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CONTENTS

Preface.	ü
<i>Kathryn M. Lorenz</i>	
<i>De Sobremesa: Una lectura de sus relaciones dialógicas</i> <i>Federico A. Chalupa.</i>	
El Comendador Escrivá's Legacy: The Valencian <i>Auto de amores</i> of the Fifteenth Century <i>Peter Cocozzella.</i>	10
Lope de Vega's Stormy Pastoral: Transforming the Genre <i>Deborah Compton.</i>	2
Hamilcar Barca and the Emergence of the Charismatic Leader: Flaubert's <i>Salammbô</i> and Nineteenth Century France <i>Volker Dürr.</i>	34
<i>Toda la noche oyeron pasar pájaros y</i> <i>Cien años de soledad: Resonancias de un estilo</i> <i>Angeles Encinar.</i>	43
The Discourse of Seductive Promises in the <i>Contes</i> of La Fontaine <i>Catherine Grisé.</i>	53
New French Theory and (The Political Technology of) the Body <i>Marc Kipniss.</i>	60
<i>Le sang des autres:</i> A Narratologic Approach to Gender and Power <i>Barbara Klaw.</i>	6

The Search for Individuality and Unity in "The Spiral"	
<i>Elizabeth Krauthammer</i>	79
<i>Nejdma</i> ou l'ambiguïté du choix de la langue française chez Kateb Yacine	
<i>Liliane Lacoste</i>	86
Bajo un manto de estrellas: Reconocimiento secuencial de los personajes	
<i>Rosario Méndez</i>	95
La semiótica del tiempo y de la conciencia en Jaime Gil de Biedma	
<i>Joan J. Molitoris</i>	101
<i>La quête del Saint Graal</i> and the Aesthetics of Negative Theology	
<i>Stephen Murphy</i>	110
A Literature of Lies: Poggio Bracciolini's <i>Facetiae</i> and the Tradition of the Italian Novella Collection	
<i>Christopher Nissen</i>	118
Galdos, the Andalusian <i>costumbristas</i> and Andalusia	
<i>Ronald J. Quirk</i>	132
<i>L'âge d'or</i> and <i>L'amour fou</i> : the Role of Desire In Luis Buñuel's Surrealist Works	
<i>Gayle Roof</i>	139
Deviance and Power: Malleable Realities in Manuel Puig's Use of Folklore and Cinematic Sources in <i>Kiss of the Spider Woman</i>	
<i>Ellen J. Stekert and Luz María Umpierre</i>	155
<i>L'été 80</i> de Marguerite Duras: Poésie et politique	
<i>Christiane Szeps</i>	166

Prolifération romanesque, enchevêtrement narratif et plurivocité antagonique dans <i>Une vie pour deux</i> de Marie Cardinal <i>Claire-Lise Tondeur</i>	175
L'éclat du titre dans <i>Thomas L'Obscur</i> <i>Eva Tsuquiashi-Daddesio</i>	184
<i>Rayuela</i> : Entre la sujeción del lector y la liberación del sujeto <i>Fernando Unzueta</i>	194

PREFACE

The opportunity to showcase the work of scholars is a rare pleasure. This opportunity itself arises from the occasion of the continued work of a department of unusual graduate students. That is a source of extreme pride for the staff of this journal and of the Department of Romance Languages and Literatures of the University of Cincinnati.

A tradition of lively debate is the history of the Cincinnati Conference on Romance Languages and Literatures, a conference that has taken place for the past eleven years. Hard work and dedication each year produce an occasion for students and teachers of languages and literatures to gather for their own and others' edification. Out of this debate are chosen a selection of representative works.

This, the eleventh volume of *Cincinnati Romance Review*, will provide the reader with a varied collection of ideas and information. Spanish, Italian and French literatures are represented. The geographical bounds stretch from continent to continent and the pages span many ages as well. It would be a rare scholar who would read every article with complete foreknowledge of the subject matter. It is our pleasure, however, to provide in one volume such a variety of thought. Readers of *Cincinnati Romance Review* have the chance to wander from conference session to conference session, opening themselves to exegesis not available to them on a daily basis in their own singular classrooms.

The redaction of this volume was achieved under the direction of Executive Editor Jean-Charles Seigneuret. As editor, I must also offer many thanks to Phyllis Oberacker, who is responsible for the typesetting. The Department of Romance Languages and Literatures of the University of Cincinnati under the leadership of Judith Muyskens continues to provide invaluable support even in a time of severe budget restraints. On behalf of the graduate students of the department, I offer this volume to a wide audience of readers for their enjoyment and amelioration.

Kathryn M. Lorenz

DE SOBREMESA: UNA LECTURA DE SUS RELACIONES DIALOGICAS

Federico A. Chalupa

Desde el ensayo promotor de Juan Loveluck en 1965, la lectura crítica contemporánea de la novela *De Sobremesa*, de José Asunción Silva ha buscado persistentemente y desde diversas perspectivas rescatarla del olvido. De esta manera, algunos esfuerzos críticos se dirigen a constatar la 'modernidad' de la perspectiva ético-existencial (Orjuela y Schanzer) y a discutir una serie de características 'formales modernistas' de dicha novela (Orjuela) (González), mientras que otros estudios críticos, como el de Armando Romero, la incorporan "de lleno con algunas de las búsquedas más recientes de la narrativa latinoamericana" (26).

Por su parte, este trabajo --partícipe de ese afán común y diversificado por no olvidar *De Sobremesa*-- propone considerarla como un espacio intertextual y tensional articulado dentro de un discurso general histórico neocolonial; es decir, como una realidad textual en la cual --debido, en parte, a su doble condición de reescritura (latinoamericana) de varios textos (europeos) y, al mismo tiempo, de autolectura de su propia reescritura-- se concretizan una serie de intercambios dialógicos conflictivos de poder ideológico, de interpretación y de conocimiento, todos éstos articulados dentro de un marco discursivo decimonónico neocolonial.

Como se ha indicado en las líneas anteriores la condición intertextual tensional de *De Sobremesa* y su articulación con el discurso neocolonial puede advertirse en la evidencia de que es un texto escrito por un narrador latinoamericano *explícito*, en relación dialógica --también explícita-- con otros textos/personas europeos y, además *simultáneamente*, en relación con la lectura (oral) de su propia escritura. Concretamente, dicha relación dialógica (intertextual) tensional articulada con ese discurso decimonónico puede explicitarse a través de dos de las categorías textuales, la del mundo de ficción y la de la estrategia composicional del discurso.

El acceso metodológico hacia estas dos categorías se concretiza en el presente trabajo a partir de la consideración de Roland Barthes que las "unidades de función" y las "unidades indiciales" configuran las coordenadas necesarias para, primero, identificar una historia o argumento textual y, segundo, para interrelacionar aquel argumento particular con un *con\texto* histórico, al cual el narrador observa y comenta con una estrategia composicional discursiva determinada.¹

Por su parte, el acceso metodológico hacia la demostración de una intertextualidad tensional se asienta en el aserto de Roberto González Echevarría --vía Mikhail Bakhtin y Michel Foucault-- que los textos ocurren en relación con otros (en intertextualidad), pero en un diálogo opresivo, donde existe "a clash of texts, an imbalance among texts, some of which have a molding and modeling power over others" (10). Mientras que su articulación con el discurso neocolonial parte de mi postulación --vía Homi Bhabha, Julia Kristeva y Jacques Derrida-- que la significación socio-textual es parte de un proceso continuo de construcción. En el contexto de mi texto *Estrategias críticas posmodernas para el discurso hispanoamericano: feminismo y desconstrucción*, este proceso se entiende como ocurrencia textual donde se articulan la intertextualidad de una novela, los paradigmas o criterios que han concretizado de una determinada manera dicha intertextualidad, los *modus operandi* del discurso histórico al cual pertenece, lo social dentro del cual ocurre o existe como novela y la arbitrariedad política de los lectores, la cual, en última instancia, promueve el control o la desestabilización de una determinada significación socio-textual de la historia.

La categoría textual del mundo de ficción de *De Sobremesa* tiene una historia o argumento --es decir, una sucesión de acontecimientos y motivos-- funcionalizado explícitamente a partir de múltiples interrelaciones dialógicas tensionales. La primera de éstas empieza por enmarcar la historia de la novela a partir de una situación dialógica doméstica, la tertulia o sobremesa; específicamente, a partir de la lectura-comentario de José Fernández y Andrade de su diario de experiencias vivenciales en Europa, en diálogo con un grupo de amigos, después de haber cenado. El carácter tensional queda establecido entre el esfuerzo de Fernández por controlar la significación de la historia de su diario ante la arremetida inquisitoria de Saénz, uno de sus amigos.²

A su vez, aquella superficie textual correspondiente al diario --ya enmarcada por la tertulia-- también se funcionaliza en historia a través de continuas relaciones dialógicas internas. Así, el diario se inicia con una situación dialógica (textual) tensional, a partir de "la lectura de dos libros, que son como una perfecta *antítesis* de comprensión intuitiva y de incompreensión sistemática del Arte y de la vida..." (207) (el subrayado es mío); uno, un diario de María Bashkirtseff y el otro un libro "seudocientífico" de "un doctor alemán, Max Nordau ..." (207).³ Por otro lado, (dieho diario) continúa desarrollando la historia, básicamente, a través de las siguientes situaciones dialógicas texto/personales: José Fernández consigo mismo, José Fernández con Sir John Rivington y José Fernández con el profesor Charvet.⁴ No está demás precisar que estas situaciones

dialógicas son también tensionales; por ejemplo, la confrontación entre el plan 'práctico' de Rivington y el plan 'soñador' de Fernández, fomentada con el afán de obtener una prescripción adecuada que resuelva la problemática vivencial de Fernández.

Como se puede apreciar las unidades funcionales claves para el desarrollo y organización de la historia o argumento son situaciones dialógicas tensionales: la tertulia que enmarca el diario, las 'lecturas antitéticas' que inician el diario y las situaciones dialógicas que permiten la progresión de la historia, ya sea la (auto)discusión del fragmentarismo 'genético' y, por lo tanto psicológico de Fernández, la confrontación de planes opuestos para unificarlo o el hecho de que un sabio como Charvet admita que no puede prescribir nada efectivo que aplaque los males de Fernández.

Por su parte los motivos de la historia o las unidades indiciales --funcionalizados directamente en relación con las "cuatro entidades grandiosas, el Amor, el Arte, la Muerte, la Ciencia" (241)-- establecen la conexión entre la exterioridad de un acontecimiento particular histórico-textual con un *con\texto* histórico particular, ante el cual el narrador Fernández observa y comenta; comentario que terminará por revelar su perspectiva 'personal' y, a través de ésta, la estrategia composicional del discurso.

Ahora pasemos a demostrar cómo esos motivos --el Amor, el Arte, la Muerte y la Ciencia-- se concretizan en acontecimientos particulares y de qué manera se produce su conexión con un *con\texto* histórico particular. El leitmotiv del Amor se concretiza en aquellos acontecimientos que relatan las relaciones de Fernández con las mujeres. El del Arte se viabiliza a través de los acontecimientos que discuten las condiciones del arte y su visión intuitiva o de conocimiento 'misterioso' que ejercita. La Muerte es parte de los acontecimientos que narran las condiciones existenciales de Fernández, v.g. el spleen, la locura, la angustia de percibir su fragmentarismo. La Ciencia es un motivo que se concretiza en los sucesos que relatan la comprensión sistemática de la realidad y de las personas y la elaboración de recetas o planes curativos.

La conexión de los acontecimientos de las mujeres con el *con\texto* histórico es *implícitamente* establecida a partir del paradigma o construcción ideológica victoriana de lo femenino como socialmente útil para los hombres sólo si se funcionaliza como 'sujeto' doméstico. En la novela esa potencialidad sólo la tiene Helena de Scilly y la abuela paterna "santa" e "insexual" (301). Todos los demás acontecimientos con las mujeres desde la relación con la bisexual Orloff hasta aquélla con la "sentimental y perezosa" Consuelo (400) perpetúan el otro lado del paradigma victoriano de lo femenino como 'objeto' sexual, útil para calmar el instinto sexual de los hombres.

Los acontecimientos que discuten las condiciones del arte y su visión intuitiva se conectan con el con\texto artístico que funcionaliza el siguiente paradigma o criterio literario finisecular:

En manos de los maestros la novela y la crítica son medios de presentar al público los aterradores problemas de la responsabilidad humana y de discriminar psicológicas complicaciones; ya el lector no pide el libro que lo divierta sino que lo haga pensar y ver el misterio oculto en cada partícula del Gran Todo. (358-9)

Los acontecimientos existenciales de Fernández se conectan con un con\texto psicológico determinista, genético y prefreudiano incapaz de explicar el Yo en términos fragmentarios. Su incapacidad de verse como alguien parte de la autoconstatación de tener múltiples máscaras, v.g. el fatuo, el artista, el filósofo, el científico, el sensual, el miserable; multiplicidad que viabiliza el spleen, la locura y la angustia existencial de Fernández.

Mas! todo! grita el Monstruo que llevo por dentro... No eres nadie, no eres un santo, no eres un bandido, no eres un creador ... no eres un sabio, no eres un hombre siquiera ... (227)

La salvación está en tener una sola cara, un sólo motivo, un Yo no-fragmentado que unifique su existencia:

Ese obrero...con su blusa azul lavada por la mujercita cariñosa...vale más que tú porque quiere a alguien, y el anarquista que guillotinaron antier porque lanzó una bomba..., vale más que tú porque realizó una idea que se había encarnado en él... Oh! un plan a qué consagrar la vida, bueno o malo, ... un plan...que me lleve como un huracán, sin sentirme vivir! (227-8)

Por último, la conexión de los sucesos que relatan la comprensión sistemática de la realidad y de las personas a través de la construcción de planes o prescripciones con el con\texto histórico puede ser establecida a partir del paradigma racional positivista. Este

paradigma, que puede ser rastreado en el texto *Curso de filosofía positiva* de Auguste Comte, exige la exclusión de la especulación sobre las causas y la concentración práctica sobre lo fenoménico y sobre lo puramente 'objetivo', con el propósito de fundamentar una acción transformadora sobre la realidad. Ese criterio positivista puede ser observado a través del siguiente diálogo entre Fernández y Rivington:

-Es ella doctor, pero cómo se explica este misterio que rodea todo lo que a ella se refiere...

-Vuelve usted a ver el fantasma y a soñar con lo sobrenatural, contestó con gravedad casi severa. Aplíquese usted a encontrar causas y no a soñar... Deseche usted esas ideas místicas que son un resto del catolicismo de sus antepasados, prefiera usted la acción al sueño inútil (los subrayados son míos). (293-294)

Bien, ahora nos restan tres cuestiones por discutir. Primero, qué tipo de relaciones tensionales se pueden establecer en base a lo estudiado en las páginas anteriores. Segundo, cuál es la estrategia composicional del discurso y, tercero, cómo esa realidad dialógica tensional de *De Sobremesa* está articulada con el discurso histórico neocolonial.

En base al estudio efectuado en las páginas anteriores se puede aseverar que *De Sobremesa* sugiere por lo menos tres tipos de confrontación dialógica, a un nivel ideológico, a uno interpretativo y a otro cognoscitivo. A un nivel ideológico, una de las confrontaciones a la que más superficie textual se le dedica es la efectuada al interior de la construcción patriarcal de lo femenino como sujeto doméstico y, al mismo tiempo, como objeto sexual; es decir, como sujeto de salvación y como objeto de perdición. Mientras que a un nivel interpretativo una de las confrontaciones más significativas es entre la postura de control de la significación de la historia de su diario (de su vida) -por parte del 'autor' Fernández-- y la postura des-autor-izadora del lector-oyente Saénz. Por su parte, al nivel cognoscitivo, una de las confrontaciones más relevantes es la concretizada al inicio del diario entre la comprensión intuitiva y la comprensión sistemática de la realidad y de las personas; es decir, entre la comprensión del artista y la comprensión del científico.

La estrategia de composición del discurso se manifiesta a través del uso, por parte del narrador, de un modo operativo o de una

disposición narrativa, el cual permite concretizar de una manera discursiva específica el mundo de ficción. En *De Sobremesa* hay dos modos discursivos que los narradores --el no representado y Fernández-- evidencian explícitamente, la tertulia o sobremesa y el diario. Modos discursivos que luego son integrados en el contexto de la historia, por el narrador Fernández, como "obra literaria", en otras palabras, como novela: "me entretengo en describir, poseído de mi eterna manía de convertir mis impresiones en *obra literaria*" (322) (el subrayado es mío).

Sin embargo, a pesar de que también los lectores podemos constatar el hecho que *De Sobremesa* es una novela --es decir, un relato en boca de un narrador personal dirigido a un lector personal para contar una historia cotidiana en tono privado, esta condición no nos refiere a una estrategia composicional en particular; esto, debido a que, según Roberto González Echevarría, "the novel, having not fixed form of its own, often assumes that a given kind of document endowed with truth-bearing power by society at specific moments in time" (8).

Como consecuencia, se puede señalar que *no* sólo las unidades indiciales barthianas nos permiten conectar los acontecimientos y motivos del mundo de ficción con un *con\texto* disciplinario específico que los "moldea y modela", sino que también el uso del modo-discursivo-novela conecta *De Sobremesa* con un documento hegemónico portador de legitimidad ideológica, interpretativa y de conocimiento que "moldea y modela", esta vez, la estrategia composicional de su discurso novelístico.

Para González Echevarría el documento que tuvo "el modelo hegemónico en la narrativa latinoamericana hasta los años veinte" (103) fue el discurso científico de los viajeros europeos. El mismo científico caracteriza ese discurso hegemónico como determinado "by the new conception of nature formulated by modern science ... [by] the combination of economic interest, scientific inquisitiveness, and desire for adventure" (101). Además precisa que "their entire discursive activity, from traveling itself to taxonomical practices, embodied truth and exuded authority through its own performance" (102). Para terminar señalando que "the obsolete legal discourse of Spanish colonization was replaced by scientific discourse as the authoritative language of knowledge, self-knowledge, and legitimation" (103).

Como rápidamente se puede implicar, esa caracterización puede configurar con absoluta precisión la estrategia composicional del discurso de *De Sobremesa*. Sin embargo, hay una característica en la dirección del viaje de Fernández: de América Latina a Europa, que problematiza, sobre todo, 'the one-way logic' del modelo discursivo hegemónico de González Echevarría. Permítaseme discutir dicha

problematización sólo al nivel cognoscitivo o para ser más preciso en un orden autocognoscitivo.

Mientras que González Echevarría implementa simultáneamente, una lectura descriptiva de la relación sujeto-objeto como un *modus operandi* para lograr el autoconocimiento y otra que no articula el discurso científico de los viajeros europeos con el discurso general histórico *neocolonial*, nosotros, en esta última parte del presente trabajo buscamos concretizar una lectura política-epistemológica que, al mismo tiempo, explicita el autoconocimiento de Fernández en términos epistémicos y contextualice *De Sobremesa* con el discurso de los viajeros, ambos, en articulación con el discurso neocolonial.

Epistemológicamente, el narrador del discurso científico de los viajeros europeos relaciona los términos *objeto-sujeto* como entidades categorizables a partir de sus modos de ser ontológicos, con el resultado político de fijar una significación absoluta para cada término. De esta manera, el *sujeto* o viajero solamente puede ejercer una observación 'válida' si *encarna* ciertos modos de *ser* que obviamente, expresan la *autorrepresentación* del *sujeto* observador como la persona competente en contraste con la alteridad. Por ejemplo, el mismo *sujeto* observador se puede autorrepresentar ontológicamente con un modo de ser hombre y cosifica al sujeto mujer como un 'objeto' sexual, a través del cual, según Catharine A. Mackinnon, "el hombre [o el viajero] se conoce a sí mismo simultáneamente como hombre y como sujeto" (24) (la traducción es mía), y al conocer de esta manera unilateraliza la relación con el objeto de estudio. Este principio de autoconocimiento es aplicado a las diversas alteridades con las cuales se contrasta el *sujeto* viajero para fijarse, al mismo tiempo como "europeo", como *sujeto* "neocolonizador" y como *sujeto* "perteneciente a una clase social". Las alteridades correspondientes serán, desde luego, "no europeo", "neocolonizado" y "de otra clase social (inferior)".

