations: one external and another internal. The latter occurs during the childhood of the dead protagonist who dies in the external emigration. In other words, he emigrates from the south of Spain to Madrid with his mother and after growing he continues moving. A symbol of his desire to continue moving is the motorcycle that he desires for several years before emigrating. The young man's motorcycle symbolizes his desire for the modern and progressive things, those that bring a rapid pace to life and an ability to move freely. It also represents the independence of the youth and his desire to leave home and establish his own, personal place. Nevertheless, the economic circumstances of the time proved far too intricate and complex to completely become independent of his parents. Only after emigrating does he transition into a personal space. Yet nostalgia remains when he leaves and he remembers fondly the moments with relatives in his country. The motorcycle is also an example of the desire for power and freedom from the restrictions of family, society, and government.

The motorcycle reflects the young man's attitude and his perspective of life. After his death his perspective extends by another spatial element: the letters. The narrator reads parts of the letters that her son had written while she mourns with his corpse. Textually the letters are in italics and are quite limited in their extension. Nevertheless, through the content of the letters the narrator carries the reader toward the past. Together with the memories the relationships that the young man had in Germany also portray part of his perspective that is seen from the bed that he shares with his girlfriend. But besides reflecting a loving perspective the bed plays another interesting role with regards to the space of the novel. The reader imagines the young man suffering in bed at the hospital which reflects the maternal suffering during birth. This everyday piece of furniture is a place where one rests, suffers, dreams, and loves. For Juan the evoked bed is not a place of rest, love, or happy dreams. On the contrary, it is a place that results in personal pain and nightmares due to his pulmonary illness. Despite the suffering, the young man shows incredible strength while he corresponds with his family in Spain and his words try to impede his mother's travel. This desire to avoid additional economic problems demonstrates that the relationship between children and parents is full of comprehension and humility.

This place of suffering is counterpointed with the idealized emigration by Juan before going and while he maintains hope for better working conditions, less pressure, and better compensation. Yet the mental formation of the idealized place, the factory, and the living accommodations in Germany are another limitation. The work space is confined within walls that prefigure to a certain degree his entry into the hospital and also

into the coffin. These controlled spaces indicated the attitude of the country toward the invited workers or “Gastarbeiter”: they are here to work and not to become integrated into society. This exclusion continues due to the living accommodations which according to the narrator are inhospitable and full of disgusting creatures situated close to the factory and not among the national citizens of the country.

In opposition to this cold perception and exclusion by the space that the emigrant occupies, the mother longs for the closeness and presence of her family. At the same time the limited economic circumstances control the narration because the narrator is the only family member that could travel to bring the corpse back home. Thus, the reader confronts the entire narration conscious of its subjectivity. With these limitations the narration tends to recall the past and remember shared experiences. Luis López Martínez states that this phenomenon is “una técnica evocativa” by narrating the story around the viewing (223). The mother’s subjectivity demonstrates the reality that she knows and believes in, which verbally excludes precisely the reality of those around her. Her upbringing in the house of teachers demonstrates her abnormal position for her generation where her parents taught and she studied in a normal school to become a teacher herself. Her parents were of a progressive and liberal perspective that would have supported the Segunda República. Nonetheless, the tragedy of the Spanish Civil War impeded that progress, and ultimately erased and reversed it. Therefore, the mother carries a load both emotional and complicated from war’s devastation. In many ways she is a very intelligent woman that has survived in conflictive times where she had to maintain a small family and part of that time she was completely alone while her husband

was incarcerated. This valiant, exceptional woman also portrays a negative perspective towards the country where her son died.

The mother's perspective of the house and living spaces in Germany is of a place that is despicable and terrible. The narrator associates the German city with frigidity while she perceives her own country as a warm, familiar place. She expresses nothing positive about the northern country and she opposed the idea of emigrating to improve one's economic status. It is a common reaction for those who survive or outlive their family members. The survivors tend to blame or question the decisions of the dead along with all of the possible personal, cultural, and national differences. At the same time the physical places that she encounters in the foreign country are very negative. The hospital is an enclosed place that limits mobility and freedom. As she enters her son's room, an emotional weight devastates her because of the death of her son. The narrator's subjectivity increases given the spaces occupied by the characters. The narrator and the dead son's friend share a room in the hospital. Without anywhere to escape to allow her feelings rush out, the narrator simply weeps and mentally expresses her remorse.

The walls and later the national borders are associated with a metropolis without affection or concern toward the travelers. The gray sky and the country's physical cold increase the emotional weight imposed by the loss of her eldest son and companion for such a lengthy time. This enclosed place shrinks as the reader travels into even darker moments of the novel. It is evident that such an enclosure would cause the sanest of people to mentally falter. One aspect that changes the gloomy environment is the movement of the funeral coach on the return trip to Spain. In a different manner from the

motorcycle, the funeral coach limits the young man's progress and returns him to the border to join other corpses in the Spanish cemeteries. Yet also in this transitional space, the narrator divulges further information about the young man and his life. Here the reader travels with the narrator between present and past. The narration accelerates and commences to highlight the organization as the mother mentally locates herself and attempts to cope with the mortal shock suffered in the German hospital. Here the mother's prejudices toward her son disappear and she accompanies him in the back of the coach. Instead of sharing the space with the living she prefers to remain with her son even though he is dead. Could it be in reality just a dream? No, it is the reality of the narration.

Given all of the lived and experienced circumstances in such a short time period leads one critic to suggest that the work argues that madness overcomes the mother, but the critic also claims that this difficulty is overcome because in no other way could she have arrived at the border with the corpse. Arriving in Spain, unfeeling authorities shut her in a room to wait for documentation. This ending in a hostile place, almost a jail, portrays the insensitivity of her countrymen. Also, the impact of the loss of her son increases with the symbolic loss of the mother as both are enclosed and to some extent packaged, even dead.

In conclusion this novel portrays an example of working class (mostly the 1950s and 1960s) Spanish Diaspora during the postwar years. Specifically the spatial elements play an important role in the subjective narration. The closed space engulfs the novel. The hospital room shuts in the ill person away from social life in a non-familiar space.

Also the coffin is a minimal space that separates the person from family. The shared space in the cargo area of the funeral coach attempts to overcome this division but in the end it seems that the son's and the mother's pilgrimage are simply circular where they leave happiness for pain.

CHAPTER VIII

MIGUEL DELIBES

Life and Works

Miguel Delibes Setién was born October 17, 1920, in Valladolid, Spain to Adolfo Delibes and María Setién. He was a writer, journalist, and newspaper editor as well as a professor of Business Law. Aside from his professional endeavors, Delibes was an outdoorsman, including a hunter, fisherman, and bicyclist. Delibes attended grade school in Valladolid at the College of Our Lady of Lourdes, finishing high school in 1936. After the Spanish Civil War broke out, and upon reaching 18 and draft age, he enlisted in 1938 with the national Francoist navy as a volunteer though he considered himself to be a pacifist.⁴⁹ At the end of the Spanish Civil War, Delibes studied commerce and art in Valladolid. He later worked as a caricaturist for the newspaper *El norte de Castilla*. On April 23, 1946 Miguel Delibes married Ángeles de Castro.

His literary career began with the novel *La sombra del ciprés es alargada* (1947) which won the Premio Nadal. Since its publication Delibes has written over 65 other novels and nonfiction books. His prolific writing career was well acknowledged by the public and the critics of his time. Among the awards he received in addition to the Premio Nadal (1947) are the Premio Nacional de Narrativa, for *Diario de un cazador* in 1955, the Premio Fastenrath (awarded by the Real Academia Española), for *Siestas con viento sur* in 1957, the Premio Príncipe de Asturias for Literature in 1982, the Premio de las Letras de Castilla y León in 1984, the Premio Ciudad de Barcelona, for *377A, Madera de héroe* in 1987, the Premio Nacional de las Letras Españolas in 1991, the Premio Miguel de

Cervantes in 1993, and the Premio Nacional de Narrativa, for *El hereje* in 1999. Aside from these and other literary awards, Miguel Delibes was granted honorary doctorate degrees from five Spanish Universities: Universidad de Valladolid (1983), Universidad Complutense de Madrid (1987), Universidad de El Sarre (1990), Universidad de Alcalá de Henares (1996), and Universidad de Salamanca (2008).

Miguel Delibes died of stomach cancer March 12, 2010 leaving behind a legacy of literary work ranging from Social Realism to the New Historical Novel along with his contributions in nonfiction due to his interests in the outdoors, the environment, and travel. He also published numerous articles and essays on a wide variety of topics, from sports to philanthropic perspectives. Delibes' works and response from literary critics highlight his success as a novelist while his choice of content demonstrates his deep, heartfelt concern for mankind.⁵⁰

Summary of *Cinco horas con Mario*

Cinco horas con Mario (1966) is a neorealist novel narrated primarily through the extended interior monologues of Mario's wife, Carmen, while she remains at his coffin side through the night following his death. The memories she evokes are primed by the underlined verses left in Mario's Bible, yet her readings of these memories establish erroneous connections with the content of the verses. Through Carmen's thoughts the reader learns of the contrasting beliefs and opinions of the couple and their opposite perspectives and personalities. Though Mario never speaks in the novel his opinions are highlighted through the contrasting opinion of his mourning wife. Within her cyclical

monologue that is bookended by a prologue and an epilogue, the reader senses the contrasting values of the couple reflecting what critics have called the “two Spains.”

Literary Criticism of *Cinco horas con Mario*

Miguel Delibes has received continuous critical attention for his literary works and his prolific writing career. One of his works that has received a very considerable measure of attention is his novel *Cinco horas con Mario*. Ann Davies considers that such attention diverges among critics of this neorealist novel. Davies states that the novel is “a portrait of the ‘dos Españas,’ the division of Spanish society into conservative and liberal sectors reflecting the victors and vanquished of the Spanish Civil War [or] an understanding of the position and oppression of women in Francoist Spain. Both lines of thought presuppose an oppositional structure in the novel” (1000). Other critics have emphasized technical aspects of the novel (e.g. interior monologue, first-person narration) while others note the use of irony and even satire in the novel. This review of the criticism will present critical work previously published on *Cinco horas con Mario* in an attempt to later further analyze the narrative techniques and the dead protagonist's space in the work.