Por su parte, José Fernández como viajero latinoamericano y como *sujeto* observador repite la lógica de identificación del *sujeto* viajero europeo, incluso asume ciertos modos de ser este *sujeto* --v.g. el modo de ser hombre y el de clase superior-- pero, simultáneamente desautoriza el poder de observación del *sujeto* europeo y neocolonizador como los *únicos* modos de ser que validan la posibilidad del conocimiento de la realidad y de las personas.

La concretización textual de un *sujeto* o narrador como Fernández o de un texto como *De Sobremesa* no pueden ser explicadas a partir del modelo hegemónico o de la lógica hegemónica planteada por González Echevarría, sino a partir del aserto de su articulación con un discurso neocolonial. Discurso éste que se manifiesta a partir de una situación dialógica tensional, la cual por un lado, tiene una lógica

dialogante central que impone y logra la perpetuación de ciertas significaciones socio-textuales, mientras que por otro tiene una lógica dialogante periférica que propugna y conlleva la desestabilización y la afirmación de otras significaciones socio-textuales.

En resumen, este trabajo ha concretizado la postulación que si se lee *De Sobremesa* como una novela escrita por un narrador latinoamericano *explícito*, en interrelación dialógica con otros textos/personas europeos y, además, simultáneamente en interrelación con la lectura oral de su propia escritura, es posible entenderla como un espacio intertextual tensional que muestra relaciones dialógicas tensionales de poder ideológico, interpretativo y cognoscitivo, primero, al interior de su historia; segundo, en su conexión con ciertos con\textos disciplinarios; tercero, en su composición discursiva a partir de su relación con el discurso científico de los viajeros y cuarto, en articulación con un discurso general histórico neocolonial.

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NOTAS

¹Según Barthes, las unidades de función entrelazan en progresión horizontal los conjuntos semánticos posibilitando el desarrollo y la organización de la historia textual, mientras que las unidades de indicio conectan en progresión vertical la exterioridad de la historia con un contexto de la historia universal a partir de la perspectiva del narrador (42).

²Tensión que puede extenderse a la relación de cualquier lector real con el texto-comentario (oral) de Fernández, el cual, como se ha mencionado, enmarca la historia del diario.

³Aunque, se nos informe a continuación que en realidad hay un tercer libro de Mauricio Barrés.

⁴Se usa aquí el término texto-personales porque considero que dichas relaciones dialógicas no separan lo textual de lo personal, ni viceversa. Por ejemplo, Fernández se habla o se analiza a sí mismo usando su propio diario y a partir de otros textos: "He hecho al analizarme, una plancha de anatomía moral como dice Bourget en el prefacio de su maravilloso *André Cornélis* y me he aterrado. *Héla aquí*" (300) (el segundo subrayado es mío). Así también sus diálogos con Rivington y con Charvet son enmarcados a partir de lecturas previas de los textos escritos por esas 'personas': "Conseguí para Rivington dos cartas de introducción, *releí sus libros* antes de ir a la

consulta, por *creerlo útil para mi plan ...*"(285) (los subrayados son míos).

TRABAJOS CITADOS

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EL COMENDADOR ESCRIVA'S LEGACY: THE VALENCIAN *AUTO DE AMORES* OF THE FIFTEENTH CENTURY

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In his classic study entitled *Medieval Spanish Allegory*, Chandler Rathfon Post takes up, under the general heading of "The Erotic Hell" (75-102), a number of literary compositions that do not lend themselves to a hard-and-fast categorization in accordance with the time-honored notion of genre. To the *infiernos* and *purgatorios de amor*, specific objects of Post's study, we may add the *sepolturas*, *misas*, *salmos* and other kindred late-medieval parodies of the miscellaneous devotions and rituals germane to the Christian liturgy. Worthy of special notice, within this motley group, are those nondescript poems and prose works illustrative of what Edwin J. Webber and Fernando Lázaro Carreter call, respectively, the "arte de amores" and the "auto de amores." I find the "arte" and the "auto" in question particularly intriguing because, through the main exponents of these types of amatory literature, both Webber and Lázaro attempt to trace, strictly within the mainstream of the autochthonous tradition, the evolution of a hitherto neglected strain of theatrical representations, which they consider precursors of Fernando de Rojas's famed *Comedia*.

It has become apparent to me that Webber's and Lázaro's comments about their exciting discoveries have failed to elicit the wide interest they duly deserve mainly because they either are presented by the authors themselves or are perceived by others as symptoms of a lackluster, formalistic approach to literary analysis. Thus, María Rosa Lida de Malkiel summarily dismisses Webber's theory regarding, as he puts it, "the generic origin of the *Celestina*" (145) on the ground that the "arte de amores" he proposes encompasses such texts as Juan Rodríguez de la Cámara's *Bursario* and *Siervo libre de amor*, Roís de Corella's *Tragedia de Caldesa*, Mossèn Gras's *Tragedia de Lançolot*, Diego de San Pedro's *Cárcel de amor*, among others, too heterogeneous to be regarded as exponents of just one genre (Lida de Malkiel 54). As for Lázaro, he himself comes to recognize, even without the intervention of a Lida de Malkiel, that the *auto de amores* conceived strictly as an abstract category cannot serve as a very useful tool for the critic. On the one hand, as Lázaro explains, the content of the *auto* tends to be restricted to the "tòpicos literarios del momento" (70)--that is, the conglomerate of commonplaces typical of the lamentations of the lovelorn Spanish lyricists of the 1400s.

Commonplaces, of course, cannot be of much help in determining the distinctive traits of an individual text or of a particular style. On the other hand, Lázaro's definition of the *auto* qua genre ties it to the postulation of a formula which he cannot but recognize as ineffectual because it cannot do justice to the protean phenomenology of what we commonly call theater. He acknowledges that "nuestro módulo de lo teatral se halla configurado por lo que este fenómeno fue en sus grandes épocas; vemos así en él unas notas que identificamos con su sustancia, sin caer en que ésta ha podido recubrirse de formas muy diversas" (66-7). Yet, in view of the apparently loosely-structured writings he is dealing with--"una literatura de límites internos tan difusos como es, en gran parte, la nuestra en los cuatrocientos" (68)--that "módulo," not surprisingly, proves to be useless for all intents and purposes: it simply will not do as a touchstone for determining what is and what is not actually theatrical (67-8).

My perusal of Webber's and Lázaro's arguments exposes, I believe, the severe limitations of the common genre-oriented criticism they espouse. They shed, to be sure, appreciable light upon plot, theme, and structure, but, as Lázaro's circuitous reasoning would clearly show, they cannot sidestep the impasse exemplified by those nettlesome "tópicos literarios del momento." In the final analysis, the generic definition they set out to achieve--the clear-cut profile of the *arte de amores* or the *auto de amores*--remains persistently elusive. The classification of "hybrid genre" suggested by Lázaro apropos of the *auto* he is analyzing is, of course, of little consequence.¹ In analogous circumstances the same kind of makeshift categorization is operative among those hispanists who, abiding by outmoded "módulos de lo teatral" of their own, cannot do any better than consider Rojas's *Celestina* as a hybrid construct: the consummate embodiment of the so-called "novela dialogada" or "novela dramática" (Lida de Malkiel 50-73).

I consider the foregoing discussion as a preamble of sorts to my own reflections on some fundamental issues of textuality raised by these very preliminary remarks. These issues, I believe, are best understood in the light of Roland Barthes's description of the "Text" (a term which, significantly, he spells with a capital), as a "a methodological field. . . experienced only in an activity, a production" (74) and as "always *paradoxical*" (75). From Barthes's enlightening theories I derive a corollary which, in turn, will serve as a starting point for the argumentation I will be unfolding in the course of the present essay. Adduced as a hypothesis, my corollary may be stated as follows: in line with Barthes's seminal ideas, a text or the "Text" is to be perceived not as a conglomerate of discreet topics but, rather, as a locus of convergence of various functions--that is to say, as a focal

point in which mutually complementary dynamics come into operation. In this paper, then, I shall pursue, as would Barthes, an immanent textuality rather than its projection onto a transcendental generic formula. Envisaged, as Barthes reminds us, as "a new object, one obtained by the displacement or overturning of previous categories" (74), such textuality, to quote again the renowned French critic, "cannot be apprehended as part of a hierarchy or even a simple division of genre," since it is distinguished precisely by "its subversive force with regard to old classifications" (75). Here I intend to concentrate on the *auto de amores* but shall use this "old classification" only as a point of reference for a number of texts I am able to aggregate to the ones that Lázaro specifically identifies as embodiments of a common genre. Needless to say, I capitalize not upon an abstract definition of the latter but upon an analysis of kindred pieces which collectively yield a sense of organic composition. Precisely in this composition we may perceive a coherent "network" or, to use Barthes's original term, the *réseau* of the "Text," which transcends the boundaries of individual texts (78).

Before I go into the analysis proper I have just alluded to, a summary review of the background of my research is well in order. My brief digression necessitates an account of a memorable stroke of serendipity on the part of Lázaro Carreter. In his introduction to *Teatro medieval*, the well-known collection of multifarious pieces illustrative of the early history of Spanish theater from its origins to the late 1400s, that same scholar, as editor of the seminal anthology, discusses an unusual type of dramatic composition, which he identifies as the aforementioned *auto de amores*. He borrows the label from a unique reference he was first to discover in the very opening paragraph of *Triste delectación*, an intriguing love story, written partly in Castilian and partly in Catalan, dated by Martí de Riquer between 1458 and 1467 (Gerli, Introduction viii, Lázaro Carreter 68-9, Riquer, *Història* 3: 112-4).² This prototype of the *novela sentimental* and the *libro de caballerías* all in one begins with some striking declarations of a first-person narrator, who describes the circumstances of how he became an author. Excerpted from Michael Gerli's edition, the passage reads as follows:

[V]enido a conocimiento mío, abunque por vía indirecta, un *auto de amores* de una muy garrida e más virtuosa donzella y de un gentil hombre, de mí como de sí mismo amigo, en el tiempo de cinquenta y ocho, concorriendo en el auto mismo otro gentil hombre y duenya madrastra de aquélla, yo,

consideradas las demasiadas penas y afanes que ellos hoberdecido amor procurado les avía, quise pora siempre en scrito pareciesen. (*Triste deleytación* 1; the underlining is mine.)

It is well to ponder the deductions that Lázaro Carreter cogently derives from these rather convoluted remarks. In his pity assessment of the internal evidence contained in the paragraph, he observes that

Si es cierta--y resulta muy plausible--la sospecha de Riquer, de que la novela es, en lo sustancial autobiográfica (cfr.: *de mí como de mí* [read: *sí*] *mismo amigo*), pudiera muy bien ocurrir que ese *auto* no hubiera existido nunca, y que aludir a él fuera una simple broma del autor; de lo contrario, nos hallaríamos, en 1465, con un modesto precursor de Rojas, si no en continuar una obra ajena, sí en subsumirla en una creación propia.

Esto tiene para nosotros mucha menor importancia que la paladina mención de un *autor* [sic] *de amores*; si éste en concreto no existió, pudo haber otros. Su mera posibilidad, explícitamente declarada aquí, nos basta. (68-9)

Of course, Lázaro Carreter appropriately underscores the parallelism with the case of Fernando de Rojas. By his candid tête-à-tête with the reader, the anonymous *réciteur* in the exordium of *Triste deleytación* foreshadows the celebrated *bachiller* of Salamanca, who in the prefatory statement to his sixteen-act *Comedia de Calisto y Melibea*, published by Pedro Hagenbach in Toledo in 1500, confesses "a un su amigo" to have made use of a codex ("papeles") he claims to have chanced upon.³ Lázaro Carreter goes on to explain, quite convincingly, that in both these cases the issue of reliability--did the author or narrator really find the manuscript?--is of no importance in establishing the existence of the *auto de amores* as a genre or as a concrete piece. The absence of one individual specimen or another does not argue necessarily for the nonexistence of the genre as a whole: "si éste [that is, the specific *auto*] en concreto no existió, pudo haber otros" (69).

To be surc, the critic laces his argument with a healthy dose of

caution: "pudiera muy bien ocurrir que ese *auto* [that is, the genre itself] no hubiera existido nunca, y que aludir a él fuera una simple broma del autor" (68). This notwithstanding, these reservations become obviated, to a large extent, by the boldness with which he proceeds to acknowledge an extant exemplar of the genre in question in the *Querella ante el dios Amor* by the Valencian author known to posterity as Comendador Escrivá.⁴ Lázaro Carreter wraps up his argument by concluding, confidently, that "a la *Queja* [read: Escrivá's *Querella*] cuadra muy bien el término de auto de amores, y. . . constituye un espécimen puro de este género, rigurosamente teatral como su nombre indica" (70).⁵ Aside from these astute explanations, that scholar's expert and sensitive editing--especially his judicious interspersing of stage directions within Escrivá's text proper--leaves no doubt as to the *Querella's* viability as a script destined for the stage. Lázaro's insightful commentary on Escrivá's pioneering *auto* includes the following brief summary:

un aire de familia permite relacionar algunos rasgos de la novela [that is, *Triste delectación*] con la *Queja* [that is, the *Querella*] de Escrivá. También éste nos cuenta sus atroces dolores de amor, intenta dormir, se querella en verso contra el Amor, dialoga con él, es trasladado misteriosamente a un campo florido, por el que discurre un río, embarca en una nave, llega al reino del Amor. . . Son tópicos literarios del momento. . . (70)

Thus, we see that an intuitive and pragmatic approach to the *auto de amores* through the edition of Escrivá's playlet leads to the cul-de-sac of the "tópicos literarios" already mentioned. I should like to explore here a way of circumventing this cul-de-sac.

Let us begin by zeroing in on some of the operations that determine the textuality of Escrivá's *Querella*. One such function is adumbrated in Lázaro Carreter's own commentary: specifically in his realization that the *auto de amores* referred to in the opening lines of *Triste delectación* consists in a condensed version of the novel proper. Building upon this insight, we sense a dynamic of intensification--we are tempted to say of distillation or sublimation--analogous to that overriding trait intuited by Bruce Wardropper as a primordial determinant of Diego de San Pedro's *Cárcel de amor* in particular and of the *novela sentimental* in general. For the noted Hispanist "La *Cárcel de amor* es un novela de caballerías en pequeño, con supresión

de las aventuras, hechos de armas y episodios mágicos" (184). By the same token, we may add, the *auto de amores* subsists as a crystallization in dramatic form of its natural counterpart: a full-blown narrative much like the one conceived by the author's persona, who introduces himself at the beginning of *Triste deleytación*. It is apparent, then, that, if, on the one hand, the author of *Triste deleytación* develops his composition by an amplification of the nucleus embodied in the seminal *auto*, Escrivá, on the other hand, through an inverse process, fashions his own *auto de amores* by a double thrust of the compendium and of the dramatic, that is by dramatizing an epitome of what may be called the erotic literature of his epoch.

This dialectic of expansion and retraction, amplification and reduction, involved in the complementary interaction between narrative and drama, is not at all unusual in Valencian literature of the fifteenth century. The interplay between contrasting though complementary tendencies found its most accomplished and ingenious exponent in Ausiàs March (1397-1459), the luminary of Valencian letters and, arguably, one of the greatest lyricists of all time.⁶ As I have tried to demonstrate elsewhere ("Ausiàs March's Lyric Syncretism"), Ausiàs, in all probability, derived his characteristic technique--which I have labeled "lyrical syncretism"--from none other than Dante Alighieri, specifically the Dante that, according to Gianfranco Contini, may be regarded as the author of two captivating if little-known books: *Il fiore* and *Il detto d'amore*. A notable harbinger of March's "lyrical syncretism" may be witnessed, in my judgment, in this "minor" Dante's consummate adaptation of the "macro-structure" of his epic model (*Le romaunt de la rose*) to the introspective thrust of a lyrical "micro-text," especially as illustrated by *Il fiore*, a veritable *canzoniere*-like collection of sonnets.⁷ The stamp of Ausiàs's true genius and originality and his prominent role within the mainstream of the Hispanic literary tradition is gauged not in terms of his specific affinities with the author of the *Divine Comedy*; rather it comes to the fore in his special gift for translating the Dantesque canons into principles or determinants of a refurbished textuality. Two of these principles, one psychological, the other metaphysical in nature, deserve special mention.

The first appears as the overriding impulse of introspection which reaches a high degree of dramatic intensity till it defines its primary mode of operation in the inner theater ensconced in the human consciousness--the psyche, that is, of the lover's persona, presented as an individual de *carne y hueso*, to use Unamuno's favorite terminology. True to the implications of the epithets of "filosop-poeta" and "poète-philosophe" that Torras i Bages and Pagès have

bestowed, respectively, upon Ausiàs March (Archer 12-3), the second principle referred to above comes into play in Ausiàs's rewarding insights into the metaphysical dimensions of the lover's passion. Motivated by an engrossing interest in the conjunction between Eros and Agape, Ausiàs's ingenious admixture of poetry and philosophy--his highly inspired poetic elaboration, in other words, of Aristotelian-Scholastic *hylemorphism*--thrives upon the living bond between, on the one hand, the individual experience of the poet projected into the persona of the lover and, on the other hand, the ideal personified by the canonized lover of the type aptly represented, say, by Ardaulier, the thaumaturgic hero of Juan Rodríguez del Padrón's *Siervo libre de amor*.

Here we cannot go into the psychological, metaphysical, and theological dimensions of Ausiàs March's innovative approach to the literature on love. Let my brief excursion into Ausiàs's poetics suffice to suggest, if not to illustrate, not only the breadth of his considerable influence on Hispanic letters of the waning Middle Ages but also the parameters he set for subsequent generations of writers. ESCRIVÁ's pronounced thrust toward the probing of the self--a probing intensified by the conditioning for the *mise-en-scène*--falls well within the sphere of Ausiàs March's textuality. There is no need, I think, to belabor the significance of this case in point. What needs to be clarified is that ESCRIVÁ's introspective penchant, dramatized à la Ausiàs March, is not an isolated case. There is mounting evidence to show that, together with him, other writers, his contemporaries, became adept at transferring and adjusting the salient traits of Ausiàs's textuality to the literary mode, which we now begin to desecrate as the *auto de amores*.