Among the critics of *Cinco horas con Mario*, Gonzalo Sobejano highlights the diverging personalities of the couple in the novel which he singles out as representing the theme of the novel: “El tema de la novela quizá pudiera definirse así: la simplificación no comprende a la complejidad; la complejidad no puede escuchar la voz de la simplificación” (107). Sobejano affirms that the division of the community and the attitude of inconformity between the two groups are represented in the spouses of the

novel. The reader perceives this separation by means of the circumstances within the novel in which Carmen employs what her husband, Mario, has left behind: his Bible.⁵¹

Sobejano demonstrates the importance of the Bible thus:

Los pasajes bíblicos que, en cursiva, inician los capítulos obran como pretextos (y no como textos) para que la divagación de la mujer comience y vuelva a comenzar, arrancando de ellos, pero recayendo en seguida sobre sus constantes obsesiones. Las palabras de la Biblia, con lo que enuncian y sugieren introducen variedad de motivos, sin duda; pero las asociaciones que desencadenan desembocan siempre en recuerdos y preocupaciones que se repiten una y otra vez. Cabría decir, por tanto, que *Cinco horas con Mario*, en lugar de un diseño, posee un ritmo: el ritmo del oleaje que recalca siempre las mismas oquedades de una roca aplanada. (107-108)

This rhythmic cycle of memories and obsessive concerns concentrates on mundane moments and circumstances that seem insufficient as to cause a reaction from the deceased man. The motifs and themes that are repeated come from the woman in form of a personal defense and support of her value, opinions, and allies. Nevertheless, Sobejano explains how Carmen's monologue creates irony in this manner: "[L]a misma acusación le defiende a él, mientras la defensa de ella viene a ser su propia acusación. Ironía, por lo tanto" (107). These ironic moments fill the book and emphasize the divergent ideas existing in Spanish society of the 1960s. Similarly, Juan Cano Ballesta notes that irony⁵² plays an important role within the monologue in order to grant places for the reader to grasp and interpret the unspoken text underneath the words of Carmen:

Así pues, la gran originalidad y la genialidad de esta novela es que Delibes utiliza todo este monólogo de Carmen aplicando una continuada ironía que invierte el sentido de su discurso y se convierte para el lector insatisfecho y crítico de los ideales franquistas en una denuncia de la retórica del Régimen. (40)

Cristina Sánchez Conejero classifies the novel as a satire from a cultural perspective due to the marginalization and repression of social change twenty years later than in the rest of Europe: “La novela en si es una sátira de la idílica ‘España diferente’ en que Franco había convertido al país. Esta sátira incluye una crítica mordaz al analfabetismo de la época como instrumento de manipulación ideológica por parte del dictador y sus seguidores” (140). This analphabetism is represented in Carmen and her incomprehension of the progressive others of her society. Sánchez Conejero indicates that this incomprehension results humorous due to Carmen’s ignorance of key social topics of the day: “De forma humorística Delibes subraya ya no el hecho de que no sepa leer o escribir sino su gran ignorancia respecto a temas clave de la sociedad española de su época. Ejemplos de estos temas son la monarquía, el turismo y la sexualidad” (140).

From a feminist perspective, Juli Highfill’s analysis of the novel takes into account the multiple possible readings due to what she calls “a certain dissonant echo, a disturbing surplus; and herein lies the potential for variant readings” at the end of the novel (60).⁵³ Among her readings of the text, Highfill defends Carmen within the controlling society thus: “Delibes evidently set out to write a scathing critique of ‘las ideas heredadas.’ But in doing so, he made use of a very ancient inherited idea — the construction of Woman as a repository for all that man rejects, and his project became entangled in an ungovernable text” (78). From this point of view Carmen is the victim of the dominant society as a construction of that society.⁵⁴ From a religious vantage point, Jennifer Lowe highlights Carmen’s “often” double standard within her own narration as she indirectly accuses her husband of adultery:

While allowing for the fact that Carmen often operates two standards (one for herself and one for others) it is evident that if this criterion is applied to her thoughts about Paco (not to mention the other men cited) they prove to be tantamount to adultery. Carmen thus stands charged, on the basis of her own definition, independently of the actual incident with Paco, with breaking this particular Commandment. (325)

These readings converge into what some critics have noted through the couple's incompatibility. Antonio Vilanova argues that the couple (though incompatible⁵⁵) provides perspectivism to the work:

Al tiempo, para acentuar su distanciamiento del carácter de Mario, aprovechando la circunstancia de que no ha concebido una novela de protagonista único, sino el drama de dos caracteres incompatibles pero complementarios, a la vez enfrentados y contrapuestos, Delibes ha resuelto renunciar al punto de vista único del narrador omnisciente y ceder la palabra a uno de los dos personajes que integran la pareja protagonista, para que, al asumir las funciones de narrador, sea capaz de pintarse a sí mismo y se encargue al propio tiempo de hacer el retrato del otro. De ese modo, introduce en el ámbito de la novela el necesario perspectivismo, que sustituye la visión panorámica del novelista omnisciente por el enfoque próximo del narrador protagonista, que es a la vez actor y autor de los hechos que describe, los cuales contempla inevitablemente a través del *prima deformante* de la propia subjetividad. (139)

In analyzing the couple and their differences, Jesús Ferrero notes that at the center of this relationship communication obstructs their lives from the beginning of their marital lives, “¿Se están comunicando desde algún lugar o en algún lugar los personajes de *Cinco horas con Mario*? La maestría objetiva y objetivadora de Delibes está en presentar, en el seno mismo de la pareja Carmen/Mario, el grado más elevado y dramático de incomunicación, anunciado ya en el desencuentro mortal de la noche de bodas” (185). This insight into the text highlights the bipartisan ideology within Post-War Spain. This inability to exchange or to comprehend is intensified in the extended monologue in which Amorós claims a role reversal:

Llegados a este punto me asalta una pregunta. ¿El monólogo de Carmen es una narración desde el yo o una narración desde el tú...? Da la impresión de que las dos cosas a la vez. En realidad el tú y el yo están tan imbricados en el monólogo de Carmen que parece una narración desde un tú convertido en yo y desde un yo convertido en tú. (181)

The changing that Amorós sees in the novel reflects the internal quality of the narration. From this internal point of view, Obdulia Guerrero views a psychological aspect in the novel which she claims follows the tendencies of the psychological novel with an expressive twist:

No abre nuevos cauces a la narrativa hispana; sin embargo, la expresividad es suya peculiar, aun sin ser el creador del estilo. Esta singularidad estilística la lleva Delibes, hasta sus últimas consecuencias, en su novela *Cinco horas con Mario*, cuya forma estructural y de expresión sigue el cauce de la novela psicológica. No obstante, a través de sus páginas va desfilando (como en *El camino*, la aldea castellana) una sociedad de clase media burguesa, hipócrita, vulgar y egoísta. Nos brinda *viva* esta realidad psíquica mediante el milagro de su fuerza expresiva. (614)

Antonio Sobejano-Morán agrees with Guerrero with regards to the psychological quality of the narrative.⁵⁶ According to Sobejano-Morán, stream-of-consciousness is not used in the novel, but instead interior monologue is the technique that Delibes employs: “En *Cinco horas con Mario* el monólogo interior, y no el fluir de conciencia, es la técnica narrativa elegida por Delibes para representación del proceso mental de Carmen, centrándose en la revelación de las frustraciones de su pasado en un presente de intensa descarga psicológica” (389).

From the position of the reader of the text, Vicente Cabrera claims the novel contains a metafictional characteristic. Among the varying levels of reading within and without the text, Cabrera analyzes Carmen’s role as reader in the text. He classifies Carmen’s comments into three techniques: (1) both Mario-Carmen form a relationship of

author-reader/critic; (2) Carmen's favored argument is masked infidelity as love and marriage; (3) the novel may serve as part of real life; or real life is novelable (400). He concludes that the works of Mario are out of Carmen's reach due to her ideological blindness:

Los escritos, los libros de Mario, y Mario mismo, quedan sellados porque Carmen no los sabe leer, es decir, porque no los entiende; y viceversa no los entiende porque no sabe leerlos, porque los distorsiona; y si no los entiende, es decir, no sabe leerlos, el misterio y la revelación quedan sellados, quedan fuera de su alcance, pero no necesariamente fuera del alcance del otro lector, de nosotros. El texto de *Cinco horas con Mario* se establece, dentro de sí mismo, la pauta y el enigma de su propia composición y lectura. Si se revela o no el misterio dependerá de si el lector sabe o no sabe abrirlo. Carmen no entra ni en el misterio bíblico, ni en el misterio de los textos de su esposo, porque no puede ver más allá de su ceguera ideológica. Por cierto que de *Cinco horas con Mario*, si hubiera de leerla, no alcanzaría a ver más allá de sí misma. (403)

Though Cabrera claims Carmen's inability to read keeps her shut out from Mario's life, Sánchez Conejero argues that Carmen refuses to partake in the space of her husband. Along with her refusal, she ridicules his literary works naively due to her personal preference for popular romantic novels:

Carmen da testimonio de este hecho en *Cinco horas con Mario*. Con frecuencia se burla de los libros que escribe su esposo —que nada tienen que ver con la novela rosa y sí con la situación sociopolítica del momento—, mostrando su ignorancia para la comprensión de libros cuyo tema principal no sea una historia de amor cargada de dramatismo. Por ejemplo respecto a la novela de Mario *El castillo de arena* Carmen la crítica. (146)

Mario's space includes the intellectual reality of literature. Yet despite his role as professor and writer he remains marginal to Francoist society and the dominant culture of the time.

Similarly to this notion of separate space between the couple, Agnes M. Gullón analyzes the characteristics of the silent protagonist in the novel. She notes that for Carmen her deceased husband is in the underlined words of the Bible:

Para la mujer, el marido está en los pasajes subrayados, tantas veces leídos, y a través de ellos intentará acercarse a la intimidad que desconocía, al recinto en que jamás penetró mientras él vivía, y que ahora espera ocupar. Queda a solas para el diálogo en (¿o con?) la oscuridad, ligada al difunto esposo por [la lámpara...] El cuerpo casi eclipsado, pero tocado por la luz que ilumina las palabras escogidas como su código moral. (4)

Gullón notes that silence is linked to communication. Though Mario and Carmen live and breathe in the same place, they find refuge in their own language:

¿En qué se basará la comunicación entre dos personas que, respirando el mismo ambiente, en la misma familia y hogar, se hallan enajenados lingüísticamente? Si el verbo no puede ser puente por proceder de dos sistemas de valores radicalmente opuestos, ¿cómo dialogarán? No se hablarán, ni se escucharán. Cada cual se refugiará en el lenguaje —en personas o textos— que sienta más cercano a su exigencia de expresión hasta sentirse prolongado, acogido, y ‘contestado’ por ese medio. El medio lingüístico de Mario es el lenguaje culto y cristiano, libre de institucionalización de cualquier clase; el de Carmen es el lenguaje social, convencionalizado por las instituciones aceptadas por ellas, familia, matrimonio, pequeña burguesía, religión externa, periodismo... Ecos de estas voces se oyen continuamente en la suya, verdadera caja de resonancias. (4)

Though nearly all critics highlight the Manicheism⁵⁷ within Post-War Spain, María Palmar Álvarez-Blanco indicates that the long-held reading of the dichotomy in Post-War Spanish society is not the only interpretation of *Cinco horas con Mario*. Through the space of the vigil or wake within a watched place (“lugar vigilado”), Álvarez-Blanco claims that a place of remorse common for the polar opposites of Spain during the 1960s is made manifest:

Para que este acto de reapropiación del espacio sea posible, Delibes propone comenzar por la compleción de un trabajo de duelo interrumpido. Sólo mediante la colectivización del trabajo de duelo —lo que implicaría la comunión en el lamento tanto de “vencedores” como de “vencidos”— será viable la edificación de una memoria que favorezca el tránsito hacia un territorio no vigilado y cuyo trazado no responda a razones políticas sino antropológicas. Esta posición vital y existencial dentro de la obra *delibiana* es el resultado de la proyección de una voz que, discerniendo los orígenes de la división retórica de la geografía humana, encuentra en la práctica del paisanaje una vía de posible acceso a un espacio común; en ese mismo lugar se inscribe no sólo la obra *delibiana* sino toda la literatura a pervivir en el tiempo a causa de su contemporaneidad. (109-110)

This review has brought together a range of critical work on Miguel Delibes's novel *Cinco horas con Mario* —though not directly cited here some critics have also analyzed the ideological aspects of the novel in their relation to the political power structure.⁵⁸ The above reviewed criticism combines to highlight the social critical approach that Delibes holds of his own society and his humanistic endeavors. Though many point to the irony in the work, few have really analyzed Mario's space in the work. What follows will highlight the technical aspects connected to the stream-of-consciousness style in Delibes's novel. Though Antonio Sobejano-Morán claims that the stream-of-consciousness technique is not present in the novel, Robert Humphrey clarifies the connection of stream-of-consciousness as a style where interior monologue is a technique within that style. Furthermore, Harold Boudreau states that the motifs of the novel prove “legitimately construable as techniques related to the psychological association characteristic of stream of consciousness” (12).

Structure and Techniques

The structure of *Cinco horas con Mario* is simple: his wife remains with Mario through the night while she reads his underlinings of Bible verses. From her perspective

we as readers receive the novel. Several techniques are employed that are similar to the stream-of-consciousness style: interior monologue, soliloquy, flashback, free association, alternating mechanics, discontinuity, and repetition.

Though interior monologue can be represented directly or indirectly —the distinction of which inheres in amount of authorial involvement. Direct interior monologue is the most frequent technique used in this novel to highlight the internal works of the characters. Throughout the twenty-six chapters of the novel, the direct interior monologue is nearly uninterrupted. The beginning of each chapter is what Carmen reads they she flows through her thoughts in relation to the biblical passage of the moment, while making erroneous connections to the text:

Pero el caso es que me pongo a pensar y divertido, lo que se dice divertido, no te he visto en la vida, Mario, ni en el viaje de novios siquiera, que ya es decir. Según Valen, la noche esa es un trago y yo la doy la razón, lógico, no voy a decirla que diste media vuelta, pero, en cambio, de día todo el mundo lo pasa en grande menos nosotros, que yo recuerdo en Madrid, “¿nos sentamos en este café?”, “como quieras”, “¿nos vamos al teatro?”, “como quieras”, pero ¿es que no sabías decir otra cosa, tonto del hijo? Una mujer es un ser indefenso, Mario, necesita que la dirijan, calamidad, por eso me hubiera horrorizado casarme con un hombre bajito, que la autoridad debe manifestarse inclusive en la estatura, fíjate, que te parecerá una bobada. (175)

This example illustrates aspects of numerous long monologues that Carmen directs to her deceased husband.

Another type of interior monologue is the indirect interior monologue which involves the narrator. In the prologue, this type of monologue is present along with visitors who have come to mourn the deceased:

La gente nunca era la misma pero la densidad no decrecía. Era como el caudal de un río. Al principio, todo resultó burdamente convencional.

Caras largas y silencios insidiosos. Fue Armando quien quebró la tirantez con su chiste: el de las monjitas. Él había creído que ella no le oía, pero Carmen le oyó, e independientemente de ella, Moyano, desde su palidez lechosa, con el rostro enmarcado por una negra y sedosa barba rabínica, le censuró con una acre mirada muda. Pero ya nada volvió a ser tan tenso como antes. Las barbas de Moyano y su palidez de muerto hacían bien en el velatorio. (11)

Analogously, the epilogue contains indirect interior monologue. Mario junior's thoughts are represented indirectly at least once in the novel by the narrator. After urging his mother out of the office, he attempts to help her understand the social complications he and society are in reality facing, but he understands it is in vain to force her to comprehend:

Carmen le mira asustada. Sus ojos son planos. Toda su cara es plana ahora. Le explora. Mario comprende que es inútil, que es como pretender que la pared de un frontón succione la pelota y ésta quede adherida a su lisa superficie. El rostro de Carmen es plano como un frontón. Y como un frontón devuelve la pelota en rebotes cada vez más fuertes. (291)

Try as he might to clarify the situation to his mother his perception of his explanation on his mother's face brings up a striking image. Therefore, Mario junior lets the argument/explanation stand instead of insisting upon attempting to clarify more. All this occurs through the indirect interior monologue the narrator presents to the reader as Mario's internal workings.

Within the monologues there is a likeness of the soliloquy in that there is an addressee, though not always present. In several broken instances in the prologue of the novel Carmen remembers a phone conversation with a friend. The textual representation, though, gives the impression that a soliloquy occurs and not the former:

Y se me quedó plantado, delante, como haciéndome cara, te lo juro, que me asustó, “¿quién ha vuelto los libros?”, “pues yo”, le dije, y él dijo:

“los libros eran él”, ya ves qué salida, que así, tan llamativos, con esas pastas, no son luto ni cosa parecida, porque tú ya sabes, Valen, cómo hacen ahora los libros, que parecen cualquier cosa, cajas de bombones o algo así, que dan más ganas de comerlos que de leerlos, ésta es la verdad, que vivimos la época de los envases, hija, no me digas, que en todas las cosas vale más lo de fuera que lo de dentro, que es una engañifa y una vergüenza, figúrate en un caso así, tú dirás, con un muerto en casa y todo rodeado de colorines, al demonio se le ocurre, que yo, ya me conoces, tuve la santa paciencia de volver libro por libro, menos mal que los paños negros tapaban la mayoría, que si no, la mañana entera, como lo oyes, menuda trabajina, si no se ve no se cree. (emphasis in original 26-27)

As referred to before, the previous quote represents a phone conversation which is textually different because of the italics, but also the conversation dissects the chaotic wake occurring in the house. In part, the intermittent placement of these fragments of Carmen and Valentina’s phone conversation reflects the flow or stream-of-consciousness style revealed in the text.

Another technique used in the stream-of-consciousness style is the flashback.

These moments flood back bringing the reader up to speed with the events that proceeded Mario’s death. At the same time they are oriented by Carmen’s conscious as she misinterprets the underlinings left by her husband:

Dejando, pues, vuestra antigua conducta, despojaos del hombre viejo, viciado por la corrupción del error, renovaos en vuestro espíritu y vestíos del hombre nuevo, lo que se dice otro hombre, que me encantaría que le vieras, Mario, sólo por gusto, que ha echado un empaque que no veas, con una americana inglesa sport, sacando el codo por la ventanilla, como muy curtido y, luego, esos ojos... ¡de sueño, vamos!, no parece el mismo, que los hombres es una suerte, como yo digo, si no valéis a los veinte años no tenéis más que esperar otros veinte, yo no sé qué pasa. Y me di cuenta en seguida, no te creas, un Tiburón rojo aquí, imagina, inconfundible, no podía ser otro, y aunque intenté hacerme la tonta, él ¡plaf!, en seco, un frenazo de cine, ¿eh?, que se quedó un rato el coche como temblando y Paco venga sonreír, “¿vas al centro?”, y yo, toda acomplejada, a ver, que Cresente no hacía más que fisgar desde el motocarro, “sí”, “pues, arriba”, y ya con la portezuela abierta, a ver qué podía hacer, me colé, y más

cómoda que en el sofá del cuarto de estar, Mario... (emphasis in original 274)

Carmen's obsession for the modern man is manifest here. She longs to be the fashionable owner of the latest car. Despite these peculiarities of Carmen, her flashback is started due to a connection with the contrasting concepts embodied in the words out of the Bible verse: "hombre viejo," "hombre nuevo."

In connection with the flashbacks within the monologues, the psychological aspect of free association is present as another characteristic of the stream-of-consciousness style incorporated in *Cinco horas con Mario*:

Venid y ver las obras de Yavé, los prodigios que ha ejecutado él sobre la Tierra. Él es quien hace cesar la guerra hasta los confines de la Tierra. Él rompe el arco, tronza la lanza y hace arder los escudos en el fuego, aunque yo, por mucho que digáis, lo pasé bien bien en la guerra, oye, no sé si seré demasiado ligera o qué, pero pasé unos años estupendos, los mejores de mi vida, no me digas, todo el mundo como de vacaciones, la calle llena de chicos, y aquel barullo. Ni los bombardeos me importaban, ya ves, ni me daban miedo ni nada, que las había que chillaban como locas cada vez que sonaban las sirenas. Yo no, palabra, todo me divertía, aunque contigo ni entonces ni después se podía hablar, que cada vez que empezaba con esto, tú, "calla, por favor", punto en boca, que te pones a ver, Mario, querido, y conversaciones serias, lo que se dice conversaciones serias, bien pocas hemos tenido. La ropa te traía sin cuidado, el coche no digamos, las fiestas otro tanto, la guerra, que fue una Cruzada, que todo el mundo lo dice, te parecía una tragedia, total que como no hablásemos del dinero astuto o de las estructuras y esas historias, tú a callar. Y con los niños, tres cuartos de lo mismo, que había que verte, si yo te contaba una ocurrencia de Borja o de Aránzazu, al principio, bien, pero al minuto salías con que te preocupaba ese chico o que qué iba a ser de esa chica, siempre la misma copla, que me aburrías, cariño, con tus tribulaciones. (73-74)

An outline of the foregoing free-associated section of the text would look like this:

Carmen reads the Bible referring to Yavé's power to end war

- 1) Reminds her of the wonderful years during the war

- 2) Which brings to mind her lack of fear of the bombs though others shrieked at the sounds
- 3) And she remembers Mario telling her to stop talking about war
- 4) And she recalls Mario's serious conversations
- 5) And she remembers Mario's annoyance about hearing gossip and his urgings to help others in trouble.

Alternating mechanics are another element that provide a flowing of consciousness in the novel. Delibes uses long sections for most of the book instead of regular phrases, sentences, or paragraphs. These sections are from Carmen's monologues and highlight the fragmentation within the text that mirrors the internal flow and ebb that come out in the stream-of-consciousness style. Delibes also employs italics for sections of the book to indicate change between characters or citations from Mario's Bible. Not so surprisingly these alterations in mechanics are not explicitly indicated in the text; therefore, the reader learns of their place in the work as the novel moves forward due to the context clues.

Discontinuity is another technical device used to portray the stream-of-consciousness in the novel. Delibes only uses the ellipsis to a small degree; nonetheless, the inclusion of the ellipsis is a visual marker of the fragmentation of the text that mirrors the internal workings. “‘Está muy cargada la atmósfera aquí’. ‘¿Le importa...?’ *que los médicos, por regla general ni sienten ni padecen, como suele decirse...* ‘Lo dicho...’ ‘*que yo me figuro como los peces cuando los sacan del agua...*’ ‘Salud para encomendar su alma...’” (emphasis in original 32).

Repetition is also an indication of stream-of-consciousness style in Delibes's novel. Several motifs are repeated throughout the different chapters. Though some critics claim that certain elements repeated are nothing more nor less than Carmen's attempt to confess her follies,⁵⁹ these repeated motifs serve as an additive to the already disjointed text. Among these motifs are Carmen's experiences during the Spanish Civil War, her desire for a motor vehicle, her run in with an old friend Paco, and Mario's books. As mentioned previously these commentaries come directly from Carmen in her monologues yet behind them the attentive reader can hear the opposing opinions of Mario.