I believe I have been able to find one such writer, less renowned but no less accomplished than ESCRIVÁ. He is Francesc Carrós Pardo de la Casta, another Valencian, who, also, lived in the second half of the fifteenth century.⁸ Within Carrós's extant production, which includes some Castilian poems published in the *Cancionero general*, I would draw attention to a piece which bears the longish title of *Regoneixença e moral consideració contra les persuasions, vicis e forces d'amor* ('Reflections and Ethical Self-Examination in the Face of the Persuasiveness, Vices and Powers of Love').⁹ It is written in an ornate prose in the author's native Valencian with the intercalation of one verse from Petrarch ("Piaga per allentar l'arco non sana"). In the *Regoneixença*, Carrós, not unlike ESCRIVÁ in his *Querella*, delves into the lugubrious motifs dramatically brought out in the direct confrontation of the author's artistic alter ego, the persona of the plaintive lover, with the personification of Love himself. To be sure, this redoubtable personage appears only as "La veu," a stentorian,

argumentative voice, which responds to the lover's reproaches by appealing to "aquella científica e venerable mare, antiga experiència de tants autenticada" (162) and by recalling famous couples, such as Jupiter and Ceres, Mercury and Diana, Orpheus and Euridice, Paolo and Francesca, among many other exemplary cases derived from mythology, the Bible, the *Divine Comedy*, and popular lore (164-6). Above all, *La veu* conjugates an ingenious admixture of threats, entreaties and exhortations with a good dosage of roundabout rhetoric, intended to extol love as the principle of perfection and to convince the interlocutor that the great virtues of love are born of the will ("voler"), not of abhorrence ("avorrir"). A good example of *La veu*'s convoluted and pretentious discourse which reaches a conclusion little short of banal is provided by the following passage:

Mas, ¿per què jo testimonis invoque, ni vull, nomenant cascú per si dels enamorats, e lo poder e mirables actes d'amor recitant, sens fi turmentar-me? Tota la multitud quant fon, és i serà après que lo món és món, han amat, amaran, e amen; e tu, entre els quals est u sol, ans que la vista de l'enteniment fosses privat, jo t'he vist sens comparació alegre d'ésser subjugat a la sua senyoria. Doncs, si aquests, ensems ab tu tan excel·lents e virtuosos i d'així clars enteniments, que no d'hòmens mortals, mas quasi d'immortals déus eren les sues obres, d'ésser enamorats no refusaren, ans se glorificaven d'amar, és senyal que amor és perfecció; e si perfecció, és cosa deguda e raonable; si raonable, divina; si divina, benaventurada; si benaventurada, fa benaventurat: d'on se segueix que sia de voler, i no d'avorrir així com afermes e donar a enterre l'esforces. (166)

Banal though it may be from the point of view of strict logic, and perhaps because of its very banality, *La veu*'s circumlocution reminds us of other examples of the art of seduction deftly employed by such capable masters of deception through specious rhetoric as Trotaconventos, Celestina, and Don Juan. Doubtless, Carrós's passage bespeaks his persona's attitude of deep suspicion toward rhetoric, especially the rhetoric motivated by passionate love. This distrustful attitude, abundantly evident in Ausiàs March's *cants*, may

be traced through Ausiàs at least as far back as the twelfth century in Marcabru's *trobar naturau* and *trobar braus* (Cocozzella, "Ausiàs March and the 'Truth' of the Troubadours" 115). According to Linda M. Paterson's definition based on a painstaking analysis of the pertinent primary texts, of Marcabru's two *trobars*, the *naturau* consists in "the art of composing according to 'so que veritatx autreia', as opposed to 'artificially' or 'falsely', in not only a formal but also a moral sense" (29); while the *braus* is epitomized in the rejection of "the smooth language associated with deceiving flatterers" (54). That renowned troubadour's twofold manner could not but strike a sympathetic chord in the sensibilities of any true lover, who, not unlike Ausiàs's and Carrós's personae, has to come to terms with the sophistries spouted by *La veu* and kindred malicious or fallacious personages.

Confronting Escrivá's *Querella* and Carrós's *Regoneixença*, we easily recognize in both a penchant for allegory with a minimum of pictorial or representational details. In the *Regoneixença* the main allegorical figure is Reason (*Raó*), reminiscent of *Philosophia* in Boethius's *De consolacione*. As she embarks upon a minute depiction and interpretation of the outstanding features in the stock portrait of Love, Carrós's *Raó* creates an intriguing effect of an allegory within an allegory. This ingenious feature obeys the author's irrepressible urge toward introspection into the lover's psyche. By the introduction of Reason and by dramatizing this character's innate antipathy toward the winged Cupid, Carrós fashions his own version of the *psychomachia*--a Catalan counterpart of sorts of Juan de Mena's "Coplas que fizo el famoso Juan de Mena contra los pecados mortales," better known as "Debate de la Razón contra la Voluntad." What distinguishes the *Regoneixença* from Mena's and other compositions of that nature is the treatment of the lover's inner conflict as a source of a palpable mood of melancholy.

To round off his definition of what we may call the inner theater of the lover's psyche, Carrós combines the aforementioned allegorical setting and prevailing aura of melancholy with a visionary resolution. This denouement asserts beyond any doubt the overall orthodoxy of the author's meditations on the natural and supernatural, psychological and ethical dimensions of human love. The stamp of orthodoxy may be easily recognized, for instance, in the following description undertaken by the author's persona--simply identified in the heading as "L'actor"--in response to *Raó*'s fervent peroration:

Quan aquestes paraules de tanta perfecció
cessaven, fugí de mi lo recel e temor de la
dubtosa esperança. E commemorant

aquelles, jo, que per les coses oïdes en alt regardava, alçant encara més la vista de l'enteniment per elevada contemplació, la mia pensa véu en lo tro de la immensa eternitat la divina essència e la humana natura. I en ella mateixa viu estar Justfeia, Sapiència, Veritat, Temprança, Fortitud e Prudència, representant així alts, mirables e incomprendibles esguards, que l'enteniment entenre e la memòria recordar-se no basten ni poden. Mas eomprenquí la dignitat e magnitud de les sues grans excel.lències, d'adoració ésser dignes. E als peus de tant majestat humil e prostrada, tota de caritat encesa, residia una sanctíssima verge, filla e mare de son fill e pare, que ab les ales de la sua benigna humanitat tot ho circueïa, i de dos abundoses fonts que en los pits sagrats tenia, de les quals havia emanat la llet e refeceió, que après de convertida en carn i en sang de la humanitat de Déu, per matar la mort ab mort fon eseampada, jo viu abundar e brollar sens fi sobre les plantes e terra de nostra mortalitat la manna de la caritat divina. (180-1)

Carrós's *auto* culminates, then, in a note of a Christian cosmic vision, a grand finale, inspired, in all probability, by the general sway of Ausiàs's lyrical syncretism and, ultimately, by the prototype embodied in the *Divine Comedy*. In the comprehensive design of the *Regoneixença*, the experience boasted by *La veu* turns out to be an illustration of deficient if not altogether false love. Though incarnated in the best models that the pagan and the Hebraic worlds have to offer, that experience--"aquella científica e venerable mare, antiga experiència de tants autenticada," to repeat Love's aforementioned key words--is superseded by the sublime contemplation of the Abode of the Blest, where the Supreme Being and the saints co-exist in the bliss of perfect communion.

To sum up, so far we have been able to identify in the *Regoneixença*, on the one hand, some significant traces of Ausiàs March's influence mainly in the depiction of the lover's mood and, on the other hand, the enhancement of the quintessential qualities that became manifest for the first time in Escrivá's *Querrela*. Among these qualities I would mention the following:

- 1) the sharpening of the introspective focus and the delineation of the "theater" of the lover's inner conflict;
- 2) the depiction of the fallacious and, in the final analysis, deceitful twists of Love's ingratiating speeches;
- 3) the underscoring of the experience of the individual;
- 4) the broad outline of a dialectic of syncretism which involves a human being's relationship with the Creator in the context of orthodox Christian doctrine.

I hope I have been able to show how, toward the second half of the fifteenth century, there emerged in the Valencian realm a type of textuality, which, in the wake of Escrivá's pioneering efforts, began to evolve as a new dramatic modality. This "dramatic textuality" incorporates elements derived from a tradition of love-centered lyricism, which manifested itself in two branches, couched, respectively, in Catalan as well as in Castilian. Significantly, authors like Escrivá and Carrós transformed Ausiàs March's ingenious "lyric syncretism" into a viable expression for a theatrical representation.

Beyond Escrivá's and Carrós's innovations, I could mention other avatars of the *auto de amores*, whether in the domain of Castilian or of Catalan, in the late 1400s. Nevertheless, here I cannot go into a discussion of the additional pertinent texts revealed by my preliminary research; nor, at present, can I delve into those significant aspects which the latter texts disclose concerning Escrivá's and Carrós's legacy. These aspects warrant our perusal if only to test and, as I would expect, corroborate the hypothesis, which, as adumbrated in Webber's argument and Lázaro's comments, has piqued my curiosity--the hypothesis, that is, of a kinship between, on the one hand, the *auto* elaborated by Escrivá and cohorts and, on the other hand, the famous "papeles" that, in his controversial remarks "a un su amigo," prefaced to one of the earliest extant editions of his sixteen-act *Comedia de Calisto y Melibea*, Fernando de Rojas purported to have chanced upon and to have integrated into his own dramatic text.¹⁰

A Hispanist, to be sure, would not question the significance of the issues that arise at this point of my meditation on the possible outreach of the legacy by the aforementioned writers. One such issue which begs our attention consists in the actual points of affinity that give ground to the kinship I allude to above. We will leave, then, for another occasion the analysis of these and kindred points in an effort not only to restore the *auto de amores* but also to reclaim its proper role as an integral component of Rojas's literary background.

NOTES

¹"Hibridación" is a key, loaded word in Lázaro's argument. The following paragraph demonstrates the considerable difficulty he is experiencing in arriving at an abstract definition of an all-encompassing genre, applicable to the various opuscles ("obrillas") that pique his scholarly interest:

Sucede, sin embargo, que el carácter mixto de tales obrillas nos dificulta agruparlas en un género perfectamente diferenciado. Participan de notas sumamente diversas, que existen en otros géneros, y, por otra parte, no han alcanzado una configuración externa resueltamente teatral. Pero esto, si bien se mira, ocurre con los restantes géneros literarios del XV, que van rompiendo sus rasgos heredados, en busca de nuevas fórmulas, y cuyo rasgo dominante es la hibridación. Si es difícil y quizá hasta improcedente aplicar sin discriminación la noción de género a una literatura de límites internos tan difusos como es, en gran parte, la nuestra en el cuatrocientos, ello no debe impedirnos contemplar con una mirada en cierto modo unitaria esas piezas dialogadas de los cancioneros, que constituyen, repetimos, un intento de configurar teatralmente la materia de la época. No son teatro; pero si aparecen dentro de un esquemático marco teatral. (68)

²For a detailed summary and analysis of *Triste delectación* see Lázaro Carreter 69-70, and Gerli, Introduction viii-xxii.

³For the text of these prefatory remarks, entitled "El autor a un su amigo," see Rojas 35-7. The *editio princeps* of the *Comedia* is by Fadrique de Basilea (Burgos, 1499). Miguel Marciales (5-60) provides an exhaustive description of this and other basic texts of Rojas's masterpiece. Marciales's extensive list includes under the label "C" the following essential details pertaining to the edition I refer to above: "Toledo. 1500. Pedro Hagenbach. Ejemplar único en la Biblioteca Martín Bodmer, Cologny-Ginebra. Localizado en 1929. Reproducción facsimilar hecha por la Biblioteca Martín Bodmer (Cologny-Ginebra, 1961). Contenido igual a B, pero la octava-colofón modificada *Toledo* en lugar de *Salamanca*." (6) Marciales's painstaking analysis of C's distinctive characteristics is found on pp. 30

41. As for "B," Marciales highlights the following data: "Salamanca, mayo/junio 1500. Juan Gysser (?). *Perdida*. Primera edición "acabada," es decir con Título, Subtítulo, Carta a un amigo, once octavas acrósticas, Incipit, Argumento General, Argumentos para cada auto, 16 autos, seis octavas finales de Proaza." (5) Apropos of the textual problems attendant upon both the *Comedia* and the *Tragicomedia* by Fernando de Rojas, particularly useful is the handy overview found in Morón Arroyo 13-7.

⁴Menéndez y Pelayo calls this author Juan Escrivá, identifies him as "Maestre Racional del Rey Católico y su Embajador en 1497 ante la Santa Sede" (*Orígenes de la novela* 2: 56), and classifies the *Queja* [that is the *Querella*] as "una corta novela alegórico-sentimental" (2: 55). Elsewhere, don Marcelino provides a suggestive reading of Escrivá's exquisite lyrics, such as the one which begins with the verse "Ven, muerte, tan escondida," and traces echoes of this composition in Cervantes, Lope de Vega, Calderón (*Antología de poetas líricos castellanos* 3: 161-4).

⁵For a text of Escrivá's *Querella* see *Teatro medieval* 207-25.

⁶For an up-to-date review of the scholarship on Ausiàs March see Archer 1-22. For a text of March's poems see Ferreres's edition listed under "Works Cited" below.

⁷The strained symbiosis, which only a true genius can recreate, between an epic masterplan and a lyrical compass is not lost on the perspicacious Contini, who observes: "Di contro alla continuità di discorso insita al *Detto*, il *Fiore* si presenta triturato in 232 sonetti, ma il suo tendere verso l'unità è manifesto, ciò che conferma la sua qualità di primo poema 'comico'. Tale tendenza o tensione si palesa da un lato nell'accusata considerazione del modello francese come di un tutto i cui pezzi siano liberamente trasferibili anche a grande distanza; d'altra parte nelle sottolineature linguistiche di varia natura che serrano insieme, non sistematicamente ma a palacche, i sonetti. L'affabulazione del *Fiore* riproduce abbreviatamente e all'ingrosso nell'ordine la parte affabulata del *Roman*, ma l'esame degli apparati prova minutamente l'alterazione di quest'ordine." (CV) What Ausiàs March metamorphoses into his own novel orchestration of the symbiosis between the epic and the lyric is precisely this peculiar dynamic born of the tension between the "continuità," to quote Contini's term, and the poetic fragmentarism alluded to by that same scholar. To be specific, in Ausiàs's case it is the frame of the entire *Divine Comedy* which becomes scaled down, wondrously, to the intensity of his 128 *cants*, the veritable swan song of the troubadouresque tradition. (A concise account of Dante's influence upon March may be found in Peyton's article: cf. "Works Cited" below).

⁸The archival data which Reyes-Tudela integrates into his informative biographic sketch on Carrós (cf. 1-16) confirm Menéndez y Pelayo's inclusion of this author within "la escuela valenciana del siglo XV" (*Antología de poetas líricos castellanos* 3: 404). See, also, Riquer 3: 246-9.

⁹Carrós's bilingual production includes, besides the *Regoneixença* (a prose work in Catalan), the following poems written in Castilian: a piece in *coplas de arte mayor*, two *glosas*, two *poemas de circunstancia*, and a rather long allegorical composition, entitled "Consuelo de amor" (Reyes-Tudela). Throughout this essay, my quotations from the *Regoneixença* are derived from the text of the *Novel·les amoroses i morals*.

¹⁰See note 3 above.

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LOPE DE VEGA'S STORMY PASTORAL: TRANSFORMING THE GENRE

Deborah Compte

Lope de Vega's early pastoral drama is a largely overlooked and undervalued segment of his dramatic production with little apparent appeal to contemporary audiences. The dramatization of the vicissitudes of love in an Arcadian setting by quasi-shepherds in pastoral garb lacks the vitality and dramatic power of Lope's more mature and most successful plays. Nonetheless, his early pastoral comedias, *El verdadero amante*, *La pastoral de Jacinto*, *Belardo el furioso* and *La Arcadia*, were not only enormously popular in their day, but are strikingly revealing of Lope's masterful hand in creating an original re-working of traditional material. This paper examines the ways in which the dramatist exploited, transformed and subverted the formal conventions of both the Classical and Renaissance pastoral traditions, while at the same time celebrated one of pastoral's most fundamental themes. If the two most constant features of the pastoral tradition are love and poetry, these are the very subjects which attracted Lope to the mode and provide thematic unity to the plays, but which he also refashioned with all the powers of his literary imagination.

In this study I will focus on *Belardo el furioso*, an early work probably composed around 1588.¹ The play opens with the traditional shepherd's plaint in which Floripeno and Leridano lament their unrequited love for Jacinta. Though saddened by their misfortune, they are united through song as friends in a rendition of the classic amoebian song-contest. Jacinta has rejected them in favor of the penniless poet Belardo, (an obvious mask for Lope), but will soon turn her attentions to the wealthy Nemoroso at the behest of her uncle Pinardo. The initial conflict immediately reveals Lope's interest in exploring the phenomenon of love in its various manifestations and sets the scene for the articulation of the amatory sentiments of the characters, much in the tradition of Renaissance pastoral romance. Where better to locate the depiction of romantic sentiments than in Arcadia, the land of love *par excellence*? As Rosalie Colie states in her illuminating study of Shakespeare's pastoral plays, "the pastoral tradition, with its exquisite concentrations upon the emotional nuances and values of love, offered a superb literary opportunity for examining the love-subject"(242). And yet while Lope conforms externally to the standard motifs of pastoral romance, his vision of

love differs radically from the Neoplatonic conception of the universality and harmony of love usually informing Renaissance pastoral romance. The young Lope's vision of love was much too dynamic and explosive to fit comfortably within this framework, with the result that he subverts the very traditions he is recalling.

Belardo's love, true to the title of the work, is marked not only by passion, but madness. The second and third acts are devoted to the development of the theme of irrational love which transforms the ordered and tranquil world of the pastoral bower to a frenzied world of disorder and strife. The pervading sense of *otium* characterizing conventional pastoral gives way to *negotium*, its antithesis, from which the bucolic world typically offers solace. In the excesses of passion of his protagonist, Lope dramatizes the emotional torment and irrationality of love as Belardo storms the countryside, defaming his beloved and calling for revenge:

Belardo	Bien respondes, soy un loco; basta. Ya entiendo tu pecho. Quédate, Circe, Sirena, viento, puñado de arena, áspid, sierpe, mar nublado, mal eterno, bien prestado, mujer al fin y no buena; juez sobornado e injusto, vela de gavia, veleta, plldora de oro y disgusto, como azogado inquieta, y como necia sin gusto; moneda falsa que engaña, tierra extranjera y extraña, veneno en taza de oro, sueño de gloria y tesoro que al despertar desengaña; en el pedir niño tierno, que cuanto ve se le antoja, y bárbaro en el gobierno, colérico que se enoja, gloria que para en infierno; y en él me vea, cruel, si aqueste pecho fiel no se vengase de ti.
---------	--

Jacinta
Belardo

¿Ansí te vas?
Voyme ansí. (73)

the virtues of true friendship without egotism or self-aggrandizement, is readily seen in Montemayor's *Diana*, for example, in which Sireno and Sylvano console one another and compassionately share their sorrows in their individual quests for Diana's love. Where love usually renews and unites, here it dissolves and fragments the most tender affections.

Yet nothing is as striking as the closing words of the play, describing love's supposed true nature. In a quick twist aiming at resolution, all the characters are neatly paired off; however, Floripeno poses the disturbing query:

¿Qué es amor?

Leridano

Falso engaños.

Floripeno

¿No tiene algún bien?

Leridano

Ninguno. (15)

Leridano's reply would appear to be a terrible statement on the devastating nature of love, love reduced to deception and illusion. Lope has very consciously produced an ironic version of pastoral, a type of anti-pastoral, in which he poetizes the chastening experience of tempestuous love, exposing its torment in a bucolic world fraught with madness and illusion. The harmony of the lyrical bower collapses as Lope reveals the destructive powers of this consuming passion, pitting friend against friend, lover against beloved, and bringing out the basest of motivations: self-interest and material wealth. Belardo himself decries the inversion of the natural order in which the bucolic landscape appears menacing and foreboding:

Todo está lleno
el mundo de un confuso barbarismo,
ya las abejas dan por miel veneno,
furias el cielo, estrellas el abismo,
el principio del bien malos sucesos,
amor desdenes, y Jacinta besos. (86)

And yet how is this inversion achieved? It is through parody and a burlesque deflation of pastoral values in which the ludic sense is ever present. The frenzied action of the play is propelled by vacuous suicide attempts, feigned swoons, slapstick chase scenes and a proliferation of comic rustic characters. Bato and Amarilis, the peasant couple whose wedding celebration occupies a central position

in the drama and provides the setting for the encounter between Belardo and Nemoroso, are clear descendants of the *pastor bobo*. Their "pellizcos", "coces", (92) and insults, "iladrona borracha!" (93), are clearly in the realm of farce and offer a curious counterpoint to the tempered and sophisticated world of literary pastoral. Yet, the actions of the main characters are closer in spirit to this comic tradition than their refined Renaissance pastoral analogues. Indeed, the dominant mode of the drama is play-acting in which the protagonists very consciously adopt other roles repeatedly casting off their pastoral masks.