Through Miguel Delibes's use of the stream-of-consciousness style, the novel permits the reader access to the inner places of the couple in this work. Interior monologues, soliloquy, flashback, free association, altered mechanics, discontinuity, and repetition combine in this interwoven narrative to demonstrate the inner thoughts and experiences of this mismatched couple. The section that follows will highlight pertinent themes and motifs related to the dead protagonist and to his space in the novel.

Space

One critic explains that Mario's space is watched as if by the authorities, due to his opposition to the regime. Within this vigil place Álvarez-Blanco speaks of the simulacrum or simulation, act, or farce that occurs among those in the wake. Though not the only possible interpretation, this critic makes the point that despite previous critical work done concerning the division of Spanish society by the Manichaen beliefs, this place Delibes creates is in fact a common space for both sides of the past dispute. Mario includes those from both sides of the ideological spectrum, and through his son and

successor the reader learns that the new generation holds the belief that both nationalists and republicans are equally good and bad. Mario junior states, “¡los buenos a la derecha y los malos a la izquierda! Eso os enseñaron, ¿verdad que sí? Pero vosotros preferís aceptarlo sin más, antes que tomaros la molestia de miraros por dentro. Todos somos buenos y malos mamá. Las dos cosas a un tiempo” (290).

Mario’s personal space includes his profession: writer and professor. Though his wife unintentionally desecrates his space by moving books, it is their son’s reaction that facilitates the reader's comprehension that in actuality Mario held a passion for books. Carmen’s negative reaction to those books is telling about how she views Mario’s "intrigue" concerning the works in his office. She states, “Leéis demasiados libros” (289).

As a citizen, Mario demonstrates his concern for the environment through his insistence in avoiding owning a car. Some may claim it was due to his lack of income, but his concern for humanity in general supports the notion that he was analogously considerate to the environment. Carmen ridicules his decision to ride his bicycle to and from work in several instances. One such example follows: “...ni te diera por andar en bicicleta, que tampoco te corresponde a ti, no hubiéramos tenido nada que lamentar. Dichosa bici, que cada vez que te veía en ella se me caía la cara de vergüenza...” (81). In an ironic sense this mention of Mario and his bicycle also poses him in contradiction to the dictatorship with an incident he has at night riding his bicycle. Assumedly a night watchman attacked him in the park though Carmen disbelieves him and later states, “¿a santo de qué te va a pegar un guardia por atravesar el parque en bicicleta?” (165). Mario’s selflessness is manifest in the novel through his care for his fellowman. He

abstained from hypocritical gossip and strived to lend a helping hand in order to make life more equal under a controlling society. In most ways he sought to bring betterment to others and not only to himself and/or his own family. At the same time, Mario avoided excess (e.g. rode a bicycle instead of a car).

Mario's poetry is strangely only shared with friends and associates and not with his wife to whom he dedicated at least one poem inspired by her eyes. Strangely enough this situation seems to point to a conflict between the two that was not apparent before their marriage. This creative literary space is not shared with Carmen due to mutual dislike —she prefers Romantic Novels and he prefers historical novels. Mario junior's statement that he recognizes good and bad in every person, not just one or the other is applicable to his father.

Silence⁶⁰ in the novel speaks volumes of the space Mario occupied. Since his voice is permanently silenced, the reader must make judgments as to the validity of the words and narration presented by Carmen during the majority of the novel. She also creates Mario's silence by ostracizing him from her life by her materialistic desires and longings. His silence could be read as the quieting of the oppressors or opposition of the Franco Regime. Verhoeven teases with the death of Mario through the ambiguity found in the role of the medical doctor in the book and if the time spent with Mario was sufficient to conclude that he was indeed dead from a heart attack or on the other hand he committed suicide. This ambiguity raises the question of political assassination or poisoning. These are interesting avenues to consider, but the information provided in the text leaves scant opportunity for such farfetched interrogations. The shock from Carmen

is sufficient to suggest that she was not involved in the death of her husband. Though her insistence in his faults highlights their poor relationship and the difficulties they must have lived through, her personality seems more likely to follow that of the middle-class. She can't understand why women should study: an obvious indication that she disagreed with Mario's stance that all should have an equal right to study and learn. Mario's progressive ideals allow for the equal treatment of all people and not a preference for one class or the other.

CHAPTER IX

SUMMARY AND CONCLUSIONS

In an effort to create closure to this study the novels' salient points will be summarized (in chronological order of the publication of the novels) followed by conclusions concerning perspectivism (organized on a continuum from multiple perspectives to singular or near singular perspective), the degree of input from or agency of the dead/dying protagonists, and the personal space of the dead/dying characters will be compared and contrasted. These are points which have not typically received consideration in studies of the dead protagonists.

La amortajada (1938) proved to be an innovative work of fiction with respect to the technical aspects of the novel which include the use of cinematic techniques (e.g. montage, flashback, etc.) and the exploration of the unknown realm of death. Though Bombal's protagonist accepted the traditional near-subservient role in life, the image of acceptance into a maternal rest is emphasized also, granting the reader otherwise no access to the post-mortal information granted by Ana María's remaining consciousness as she listens in on near confessions from survivors.

Algo pasa en la calle (1954) is a representation of a perspectivist novel which presents the life of the dead protagonist almost completely through the memory and internal monologues of his survivors. Unlike the other novels, *Algo pasa en la calle* allows the dead protagonist no voice (readers have no access to his thoughts, his voice or writings, silencing Ventura to a degree beyond that suffered by any others among the dead or dying focalizers), reflecting the censorship under which Quiroga wrote, whether

or not intentionally. It is important to note that this novel also presents a controversial topic during the time of its publication under the Franco dictatorship, and that is divorce. Also, the social repercussions for those parties involved are made evident (though many had no choice in the matter, especially children). This topic highlights the internal conflict throughout Spanish society of the time where families were divided due to the strict mandates imposed by the dictatorship.

Pedro Páramo (1955) is a classic novel that helps present, represent, and explore the Mexican identity. Through this novel Rulfo explores the aftermath of the Revolución Mexicana through the infernal town of Comala, a kind of earthly Hell. This chaotic, moribund town is presented through fragments which the reader later constructs into a logical sequence. Rulfo's delaying of information tends to shock those who read the work as they find all are dead.

La muerte de Artemio Cruz (1962) is another novel that explores the Mexican identity and especially the role of the northern empire (a.k.a. U.S.A.) in that identity as seen through Artemio's fascination with cosmetic products, consumer goods, and business dealings. Through the life of Artemio Cruz narrated in the first-person, second-person, and the third-person, Fuentes presents the rising in the social scale of an orphan, product of mixed classes and unwanted by the upper class, yet saved by the lower class, eventually reaching power and dominance. Yet his control and desires are frustrated in his process of dying when he comes to realize he has no lasting control.

El cacique (1963) is a social realist novel that presents the control and manipulation of bosses throughout Spain as the moribund boss is represented both by the

people and through their dialogues and memories. As the cacique is a completely negative character, the author implicitly criticizes the traditional system of political control and its primitive structure despite the implementation of modernization (electricity, highways, etc.) as a “contribution” of such manipulation.

Equipaje de amor para la tierra (1965) investigates the sentiment of many Spaniards towards the national phenomenon of emigration during the 1950s and 1960s. From the novel it is apparent that the rising generation looked for opportunities in the form of employment in places other than within their own country due to the low wages and lack of sufficient work. This specific narration highlights the negative experience of what could be assumed to be the minority of the experiences of emigrants yet a heart-breaking experience for those involved. Because of the challenges faced prior to his departure, Juan's decision to leave is much easier. His love adventures conflict with what is considered socially acceptable within the tight-knit Spanish community as is made evident by the words of his mother concerning the reaction of the neighbors and their scornful murmurings or gossiping.

Cinco horas con Mario (1966), a neorealist novel, presents the duality found for so long within Spain among the society, culture, and politics. Without the intervention of the author it is sad to hear of the sorry people and the inconvenience brought upon the poor incompatible couple who never had much in common, yet given the absence of divorce, they suffered each other and the reader learns of this through the discontent wife Carmen. Mario's immobile, lifeless state combined with Carmen's outrageous rantings underscore his silent opinion throughout the novel which the reader can assess implicitly

or as a subtext to the narration. Delibes creates a “dialogue” between Carmen’s self-serving litany of complaints and the passages underlined in the dead man’s Bible, whereby Mario’s understanding of scriptural passages reveals his feelings and beliefs, eloquently juxtaposing the mind of the true believer and the egotistical farce of Carmen’s life. As his stance represents a liberal leaning near subversive discourse, the explicit text provides a superstructure that masks to a minute degree what might be a direct outburst unacceptable for the time period. From the content of the novel through Carmen's complaints it is a wonder how the two were married in the first place though stranger situations have been manifest in reality. But these two people who seem to care little for one another stayed together despite their extreme differences (immobilized by family, social forces, and perhaps the force of habit).

Conclusions

Perspectivism

From the novels analyzed it is apparent that each contains differing perspectives: from a multiple perspective (common among perspectivist novels) to a limited or near singular perspective (representative of a more subjective narration). This range of difference in the perspectives represents the differing narrative styles used by the authors. Elena Quiroga's novel employs the greatest amount of perspectivism followed by Juan Rulfo's narrative. María Luisa Bombal's and Carlos Fuentes's novels are situated in the middle of the range of perspectivism due to their use of several perspectives but not so many as Rulfo or Quiroga in their respective novels. At the more limited end of the range, Rodrigo Rubio's and Miguel Delibes's novels portray the dead character through

the monologue of the narrator and the reading of the words of the dead character or their underlinings in the case of Mario. Outside of this range is Luis Romero's novel. The seemingly multiple perspectivism in the novel is in reality only two-sided: those who were for the *cacique* and those who were against the *cacique*. In this sense the dialogues, though fragmented, morph into these two perspectives to represent the life of the dead boss. What follows expands the perspectivism of each of the novels and the degree of objectivity within each of the respective novels.

Elena Quiroga's *Algo pasa en la calle* presents the most complex perspective. Through the survivors of the dead protagonist, the reader receives supporting information about Ventura's life and personality. In all, six different perspectives are portrayed. Several are negative regarding Ventura and his choices, as these perspectives align themselves with the conservative Francoist society of the time. Among these are Esperanza, Ágata, and Froilán. Esperanza is in reality the driving force behind the other two due to the fiction she created surrounding Ventura's desire to become separated and finally divorced. As a child, Ágata accepts her mother's imposed reality that her father left them. As Froilán meets Ágata and gets to know her, he too accepts this fallacy. Yet both of these two secondary characters change their position or opinions of the dead man through Presencia. After Froilán receives the newspaper clippings of Ágata's life he lets her see them and both clearly shed the myth they previously held of this dead man.

Those characters that support Ventura as a positive influence in life are Presencia, Asís, and the priest. Their perspectives demonstrate Ventura's capability to encourage learning and critical thought. Both mother and son, Presencia and Asís, considered

Ventura to be a source of light and understanding. Through their descriptions of the man they lost, his role as Professor flashes before the reader along with the openness of his character, portrayed through images such as the open windows and the connection to nature that humanizes the dead man. Asís's perspective differs slightly from that of his mother's given the new information he possesses upon returning home concerning his father's hitherto unknown past life. This information alters his perspective and causes him to question the extent to which his father had been a positive influence in his life. The priest's perspective grants the dying man absolution which fulfills the priest's purpose in the religious sense. This action contrasts with Esperanza's desire for vengeance on her previous husband. Yet her position is removed physically to be able to clearly judge the final moments of his life. The priest was able to get Ventura to acknowledge him through signs and visual contact. Despite hearing the priest's account, Esperanza refuses to accept his words and decision to absolve Ventura though she has no rightful authority nor say in the matter. Her opposition to this decision (based upon her personal perspective) reflects the attitude of the society of the time and the strength of the social influence that pervaded in Spain during the Franco regime.

The degree of objectivity found among these perspectives weighs heavily towards the subjective. Esperanza's perspective constitutes the most extreme representation of subjectivity. At the same time, Presencia's perspective represents an extremely subjective but opposite vantage as well. Followed by Asís and Ágata (these two perspectives are subjective but not so much as the two wives due to their position as children and more limited, partial communication with their father). On the opposite end of the spectrum,

Froilán represents the most objective perspective followed by the Priest whose perspective is quite objective yet not so much as Froilán's due to the Priest's agenda to save the dying man's soul. Despite the Priest's agenda and the lack of any agenda on Froilán's part, both of these secondary characters are distanced from the dead protagonist sufficiently to judge what they learn of him and view his life objectively.

Following the complex and multiple perspectives in *Algo pasa en la calle*, Juan Rulfo's *Pedro Páramo* offers several varying perspectives through the multiple dead characters presented in the novel ranging from Juan Preciado to the guides (Abundio, Eduviges, Damiana, and Dorotea) that take him into the infernal place called Comala. Also the different voices he hears from within the confines of his shared tomb with Pedro, Susana, Fulgor, etc. represent other perspectives. Yet due to the fragmented structure of the novel, it is difficult to distinguish which of the aforementioned perspectives are in fact original and which are simply heard by Juan and Dorotea (the true narrators of the novel). From the dead and their perspectives, the reader is presented with the cruel ways of life of Pedro Páramo. In a way these characters or voices heard are much like pieces of a grand puzzle reconstructed before Juan Preciado. As this puzzle begins to form, Juan's perspective of Comala transforms rapidly from the nostalgic paradise presented to him by his mother and the ghostly reality of the infernal wasteland of his present.

In the sense of objectivity, only Juan approaches presenting an objective perspective which carries the weight of his mother's demand for vengeance (though he never intended to carry it out). Yet he remained apart from the life of the people in

Comala, granting him a degree of objectivity. On the other hand, the remainder of the perspectives presented constitute subjective representations.

María Luisa Bombal's *La amortajada* presents several perspectives as well, yet not so many nor to as great a degree as Quiroga's nor Rulfo's novels. The reader perceives Ana María via her thoughts through nearly the entire novel except for two relatively short sections that are narrated by Fernando (a supposed lover) and a priest (padre Carlos). At the same time these perspectives could be considered less weighty (similar to the narration in *Pedro Páramo* where Juan hears the others speaking) because they are directed to Ana María and it can be argued that she is simply hearing these rather than their being distinct perspectives apart from herself. Nonetheless, through these three perspectives, Ana María's life unfolds through the narration. Surprisingly these perspectives aid in expressing how a lack of communication reigned throughout the dead character's life. This revelation is emphasized by Ana María's silence as she lays in the coffin, only able to hear but not communicate with those that come to visit her. Furthermore, it constitutes an opportunity for change in Ana María's perspective though a little too late to influence anyone but herself as she awaits her burial.

The degree of objectivity found in this novel is by far the most subjective thus far. All three perspectives present their version (often limited to a portion of her life) of Ana María's life. Arguably, the priest's perspective represents the closest the novel provides to an objective perspective yet his obviously more limited view of Ana María contrasts abruptly with her own interpretation of her beliefs and views. Thus, his distanced

perspective from her family life and day-to-day activities are revealed as in contrast to what Ana María considered to be her own reality.

Carlos Fuentes's *La muerte de Artemio Cruz* presents a seemingly contradictory perspective or at least a combined and varied perspective which could be justified as different perspectives due to the differing moments of Artemio's life presented in fragments throughout the novel (thus it follows after Bombal's novel on the continuum of perspectives). According to Santiago Tejerina-Canal, Artemio is the combination of the three perspectives presented in the novel. He is the first-person, agonizing protagonist, the second-person counselor-soothsayer, and the implicit narrator of the third-person grammatical sections fabricating the narration as an omniscient narrator. This combination of perspectives differs from the more unitary previous perspectives in the novels already analyzed. But Artemio's representation of his life is not so narrow a perspective as can be noted in the novels still to be discussed. These three perspectives in Fuentes's novel remain constant among themselves without change throughout the novel which differs from the other novels discussed previously.

Though an expression of some degree of objectivity appears unnecessary, from a first reading of the novel it would seem that the third-person narrative represents the most objective representation of Artemio's life. Therefore, the first-person and the second-person perspectives contrast with the aforementioned seemingly objective perspective. This split in the objectivity (though it can be argued that it is simply one subjective representation as earlier mentioned) of the perspectives calls into question the events presented in the novel.

Romero's *El cacique* presents a novel full of dialogue which separates the subjective perspectives from the narrator for they simply are chosen words which can in part present the inner thoughts and feelings, but they are limited in grand part. For this reason, though several characters are presented, they are in reality not truly the protagonists of the novel. For this reason as well, they are simply pawns of the author in presenting their comments about the dead man or dead boss. The dialogues of many of the characters represented in the novel constitute a hypocritical perspective due to the two-faced attitudes of both the upper class and the lower class citizens in the novel with respect to the dead boss. The entire town is all but completely consistent in their change of perspective with regards to the new-found freedom from the oppressive cacique with exception of the circus group visiting the rural town and the outsiders who consistently opposed the boss's control even while he lived. This manifestation springs from the unknown new power supporter in the village. Though talk of differing replacements occurs, the inevitable awaits the hopeful workers who pronounce their momentary relief.

This novel presents a degree of objectivity different from any of the other novels thus far, in part due to the immense amount of dialogue and the scarce amount of true individual perspectives. Yet the omniscient narrator offers a remarkably objective representation of the dead protagonist through the dialogue (and combined subsequent subjective perspectives) of an entire community.

Rodrigo Rubio's *Equipaje de amor para la tierra* seemingly represents one perspective in the novel; at best two perspectives are represented through the narrator and the letters read by the dead protagonist's mother. Even considering both the letters and

the narrator as different perspectives the novel represents the least diversity as far as the overall perspectivism within this study. The mother narrates in the subjective first-person. Her critical remarks reverberate throughout the text in opposition to her son's decision to embark on his journey for a better life, yet she doubts he ever found it. Her perspective, unchanging throughout the novel, posits that Juan should have never left Spain's security and familiarity for the northern country. The mother's narration and her perspective control the information transmitted to the reader. Therefore, the omitted perspectives of the dead son and his girlfriend remain as part of the unknown in the novel.

The degree of objectivity in this novel is completely sided with a subjective narration. Even the letters are only presented in fragments by the mother because of her role as narrator-protagonist. Aside from those, the reader can only postulate as to the events outside the subjective narration presented through the mother's critical and narrow point of view.

Similar to Rubio's novel, Miguel Delibes's *Cinco horas con Mario* presents one perspective or at best two because of the underlined Bible verses left by the dead professor. Carmen, Mario's wife, spends five hours through the night reading his underlined words in his Bible in an attempt to argue with him for one last time. In her ramblings, she presents her subjective perspective addressing Mario throughout the fragmented exchange, repeating time and time again thoughts that show no relevance to or understanding of the underlined scriptures. In contrast to *Equipaje de amor para la tierra*, Carmen's comments reveal Mario's opinions, in part, because of the opposing

opinions and beliefs of the couple. Carmen's perspective does undergo a sort of change near the coming of dawn and the end of her simulated dialogue. This change does not involve her opinions but simply her acceptance of Mario's death. The exchange she fakes points to her denial of his death and shows her misunderstanding of his life, yet as with the coming of the sun, she accepts the loss and attempts to move on.

Any degree of objectivity in this novel is resoundingly subjective and limited to Carmen's words during the long night hours. However, at the end of the novel, Mario's opposing subjective point of view shines through in the words of his son. The son, Mario, does recognize or understand how his mother came to the perspective she now has. Yet his own opposing view point is just as subjective as her own, despite more faithfully representing Mario's take on reality.

Agency or input from the dead/dying protagonists

As all these novels contain dead or dying protagonists it is surprising to find a perceptible varying on the input or agency of each protagonist. All of the Latin American novels present dead or dying protagonists with the largest amount of agency or direct involvement in the novel. On the opposite end of the spectrum, the Spanish novels studied by and large present the dead protagonists through another or other characters, thus facilitating the dead characters' involvement in the novels, yet stripping them of their own, personal agency or input in the works. Since all were written under the dictatorship, one wonders if that limited agency reflects perceptions of the authors.

Fuentes's *La muerte de Artemio Cruz* presents the largest amount of agency through the novel's dead protagonist. Artemio as narrator-protagonist relates seventy

years of history while commenting upon moments of ancient history as well. Similarly, Bombal's *La amortajada* presents a considerable amount of agency within the narration. Ana María, the narrator-protagonist, relates via fading recollections much of her personal history and is the interlocutor of people who decide to visit her as she lays in her coffin thinking and viewing the mourners. Slightly different in manner yet managing still to demonstrate the dead's agency in the novel is Rulfo's *Pedro Páramo*. Part of the distinction comes from the many different characters, all of them dead, that fill the novel. Also as part of the difference, Pedro's controlling and manipulative attitude limits the possibilities for other characters which are also dead. Furthermore, Pedro's actions contaminate those around him and confine them to the infernal place. Even Juan Preciado seems to not be entirely in control of his entry into Comala. For one he required a guide, Abundio, who he met at a crossroads, not knowing how to arrive. For another he left Sayula and the safety of the living only when the voices or murmurings urged him to make the journey to learn about his father, Pedro.

The Spanish Peninsular novels, on the other hand, show the little to no agency or input in the novels, less than any of the Latin American novels. The dead boss of *El cacique* is by far the least involved because he neither speaks nor are his words quoted or read by other characters in the work. Though he is the talk of the town throughout the novel, the glimpses of the residents of the rural town in Spain denounce or praise the dead boss's decisions and actions in life. Ventura in *Algo pasa en la calle* is slightly more involved in the novel yet his agency remains as constrained as the boss's. The slight difference comes in the flashbacks the survivors have that involve him. Through these

moments of reflection, the dialogue includes Ventura yet it excludes his choice of content for obvious reasons. Similar to Ventura is Mario in *Cinco horas con Mario*. Carmen's simulated dialogue along with her reading of the underlined words left in Mario's Bible bring Mario and his beliefs, opinions, and experiences into the text. Nonetheless, these are conjured up by the living survivor, Carmen, and not by the dead husband. Therefore, he like Ventura is left to the mercies of his survivors who dictate the course of the novel. Finally, Juan's agency or input, in *Equipaje de amor para la tierra*, follows the two previous dead protagonists described. It is only through the narrator, his mother, and the letters she chooses to read from her son that the reader is aware of Juan. Through flashbacks she replays intriguing dialogues between Juan and his father before Juan left for Germany which highlights the young man's insistence to leave and seek his fortune, yet his own internal take on the prospects or the opportunities ahead of him are entirely presented through the narrator.