The master *farceur* is, of course, Belardo; at once the chivalric knight who sports a reed ("caña") as a lance to face off his rival in rescuing the damsel Jacinta; the mad Orlando who solemnly re-enacts the burial ceremony of his beloved's portrait, likening himself through historical *exempla* to Alexander and the emperor Tiberius who gave noble burials to a horse and a crow; and ultimately Orpheus, who, convinced that Jacinta has been bitten by a snake, resolves to descend to the underworld to rescue his Eurydice. The burlesque posturing built on literary precedent is striking and almost threatens to fragment the play into a series of seemingly unrelated displays of love madness, one more exaggerated than the other. The pastoral underpinnings appear lost or displaced, subverted by parody and farce. And yet, Belardo's final role is most telling: Orpheus whose renowned musical gifts charmed his listeners. Belardo's true vocation and identity is that of the poet, and so it is most fitting that he should choose to imitate, albeit in burlesque fashion, the mythological figure whose principal attributes, devotion in love and the gift of song, are most akin to his own perception of himself. I would argue that Jacinta's transformation in love is not fully effected until Belardo recites the poem "Querido manso mío". Immediately preceding this moment Jacinta agrees to assume the role of Eurydice, as party to the Orpheus charade, to disabuse Belardo of his madness. She renounces her cupidity in favoring Nemoroso after a dramatic disenchantment by Siralbo. Yet, she continues in the realm of farce, as she surreptitiously asks Siralbo in an aside, "¿respondo bien? / ¿Hago buena furia acaso?" (107) It is not until Belardo's recitation of the poem following this scene that the two lovers are truly reunited and pledge to marry. This singular poetic moment is, to my mind, the turning point of the play. Belardo is cured of his madness because he has reaffirmed his true identity. He ultimately conquers Jacinta not through hyperbolic displays of madness and passion, but through his poetic gifts.

Throughout the play, the secondary theme of wealth versus poverty, or more aptly, material riches versus poetic gifts, is

articulated, although the torment of love clearly takes center stage. In persuading Jacinta to look with favor on Nemoroso, Pinardo reminds his niece that notes and verse, the offerings of the poet, do not equal her worth.

Es lástima de ver que andas perdida
 por un mozuelo aborrecible y bajo,
 de fuente en fuente como cierva herida;
 y es lo peor que llega tu trabajo
 a que te pague en versos y papeles,
 y tales, que a Virgilio le aventajo.
 ¿Posible es que con esto te consueles,
 con papeles discretos? Ve a la plaza;
 para comprar lo que otras veces sueles:
 no es moneda que corre: demos traza
 que no te pierda más este perdido:
 mira que la fortuna te amenaza.
 ¿Es posible que pierdas el sentido
 por un llorón cual otro Adonis tierno,
 tú que la Circe de este valle has sido?
 ¿Cómo piensas pasar el frío invierno,
 a lumbre de papeles y palabras? (68)

Indeed Belardo himself is ever mindful that the music of Nemoroso's coins has replaced his poetic talents,

. . . con el son de unos doblones sólo,
 ha derribado del primero cielo
 mis papeles, mis versos y mis lágrimas. (90)

While Jacinta initially succumbs to the enticement of Nemoroso's wealth, it is finally no match for the appeal of poetry. That this theme should be conjoined with Belardo's final posture as Orpheus is significant, for the Orpheus myth gives testimony to the abiding power of music and its transformative powers. In adopting this role, Belardo not only confirms his true identity as a poet, but indirectly upholds the supremacy of poetry in Arcadia, for music and poetry are synonymous in the pastoral imagination. Thus, in his treatment of this theme, Lope curiously draws his drama quite close to the heart of the bucolic tradition. From antiquity, the shepherd is cast as a poet and endowed with extraordinary gifts of song. His music is the outlet for his sentiments and it inspires awe in its listeners. In its blending of the exploration of amatory affections and the expression of these sentiments in lyric form, Arcadia is at once the land of love and the

"paradise of Poetry" (Marinelli 37); and it would appear that these are the very subjects that attracted Lope to the pastoral mode. If, as we have seen, Lope's dissonant view of tempestuous love is essentially incompatible with the bucolic ethos of harmony and serenity, his appreciation of the power of poetry and the poetic imagination is clearly attuned to pastoral's celebration of lyric art. While he nearly dissolves the pastoral structure exposing love as torment and irrational passion, heightening his ironic view of amatory pastoral with farce, he does not discard the pastoral framework entirely. In this work pastoral functions both as point and counterpoint. Arcadia is the ideal setting for the herdsman-singer, and the elevation of poetry is one of its most abiding themes. Yet pastoral's traditional depiction of the gentle nuances of amatory sentiments is at odds with Lope's stormy vision of erotic passion and its destructive effects.

Thus, Lope's early engagement with the pastoral in dramatic form reflects a curiously ambiguous stance, as he works within the confines of an established genre enjoying the highest prestige, yet continually transforms and transcends convention. On one plane he explodes the myth through the subversion of bucolic norms and burlesque posturing of his characters. Yet on another sphere the play remains remarkably quite faithful to the pastoral tradition. He works not at reconciliation, but at expanding our own imaginative conception of traditional art. Only in the hands of a master craftsman such as Lope, whose creative powers enrich the very traditions in which he found inspiration, can such an inventive rendering be achieved.

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NOTES

¹Morley and Bruerton estimate the date of composition between 1586-95 (139). Montesinos places it closer to 1588, with which Alan Trueblood concurs (116). Trueblood notes the play's obvious relation to Lope's love affair with Elena Osorio which culminated in his trial for libel in 1587-88 in his seminal study, *Experience and Artistic Expression in Lope de Vega*.

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HAMILCAR BARCA AND THE EMERGENCE OF THE CHARISMATIC LEADER: FLAUBERT'S *SALAMMBO* AND NINETEENTH CENTURY FRANCE

Volker Dürr

Salammbo is a historical novel rather than an epic¹ or an escapist reverie (Gautier) since it reflects socio-political conditions of nineteenth century France. The narrative has three protagonists, but only one hero: Hamilcar Barca. For it is he who determines the historical action of the novel. He embodies intelligence, resourcefulness, and determination. In all of literature no one but Homer's Odysseus is his equal in versatility. Hamilcar's characteristics and abilities give him the dimensions of a complex individual. Gautier found him to be almost divine, while George Sand was shocked to discover that he was a "villain."² He seems round and true-to-life because he is presented from different perspectives and in varied activities. Yet what distinguishes him from all Carthaginians, is his unconditional will to power.

Flaubert has done his utmost to give Hamilcar the semblance of a heroic, if not super-human figure. To the mercenaries his face appears "solemn and impenetrable," whereas his military measures remain "incomprehensible." Upon his arrival in Carthage, the crowd shouts: "Hail! Blessings! Eye of Khamoun! Oh, deliver us! It is the fault of the Rich! [. . .] Take care, Barca!" (105). Only a hero makes such an entrance. The enthusiastic crowd apostrophizes him as "Eye of Khamoun," an address suggesting the almost divine stature he enjoyed among the people. Although he does not appear before chapter VII, his presence is, nevertheless, ubiquitous in the first six chapters. Prior to Hamilcar's return in the face of the mercenaries' uprising, the reader is confronted with the emphatic declaration: "One man, one alone, could have saved the Republic" (103).

The assumption that Hamilcar possesses the qualities of a charismatic leader is confirmed by Max Weber's essay, "The Three Forms of Legitimate Rule." As characteristics of such leadership Weber names "dedication to the person of the master and his 'miraculous gifts' (charisma)--such as magic abilities, revelations or heroism, as well as intellectual acumen, and the power of speech [. . .]. The purest types of charismatic rule are those of the prophet, the war hero, the great demagogue" (481-82). The conditions of charismatic leadership exist whenever national security is threatened, traditional

authority finds itself unable to resolve the crisis, and an individual with extraordinary abilities offers himself as savior.

Abraham Malamat has applied Weber's definition of charismatic leadership to the "Book of Judges" of the *Old Testament*. His study also provides insights about Carthage, since at the time of its territorial conquests from the 13th to the 11th centuries B.C., ancient Israel's political situation was analogous to that of the Punic Republic during its conflicts with Rome and the mercenaries. In the course of their wars for the possession of Canaan, the Hebrews were ruled by councils of elders who proved no longer equal to the requirements of the situation. The persistent threat to the existence of the entire people demanded a strong central authority. Malamat shows that collective crises and the appearances of charismatic leaders determine the rhythm of the "Book of Judges" (114). Ehud, Deborah, Barak, Gideon, and Jephthah were not only judges and military saviors, but according to the etymology of the Hebrew word *schofet*, also "rulers" and "governors." The Israelites desired to institutionalize charismatic leadership which had been bound up with the individual judge, by giving it the permanent form of a hereditary monarchy. As exemplified by Saul, the first king of Israel, upon whom "came the Spirit of the Lord," (I Samuel 10, 10) charismatic leadership was to become a feature of everyday life. The "Book of Judges" and the "First Book of Samuel" describe the evolution of political rule in Israel from the councils of elders via the office of judge and charismatic leadership to its institutionalization in the popularly acclaimed hereditary monarch.

The Carthaginians, Phoenicians of Canaanite provenance, who were as conscious of their political traditions as their religious customs, reenacted the socio-political development of ancient Israel once more around a thousand years later in Carthage. For the republic evidently remembered the premonarchic forms of government in Canaan, which corresponded to, but predated those of Israel. According to Aristotle, the constitution of Carthage was essentially aristocratic, but contained some democratic and monarchic elements as well. The popular assemblies were balanced by the Council of Elders and the Grand Council, the Rich.³ These two bodies were variants of the early Semitic council of elders. Executive power lay in the hands of two suffetes. As the novel states, they presided over the Council of Elders and the courts, and quite often they led Carthaginian armies in war. The suffetes were chosen on the same day from different families, and "all kinds of rancor were used to divide them so that they should mutually weaken each other" (92). The oligarchy "feared the risk of a master, and out of terror for monarchy tried to attenuate what remained of one or might bring it

back" (61). Their fear of the monarchy had even determined the religious reforms after Himera (480 B.C.), for in their course Melcarth was replaced by Tanit as tutelary deity of the city, since Melcarth was indissolubly identified with the monarchy.

Flaubert, who relied on ethnic and cultural analogies for his reconstruction of Carthage, was historically justified in developing the phenomenon of the charismatic leader out of the office of the *schofet* ("suffete" is the Latinized form of the Hebrew and Phoenician word) since the two peoples, their languages, and pre-historic institutions were closely related. He not only created the political, social, and emotional preconditions for the emergence of the charismatic leader, but also endowed Barca with the required gifts and ambitions. On the basis of Weber's typology of charismatic leadership, Hamilcar clearly embodies that of the war hero, though he also displays characteristics of the prophet and demagogue. His name "Hamilcar"---"gift of Melcarth"---has charismatic connotations and relates him to the old national god of the Phoenicians, patron of trade and protector of the monarchy. The apostrophe "Eye of Khamoun" recognizes him as the highest subsolar representative of the foremost Punic deity. His family name "Barca" ("Lightning") denotes ties to Moloch, the Sun God, which are reinforced by the color symbolism of his red cloak.

At the occasion of Hamilcar contemplating his treasures, the narrator makes the point that Barca "not so much delights in the sight as in the awareness of his wealth." And so it is with religion and the signs of divine grace: for him everything is a means to an end, and an instrument to gain power. Whereas his peers and his daughter "accepted pure symbols as true in themselves" (169), Hamilcar banished from his thoughts "every form, every symbol and name of the gods, the better to grasp the unchanging spirit hidden behind appearances" (107). He provides salient proof that he alone stands above religious conventions when, in Carthage's darkest hour, the Elders vote to sacrifice over four hundred children. Although he agrees to the resolution and promises to offer his son, he nevertheless subverts the council, and Punic belief, by handing over a slave child instead of Hannibal. Thus, he not only deceives the priests, but he also exploits the extreme situation for his political goals.⁴

His thoughts and deeds demonstrate that he desires more than the office of a suffete. Indeed, the text furnished evidence that Hamilcar intends to build an incontestable basis of power for himself. The circumspection he uses in pursuit of his goal is without parallel in Carthage. Since he has proven his ability as military leader during five years of war with the Romans in Sicily, he is accepted as such by the vast majority of Carthaginians, rich and poor. His knowledge of politics and his skills of manipulation are depicted in the dramatic

meeting of the Council of Elders. His confrontation with this seasoned body of politicians and entrepreneurs also gives him the opportunity to display his secondary charismatic gifts: prophecy and demagogic genius.

In the manner of an accomplished demagogue Hamilcar first addresses individual members of the assembly in order to make them self-conscious about their past failures. He proceeds to assess the geopolitical situation of the Punic Republic accurately when he blames the Elders and the Rich for being without any real political sense. His speech rises to a crescendo of indictment that rivals the power evinced in the tirades of *Old Testament* prophets. Hamilcar graphically foretells the doom of Carthage. His prophecy does come true; not in his own time, but a hundred years later.

At the moment, however, he has to counter a dangerous accusation his rival Hanno, the other suffete, howls at him: "He wants to make himself king" (117). Indeed, classical historiography and archeology support this view. Diodorus Siculus, for instance, writes: "[Hamilcar] possessed extraordinary intelligence and bold courage, and no one was more adept at waging war so that he was both a good king and a formidable fighter [. . .]." (58). For Flaubert the keyword in this evaluation must have been that of "king;" it might have inspired him to instill *his* Hamilcar with the ambition of transforming the office of suffete into a monarchy and institutionalizing it dynastically.

Immediately after his return to Carthage Hamilcar had entered the Admiralty in the military harbor where he reflected on the hidden country he had visited during his absence, "and his heart leapt at the idea of another Carthage established there" (107). The significance Hamilcar attaches to the idea of this new empire is suggested once more in the form of *discours indirect libre* before the final battle with the mercenaries:

He had, though, never felt such anxiety; if he succumbed it meant the destruction of the republic and he would perish on the cross; if, on the other hand, he won by way of the Pyrenees, Gaul, and the Alps, he would reach Italy and the Barcas' empire would be eternal. (269)

We know from history that accidental death prevented him from invading Italy. This feat was accomplished by his even more famous son. For any such operation against Rome a Hispanic power base was indispensable. Yet in Hamilcar's vision, Celt-Iberia is not conceived

as a colony of the republic, but as an empire of the Barcas, a dynastic dominion. Such far-reaching plans explain his love of his son, who was to carry on his work. His daughter Salammbô also plays an important, though mediate role in his political plans. The titular heroine becomes the means to enlarge and safeguard the power of his house. Through her betrothal and impending marriage with Narr'havas, King of Numidia, Hamilcar hopes to tie the Numidians forever to the cause of the Barcas. Moreover, the historical fact that in Spain Hamilcar, his son-in-law Hasdrubal, and Hannibal had coins struck with their image, an exclusive royal privilege,⁵ supports Flaubert's assumption of his hero's desire to make himself king.

After taking command, Barca once again proves his qualities of leadership. There is no problem, no obstacle he does not overcome. When all things seem to be floundering, even the foundations of the state, he finds an answer. "All bent before the force of his spirit. He took charge of war, government, and finances; and to forestall any accusations he asked Hanno [his foremost rival] to inspect his accounts. [...] Hamilcar's spirit filled the republic" (138). From Flaubert's perspective, Hamilcar offers the image of a rare military and political leader.⁶ This overwhelming personality not only possesses intelligence and willpower, but also the means of realizing his conceptions.

Thus, the final tableau of the novel, in which Salammbô is enthroned above everyone, does not reflect Carthaginian realities. For while Salammbô assumes the rigid posture of a statue and Narr'havas bears the rock salt crown of a groom whose marriage will never be consummated, Hamilcar wears a violet tunic with golden vine leaves, and his battle-sword. The color of his raiment is a gradation of Phoenician purple, the national color. The golden vine leaves represent wealth, vigor, and life. He is the 'boundless hope' of the Punic people, who, having suffered through gruesome years of war, seek the charismatic leader whose sword will give new directions to Carthaginian energies.

Is Hamilcar a charismatic leader of a special order? The prophets of the *Old Testament* pursued their mission without swerving from the narrow path of the lord. Uncompromising, they felt no need to change tactics to achieve their ends, but based their demands on their own righteousness. Compared to the prophets, Hamilcar is different, for as a statesman and politician, he is flexible and adapts his methods to the requirements of a given situation. His attitudes towards the mercenaries are telling.⁷ Flaubert's Hamilcar is an early literary portrait of a *Realpolitiker* of the 19th century, say Bismarck, yet a *Realpolitiker* with gifts of divine grace. At first sight the qualities of the *Realpolitiker* and the charismatic leader seem to be mutually

exclusive, yet in Hamilcar's person they coalesce since he uses his charismatic gifts to further his calculated political projects. In unison with his readiness to change his methods whenever expedient, the cynical use of his special talents and power makes him a figure akin to those French charismatic leaders of the 19th century who pursued royal and dynastic ambitions: Napoleon Bonaparte and Louis Napoleon. In such parallels lies the modernity and real significance of Flaubert's historical novel.

Hamilcar's charismatic ascendance to power is made possible by his victories over two socio-political groups. First, there are the mercenaries, all of non-Carthaginian origin and tied to the Punic state by contracts. Since the republic had delayed their fulfillment, the soldiers felt justified in taking up arms against their employer. Except for the slaves, the mercenaries constitute the lowest social class in the Punic realm so that their victory would have signaled a social revolution in the world of antiquity, repercussions of which throughout the states of the Mediterranean would have been incalculable.⁸ The Carthaginian oligarchy is the other social group or class. As his confrontation with the Council of Elders revealed, the Rich or bourgeois of Carthage had become ineffective as a ruling class. The national crisis of the Mercenary War is the precondition for Hamilcar's rise to power, which he can retain only as long as he is successful.

The reduction of the oligarchs to mere rubber-stamp assemblies constitutes a significant change of the socio-political order within the Carthaginian state. Essentially, it means a destabilization of Punic political life. Hamilcar bases his rule on the fickle favor of the masses and will not hesitate to use plebiscites in support of his causes, a proven instrument of charismatic rule to stifle opposition from established interest groups. Within the novel *Salammbô* Hamilcar is the incarnation of what Nietzsche was to define in the 1880s as the "will to power:" "all 'purposes,' 'goals,' and 'meanings' are only expressions and metaphors of the *one will* that is inherent in all happenings: the will to power (679).

Hamilcar is undoubtedly close to the two Napoleons who displayed the same irrepressible will to power. Like Hamilcar, both rose from revolutionary ferment, Napoleon I moved from general to member of the *Directoire*, and from First Consul to emperor; Napoleon II from president of the French Republic to emperor. Both achieved their goals by overcoming national crises. Napoleon I defeated the foreign enemies of revolutionary France, his nephew subdued the uprising of the workers of Paris. Both also realized their ambitions by means of charismatic gifts. In the case of the first Napoleon they consisted in his military exploits, whereas Napoleon III

relied on his name, charged with the deeds of his uncle. In his proclamation of December 2, 1851 to the French people, he simply declared: "My name guarantees strong and stable government and good administration."