This finding that the Latin American novels favor a direct involvement in the narrative is opposed to the finding that the Spanish Peninsular novels prefer an indirect involvement of the dead protagonists in their works.

Space

Space plays a significant role in all of these novels. The settings of the novels are in general restrictive (i.e. one room, a house, a coffin, etc.) which is further reduced by the limited duration of the novels (i.e. one day, a few hours, etc.). As well, this limiting nature of the setting and time in turn limits the action in the novels.

The spaces the individuals (protagonists or characters) occupy vary greatly. Artemio seems to have one of the most varied spaces in the novel due in part to the length of past narrative presented about him. Seventy years of his life allow much to be explored about this character. Pedro Páramo presents several characters yet all are confined to a similar place Comala (Hell). Try as they may, these unliving cannot escape the confines of Comala, thus, as the incestuous sister comments, there is no way out. While Mario and Ventura choose their space and to some extent the level of life they want to live, Ana María is not happy with her space, for a long time considered little better than a prison. Her best alternative is that the space brings a foretaste of the grave. Juan Preciado gets to Comala but he can't get out, and Artemio is not where he wants to be; he is desperate for someone to get him out. Juan (in *Equipaje de amor para la tierra*) chose his space yet upon his dying, his mother dictates he is returned to his original homeland. On the other hand, *el cacique* remains within his home while the residents talk of him throughout the village and his posterity, along with the poor, greedily await the reading of the last testament.

The foregoing varied portrayal of the dead protagonists' spaces converges on enclosure or limitation. The imagery of Comala as an infernal and enclosed area can be found in other novels that contain dead protagonists. *La amortajada* is one such novel that presents the life of a woman who is enclosed by others (e.g. her husband takes her from her home town and encloses her in a foreign house; foreshadowing her present position within the coffin). Bombal's house consists of an enclosed space which Stephen Hart has called a patriarchal prison. *Equipaje de amor para la tierra* further pushes the

enclosed spaces in its novel highlighting the presence of such spaces in other novels. These enclosed areas include hospital rooms, coffins, and the room at the border crossing, all of which narrow the space in which characters can move in the work. Artemio's room is much like a hospital because the doctor comes to check on him though he delays treatment for fear of misdiagnosis. Juan Preciado experiences several enclosed spaces once he enters the infernal space of Comala, including Eduvigés's house, the incestuous siblings' home, and his final resting place in the tomb with Dorotea. In the remaining novels (*El cacique*, *Cinco horas con Mario*, and *Algo pasa en la calle*), the other dead characters are all enclosed within their coffins just like Ana María and the two Juans (both in *Equipaje de amor para la tierra* and *Pedro Páramo*) while Artemio is confined to his supposed bed in the house of his wife and daughter.

The reduction and limitation presented by the space in these novels is accentuated by the limited amount of time in the novel (despite the retrospective narrative time which varies in each novel but in most consists of many years). This limitation reflects to the social practice of burials. Throughout the Hispanic World embalming the deceased, during the time period of the novels, was not practiced. Therefore, it was nearly a necessity to bury the dead quickly (i.e. within hours or no more than a day). Not surprisingly, all of the narratives in this study include retrospective portrayals of the dead which augment both the time and the space associated with the dead protagonists.

All of these characters are represented retrospectively through memory of themselves or by those around them. Through retrospection Mario's space consists of a watched place: both his wife and the society watch his every move. The result of this

vigil *en vida* scrutinizes Mario's actions and his attitudes though at the same time this scrutiny autocritizes the society and social group represented by Carmen. Similarly, Ana María senses that she is being watched and is under surveillance. Sparked by her memories brought out by the presence of her husband, a striking example arises during her attempts to discuss her options of divorce with the family lawyer. After being dissuaded by the lawyer, her husband enters the room from a private door defiantly manifesting his control and power over her while he condescendingly and narcissistically projects her love for him. Similarly, in *Equipaje de amor para la tierra* Juan is watched by those in his community due to his promiscuous lifestyle which in turn allows for a much easier emigration. A compounding effect is sensed through the narration of the mother as she stresses over the thought of a possible confrontation about Juan's escapades in Germany with the other female, a married woman.

Ventura and his second wife are the object of much conversation in the Madrid society. In this sense they are similar to Juan in *Equipaje de amor para la tierra* due to the scornful comments, looks, and treatment the couple receive, signifying a pseudowatching on the part of society. Yet Ventura serves as a bridge between the watched and those that watch within the retrospection of the novels. Through the retrospection of Esperanza, Ventura's surveillance of his daughter becomes apparent as he recruits his ex-wife's friend to keep tabs on his growing daughter. This is different from the watching that occurs in the two novels just mentioned. In this case the dead man was the initiator of the control or attempt at some kind of control. Yet his efforts to maintain contact prove unfruitful. In this novel only the watching by Froilán brings about a

positive change. Through his observing and watching, Froilán learns of the true character of his deceased father-in-law. In a similar way, Artemio, Pedro, and *el cacique* all watch others in the retrospection, but they differ from Ventura in the sense that their watching consists of manipulation and control. Artemio watched this adversaries or allies and controlled them through the press. Pedro manipulated those around him to usurp land and power from surrounding land owners be it through physical or legal force. In this regard, Pedro watches his territory assuring his own personal benefit. Finally, *el cacique* employed a physical guard to keep the village citizens under control. The retrospective dialogues reveal the near-constant surveillance and watch the guard had on the people. The psychological control *el cacique* held on the people is manifested by the day laborers relief upon hearing of his death.

Ana María shares another commonality with *Pedro Páramo*. Both Pedro and Ana María go through an initial “death” in their lives. Ana María attempts to shoot herself but fires the gun at a tree (symbolically killing herself and her connection with nature). Pedro symbolically commits suicide when he decides to cross his arms and let Comala go to waste. From this time Pedro falls into decay for he renounces his life as his love, Susana, dies. Along these same lines, Juan in *Equipaje de amor para la tierra* dies when he leaves his Motherland of Spain. Though he maintained contact with his family as he worked in Germany, his physical presence was absent from them and thus the physical rupture and separation constituted a type of death. Another character shows a similar type of physical separation. Ventura decides to leave his first wife. As he does so, he accepts her terms of the divorce that he will not be a part of his daughter’s life. Esperanza,

Ventura's ex-wife, furthers the separation or rupture creating lies for her daughter surrounding her father's absence from their lives. A lesser degree of separation occurs in the example of Mario. In his relationship with his wife he kept her out of his personal affairs or it could have been a mutual distance (the narrator never discloses this information). Nonetheless, the reader finds out that Mario had dedicated a poem to his wife's eyes yet he never read her the poem. She finds out after his death that he had done so from a female friend of her husband. By withholding parts of themselves from each other they experienced a partial or symbolic separation from one another. Artemio is the last character that demonstrates a level of separation from those around him. The aforementioned foreignness of the room he occupies (in his wife's house) shows he avoided being with his wife and daughter. Furthermore, he avoided his daughter's wedding. The remaining character, *el cacique*, differs from all the others in this aspect for he never experiences any previous separation or death before his true death.

Several dead protagonists encounter travel in their lives which is presented retrospectively. Juan Preciado and Abundio from *Pedro Páramo* both travel together into Comala. Similarly Juan in *Equipaje de amor para la tierra* travels to Germany away from his family like Juan Preciado. In *Equipaje de amor para la tierra* differs from *Pedro Páramo* in the sense that the present-tense narration of the Spanish novel occurs for the most part while the mother and dead son are in motion as they travel back to their homeland. Though Juan Preciado travels from Sayula to Comala, it is while he is still alive and constitutes a retrospective personal narration from the dead man in search of his father. Artemio lives and travels during the Revolución Mexicana though his experience

in traveling does not terminate in death as it does with the two previously mentioned travelers. Ana María also experiences a regional emigration when she leaves her family to start her new life as a wife. For her this travel experience ends in her return to her own parents. *Algo pasa en la calle* describes moments from Ventura's past when he traveled with his first wife to professional conferences. This portion of the novel is different from the other novels depicted because Ventura's time spent traveling or out of his country is not for an extended period of time as with the aforementioned characters and their travel. *Cinco horas con Mario* describes Mario's movement in life in relation to his mode of transportation: his bicycle. This daily activity is far different from the other dead characters' travel. The final novel *El cacique* describes the moving of secondary characters and their travel away from the rural town but the narration of the novel never explains or depicts the dead man ever leaving.

Despite a lack of information regarding the personal life of the dead boss in *El cacique*, the latter does show influence in the novel. His previous control in life over the people, whether daily workers on his land or tenants on his property, manifests itself throughout the narration. Nearly all felt his oppression excepting very few. This is demonstrated in the moments after his death when the entire town is buzzing about his death and the achievements of his life including positive modernization and local oppression. Similarly Pedro controls the people within the proximity of Comala and the Media Luna for his personal benefit despite the established laws of the land. Pedro's oppression is more intense in comparison with the boss's. Pedro will stop at nothing to make every parcel of land his by scheme or assassination along with manipulating priests,

lawyers, and land-owners. Similarly Artemio controls and manipulates those around him for his personal benefit. He extorts the property from his future father-in-law and takes advantage of the expropriation of land to the common workers only to re-appropriate the land. He also takes control of his image and the position of those he works with in order to further his business pursuits through the written word in his newspaper. By far, Artemio's exploits are the most numerous of the controlling and manipulating by any dead/dying protagonist discussed in this study.

Ventura is associated with nature and open-mindedness. This is depicted through outdoor spaces, flowers and parks and siesta-hour walks along with the visual impact of the open windows at the wake. Artemio as well associates part of his nostalgic past with nature. He attempts to perpetuate that carefree natural experience with his son, Lorenzo. But unlike Ventura's survivors, Artemio's deny his request for the windows to be open. This demonstrates the desire of the family to keep their lives closed in and not admit the outside community into their life or problems, magnifying their need to keep or maintain proper appearances. Ventura also presents an enormous silence that cannot be filled. This is an almost constant factor among the dead characters in the novels studied.

With such a breadth of thematic elements in these seven novels involving dead protagonists a consensus is far from simple. Nevertheless, at the same time, the authors' use of dead or dying protagonists in their works represents a striking commonality that has been studied only on a smaller scale up to now. Through their combined analysis, the differences between Latin America and Peninsular Spanish novels came to light.

NOTES

¹ In "*La amortajada: una lectura cubista*." Dinora Cardoso points out this multiperspectivist point of view.

² Lucia Guerra-Cunningham has written several articles on Bombal's works. In the critical analysis "Escritura y trama biográfica en la narrativa de María Luisa Bombal," This critic reviews and analyzes the levels of truth between truth and lie. She highlights examples from the colonial poet Sor Juana Inés de la Cruz that compare these terms which are almost entirely antonyms by the majority of literary critics (e.g., reality-fiction, empirical experience-invention). "Tanto en los relatos orales como escritos, la distinción entre Verdad e Invención resulta tenebrosa y difusa" (119). Guerra-Cunningham adds critics Paul de Man and Jacques Derrida to her discussion with regards to autobiography as a type of fabricated fiction. Under such amplifications of reality and fiction Guerra-Cunningham connects Bombal's biographical elements with the fictitious invention through intertextuality of the plot (123).