Like the Carthaginian suffete, Napoleon III triumphed over two social classes: the workers whom he defrauded of the spoils of their revolution, and the bourgeoisie⁹ whose political influence he reduced in exchange for greater wealth. The phrase "Enrichissez-vous!" characterized his regime. And just as his Carthaginian counterpart, Louis Napoleon, an agnostic, used the religiosity of the people to buttress his rule. Moreover, Hamilcar and the two Napoleons sought to institutionalize their charismatic rule dynastically. Hamilcar extended himself into the future through Hannibal, Napoleon I had his infant son crowned king of Rome, whereas Napoleon III let his scion Loulou fire the first cannon shot in the Franco-Prussian war. Contrary to the considered opinions of Sainte-Beuve and Georg Lukács, and although it might not be immediately obvious,¹⁰ Carthaginian society and the events of the Mercenary War prompting the emergence of Hamilcar's charismatic leadership mirror crucial events in the political life of the 19th century France.

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NOTES

¹In their studies of Flaubert's *oeuvre*, eminent scholars like Victor Brombert, Maurice Bardèche, and Maurice Nadeau characterize *Salammô* as an epic or a Parnassien epic. *Salammô* is quoted according to the Penguin edition, translated by A. J. Krailsheimer. Quotations are followed by their page reference.

²Letter of George Sand to Flaubert, January 1863.

³Aristotle finds nothing but praise for the constitution of Carthage, the excellence of which he compares to none other than that of Sparta.

⁴When his alleged son is thrown into the flames, Hamilcar's theatrical gestures of horror and grief earn him the sympathy and admiration of the crowd.

⁵I am not sure whether the coins Gilbert Picard mentions in *Carthage* were known in Flaubert's time.

⁶If Hamilcar has a weakness, it may be termed his "planctary faith." He obviously holds a rational concept of history which the author criticizes by confronting him with the unforeseen death of his

daughter and its political consequences. From history, which undercuts the novel form without, we also know of Hamilcar's accidental death in Spain.

⁷At first he treats them with leniency by releasing prisoners on their word of honor not to fight any more. When the mercenaries respond with senseless atrocities against Carthaginian captives, and he realizes that "clemency toward the defeated had been pointless [. . .], he resolves to be ruthless."

⁸For this reason the established powers in the Western Mediterranean, Rome and Syracuse, decided to support the Carthaginian cause in the Mercenary War. The ancient world had indeed seen a precedent of this war: the case of Mamertines. The fact that Flaubert lets the rebellious soldiers sing the anthem of the Mamertines ("sons of Mars") at the beginning of the second chapter of *Salammbô*, is a terrible omen.

⁹See Karl Marx, *Der achzehnte Brumaire des Louis Napoleon*, Christa Bevernis, and Monika Bosse and André Stoll.

¹⁰The criticism of Sainte-Beuve, which he advanced in the well-known review in *Le constitutionnel*, lies at heart of all subsequent rejections of *Salammbô* as a historical novel. See also Lukács, 185.

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TODA LA NOCHE OYERON PASAR PAJAROS Y CIEN AÑOS DE SOLEDAD: RESONANCIAS DE UN ESTILO

Angeles Encinar

Toda la noche oyeron pasar pájaros (1981) es la tercera novela de José Manuel Caballero Bonald que demuestra la seriedad y meticulosidad con que este escritor se plantea el arte narrativo. Esta obra termina de formar el trípode de preocupación temática iniciada en *Dos días de septiembre* (1962) y continuada en *Agata, ojos de gato* (1974) cuya finalidad consistía en sondear la zona prohibida de la realidad que sirvió de base para la formación de la burguesía industrial de Andalucía la baja.¹ La meta argumental premeditada no oscurece la calidad artística y, como se ha sugerido, es una narración hecha para ser contemplada -al igual que un mosaico- cuyas perspectivas variarán según el punto de vista que se adopte pero cuya materia prima revela la precisión, tradición y sabiduría de un auténtico orfebre.²

La novela relata el asentamiento de la familia Leiston -el padre viudo, dos hijos y una institutriz- en una pequeña población costera del sur español. La personalidad enigmática del "viejo Leiston", unida a los problemas que plantea su definitiva instalación en el pueblo, son el punto de partida para una historia mítica y legendaria que constituye el núcleo temático de la novela. Imaginación y realidad se entrelazan continuamente haciendo consciente al lector de la cita cervantina que encabeza el texto: "...Y procura no reparar en otras historias de aquí adelante, de modo que parezca verdad lo que también yo tengo por dudoso" (Caballero Bonald 7). La multiplicidad del plano temático exigiría una amplia perspectiva a la hora del comentario; sin embargo, un hecho sobresaliente en esta ficción es el manejo excepcional de la técnica narrativa por parte de su autor que, sin lugar a duda, imprime un carácter mítico a la obra. La confirmación de esta premisa y la postulación de similitud entre esta novela y la tan celebrada *Cien años de soledad* serán el propósito del presente trabajo.

Al estudiar las relaciones entre mito y literatura Marcelino Peñuelas afirmaba la estrecha relación existente entre ambos, determinada, sobremañera, por la cualidad de creación que ambos encierran y concretaba:

Podríamos decir que la literatura es una

especie de objetivación artística del mito. Porque, como dice J. S. Brunner, el mito no sólo existe en el inconsciente humano; las "realidades objetivas" tienen también existencia en el subconsciente y el mito puede tener también realidad objetiva. Los respectivos terrenos no pueden ser delimitados con claridad porque no se trata de contraposición de términos entre *logos* y *mythos*, sino de fusión. Así se hace posible cierta comunicación y comunión a través del arte. Y en ello estriba una de las características esenciales de la literatura, la exteriorización de nuestros impulsos internos plasmada en forma artística. En este proceso encaja el papel que en el arte tiene la "forma": el de cristalizar en una obra los elementos intuitivos y convencionales de expresión. (117)

Las teorías de Ernst Cassirer, en su análisis específico sobre el lenguaje y el mito, son también iluminadoras en este sentido y se mantienen en una línea semejante ya que, según él, "mito y lenguaje permanecen envueltos inseparablemente uno con otro" (42) y, de hecho, los considera conectados de un modo tan íntimo que resulta imposible determinar cuál de ellos es el líder en la progresión hacia una concepción y formulación universal. Cassirer, asimismo, admitía como un hecho evidente que el mito y el lenguaje tienen papeles similares en la evolución del pensamiento y que sus funciones respectivas están mutuamente condicionadas hasta el punto de que, juntos y combinados, proporcionan la base desde la que surge nuestra visión unificada del cosmos (43).

Las anteriores afirmaciones de Marcelino Peñuelas y Ernst Cassirer cobran sentido en el momento de analizar el universo literario proyectado en *Toda la noche oyeron pasar pájaros*. La peculiar transposición de la actividad creadora y, en especial, el modo narrativo y el lenguaje se erigen en factores fundamentales que confieren un carácter mítico a la obra. La novela se divide en tres partes estructurales y desde la primera es posible observar, a través del lenguaje, el énfasis en este rasgo narrativo, con el fin de instalarnos desde el comienzo en la aureola mítica que se mantendrá hasta el final. Si se enfocan las frases que encabezan cada capítulo de esta primera parte tendríamos:

Cap.I: "*Todavía se acordaba* mamá Paulina del día en que apareció el viejo Leiston por el muelle.." (11).

Cap.II: "Se lo había contado tantas veces a su hijo, que éste *ya no iba a olvidarse nunca*. Incluso recordaría al cabo de los años lo que el viejo Leiston no tenía por qué saber..." (19).

Cap.III: "Algunos detalles secundarios habían permanecido un tanto desvaídos, pero Lorenzo Benijalea *recordaba con absoluta nitidez* el momento en que supo"... (32).

Cap.IV: "Aunque ya sabía de sobra todo lo que iba a ocurrir, Sagrario *no se olvidarla nunca* del día en que supo la noticia a través..." (49).

Cap.V: "*Mientras vivieron en aquella primera casa* del muelle, *el grabado no había estado en ningún otro sitio...*" (64).

Cap.VI: "Todo lo que ocurrió aquella noche, a partir del momento en que apareció ahorcada la muchacha, *tuvo ya como la consistencia de un recuerdo...*" (84).

Cap.VII: "Tal vez la última o *la más imborrable memoria* que conservó el viejo Leiston de toda aquella etapa en la casa del muelle, se refería..." (99).

Cada uno de estos comienzos hace referencia a un hecho memorable, resistente a la facultad destructora del tiempo. Sin embargo no es el hecho en sí el que origina la fuerza que hace impacto en el lector sino el modo de contarlo y su situación estructural en la narración. Situación reforzante por estar al principio del capítulo y, junto a esto, el uso de un discurso en el que el contenido inmerso en las palabras habla por sí mismo (véanse mis subrayados) y a cuyo efecto se suma el producido por la acción de los tiempos verbales. El uso de tiempos perfectos para expresar ese pasado remoto, junto a los potenciales afirmando la seguridad de lo anunciado en el futuro-por-venir pero ya conocido por el narrador, proporciona la tensión necesaria para elevar la narración al plano mítico, característica común a toda la historia.

A modo de un cuadro cuyos elementos guardan perfecto equilibrio, también el final de las tres partes dota de un aire legendario al relato que viene confirmado, intratextualmente, por el que podría ser llamado cronista de la obra:

Pero todo eso pertenecía ya a otros inseguros recuerdos o a otras lontananzas del pasado. Incluso es probable que perteneciera a un tramo de aquella historia colectiva inevitablemente deformada por los contradictorios sumideros de la memoria. (112)

Una nítida luna menguante aparecía justamente sobre el caserío a la hora en que habría de cumplirse, y con qué apremiante confusión, la más anómala de las contradicciones de esta particular historia portuaria. (203)

... esa mezcla de incertidumbre y veracidad en que había consistido su vida entera y quizá también la de todos los restantes protagonistas de esta relación portuaria. (313)

Las citas anteriores no sólo subrayan la característica mítica de la obra sino que también resaltan la consideración del mito como un fenómeno de carácter colectivo y parecen asumir la teoría de Jung al hablar del "inconsciente colectivo" en relación a los arquetipos. Según él las "imágenes arquetípicas" son "formas de naturaleza colectiva que aparecen prácticamente en todo el mundo como constitutivos de los mitos, y al mismo tiempo como productos individuales y autóctonos de origen inconsciente."³ En *Toda la noche oyeron pasar pájaros* se deja entrever este proceso de progresión hacia el mito, desde una posible génesis individual e inconsciente, el viejo Leiston, hasta convertirse en una experiencia colectiva y social, también inconsciente, encarnada por el pueblo como totalidad.

Hablando en líneas generales, cualidad mítica y técnica narrativa podrían ser puntos de partida en la comparación entre la novela de Caballero Bonald y la del famoso premio Nobel Gabriel García Márquez. La primera característica es algo ya suficientemente demostrado en *Cien años de soledad*. Al abordar el estilo narrativo, si bien es posible afirmar una peculiar combinación de elementos, tales como la exageración, el humor "understatement", un mundo mágico y la sencillez, rasgos todos ellos que confieren particularidad a la novela, también se nos permite constatar un modo narrativo muy similar al utilizado posteriormente por el escritor español. El enfoque, en esta ocasión, de algunos comienzos de capítulos de la obra colombiana hace posible atestiguar el paralelismo:

Muchos años después, frente al pelotón de fusilamiento el coronel Aureliano Buendía *había de recordar aquella tarde remota...*(García Márquez 7)

La casa nueva, blanca como una paloma, fue estrenada con un baile. Ursula había concebido aquella *idea desde la tarde en que vio ...*(78)

Años después, en su lecho de agonía, Aureliano Segundo *había de recordar la lluviosa tarde ...* (149)

Deslumbrada por tantas y tan maravillosas invenciones, la gente de Macondo *no sabía por dónde empezar a asombrarse ...* (182)

Además de aureola mítica e implementos narrativos, un estudio concreto de los seres ficticios y de los temas que aparecen en las dos obras remiten al lector a un plano de correspondencias. En primer lugar enfocaremos los personajes. Es posible observar que los dos protagonistas de la primera mitad de ambas novelas, José Arcadio Buendía y el viejo Leiston, fuentes originadoras del relato, poseen rasgos parecidos. Su extraordinaria vitalidad es manantial de los sucesos que tienen lugar en la historia, esta actividad es el principal motivo que mueve la trama hasta que un hecho fatal paraliza sus vidas y los reduce a un encierro voluntario: José Arcadio Buendía "se dejó arrastrar por su imaginación hasta un estado de delirio perpetuo del cual no se volvería a recuperar" (68) y el viejo Leiston "recluido así en aquella silente habitación, parecía esperar la llegada del visitante asesino sin dejar de beber y sin quitar los ojos de una mar que él veía cada vez más opaca y amenazadora" (117). La presente situación es el fatal desenlace de una vida rica en imaginación y afán de descubrimiento en cuya consecución dos personajes -Melquiades y el patrón del Leonardo, respectivamente- funcionaron como incentivo y soporte de la acción.

Aunque sin mantener una relación parentesca similar respecto a los protagonistas, mamá Paulina y Ursula representan en ambas novelas el polo opuesto al mundo imaginario. Ellas son capaces de hacer frente al mundo real y, anecdóticamente, ambas perderán un objeto de oro- el camafeo y las monedas- en intercambio con el mundo circundante. Amaranta y Estefanía son otras dos mujeres de estas obras que comparten vidas dominadas por la soledad y la desesperación. El rechazo amoroso de Pietro Crespi supuso para Amaranta el golpe traumático cuya fuerza instintiva encontraría una vía en la relación reprimida con su sobrino Aureliano José. La

relación ambigua, incestuosa-maternal, entre Estefanía y David, es réplica de la anterior. Esta mujer encontrará en su hermano el destinatario de sus impulsos amorosos, imposibilitados de proyectarse al exterior por la separación que este mundo hostil, en su percepción, mantiene para con ella.

Las parejas formadas por Memé Buendía-Mauricio Babilonia y Fita Benijalea-Dimas muestran también varios puntos en contacto. El status privilegiado de ambos personajes femeninos, que terminan profesando la vida religiosa, se opone a la situación social de sus episódicos compañeros sexuales -aprendiz de mecánico y descargador de camiones- hecho que, dentro del contexto socio-económico al que pertenecen, subraya una impresión de prohibición e ilegitimidad en sus relaciones. Por otra parte un paralelismo tenue pero existente puede trazarse entre los contactos sexuales de Pilar Ternera y los mellizos Arcadio y José Buendía en la obra colombiana, y D. Fermín Benijalea y las dos hermanas mellizas en la otra novela.

Al ir emparejando los grupos de personajes se ha podido concluir la presencia de uno de los temas en común a las dos obras, la sexualidad. El mundo presentado está invadido de una fuerza sexual que afecta en mayor o menor medida a la mayoría de los seres. En algunos momentos es el despertar adolescente a las sensaciones corporales, sin embargo la norma general será la liberación de esa energía como pura necesidad vital que, ausente de cualquier interacción comunicativa, acaba imponiendo el reino de la soledad. El siguiente fragmento de *Toda la noche oyeron pasar pájaros* alude de modo dramático a esta afirmación:

Y allí estaba ella, la experta en comereios con tropas foráneas, la sucia embaucadora del viejo Leiston en días de borrasca alcohólica, desnuda y abierta de piernas sobre la cama maloliente, las sábanas hechas un rebuño bajo la espalda arqueada, el colchón pringoso de humores de incalificable procedencia. A David se le nubló la vista frente a aquella aberrante representación del acto de querer -o no querer- parir sin auxilio de nadie y en medio de una clandestinidad suicida. (123)

Realidad y fantasía es un tema celebrado en la obra colombiana y también en constante fluctuación en la novela de Bonald. El calificativo de realismo mágico, ya tradicional para *Cien años de soledad*, resultaría asimismo apropiado en la evaluación de *Toda la*

noche oyeron pasar pájaros, donde el plano real se encuentra entrecruzado en numerosas ocasiones por una determinada magia de lo inverosímil.⁴ Dentro de este contexto debe considerarse la inclusión de numerosas anécdotas en las que la realidad más evidente aparece yuxtapuesta a sucesos irreales e increíbles. Podrían mencionarse, entre otros, los episodios de la llegada del barco fantasma al puerto, el velero que contenía una especie de titán moribundo, la revelación divina de la vocación religiosa a Fita Benijalea o la extraña visión durante la expulsión de los colonos de las tierras ocupadas. De este último suceso procede la presente cita:

Antes que nada, descubrió tres cosas que parecían poco verosímiles o, por lo menos, equivocadas de sitio: un ajado vestido de novia cogido de un cepo de alimañero y colgado del techo, una columna probablemente romana erguida a los pies del camastro y una cornucopia medio tapada de retama y lilas mustias en mitad del terrizo. Algo había allí dentro, aparte de todo lo demás, que transmitía una impresión ilusoria y desvinculada de cualquier posible realidad exterior, como el amago de recordar un sueño o de imaginar que lo que está pasando va a soñarse testarudamente durante muchos días. La mujer lo miró un instante sin rencor ni temor y desde luego sin ninguna solicitud de piedad. Parecía que no había dormido nunca y que estaba allí desde la época en que llegaron los primeros colonos e iba a seguir estando hasta que aquella tierra esquilhada accediera también, como un cadáver a su fase negra.
(254)

El tema de la realidad, al igual que en *Cien años de soledad*, podría enfocarse desde varios niveles, entre los que se deben destacar el nivel social, histórico, psicológico y místico.⁵ La estructuración social tan fuertemente marcada en Andalucía aparece reflejada a través de todos los personajes. Descripciones de casas, negocios y paisajes aluden a la radical diferenciación entre señoritos e industriales por un lado, cuyos máximos representantes son la familia de Fermín Benijalea y Felipe Anafre, y campesinos y trabajadores del pueblo por otro, entre ellos Ambrosio, las coquilleras o los jornaleros.

El nivel histórico inmerso en la anécdota se evidencia mediante el relato de sucesos tales como la persecución de insurrectos, la forzosa huida del pueblo de algunos de sus habitantes, los fusilamientos en la playa y la preeminencia patriótica de los terratenientes, hechos que aluden de un modo directo a la época de la guerra civil. En cuanto al nivel psicológico, el tema de la sexualidad en sus múltiples versiones -incesto, lesbianismo, impotencia, ninfomanía y otros- subraya un aspecto diferente de la realidad que se encuentra fusionado al resto de los niveles en modos diversos.

El carácter mítico de la novela, al que ya hemos hecho referencia al hablar de la técnica, aparece a nivel temático superpuesto a la realidad más palpable. Caballero Bonald manifestaba que en su obra literaria se ha propuesto "sustituir la historia por sus presuntas equivalencias mitológicas", afirmación que se cumple con todo rigor en la presente novela.⁶ En esta ficción, como el propio autor ha declarado, se funden aspectos épicos y mitológicos que incluyen culturas residuales, supersticiones, espejismos y ceremonias mágicas y eróticas (Martínez de Mingo 30). La presencia de esta cualidad mítica se enfatiza, en la mayoría de los casos, a través de los comentarios del narrador omnisciente, como puede verse en el siguiente ejemplo:

Por supuesto que él no podía saberlo, pero ella estaba allí representando todas las remembranzas quiméricas del instinto: era la efigie cuyos órganos sexuales reproducen atávicamente los órganos de los sentidos, era la madre primera que traga semen para traspasarlo al hijo que amamanta, era el animal que enloquece de súbito buscando el cobijo uterino, era la virgen de la vagina dentada y la sulamita de los senos videntes.
(275)

Se ha sugerido que el manuscrito de Melquiades ha de entenderse como la "metanovela de nuestra novela" y que en la obra de García Márquez se llega a la negación de la historia mediante la creación de mitos y de estructuras pseudo-circulares.⁷ En *Toda la noche oyeron pasar pájaros* es posible afirmar que la historia ha sido reemplazada de forma recurrente por imágenes oníricas y aspectos míticos, y que en el logro de esta finalidad han contribuido la circularidad y la metaficción. Circularidad temporal y estructural que se hace evidente en los finales de las tres partes y que, además, viene expresada intratextualmente mediante el desarrollo de los personajes (David

llegará a ser la imagen viva de su padre) y el devenir de la anécdota (se cumple el presagio del accidente de David y adquieren forma real gran parte de los sueños). El aspecto metafictivo se vierte a través de la consciencia narrativa que se manifiesta, a modo de constante, en el proceso de elaboración de esta crónica portuaria; un ejemplo entre muchos: "El resto de la escasa concurrencia estaba formado por tres o cuatro desconocidos, gentes todas ellas de irrelevante vinculación con el desarrollo de los hechos, al menos tal como aquí se consignan" (197).

El establecimiento de un sistema comparativo entre *Cien años de soledad* y *Toda la noche oyeron pasar pájaros* alude, de forma ineludible, al fenómeno de la intertextualidad. Pero, ¿hasta qué punto es posible hablar de la presencia del texto colombiano en la novela de Caballero Bonald? La similitud técnica y temática que se ha propuesto en nuestro estudio permite hablar de una intertextualidad basada en el uso de un código estructural y un contenido temático semejantes que, sin embargo, no plantea una relación intertextual explícita, inclusiva de elementos que demuestren la existencia en el texto de otra estructura creada previa a éste.⁸ Podría hablarse por lo tanto de un diálogo intertextual implícito pero restringido ya que éste no ha sido, en modo alguno, el verdadero objetivo de la obra.

La confrontación de estas dos novelas remite a la influencia que todo fenómeno literario o real es capaz de tener en el universo total. Al asumir la posibilidad de encontrar características del mundo maeonidino en *Toda la noche oyeron pasar pájaros*, se ha podido confirmar y asegurar, al mismo tiempo, la originalidad propia y la idiosincracia que el escritor andaluz ha imprimido a su obra. José Manuel Caballero Bonald ha logrado fundir en esta novela un propósito temático muy concreto a una técnica narrativa, enraizada fuertemente en la potencialidad del lenguaje, con el fin de conseguir la presentación de un mundo ficticio fundamentado en la realidad pero transpuesto a un plano mítico, desde el cual se ha dotado a lo narrado de un valor universal.

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NOTAS

¹Véanse las declaraciones realizadas por el propio autor en Molina, "Encuentro con Caballero Bonald."

²A este hecho se refiere la reseña de Guelbenzu sobre la novela en *Libros*.

³Recojo la cita de Peñuelas, *Mito, literatura y realidad*, 42.

⁴A este hecho también se refiere Armando Alvarez Bravo, 92. En cuanto a *Cien años de soledad* McMurray la considera uno de los mejores ejemplos del realismo mágico en su libro *Gabriel García Márquez*, 165.

⁵Para un estudio de este aspecto en la obra colombiana remito al trabajo de Williams, 69-91.

⁶Véase la entrevista de Luis Martínez de Mingo, 30.

⁷Véase Carlos Blanco Aguinaga, 39-43.

⁸Baso mis comentarios sobre la intertextualidad en Laurent Jenny, 34-63.

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THE DISCOURSE OF SEDUCTIVE PROMISES IN THE *CONTES* OF LA FONTAINE

Catherine Grisé

Je ne connais rhéteur, ni maître ès arts
Tel que l'Amour; il excelle en bien dire.

Contes, V,3

The *Contes* of La Fontaine constitute a manual of seductive strategies, a veritable *Ars amatoria*. Love is a masterful rhetorician who uses the ploys of lying, flattery, casuistry, and false promises. In this paper I will explore how seductive promises produce specific diegetic and metadiegetic structures in the *Contes*. The focus will be on one *conte*, "Le faiseur d'oreilles et le raccommodeur de moules." The approach I shall use will be to combine some notions of speech act theory with the concept of the cognitive framing of mental spaces.

Seductive promises are subversive performative speech acts which actually are, even on the linguistic level, traps because of their ultimate self-referentiality (see Felman 40). Seductive discourse exploits the capacity of language to reflect upon itself. The victim in La Fontaine's tales is naïve enough to believe that the language of the deceiver is being used to transmit truth. However, the seducer uses promises for insincere purposes. A "false" promise is really an insincere promise, what J. L. Austin terms an infelicitous promise, (16), one which the promiser knows will not be carried out. There are basically two types of false seductive promises, both of which are represented in La Fontaine's *Contes*. The first type is the promise to carry out a future action conditional on the victim's performance of a specific act, usually sexual. When the seducer, for example, promises the naïve young woman that if she makes love with him, he will marry her and she will become a river goddess (V,2), his promise is insincere. The second type is the promise of a future result: If your wife eats the mandragor plant, she will have a child. If you sleep with me, you will become intelligent. Such acts of promising are hollow and purely self-referential. All they ultimately say on the linguistic level is "I am promising." In the auto-erotic context of seduction the use of self-referential insincere promises is particularly congruous.

Let me clarify in this context the meaning of the word "seduction." Many of La Fontaine's *Contes*, like the *fabliaux* tradition from which

they ultimately derive, are the elaborations of male sexual fantasies--or *songes*--about the stupid (or "innocent") young woman who is easily seduced by the verbal manipulation of a clever man. One thing must be made clear at the outset. While I intend to speak of sexual deception as seduction, it is often doubtful in the tales based on false promises whether an action based on the exploitation of extremely naïve victims constitutes, properly speaking, seduction. Just as Freud seems to have avoided the reality of incest and sexual abuse by terming such actions seduction, so in *La Fontaine* what is presented as seduction is sometimes close to rape. The naïve young women are lured into a sexual encounter by falsehoods: being promised that sexual intercourse will result in obtaining *esprit* (IV, 1), or that it is a means to complete the formation of the unborn child's ears (II, 1), or the way to overcome the devil (III, 1). A statement of Shoshana Felman seems particularly appropriate here: "The scandal of seduction seems to be fundamentally tied to the scandal of the broken promise" (11).

In the act of seduction the true performative power of the false promise consists in setting up what I would call false belief spaces in the mind of the victim. A belief space is a type of mental, or cognitive, space. Using the term mental space is simply a metaphoric way of alluding to mental representations of reality---those so-called "spaces" in which we set up our subjective beliefs, dreams, hopes, and fears.¹ These spaces are, we might say, *framed* by their mode of interpretation which can be factual or false. A simple example is *La Fontaine's* fable "Le corbeau et le renard." By means of flattery the fox induces the crow to set up a belief space in which the crow believes, albeit through a false framing of reality, that he has a beautiful voice. This approach, it seems to me, is particularly useful for understanding the kind of manipulative activity which comes into play in a narrative of seduction and for schematizing the cognitive structures themselves.²

How do seductive promises produce specific diegetic structures in a fictional narrative? The manipulation aims at falsifying the victim's way of perceiving her present situation, her future goals and the means of attaining them. Basing her decision on the false belief spaces which have been engendered, the victim falls into the trap and the seducer attains his goal. The false belief spaces are either counterfactual or hypothetical in nature. They represent either a falsification of the present (counterfactual) or a misrepresentation of the future (hypothetical). The latter is termed hypothetical in nature because it is uncertain. It is grounded on a hypothesis: --if you sleep with me, you will become intelligent. It is a false exchange in which an unverifiable result is exchanged for a known act.

Before proceeding to an application of this theory to a specific tale let us examine the general pattern of construction and deconstruction of belief spaces in a narrative based on manipulation by means of false seductive promises. There are usually several stages in the structuring of the cognitive pattern in such a tale. After the introduction in which the seducer's goal is established and the naiveté of the victim is underlined, a preparatory lie produces the first of the victim's false belief spaces -- a falsely perceived present situation. By this stage a one-sided fiduciary relationship exists, without which the next step will not succeed. The next stage is the seducer's false promise of a means to change the situation presently perceived as undesirable. The false promise, in turn, produces the victim's construction of a hypothetical future goal and the means to attain it. The deconstructive phase follows quickly upon the victim's decision and involvement in the sexual act. The seducer has attained his goal but the victim does not receive the expected benefit, that is, the fulfillment of the promise. With the discovery of the insincerity of the promise comes the final stage, the total collapse of the previously constructed belief spaces -- although the discovery does not occur in all cases.

In "Le faiseur d'oreilles et le raccomodeur de moules" the belief context, or fiduciary relationship within which the preparatory lie will be believed and the false promise will be accepted and then acted upon is set up in the first 17 lines. Sire Guillaume has gone on a business trip, leaving at home his young wife Alix who is six months pregnant. The goal of seduction is alluded to in lines 5-6: "Compère André l'allait voir quelquefois;/ A quel dessein, besoin n'est de le dire." André, the seducer is an expert: "Il ne tendait guère en vain ses filets." As for Alix, she is far from "sage"; she is the epitome of the ignorant victim. She is "fort neuve", not encumbered by too much intelligence, states the narrator. A preparatory lie leads Alix to believe falsely that her unborn child is missing an ear:

Je m'ébahis comme au bout du royaume
S'en est allé le compère Guillaume
Sans achever l'enfant que vous portez;
Car je vois bien qu'il lui manque une oreille.(22-25)

The counterfactual belief space is now in place. Upon this lie the deceitful promise is built, the promise that through sexual intercourse André will supply the missing ear:

. . . -- Allez, n'ayez souci,
Répliqua-t-il; je prends sur moi ceci. (40-41)

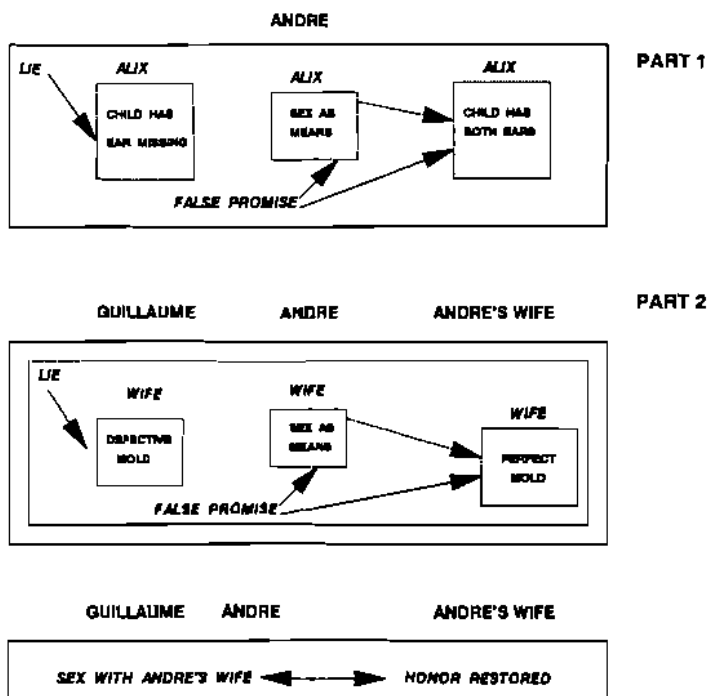
When André, the seducer, promises to "complete" the formation of Alix's unborn child, the promise is, as Austin would state, "infelicitous." It succeeds as rhetorical performance and it succeeds as a subversive speech act leading to moral/social transgression. However, it does not succeed, it is "infelicitous," in that the promise of adding a missing ear to the baby is insincere and the seducer knows it cannot be fulfilled. It has no extra-linguistic point of reference. Alix adopts two more false belief spaces in that she now perceives a false goal, hypothetical in nature: the restoration of her child's ear; and she believes the means proposed will result in the attainment of her goal. She therefore cooperates wholeheartedly in the sexual "game" (43-71). André carries out the process of creating the missing ear meticulously:

André vaquait de grande affection
 A son travail, faisant ore un tendon
 Ore un repli, puis quelque cartilage. (46-48)

In fact, André pursues his work with such devotion that by the next day Alix becomes concerned about whether her child may not end up with too many ears! When Guillaume returns he discovers the deceit from his wife who reproaches him for having left without finishing their child's ear. Alix is quickly disabused by her husband, but seems not to understand that she has been victimized. After all, in this society the husband is seen as the more significant victim, the *cocu*.

The second half of the *conte* demonstrates a false promise functioning as a seductive tool in a quite different manner. Guillaume's goal is really revenge, not seduction. His first thought is to cut off one of André's ears, or worse: "Peut-être pis, ce qu'on coupe en Turquie"(131). Then a better idea comes to mind. In the presence of the concealed husband, Guillaume promises André's wife that he will "correct" the defective "mold" (in modern-day language, the defective gene) which gives all her children too short a nose. On the surface this false promise resembles the previous one--the preparatory lie, followed by the false promise of a future benefit. However, André's wife is not naïve; she does not believe in the defective mold; she does not expect the promise will be fulfilled. Furthermore, Sire Guillaume does not expect her to believe his claim. The promise is more "felicitous" in this case because the implicit promise, made to both André and his wife, is that her consent to the sexual demands of Guillaume will constitute complete revenge for the outrage to Guillaume's honor. The threat to André's ears--and other appendages--will be cancelled. This is in fact exactly what takes place. In this *conte* the narrative development can be viewed as a series of

acts progressively producing false belief spaces which in turn occasion further acts. The overall narrative structure is based on two complementary false promises and two sexual transgressions whose relationship is a patriarchal-type exchange (your wife for mine). The structuring of false belief spaces in the first deception, that of Alix, is of the simplest variety, while that of the second deception is more complex. The following diagram represents schematically the diegetic structuring of cognitive space:



factual frame _____

false frame.....

In the first part (20-81) André's diegetic framing of the manipulation is factual and represented as such by an unbroken line. He knows that his lie produces a false and counterfactual belief space for Alix. The false framing is indicated by a broken line. He also understands that the false promise creates two further false belief spaces. The broken line of the arrow leading from the "sex as means" box to the future goal box shows André's perception of the erroneous nature of Alix's belief, namely, that the means will result in the attainment of her goal.

In the second part (82-201) Guillaume, André, and André's wife all understand clearly the nature of each other's belief spaces. They juggle in their cognitive space two framings of the same action. The broken line of the first of the large frames represents a filter through which the action is interpreted. This framing filter is pretence. Each one pretends to believe --- and knows that the others are pretending to believe --- that an act of seductive manipulation is taking place. The second of the large frames (sex with André's wife -- honor restored) shows what they really see. They know that this is not a scene of seduction, a manipulation through a false promise. It is, rather, a simple exchange in which each party understands clearly exactly what is going on. This latter model is covert, while the former is overt, but counterfactual.

The cognitive structure produced by a false promise in the context of seduction needs to be considered also in relation to the perspectives of the narrator and the implicit reader. At the metadiegetic level the narrator and the implicit reader are observers who cast yet another frame around the whole diegetic structure. They observe from a superior cognitive vantage point the construction and the deconstruction of mental spaces in both the first and the second part of the tale. They have a global view of the whole cognitive pattern. It is at the metadiegetic level that irony comes fully into play. For example, the reader delights in the irony of Guillaume's promise which is also comprehended ironically by both André and his wife:

L'ingratitude est mère de tout vice;
 André m'a fait un notable service;
 Par quoi, devant que vous sortiez d'ici,
 Je lui rendrai, si je puis, la pareille. (166-169)

From yet another perspective, the *Contes* thematize narrative poetry as an act of seduction. The pretense, or false promise, is that the "stories" themselves are the point of reference. In reality, the act of poetic narration is the true subject. Like false promises, the *Contes* constitute a pleasurable self-referential performance whose ultimate purpose is the seduction of the reader.

NOTES

¹On the concept of mental space in terms of cognitive science and information theory, see John Dinsmore and Gilles Fauconnier; Erving Goffman investigated sociological aspects of cognitive framing some years ago in *Frame Analysis*.

²On other aspects of cognitive space in the *Contes*, see Grisé, "Erotic Dimensions of Space in La Fontaine's 'La fiancée du roi de Garbe,'" and Jane Merino-Morais.

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NEW FRENCH THEORY AND (THE POLITICAL TECHNOLOGY OF) THE BODY

Marc Kipniss

*It is always the body that is at issue - the body
and its forces, their utility and docility, their
distribution and submission.*

- Michel Foucault, *Discipline and Punish*

In light of the prodigious quantity and overwhelming diversity of writing that has appeared recently on the topos of the body, I should like to offer a brief overview of contemporary "body theory." I will be particularly concerned with the ways in which the body has been conceptualized by various New French Theorists (Foucault, Baudrillard, Virilio, Deleuze and Guattari, Jardine), and with the ways in which these theorists have situated the body vis-à-vis post-modernity and technology. Finally, I should like to suggest some reasons why post-structuralist theory has shown, and continues to show, such intense interest in the body.

*

Recent critiques of the body, especially those of the New Historicists, have been fostered and shaped largely by the works of Michel Foucault. Centrally concerned with the relations between language and power, knowledge and control, Foucault explores the ways in which various institutions (the clinic, the asylum, the prison) co-opt and manipulate those bodies which will not conform to the rules and regulations of society. In his history of the medical perception of the body (*The Birth of the Clinic*), Foucault describes how pathological anatomy, and simultaneously the clinical method, were born at the dawn of the nineteenth century; how "the methods of analysis, [the practice of] the clinical examination, even the reorganization of schools and hospitals" came to be grounded on forensics, on the positive knowledge gained from opening up the dead body (124). In the wake of the Enlightenment Foucault also situates his history of the prison (*Discipline and Punish*; hereafter cited DP), which is both a history of the macro-politics of penal institutions and a history of the micro-politics of the disciplined body, of the particular "techniques and practices that actualize [on the body] the relations of

power" specific to them (Jardine and Feher, "Of Bodies and Technologies" 161). By tracing "the metamorphosis of punitive methods on the basis of a political technology of the body," Foucault delineates "a common history of power relations and object relations" (DP 24). This history extends to other disciplinary institutions (e.g., the school, the army, the factory, the state) that in like manner watch over, punish, shape, and subjugate the body.

The disciplinary practices of the nineteenth century are epitomized by Bentham's concept of the "Panopticon." Designed around a central observation tower, the Panopticon would allow for the prisoner's every move to be watched without his ever being able to see when or if he were being watched. This surveillance technique has been widely extended into the twentieth century: hidden television cameras watch us shop and bank; unseen police cars use radar guns to monitor our speed; invisible satellites survey our every movement. Panopticism has, as such, radically altered the politics of control, the relation between the monitor and the monitored:

The efficiency of [this] power, its constraining force have, in a sense, passed over to the other side - to the side of its surface of application. He who is subjected to a field of visibility, and knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection. (DP 202-203)

Panoptic power has in fact distanced us from our bodies, in that it has made us watch over and oppress ourselves - as if from without. The body no longer needs to be incarcerated and confined, to be regimented, schooled, manufactured and disciplined externally; it is no longer necessary for others to see and contain its activities and appearances. We are in charge of our own surveillance; we are watching, imprisoning and repressing our own bodies. So much so, that we have come to celebrate this tendency, to set up what Baudrillard calls a (disciplinary) "cult of the body."

[The body now] is the only object on which everyone is made to concentrate, not [however] as a source of pleasure, but as an object of frantic concern, in the obsessive

fear of failure or substandard performance, a sign and an anticipation of death, that death to which no one can any longer give a meaning, but which everyone knows has at all times to be prevented. The body is cherished in the perverse certainty of its uselessness, in the total certainty of its non-resurrection. ...[T]he body has to be made to forget pleasure, ...to forget its possible metamorphosis into other forms of appearance and become dedicated to the utopian preservation of a youth that is, in any case, already lost. For the body which doubts its own existence is already half-dead. (*America* 35)

Previously, externally imposed techniques and practices such as marching, factory work and fasting sought to increase (and exploit) the use-value of the body. Now the body is suicidally subjected to voluntary servitude and self-exploitation: the jogger runs back and forth on the beach, trying to exhaust his body completely, to drain it of all energy; the bodybuilder uses medieval instruments of torture to carve the signs of pain and mutilation into the body, and simulates the repetitious movements of the assembly-line with complicated systems of pulleys, cams and cables; the anorexic denies and disenfranchises the body, empties it of all corporal meaning, in order to make him/herself look like a concentration-camp victim.