³ Laura Riesco points out that the poetic quality of the novel confronts the concept of knowledge in the work. This choice and use of a poetic prose is what Riesco claims to separate Bombal from other authors and their regionalism:

El regionalismo representativo de conflictos raciales y económicos, la pintura colorista, rezago del romanticismo nacional o la denuncia social, desaparece en la obra de la escritora chilena, quien escoge una prosa poética por la cual propone no sólo otra manera de afrontar la problemática del conocimiento, sino que, y ligado a esta problemática, se allega a uno de los aspectos que caracterizará más tarde la novelística, sugiriendo de esa manera una ficción misma. (217)

⁴ Marjorie Agosín is another critic whose work has helped in the comprehension of Bombal's works. In particular, Agosín elucidates the topic of feminism in the works of Bombal. She states, "A mi parecer, la crítica sólo vio en la Bombal a una escritora «de salón» que proclamaba sus desdichas de mujer burguesa, pudiente y con el lujo de tener tiempo para escribir. Inclusive narradoras feministas como Rosario Castellanos condenan a María Luisa Bombal por ser escritora de superficie" (121). Although some categorize and dismiss Bombal as a superficial women writer, others continue to study her works. On the contrary to what some indicate as to her disappearance from literary circles, Agosín situates Bombal as a pioneer:

Nuestras deducciones, que atestiguan su categoría de escritora pionera y su posición de doble marginalidad como mujer y como autora fuera de la época, intentan aclarar parte del misterio...Pero María Luisa Bombal

continúa siendo un enigma dentro de los estudios feministas que intentan actualizar a escritoras marginadas, tal vez ayudaron a dilucidar el por qué del prolongado olvido y del repentino redescubrimiento de una de las figuras más interesantes y novedosas de la literatura chilena. (123)

⁵ As a Chilean critic, María-Inés Lagos-Pope claimed that the role of women in Bombal's works had not received sufficient critical attention at the time she published "Silencio y rebeldía: hacia una valoración de María Luisa Bombal dentro de la tradición de escritura femenina." Since then an immense amount of critical work has come about to help clarify "ciertas confusiones o malentendidos acerca de la contribución de Bombal a la causa de la mujer latinoamericana" (121).

⁶ Sepúlveda-Pulvirenti claims that through silence the woman's intimate world is revealed: "Lo más que se oye en las novelas de María Luisa Bombal es el silencio del mundo íntimo de la mujer; silencio que nos hace comprender, y acercarnos más estrechamente a sus heroínas y a su revolucionaria novelística" (231).

⁷ Lagos-Pope points out that Rosario Castellanos states that Bombal was not a feminist because of the actions her characters accept in her works.

⁸ The family title was a Carlist title, awarded by the Pope instead of the king—which was more supposedly tradition.

⁹ Phyllis Zatlin Boring points out that Quiroga's childhood was "exceptional in Spain in the 1920s and 1930s, for at that time many Spaniards considered books other than religious ones to be improper for women and children" (Elena Quiroga 14).

¹⁰ Part of the exclusion from critical attention is due to the lack of a market for women writers in Spain. It might be argued that Carmen Laforet received the Premio Nadal in 1945 for her novel *Nada* would be evidence of an emerging female market. On the other hand, prolific and superb women writers such as Ana María Matute had published at the same time period and her work was similarly excluded from critical attention.

¹¹ As Quiroga's first novel it was a failure with both critics and the public. In fact Quiroga considered it a mistake for she felt it was "too traditional" or maintaining too closely to 19th Century style.

¹² The Nadal Prize was a commercial (promotional) prize. It is now one of the oldest literary prizes in Spain.

¹³ Camilo José Cela writes, "Ha muerto mi paisana y compañera de Academia la escritora y novelista Elena Quiroga, dama de gran amor a las letras y a la cultura y no escasa

preocupación por todo cuanto pudiera suponer la lengua y la literatura. ... Siempre alerta a la presencia de la mujer en la vida académica y pública española” (*ABC* 49).

¹⁴ The censorship of literature, and all printed material for that matter, and the iron fist of the dictator as well as the support of the dictatorship by the Church, created a state of affairs that favored hypocritical attitudes which are portrayed in a microcosmic way in the novel. Fernando Baeza states, “No obstante dichos defectos, *Algo pasa en la calle* constituye una novela importante, de tema medular, que viene a poner en la picota ciertos fariseísmos. Novela valiente y necesaria” (23).

¹⁵ Martha Marks quotes a possible censor who would have done his best to condemn everything new as was the case of the innovations implemented by Quiroga. Carlos de Arce Robledo’s critique of *Algo pasa en la calle* in Martha Marks article states, “En los últimos capítulos reina el confusionismo en la mente de la escritora. No sé a qué viene estos alardes absurdos en que se empeñan muchos autores. Sucede que al final se pierden y ya no saben por dónde tirar” (“La perspectiva...” 433).

¹⁶ Phyllis Zatlin also clarifies that Quiroga’s interest in her audience was more important than her personal opinion. She states that “the novelistic techniques of her mature works always place the reader in the position of reaching his or her own judgment” (“Divorce in Spain” 135). Another critic Kristen R. Barney argues that Quiroga’s novelistic career was a “Quite Revolution” that denoted a critical view of the treatment of both men and women in Spanish society.

¹⁷ Ricardo Landeira compares *Algo pasa en la calle* and *La enferma* by Elena Quiroga with a Japanese film *Rashomon* (1950). All three use multiple perspectives in presenting their story. They also coincide with the death of one of the characters. Further all three are dramatic incidents without a specific plot. Using Ortega’s concept of “perspectivism” Landeira notes all perspectives are true versions of reality just not the absolute reality. Thus, multiple perspectives provided by more than one character increases the possible variations of the reality narrated.

¹⁸ In another article, “Resonancias bíblicas” Elena Olazagasti-Segovia points to another novel which creates a similar effect in secondary character. She states, “*La enferma* (1955) es una de varias novelas quirogianas en que un personaje experimenta una revelación que modificará su relación con otros personajes, así como su modo de afrontar la vida” (1).

¹⁹ Janet Pérez points out that silence is as motif in *Algo pasa en la calle*.

²⁰ Elena Olazagasti-Segovia explains that death is the catalytic agent that shakes consciences and motivates the reflection about human relations both with the dead and with those mourning (102). Ricardo Landeira posits the same idea in the following manner: “La muerte violenta de Ventura, protagonista de *Algo pasa en la calle*, sirve de

catálisis narrativa en la novela. Ante su cuerpo presente desfila un contado número de personajes, que evoca el pasado convivido con el muerto, profesor universitario” (61).

²¹ Phyllis Zatlin states “Through the individuals’ memories and flashbacks the reader is informed of a relative past extending back to the 1920s” (“Writing Against...” 48).

²² This can be seen through festivals such as Semana Santa or El día de los muertos along with the relationship between death and life as analyzed by Barbara Brodman (9).

²³ Official documents place Rulfo’s birth place in Sayula, Jalisco.

²⁴ It appears that many Rulfo enthusiasts have sought to locate physical places described in the narrative of Juan Rulfo such as critic Felipe Garrido who attempts to situate Comala in a place within Jalisco: Comal (118), but Roberto García Bonilla explains, in part, the reason for the elusiveness of location Comala and information into Rulfo’s personal life thus:

La parquedad de Rulfo y el celo con que protegía su intimidad, lo convirtieron en un enigma viviente. Lograr que aceptara una entrevista era, más que un privilegio, una fortuna del azar, y proponerse escribir una biografía de Rulfo en 1980 habría sido una extravagancia. Los secretos del escritor, sus hallazgos, su genialidad, en ocasiones escamoteada, su fragilidad propensa a la creación, al abandono, al extravío del mundo, emergían con grandes dosis de silencio que engendraron el mito alrededor de la esterilidad creadora durante los últimos treinta años de su vida (92).

²⁵ In another article that reads the novel from a psychoanalytic perspective, John Gabriele and Mark Salfi focus their paper on the relationship between father and daughter in the novel. They claim that Bartolomé and Susana are in fact more than just father and daughter and that the father has indeed taken advantage of his daughter. Using quotes from the text and their ambiguity they make this claim and support their argument with the psychoanalytical theory of Freud and Jung.

²⁶ In speaking of the male control or position of power, Steven Boldy claims that *Pedro Páramo* is so complex that it is too difficult to support a connection between subject and other in the novel. He argues that Bartolomé’s death strips him of his control:

The utter dependency and indeterminacy of identity in their labyrinthine and tragic disencounter makes the question so complex as to be irrelevant. The subject is annulled in the text by the free play of the signifier in the metonymic chain of desire. The signifier is deprived by death and absence of any powerful signified which would center it, or rather the most powerful signifier, the father, has lost his power to name. (475)

From a differing perspective, Irene Fenoglio Limón claims that Susana's character allows for a reading that subverts the power structure (19).

²⁷ On the topic of lyricism Julio Estrada writes an article that establishes intertextual connections with the novel and musical compositions of the same time period as the novel. He argues that Abundio and Dolores may in reality be musician of the era in which the novel refers:

Hecha de murmullos, silencios o voces interiores, *Pedro Páramo* podría en efecto aludir a aquellos músicos y a la música a través de Abundio Martínez y Doloritas Páramo, seres del campo y de la provincia, rurales y urbanos, último mensaje de una época fértil que recuerda con melancolía los cantos que conservan aún tradiciones del terruño. Contemporáneos de la erosión del Llano, Abundio y Dolores podrían ser en la novela la huella de la música misma, sin música. De haber o no existido, el mensaje está cargado de significados: *Pedro Páramo* narra la exterminación de la naturaleza y la cancelación de la vida en Comala: Dolores es la voz que recuerda al mundo de los vivos en la mente de Juan Preciado y es también la voz de la madre tierra, muerta. Junto a aquella, los silencios de Abundio —mudez y sordera— son ausencia y despojo sobre la tierra. Doloritas y Abundio parecen reconstituir la trilogía antigua —culto, cultivo, cultura— unión entre naturaleza, fertilidad y música que se expresaría en cantos floridos desaparecidos para siempre. La inquietante cuestión "¿por qué no simplemente la muerte...?" (*Pedro Páramo* 104) parece contener la respuesta, cruel esterilidad que cancela toda vida, toda música. (200-201)

²⁸ Jean Franco "El viaje al país de los muertos" makes connections with Comala, Hell, and Dante's descent into an infernal arena (118). She highlights that Juan Preciado survives his entrance into Hell but Dante does not (138). Also Amancio Sabugo Abril — in "Comala o lectura del infierno"— makes analogous claims as Franco, that Comala is Hell and compares it with Dante's work. He employs the labyrinth to connect Comala with the repetition of Hell (428).

²⁹ Nicolás Emilio Álvarez (in *Análisis arquetípico, mítico y simbólico de Pedro Páramo*) compares Pedro with the sun and Susana with the moon as a passive entity. He also cites Jung who sustains that the Sun and Moon are married.