All of these practices by which the body is voluntarily tortured, disciplined, denied and de(p)leted are part of a larger tendency Paul Virilio calls "endocolonization": "It's no longer exo-colonization (the age of extending world conquest) but the age of intensiveness and endocolonization. One now colonizes only one's own population" (*Pure War* 95; hereafter cited PW). And one's own body. Over against the carceral and panoptic technologies of power mapped by Foucault - those which depended for control on the visibility of the prisoner - endocolonization is predicated on a new form of social and political repression: disappearance.

Until the Second World War - until the concentration camps - societies were societies of incarceration.... The great transparency of the world, whether through satellites or...tourists, brought about an overexposure of these places to observation,

to the press and public opinion, which now ban concentration camps. You can't isolate anything in this world of ubiquity and instantaneousness...[T]his overexposure...led to the need to surpass enclosure and imprisonment. This required another kind of repression, which is disappearance. (Gangsters had already invented it by making bodies disappear in cement.) On this level, South America was one more laboratory for the politics of disappearance. ...The disappearance of people now happens in civilian society with ["death squads,"] the secret police [and the like]. (PW 88-9)

Not only are bodies disappearing; they are dis-integrating, they are losing their sense of identity:

Our relation to death is no longer unified because we now have fragmented bodies. We can make prostheses, perform organ transplants. There are dead parts in the living, and living parts in the dead. ...[T]here is no longer an identity on the corporal level. (PW 128)

In the age of endocolonization, then, bodies are disappearing from themselves and (dis)integrating into technology. The body, Michel Feher observes, is no longer *subjected* as it was in classical capitalism, in the nineteenth-century manufactories, when the semi-automatic, "second generation" machines were manipulated by workers and attuned to the two flows of capital and labor. Now, in late capitalism, the body is being *incorporated* into automatic, "third generation" machines, "in which the relationship between worker and machine is one of mutual control and communication." In going thus "from the status of a free subject, subjected and subjectifying in relation to a machine, to the status of a piece of human capital, a mere relay in a megamachine," the body is in danger of *being reduced to techno-capital* (Jardine and Feher 162).

The question is, How do we resist becoming capital-machines? Or, as Deleuze and Guattari put it, "How do you make yourself a Body without Organs?" The answer involves distinguishing between two kinds of machines, "technical machines" and "desiring-machines" - and

their uses. It also involves deterritorializing (de-grounding) the flows of capital emanating from the Socius (State Apparatuses, in a loose sense) with the schizophrenic flows of desire emanating from the Body without Organs. (Desire is, for Deleuze and Guattari, "a process of production without reference to any exterior agency, whether it be a lack that hollows it out or a pleasure that fills it in" [*A Thousand Plateaus* 154]). The Socius works through both technical machines and (fascist) desiring-machines (e.g., selling a sports car by draping a beautiful woman over the hood) to channel and code the flows of desire emanating from the Body without Organs. The Socius structures, orders, and controls those flows of "non-repeatable signs that [attempt to] make it impossible for the system (or culture), or in this case capitalism, to incorporate them or bring them into its own body" (Rolando Perez, *On (An)archy and Schizoanalysis* 58). Examples of Bodies without Organs might include Robert Pirsig and his motorcycle (*Zen and the Art of Motorcycle Maintenance*), Artaud's theatre, the exo-Symbolic García Márquez character Remedios the Beauty (*One Hundred Years of Solitude*), Laurie Anderson's multimedia performance *Americans on the Move*, the urban skateboarder, "Industrial Culturists" like Johanna Went and Mark Pauline (for further examples, see Perez 71-93). There is of course a danger in becoming a Body without Organs: if the flows emanating from the Body without Organs cannot be coded or domesticated in any way; if its "desiring-production" cannot be disrupted; if it cannot be disconnected from its technical machine - the Socius simply kills it off. This is what happened to Lenny Bruce: he made himself a Body without Organs by plugging the desiring-machine of his mouth into the technical machine of a microphone and "talking dirty," by "effing" the sexually, socially and politically ineffable, and by doing so via improvisation.

For Deleuze and Guattari, then, it is "the manner in which one plugs into another machine [that] determines the outcome of desire" (Perez 60); it is a matter of producing uncodable flows of desire to resist the flows of techno-capital that seek to engulf the body. Perhaps, however, we are sidestepping a crucial issue here. Perhaps, as Alice Jardine suggests, we should approach the idea of the technobody, the problematics of incorporation, the politics of desire in terms of gender and women. In terms of philosophy, "[q]uestions of *poiēsis* (as bringing forth) and *aletheia* (revealing) link technologies as first and foremost challenges to mother nature"; etymologically, the root of technology (*tek*) goes back not only to "fabricating and weaving but also [to] begetting and giving form"; furthermore, "the maternal has been a crucial stereotype in the psycho-history of male technological fantasy and also in more recent histories of the ways in which

machines and women have come alive and to identity at approximately the same time" (Jardine and Feher 152). The relations between technology and the female body have become particularly problematic in light of recent advances in medico-technology (e.g., "in vitro, artificial insemination, surrogate mothers, embryo transfer, and now (almost) male pregnancy, artificial wombs and successful cloning experiments" [154]). Is it that "science and technology were in fact invented to liberate men from real women and that the[se] reproductive technologies ... are simply the last desperate attempt, at the stage of nature's final exhaustion, to drain the female body of the 'feminine'["?]" Is it that technology, which has always "been about the maternal body and [at the same time] about some kind of male phantasm ... perceives that the machine *is* a woman in that phantasm["?]" In which case, Jardine suggests, "we need to find some access to that phantasm," and to do so by way of "two particular kinds of discourses: myth and psychoanalysis." For Jardine,

the captial myth for thinking about women and technology is that of Pandora. Jean-François Lyotard calls her the first "automate," the first machine, forged by Hephaestus, aided by Athena (the patroness of the mechanical arts), as a body to confound the boundaries between the animate and the inanimate, the divine, the human and the bestial. Pandora was always at a distance from the maternal, and there seems to have been some investment in denying Pandora's motherness, even though men had to go through Pandora to reproduce. (156)

Psychoanalysis, says Jardine, "as tiresome as it can be," does still offer "some very powerful analyzers and tendencies, the most powerful ... one[s] being fetishism - which is about displaceable and artificial parts" (e.g., the artificial womb) - repetition compulsion, and those lines of inquiry which focus on "the relation between production and reproduction" (157).

By approaching the female body through these historical, mythical and psychoanalytic routes, Jardine is attempting to forestall the technological devaluation of the feminine (for example, via male pregnancy) and the reproduction in technology of rigid gender hierarchies - which is already in progress: "if you look at descriptions of robots the language is very highly gendered toward the female,

whereas almost all the language descriptive of artificial intelligence is male connoted" (171).

Judging, then, by the ways in which discipline and surveillance, visibility and panoptic power specific to Foucault's political technology of the body have given way to a postmodern problematic of self-discipline and self-surveillance, to a late capitalist politics of disappearance and endocolonization, we can see that the body is now the target of a whole new regime of technico-political repression. It may be that our bodies will completely dis-integrate into what Donna Haraway calls a "cyborg orgy" of incorporated capital, or that new notions of efficiency, health and protection (specifically, from AIDS) will make touching other bodies a thing of the past (Jardine and Feher 171). We can reproduce through artificial insemination, and have sex over the phone (a version of the "orgasmatron" found in Woody Allen's *Sleeper*, the ads for which are all too transparent: to "reach out and touch someone" you have to reach out and touch something - communications technology). Through the medico-technics of plastic surgery, it may be that every man and every woman will body forth as exemplary (identical, traditional) images of masculinity and femininity (and thus further polarize gender distinctions).

Unfortunately the "goal," [says Jardine] will be nostalgic - to go back to very rigid nature/culture and male/female distinctions. Eventually this field of self-surveillance will lead to a very powerful reimposition of the notion of male and female - and a reduction of the bodies that incarnate those notions to their traditional functions. On the woman's side it'll be about reproduction; on the man's side production. And if you don't fit into those traditional categories then you won't have any place to exist. (172)

At the same time, it seems likely that rigid class distinctions will be (re)inforced: high-tech hook-ups (to information banks, expensive pleasure machines, plastic-surgical power and "productivity-enhancing"/high-speed prosthetics) will be available only to those with money, while the lower classes will be able to afford (or will be outfitted by the government with) only better vacuum cleaners and soldering guns - so that they can better serve and service the technobodies in power. While some bodies will become capital-machines, many others will become (remain) labor-machines.

In closing, I should like to explore some of the reasons why the

topos of the body is, and will no doubt continue to be, of such great theoretical interest. The first, and most obvious, reason is that the three central meta-discourses through which post-structuralism has evolved - Marxian, psychoanalytic and feminist theory - all find a nexus in the activities and appearances of the body. Issues concerning labor and (re)production, pleasure and repression, gender and difference, have everything to do with the body.

It may also be that the very tangibility of the body gives us something to hold onto, as we try to grapple with the problem of a post-Cartesian subject: if the subject is without a center, then maybe at least it is hovering on or around the body; if the subject is dead, then its former (or presumed) container might have some interesting stories to tell; if the subject is a multiplicity (Deleuze and Guattari's theory of a group subject), then maybe it can be glimpsed in the space between bodies; if the subject is relative - gendered - then maybe women's and men's bodies can tell us how and why.

Furthermore, recent theorizations of the body as a venue for social criticism can be seen as an attempt to break away from the (largely apolitical, elitist) tendencies of deconstructive criticism: to break away from the kinds of fetishistic textualism and narcissistic rhetorical strategies by which such criticism is constrained, while at the same time making use of the fundamental contribution of deconstruction - the detection of unconscious power structures operating within the figurative field. It is now a matter of understanding the tropes specific to the body - to its gestures and (pro)positions, poses and postures, activities and appearances, its relation to other bodies - of understanding the figurations of the living flesh rather than uncoding the dead power of inscription qua inscription. But this is not to suggest that the study of the body will reveal all the truths which deconstruction could (or would) not; rather, we should be wary of doing to the body what deconstruction did to the text: of setting it up as another eternal referent, as another transcendental signifier.

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LE SANG DES AUTRES: A NARRATOLOGIC APPROACH TO GENDER AND POWER

Barbara Klaw

Although well-known as the author of the celebrated feminist essay, *The Second Sex*, Simone de Beauvoir has been accused of unconscious misogyny and anti-feminism in her novels.¹ Her second novel, *Le sang des autres*, published in 1945, supports woman, however, by focusing on the inequalities existing between the sexes and on the role of language in perpetuating or destroying inequity. The text foregrounds that the way the sexes perceive their own speech and that of others grants or denies more power to individuals than does the actual speech act performed.

The plot also emphasizes language. The frame narrative for the part of *Le sang des autres* recounted by Jean concerns the necessity for him to verbalize a decision to continue with Resistance activities and thereby to cause more deaths. The past, which he relives in his mind at the bedside of his beloved H el ene, who may die from a wound incurred while rescuing a friend from prison camp, revolves around his conversations with her and others influencing his rapport with her. Likewise, the portions focalized by H el ene and recounted by the text's narrator involve her attempts to learn the meaning of life from others and to communicate her views effectively.

Initially acclaimed as a great Resistance novel, *Le sang des autres* provoked much commentary due to its innovative stylistic techniques which were alternately praised or condemned.² Little attention has been paid, however, to the link between narrative forms, theme, and the gender of the characters.³

Analyzing the modes of discourse indicates the ways in which the presentation of the characters' speech and thoughts influences the relationship between textual meanings and sex roles. The discourse mode shows the extent of narratorial mediation involved in reproducing a character's speech or thought. In order of increasing narratorial mediation, the four modes of discourse are direct, indirect, free indirect, and narratized.⁴ The more covert the narrator, the more the reader has the impression of overhearing the characters and of subsequently interpreting their words and actions alone. A character who speaks and thinks predominantly in direct discourse impresses the reader as more vivid, and thus more autonomous and powerful, than a character whose discourse is reported mostly in indirect, free indirect, or narratized form.

For this study, instances of discourse will be separated into speech and thought and tabulated per change in speaker or discourse mode. Direct discourse encompasses each utterance or thought given or quoted in the way the character presumably formulated it. Indirect discourse includes the utterances or thoughts of a character which are integrated into the utterances or thoughts of another character or of the text's narrator "through a backshift of tenses and a shift from first-person to third-person pronouns." These indirectly reported thoughts or utterances involve a tag clause such as "he said that" or "she thought that" and resemble the original utterances or thoughts. Free indirect discourse represents but does not mirror verbatim a character's speech or thought by keeping the grammatical traits of "normal indirect discourse as well as some of the features of the character's enunciation without using a tag clause." For this study, free indirect discourse includes representations of nonverbalized perceptions as they occur in a character's consciousness. Narratized discourse represents a character's utterances or verbal thoughts, in words belonging to the narrator, as acts among other acts. The narrator's words do not repeat the character's words but summarize his/her speech or thought act. For example, that which direct discourse reports as "she said, 'I'm so excited to see you. I've been longing to talk to you all morning. Come on in!'" narratized discourse might render as "she welcomed him warmly" (*Dictionary of Narratology*).

Although not directly presenting the discourse of one sex more often than the other, this novel reveals sexual prejudice by thematizing speech perceptions. Members of both sexes comment in direct, indirect, and narratized speech on the difficulty of communicating with the opposite sex. Jean's narratized discourse suggests that Denise cannot understand his explanations, "C'était difficile de lui expliquer que la réussite, la gloire ne méritaient pas de si brûlants regrets" (84) and that she often uses words which are incomprehensible to him and his male friends (43). The direct discourse of both Denise and Mareel reveals that he laughs at her attempts to communicate with him (162, 164). Hélène's free indirect thoughts indicate that, for her, her male friend, Paul, either refuses to speak at all or speaks too much (56).

Beauvoir has asserted that literature is supposed to help humans to understand each other better (Jeanson 273-274). She has also commented that a true novel will show a composite of difficulties and contradictions that constitute the experienced meaning of an existence (*Les écrits* 444-445). Recent sociolinguistic studies help to clarify the problems evoked by the use of discourse in *Le sang des autres*. Research by Spender indicates that both sexes commonly share the opinion that men should speak one-third more than women in any

normal conversation (9-11). Aebischer's work suggests that both sexes usually view men as more serious, more discreet, and more worthwhile speakers than women (162-166). Tannen argues that males and females constantly misjudge each other due to their conflicting views on communication. Men, Tannen states, generally believe that one should wield language to exhibit factual information and to maintain or to improve one's stature in society. On the contrary, women tend to view language as a means to share experiences and to erase the hierarchies imposed by society. Men thus expect women to compete with them to manifest factual knowledge instead of only listening or reporting experiences. In contrast, women cannot comprehend why men relate facts to flaunt their erudition instead of recounting experiences to create commonality.

These studies focusing on the perception of language help to understand what *Le sang des autres* illustrates via speech presentation. Conversations are often skillfully truncated or the focus is transferred from the actual speech to the interlocutor's perception to underline that the major problem is the interlocutors' expectations of their conversational partners. Thus, the text, in showing the difficulties and contradictions inherent in trying to communicate, attempts to lead the sexes to a better understanding of each other.

Similarly, by having the mature Jean both focalize and narrate 58% of the novel, the text appears to privilege his voice. Yet, because other textual elements contradict his indirect free style or narratized presentation of the speech acts of other characters, and especially of women, a reader begins to doubt the reliability of his narration. The text suggests that Jean's preconceived ideas about women and society color his judgment and impede him from treating them as equals despite his good intentions. For example, although his narratized discourse indicates that each individual has a personal truth (84), he scoffs at Madeleine's effort to discover her truth, "Mais c'est absurde, tu n'as aucune raison....C'est un simple coup de tête" (149). Because each passage depicting tête-à-tête conversations between them provides lengthy narratized explanations of Jean's thoughts or actions, his discourse seems very self-assured and self-referential. For instance, Jean the narrator again excuses his younger self for avoiding discussions by blaming his female interlocutor, "Je ne répondis pas; je n'essayais jamais de discuter avec Madeleine; plus les arguments qu'on lui opposait étaient convaincants, plus elle se méfiait de leurs artifices" (85).

Furthermore, although Jean has the larger share of focalization and narration, the text lends more authority to Hélène's point of view and voice through stylistic techniques. According to Pascal, free

indirect style offers the greatest choice in providing the non-articulate thoughts and impressions of characters. Often giving the impression of directness rather than indirectness, free indirect discourse blurs two voices, that of narrator and character, and thereby approximates objective narratorial statement and seems to acquire the authoritative status of the narrator's own account (111-112). H el ene's discourse is rendered in free indirect style 30 percent more than Jean's whereas his discourse is narratized 31 percent more than hers. The greater use of free indirect discourse with H el ene than with Jean grants her more authority in this domain and attenuates the dominance of his voice.

Both sexes have equivalent amounts of narratized or indirectly presented acts but the content of these acts differs. Men are allowed to discuss openly and directly their political or ideological positions whereas the political or ideological female discourse is narratized or indirectly presented. For example, most of Madeleine's potentially more interesting speeches such as her discussions with Paul or with both Jean and Paul are rendered in narratized form (92-93). Likewise, so much of her speech to Jean is narratized that the reader questions the validity of Jean's comments concerning Madeleine. Despite her lengthy and passionate discourse about the war in Spain, Jean does not understand that she wants his help. By narratizing most of this discourse, Jean the narrator implies that she expresses herself poorly "Je l' ecoutai pendant pr es d'une demi-heure exhaler son indignation contre Blum, puis je profitai d'un silence" (149). His astonished reaction to her clearly stated proposal suggests that the main reason Jean does not understand her speech is due rather to his inability to envision women participating in militant war activities.

In contrast, by allowing women to express themselves directly more often than men on issues such as love, sex, and war, the text foregrounds the importance of female expression on these matters and indicates woman's continuing struggle to appropriate the power of language. For example, though almost all of the conversations between Jean and Marcel are reported in direct discourse, the text narratizes the one in which Marcel tells Jean about his sex life with Denise (165). By allowing Denise to voice her feelings on her sexual rapport (190) while denying the same right to Marcel, the text privileges woman and stresses the importance of permitting her to express her own feelings about her sexuality.⁵ In Occidental legend and myth, women have most often been assigned to personal space as represented by the home and family. Similarly, women have been denied the right and power to talk about their own sexual feelings. This novel privileges speech in the personal domain to help woman to define her personal space without man's influence. Emphasizing the importance of female views on love and sexuality, the text also extends

woman's territory to include her daily struggles without man during the war. In direct discourse, Denise's comments show how difficult it was for women to cope with war without any news from anyone. One moment Denise comments hopefully that the war is over, the next she pessimistically decides that Marcel has been taken prisoner (257). Similarly, the reader has access to H el ene's thoughts and speech both directly and indirectly as she experiences the war in her daily life. Male wartime experiences fade in importance for a reader who glimpses only Jean's wartime flashbacks relating to H el ene. It is the immediacy of the female experience which dominates the text.

The novel also questions to what extent women can talk about their own bodies and sexuality in a patriarchal society. Bakhtin suggests that readers should view novelistic discourse as rejoinders in a dialogue set within a specific socio-historical context (274). Certain governmental policies and laws existing before and during the creation of this novel indicate the prevailing attitudes towards female sexuality. In the 1920s, the French government, fearing population stagnation after the First World War, made considerable efforts to bolster the birthrate. Worthy mothers, those who had had enough children, were to be rewarded with special medals. Laws which outlawed abortion and contraception in 1920 were made even more stringent in 1923 and again in 1939. By 1939 women who had undergone abortions or physicians convicted of performing them could be sentenced to heavy prison terms (Bell and Offen 306-310). This novel presents the discourse concerning H el ene's pregnancy and abortion both in order to illustrate woman's position in society and to argue effectively for her freedom. The text mirrors the way society attempts to govern the female body and female desire by symbolically castrating the pregnant H el ene: she is not allowed to narrate the events leading to her own abortion nor to focalize the experience of her abortion. Once pregnant, she loses her dominant position vis- a-vis Jean. The text accentuates her loss of power by having her best friend tell her story.