³⁰ Raymond Williams states, "Fuentes and Emmanuel Carballo co-founded the *Revista Mexicana de Literatura* in 1955 in order to promote Mexican literature while maintaining an awareness of writing in other countries, above all, the writing of Modernists in Europe and the United States... This magazine, and others like it, such as *Mito* in Colombia, brought modern European and North American cultural practices to Latin America" (210).

³¹ Santiago Tejerina-Canal sees these sections of the novel as part of Artemio's perspective and his fictional creation in the third-person (point of view); whereas, Gerald W. Petersen claims there exist portions of the narration that lay outside of Artemio's ability to know and thus narrate which only an omniscient narrator could tell (94).

³² *La Modification* uses second-person narrative as does *La muerte de Artemio Cruz*. Butor's second-person narration described by Ellis follows: "The use of the second person pronoun throughout the work, however, radically alters the reader's traditional relationship to fiction" (242).

³³ Along these lines, Carmen Lugo-Filippi agrees and posits that Artemio represents the history of Mexico:

Cabe ahora preguntarnos cómo se reflejan tales observaciones en *La muerte de Artemio Cruz*. ¿Cuáles son los elementos míticos incluidos en las secuencias narradas en segunda persona que añaden elementos para otro nivel de interpretación más totalizante? Insistimos primeramente en la figura de Cruz como representante de la historia de México. (19)

³⁴ Pacheco finds connections in Carpentier's protagonist, Christopher Columbus, and Artemio Cruz de Fuentes's novel. She states, "No es sorprendente, entonces, encontrar rasgos de Cristóbal Colón en Artemio Cruz. No es sólo la ambición, el poder, la corrupción, lo que los une, sino una crisis de identidad que se hace patente en la agonía. Pareciera que el hispanoamericano hereda este conflicto desde su descubridor" (117).

³⁵ Critics attribute this to Fuentes's book of essays *La nueva narrativa hispanoamericana* (1969) where he characterizes "mito, lenguaje y estructura" as part of the innovative force of the nueva narrativa (Vopli 67).

³⁶ Alfonso González affirms that pleasure is Artemio's constant objective in his present suffering state: "Artemio Cruz busca constante y conscientemente el placer para sentirse completo o como antídoto contra el malestar y el dolor. Esto lo hace desde el primer día de su agonía cuando pide que se abran las ventanas para disipar los malos olores, manda que salga el cura y engaña a su esposa e hijo sobre el paradero de su testamento" (no pagination).

³⁷ Mario Vargas Llosa's novel *La ciudad y los perros* (1969) represents the peruvian society of the time. Victor Fuentes states, "*La ciudad y los perros* es la novela de mayor condensación de diversidad cronotopa en el espacio de una página o de un párrafo" (16).

³⁸ José Carlos González Boixo notes the subjective character of the history portrayed and narrated in the novel when he states, "Fuentes escribe en *La muerte de Artemio Cruz*. «su»

historia de México, lo mismo que la ha trazado en libros ensayísticos como *Tiempo mexicano*, *El espejo enterrado* y *Nuevo tiempo mexicano*” (79).

³⁹ This element of the novel is present in numerous critical articles on the work and has been compared to Octavio Paz's *Laberinto de soledad* (Petersen 95).

⁴⁰ Josep Playà Maset in “Realismo de posguerra” comments on Romero’s business studies and his military service as follows. “En 1936, Romero tenía veinte años, estudiaba peritaje mercantil en Barcelona y se alineó con el bando franquista” (27).

⁴¹ The latter of the military inspired works is a sort of historical analyses of one of the key events precipitating the civil war.

⁴² Josep Playà Maset explains the unique collaboration between Dalí and Romero and Romero’s subsequent regret of losing the privileged position of collaborator. “‘Lo mejor de ese libro es que nos lo pasamos muy bien, porque Dalí era un personaje fabuloso y cada vez que me citaba en Portlligat era toda una experiencia’, me dijo una vez con un punto de orgullo por haber sido durante un tiempo un privilegiado colaborador del pintor. Por eso mismo, le dolió mucho que más tarde se le apartase de ese círculo íntimo” (27).

⁴³ In their article “Luis Romero: Desmitificación de la República,” Federico R. Portilla and Alfonso González Calero indicate a significant number of articles and conference presentations by Romero on History in particular. “Desde 1963 hasta ahora, dieciséis años sin hacer otra cosa [write about history]. Dieciséis años de entrega total al pasado. Largos años de los que han salido –artículos y conferencias aparte– cuatro libros, tres de ellos ya publicados y el último que está a punto de ver la luz” (41). They also point to a career focus transition made by Romero as leaving his literary Reading behind after the publication of *El cacique* for his interest in historical matters of Spain. Luis Romero states, “He trabajado horas y horas, he abandonado casi las lecturas literarias que sólo me han servido como descanso; he eliminado de las conversaciones particulares otros temas, casi por completo; y he trabajado todas las horas y todos los días de la semana” (“Luis Romero: Desmitificación...” 41).

⁴⁴ Ironically *Castell de cartes* was translated into Spanish in 1992 by Carolina Roses whereas most of his works were written originally in Spanish.

⁴⁵ See Pablo Gil Casado. *La novela social española (1920-1971)*. Barcelona: Seix Barral, 1973.

⁴⁶ *ABC* —a Spanish newspaper— announced Rubio as the winner of this prize on February 27, 1970 in a short announcement which explained la Real Academia awarded the prize under the theme of “Novela o colección de cuento” (53).

⁴⁷ In 1965, Spain had not yet begun to encourage tourism (or travel by Spaniards, although this becomes common after 1970). The case of Germany had changed –in the 1940s it was still important as an ally of Franco, but in 1956-1958, Spain signed treaties with the US for American bases in Spain, and thereafter the relationship with Germany became a liability for the Franco regime, which may not have like the US, but needed US aid.

⁴⁸ It was symbolically very significant, especially to poorer and/or less educated emigrants, to die at home, or at least be buried there.

⁴⁹ His novel *377A, Madera de héroe* is inspired by his experience as a volunteer in the navy.

⁵⁰ María Pilar Celma highlights Delibes's concern for humanity and the intolerance that plagues society:

Porque, más allá de la originalidad temática, las innovaciones técnicas o la brillantez de estilo, lo que verdaderamente deja huella en los lectores de Delibes es el mensaje que subyace en sus obras: la preocupación por el hombre; la defensa del individuo en armonía con la naturaleza; la condena de los convencionalismos sociales, de la intolerancia, de la incomunicación... Por ese fondo ético, que trasciende el compromiso estético de su obra, Miguel Delibes es un escritor humanista, español y universal, de hoy y de siempre. (28)

⁵¹ Agnes Gullón clarifies that the Bible verses are in fact part of the language of Mario, thus allowing his perspective presence in the work:

Aunque el lenguaje de Mario no sea rigurosamente 'suyo' (no es autor de las frases bíblicas, las que mejor le caracterizan), en el fondo le pertenece, pues al hacer del libro guía de su vida, de algún modo se lo apropió, si hay armonía entre conducta e ideales, no es preciso que la equivalencia entre lo dicho en la Biblia y lo hecho por quien sigue sus enseñanzas sea literal. Todos los creyentes concuerdan con el sentido de las palabras sagradas, fuente de un lenguaje común." (4).

⁵² According to Harold Boudreau, the irony in the work is dashed by the final comments of Mario junior. He argues, "Such an overt statement, following upon the heels of the subtly constructed ironic monologue of the novel proper, is grossly anti-esthetic and seems to represent on Delibes' part a lack of faith in his own ironic art or a disbelief in his readers' ability to see that these points had already been made – and far more convincingly – in purely novelistic terms" (15). But probably Delibes knew that a vast majority of Spanish readers would see Mario and his life through the eyes of Carmen.

⁵³ Darío Villanueva agrees with this claim and offers an analysis based on Carlos Fuentes work on the “nueva novela hispanoamericana” in which myth, language and structure play an essential role. Villa nueva includes these and three other aspects as keys to understanding Delibes, “Hombre, pasión, paisaje, pero también mito, lenguaje y estructura representan para mí otras tantas claves de Miguel Delibes. No *las* claves, con exclusión de cualesquiera otras, pero sí, a lo que creo, seis convincentes razones para ilustrar el gran logro de una novela que innovó, a la altura de los tiempos, el recio tronco realista en la literatura española contemporánea” (171).

⁵⁴ Antonio Sobejano-Morán notes how the author employs Carmen as a tool and as such she is converted in a satire:

En *Cinco horas con Mario*... la manipulación narrativa de Carmen deja traslucir el reverso de una realidad antagónica a la suya, la de la España postconciliar representada por Mario; y a través de la deliberada ambigüedad en el monólogo de Carmen, Delibes consigue el planteamiento dicotómico de la España franquista. Comparten ambas obras [*Cinco horas con Mario* y *La cólera de Aquiles*], no obstante, la experimentación con el punto de vista en la voz de dos narradoras no fiables que moldean la realidad de acuerdo no a como es sino a como quieren que sea percibida por el lector. Los personajes callan e informan a su arbitrio, y como el diálogo se reduce al mínimo y el discurso es a todas luces tendencioso, la alternativa que le queda al lector es la de poner en duda la verosimilitud de su narración y distanciarse de ellas. En ambas obras, sin embargo, tanto Carmen como Matilde terminan por ser víctimas de su palabra y de la sátira del autor. (391-392)

⁵⁵ Vilanova classifies Mario as the principal protagonist while Carmen, though she narrates or monologues, is considered to be in a secondary position (139). Andrés Amorós does the same when he indicates, “Carmen arregla cuidadosamente al muerto para que cause una buena impresión y le tiene un poco de envidia porque no le deja a ella el papel de protagonista en la escena” (31).

⁵⁶ Obdulia Guerrero claims that with the psychological representation Delibes creates a work of lyrical quality, “Incluso una obra lírica, pues ha sabido presentarnos la vida psíquica de sus personajes, lo que, sólo puede conseguirse, mediante una tensión poética que le permite integrarse en la psicología viva de los seres de su creación, en una multiplicación de ‘yos’. He aquí al narrador-poeta” (616).

⁵⁷ Arnold Verhoeven indicates that *Cinco horas con Mario* “parece ser sencillamente la novelización del maniqueísmo hispánico, el de ‘las dos Españas’” (61).

⁵⁸ Fernando Larraz in “Aspectos ideológicos en *Cinco horas con Mario* de Miguel Delibes” states that “la historia narrada sería —entre otras cosas, también la historia de un adulterio, un retrato social de la pequeña burguesía española de provincias...— una parábola del eterno holocausto de la España laica, liberal y progresista que representa Mario” (214). Also Francisco Manzo-Robledo in “Aspectos formales e ideológicos en la exploración de la conciencia femenina de *Cinco horas con Mario* (1966), de Miguel Delibes” notes the feminine aspects of the ideology of the time.

⁵⁹ Among other critics, Antonio Sobejano-Morán points out that Carmen’s monologue is part of her confession of her faults in life hidden behind her materialistic desires.

⁶⁰ Janet Pérez in “Delibes y el interlocutor ausente” points out how the absence of the interlocutor highlights the silence in Delibes’s novel.

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