Paradoxically, however, the text more effectively promotes women's rights by having others speak for H el ene in this instance. Presented in direct discourse, Yvonne's narration of events exudes authority: she asserts that H el ene is a victim of Jean's (social circumstance's) tyranny and that keeping the baby is not a possibility (124-126).

More importantly, by having Jean focalize and narrate H el ene's abortion experience, the text effectively questions and combats the social mores of the 1940s. Fallaize underlines that the "grotesque and caricatural details" such as the powdered unwashed flesh and unsterilised nail-scissors of the semi-senile abortionist who can barely see, help to create the "sense of disgust evident in both character's

reactions" to the idea that H el ene is pregnant (58-59). Yet Fallaize fails to point out the importance of Jean's focalization of these events. If filtered through H el ene's consciousness, these details would appear less striking. Readers adhering to the dominant ideology of the 1940s, which blamed abortion for promoting individual female promiscuity (300) and unpatriotic population stagnation (306-307), believed that abortion should be punishable by imprisonment (307) and would thus not consider the agonizing testimonial of a woman as contestation of the status quo. On the contrary, the dominant ideology would perceive her view as melodramatic imaginations of an evil female sinner who was, after all, justly suffering for her sexual freedom and murderous intent.⁶ When a compassionate male leader, however, who has often fulfilled the role of society's conscience and thereby earned the respect and admiration of many, judges H el ene's condition and clandestine abortion in an unattractive light which subverts the position of the dominant ideology, a reader reflects more seriously on his judgment.

Moreover, because Jean the narrator is older and somewhat wiser than Jean the focalizer, heteroglossia permeates the narration of the scene. According to Bakhtin, heteroglossia functions such that each utterance forms in reaction to a variety of past discourses and anticipated future responses. The socio-historical and autobiographical discursive context is thus inseparable from the meaning. (263, 300, 428). A curious mixture of discourse belonging partially to the older narrator/character and partially to the younger character juxtaposes the dominant ideology's tendency to blame the female in question to the more subversive view that social circumstances influence the behavior of an individual. Contemplating H el ene's imminent abortion as he shaves, Jean vacillates between two reflections. The experiencing self disclaims all responsibility for H el ene, "Je n'avais aucun devoir envers H el ene....Je dis avec col ere.: [sic] 'Ce n'est pourtant pas moi qui ai fait cet enfant   H el ene'" (126). The more distanced and mature narrating self blames the younger self in retrospect, "Mais dans mon c oeur le doute insinuant disait 'N'est-ce pas moi?'" (126-127).

To ensure that the reader has understood the motive behind Jean's sense of guilt, the text foregrounds the importance of female independence and liberty to the abortion scene in the conversations accompanying it. H el ene's lecture to Jean concerning her freedom concludes the abortion scene for ideological reasons. Just as society puts women in the life-threatening situation of unsanitary abortion by decreeing that birth control is immoral and abortion illegal, so Jean encourages H el ene to do physical harm to herself in trying to control her actions. By having H el ene stress as the abortion scene ends that

she will not allow Jean to reify her or to decide her life for her (134), the text implicitly argues that woman must be allowed to control her own body and life.

These few examples combined with the tabulations provided on the Modes of Discourse table suggest that Beauvoir not only attempts to grant discursive equality to the sexes by allowing them equivalent turns and modes of discourse but also allots specific discourse modes to particular textual instances in order to argue for women's rights.⁷ Beauvoir comments that the critics misinterpreted her intentions of illustrating the paradoxes of her own existence, "le thème principal en était, je l'ai dit, le paradoxe de cette existence vécue par moi comme ma liberté et saisie comme objet par ceux qui m'approchent. Ces intentions échappèrent au public" (*La force* 59). Contrary to the claims of critics, such as Kahn and Stern (Bennett 210, 212), who find this novel too univocal, *Le sang des autres* exploits discursive modes to establish a dialogue between current societal views imprisoning woman within certain spaces and more radical demands to extend her horizons. Simultaneously, this novel both mirrors and subverts the dominant ideology. By having Jean focalize and narrate Hélène's terrifying abortion experience as well as the war incident responsible for her imminent death, the text underlines that although women brave many terrifying ordeals, it is only via the male viewpoint that the world hears of them. Yet, in a move to subvert male power, this text reverses the traditionally patriarchal narrative formula whereby stories serve to glorify men. Instead of subordinating herself to Jean, Hélène emerges as the central focus, a heroine exalted by her supporting man.

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NOTES

¹For Bair, *The Second Sex (Le deuxième sexe)* "has had the most influence and provoked the widest commentary" of all of Beauvoir's writings (56). Marks stresses the prominence of studies concerning *Le deuxième sexe* in Germany, Argentina, Brazil, Colombia, Mexico, and Spain (6-7). Exploring the originality of *The Second Sex*, Hatcher stresses that many of Beauvoir's arguments differ greatly from the philosophical proposals of Sartre and parallel, rather, those of Aristotle and John Stuart Mill. Zéphir's study of her feminist thought in and since *Le deuxième sexe*, suggests that she wilfully exploited misogynist clichés and stances to convince women that they were

equal to men and should claim their rights. His arguments thereby counter those of Lilar and Leighton, who accuse Beauvoir of misogyny.

²Finding this novel technically innovative for the time, Beauvoir comments that the critics all agreed on the originality of its form (*La Force* 59-60). Bennett's bibliography also indicates that numerous critics such as James Barnham, Mary Hunter, Maurice Sallet, and Marcel Thiébaud, as well as *Canadian Forum* and *Times Literary Supplement* either praise or denounce *Le sang des autres* for its narrative style and structural innovations (207-213).

³Although linking technique to theme in order to analyze the relationship between the stiffness of narrative form and the plot, Bieber ignores Hélène's active role in discovering choice and freedom and focuses only on the lesson learned by Jean (160-161). Others analyze the importance of gender without discussing narrative structures. Keefe, for example, credits Hélène with convincing Jean to adopt her view of love and with winning his love by pursuing her own wishes instead of his (162-168). Evans proposes that this novel shows "men and women united by common intellectual and political commitments, mutual agreements about how to live, and a shared moral code" (179).

⁴Direct discourse and free direct discourse constitute one category for the purpose of this study.

⁵Spender provides an excellent overview of how the patriarchy has deprived woman of naming herself a sexual being by establishing male sexuality as the norm. Traditionally, the penis has been glorified as the only valued sexual organ. More recently, psychoanalysts such as Freud and Lacan have helped to perpetuate woman's silence concerning her sexuality by defining her as a lack because she has no penis (*Man Made Language* 172).

⁶The mentality of the status quo towards abortion has changed very slowly. When Beauvoir signed the "Manifesto of the 343" in 1971 to demand that abortion be legalized for all women, the manifesto was often referred to disparagingly as "le manifeste de trois cent quarante-trois salopes" (Dayan 71-72).

⁷Modes of Discourse Table

Number (percentage of major characters' discourse)

	Hélène	Jean
Direct Speech	722(36)	728(36)
Direct Thought	123(52)	113(48)
Indirect Speech	0 (0)	1(20)
Indirect Thought	1(50)	1(50)

Free Indirect Speech	1(10)	3(30)
Free Indirect Thought	187(65)	100(35)
Narratized Speech	3(4)	29(40)
Narratized Thought	102(34)	188(64)

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THE SEARCH FOR INDIVIDUALITY AND UNITY IN "THE SPIRAL"

Elizabeth Krauthammer

Art, in all of its manifestations, is an expression of the psyche of the individual who creates it. Yet, to the degree that that psyche has been influenced by, and is the product of, a given society, the artist's work can also be said to reflect a larger social identity. Carrying this line of reasoning still further, the society is part of a group of interdependent societies which, in their totality, form a part of the universe. Thus, what at first appears to be a spontaneously generated expression of creativity can be interpreted as the end product of a long chain of psychic events taking place in the mind of the individual. For his part, the individual may express these multiple facets consciously or unconsciously. Moreover, there often exists an interplay between the artist and his work that provides, or helps the creator maintain, a healthy physical, emotional, mental, and even spiritual existence.

To observe how this dynamic manifests itself in the creator through his work, this study utilizes a psychoanalytic approach based on Carl Jung's theories on the process of individuation, the Self and the anima, to analyze the science-fiction tale "The Spiral," in Italo Calvino's *Cosmicomics*. While the general theme of the divided Self and the search for unity and identity in the *Cosmicomics* has been discussed elsewhere, the application of a Jungian analysis sheds further light on the processes present in this particular tale.

At this point, a brief review of the pertinent Jungian principles will help lay the theoretical and conceptual groundwork for the analysis that follows.

"Individuation" refers to the process of coming to terms with one's psychic nucleus, or Self. Jung describes the Self as simultaneously being the totality and guide of the entire psyche. It differs from the conscious personality in that it is only understood through dream interpretation. Moreover, the Self is not limited by our dimensions of time and space, but is, rather, omnipresent. The "ego" constitutes a small portion of the total psyche and consists of subjective thoughts and feelings and arbitrary impulses. Hence, the goal of the process of individuation, which is often initiated by the wounding of the personality and the subsequent suffering, is the realization of one's identity through the union of the ego (including the unconscious) and the Self. If the messages and signals sent by the Self to the ego are recognized, accepted and assimilated, an internal equilibrium is then created.

The concepts of anima and animus derive from the ancient Chinese principle which

classifies all phenomena, things, and beings within the universe into the two polar categories of yin and yang. . . The yang denotes the masculine, the outwardly aggressive and dynamic; the yin denotes the feminine, the outwardly passive and receptive. . . All things, phenomena, and beings are aggregates of the two tendencies-of the yin and the yang-combined in various proportions. The principle of dualistic monism places its greatest emphasis upon the coexistence of these quintessentially opposite characteristics within a single entity or process. (Stiskin 21-23)

Nothing is absolutely yin or yang, and neither is more important than the other. Each exists in relation to and defines the other, such as night and day, male and female, hot and cold.

The presence of the anima helps the male bring forth important qualities from his unconscious while at the same time opening it up for him through proper values (as deemed acceptable by society) and through a more profound mental expression. The role of the anima in the masculine Self is very important as it personifies all of the female and psychological tendencies in the male psyche, such as receptiveness to the irrational, prophetic tendencies, the capacity for personal love, the sentiments and most importantly the relation with the unconscious (Jung 186). The anima acts as a guide to realization of the Self and a more elevated spiritual life. A well-known example of this is Dante's Beatrice.

Only after the male has begun to consider the thoughts and fantasies transmitted to him can the positive role of the anima be expressed creatively and artistically. If the male continues to evolve at moderate speed, even more unconscious material will present itself and become part of that material previously created. The anima helps the evolution of those creative and artistic tendencies that exist in the male regardless of whether he is cognizant of their presence or not.

Once the ego recognizes the Self and allows its expression at the conscious level, willingly accepting the messages, dreams and fantasies sent by the anima and the Self, the process of individuation has been activated.

The process of individuation is real only if the individual is aware of it and consciously makes a living connection with it . . . The ego must be able to listen attentively and to give itself, without any further design or purpose, to that inner urge toward growth. (Jung 164)

This particular theory can be applied to Qfwfq's psycho-cosmic development. Male, but otherwise vaguely defined, Qfwfq has an intellectual capacity and a conscious memory that is both individual and cosmic. He speaks and writes; he could even be human, but in this case he is a mollusk attached to a reef. The equilibrium created between the ego, the anima and the Self that Jung discusses has been nearly completed by the protagonist. The process is initiated when he encounters his anima, in the form of a female mollusk, and he suddenly feels the urge to 'create.' The realization of the process of individuation will result in the protagonist's internal equilibrium. Literally, this occurs when Qfwfq feels a female mollusk's vibrations through the water and, feeling jealous and insecure, decides to create:

I wanted to make something to mark my presence in an unmistakable fashion, something that would defend this individual presence of mine from the indiscriminate instability of all the rest. (Calvino 146)

His desire to be recognized by her symbolizes his search for identity.

It should be noted that the means of communication utilized between the two is water, which has been generally accepted as a symbol for the unconscious. Thus, it is from within the unconscious that the anima makes its presence felt. Qfwfq says that through the water he received information on the essence:

The water was a source of information, reliable and precise: it brought me edible substances which I absorbed through all my surface, and other inedible ones which still helped me form an idea of what there was around . . . After a while I had acquired some experience and I was quick to analyze what sort of stuff was arriving and to decide

how I should behave, to make the best use of it or to avoid the more unpleasant consequences.

He goes on to say that, through the water,

I received a quantity of information about her, more than you can imagine: . . . essential information, which I could then develop at length in my imagination. (Calvino 142-144)

In reality, he encounters his own essence.

The 'love' expressed here transcends love as a simple joining force in the universe. It is not passionate or romantic love but rather the conscious acceptance of the anima by the ego. The 'other' with whom Qfwfq falls in love is his own anima. From this love or acceptance comes the inspiration to create.

What Qfwfq creates is a shell in the shape of a spiral, with which he covers himself completely, turn after turn. He never hurries the process; quite the contrary, he allows the spiral to create itself. It is important to remember that in order for the creative process to succeed and progress, the evolution of the Self must not be rushed or forced. The shell is the initiated unfolding of the Self finally recognized. The protagonist states that he does not make the shell for any particular functional purpose. Rather, he does it to express himself. And so it is with the Self. Realization of the Self is not vital for daily existence but it must be brought to light to even a minor degree to enable creative expression. Qfwfq observes that everyone is making shells, but later he realizes that, although it appears everybody is imitating him, no two shells are alike. Everyone has his own personality and own Self.

The evolution of Qfwfq's Self begins with his meeting the female mollusk and his awareness of his feelings of insecurity towards her, and it expresses itself by means of a spiral shaped shell. The spiral is another important symbol in this tale for it represents a schematic evolution of an individual and of the universe. For a variety of reasons, the spiral has been demonstrated to best represent the principal of dualistic monism. The spiral helix operates throughout the universe, in nature, in the animal world and in mankind. Some examples are the Milky Way Galaxy, mollusks -- who naturally create a spiral-shaped shell - and the swirls on fingertips. (Stiskin 28-30)

The fact that Qfwfq speaks of that which he sees 500,000,000 years

in the future demonstrates that the Self is not bound by man's dimensions of time and space. According to Jung, the Self is omnipresent and does not know death.

After realizing that the shells were creating visual images or vibrations, Qfwfq asks, "What does [one] do with these vibrations?" (151) He wants to create vision so that he can be at the center of her visual perception. He wants to envision himself completely. Vision now takes on an additional meaning, symbolizing a total understanding of the Self. The eyes represent the conscious, but, here, the eyes formed were not his but others'. Simultaneously, however, all eyes were his because everyone had an image of him in their eyes.

The protagonist wants to consciously see himself, but manages to do so only through the eyes of others. These eyes act as a mirror. This view of himself, however, is influenced by his 'society' of mollusks and its values. He will become capable of seeing the true vision of himself only when an internal equilibrium has been achieved. This vision, however, requires not eyes, but intuition, another quality of the anima that is expressed through the Self.

The image he presents to others is a creative expression through which society understands and interprets him while also benefitting from his creativity. Again, this creativity comes from the anima. The protagonist has, for the most part, succeeded in establishing the necessary equilibrium which is an end result of the process of individuation.

The search for individuation, however, is not limited to the individual protagonist. It lends itself, as well, to a universal or cosmic interpretation. In *Man and His Symbols*, Jung discusses the representation of the Self through animals:

The Self is often symbolized as an animal, representing our instinctive nature and its connectedness with one's surroundings. This relation of the Self to all surrounding nature and even the cosmos probably comes from the fact that the 'nuclear atom' of our psyche is somehow woven into the whole world, both outer and inner. . . . In ways that are still completely beyond our comprehension, our unconscious is similarly attuned to our surroundings -- to our group, to society in general, and, beyond these, to the space-time continuum and the whole of nature.(220)

Hence, the process of individuation is not only individual but also collective; that is, universal and cosmic. It represents the universe itself as one entity -- the Whole -- composed of self-supporting, complete entities such as individual human beings. A similar concept would be that of the ocean and its waves. Each wave has its singular characteristics but it always remains part of the larger ocean where it originates and where it returns.

This is comparable to the universe. There are innumerable amounts of individual identities that function independently of each other, while consciously or unconsciously forming one large Whole or entity which we refer to in turn as the universe.

It is proposed that the unifying effects of the process of individuation are not restricted solely to the individual, but can be extended also to the universe itself. As one individual or autonomous part undergoes change, so does the Whole. The effect produced in the Whole may not be immediately evident, but as more individuals undergo similar processes, the effects on the universal identity become more pronounced.

As a result of what has been observed in reference to Jung's process of individuation, it could be concluded that man is directly related to the universe in which he lives. "[Man] is finite in time and space, yet contains within himself the totality of the universe" (Stiskin 40). In this respect, the process of individuation is a vital one in the evolution of man and the universe, for they exist in relation to one another.

The created work is the result of inspiration, personal experience and emotional condition and these, to a certain extent, are reflections of society. Society and the created work are in direct relation to each other. Society contributes to the creation of the work and the work, in turn, plays a role in the formation of society. The Jungian interpretation of the tale, "The Spiral" demonstrates how the process of individuation is initiated and what effects it has on the individual and also on his society and how the two are inter-connected. The process of individuation is vital and beneficial to the creator and society and, on a larger scale, to the universe.

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NEDJMA OU L'AMBIGUITE DU CHOIX DE LA LANGUE FRANCAISE CHEZ KATEB YACINE

Liliane Lacoste

La littérature maghrébine de langue française souffre d'un terrible paradoxe car elle emprunte la langue "honnie", "ennemie", la langue de l'Autre, pour écrire sur des sujets profondément autochtones et qui justement ne devraient pas être dits à cet Autre. On se souviendra à cet effet d'oeuvres bouleversantes telles *Le fils du pauvre* (1950) de l'écrivain kabyle Mouloud Ferraoun, ou du *Passé simple* (1954), hurlement provocateur et terrible du Marocain Chraïbi, ou encore de *La répudiation* (1969), autre cri du coeur de l'Algérien Boudjedra. Dans des pays lourds de leur héritage coranique, écrire en français deviendrait donc un acte sacrilège et impie où les tabous seraient violés. Dans une perspective politique, c'est se ranger du côté de l'ennemi et entrer dans son jeu: l'écrivain devient déserteur en quelque sorte, "collabo" dans le sens le plus péjoratif qui soit.

Ainsi, deux réactions extrémistes se sont soulevées face à cette littérature maghrébine de langue française profondément polémique. Dans le cadre arabe, l'accueil de *Nedjma* a été particulièrement virulent. Publié en 1956, en pleine crise algérienne, ce roman a été considéré comme une trahison, un affront: certains journalistes algériens ont accusé Kateb Yacine d'être "tombé dans le piège" (*La république*, 24 janvier 1970) ou même vont jusqu'à proposer de brûler les oeuvres de Kateb Yacine. On ironise sur ces auteurs qui ont été avalés par la France et à qui on a offert des prix--une façon de les acheter--, Prix des Enfants Terribles (1970) pour Boudjedra, Prix Goncourt pour *La nuit sacrée* de Tahar Ben Jelloun (1987).

Si le monde arabe renie ces écrivains, la France par contre les appuie, mais l'on peut se demander si cette approbation totale ne va pas sans être entachée d'un certain paternalisme, d'une certaine gloriole et d'un voyeurisme latent. Kateb Yacine, de par l'actualité brûlante des terribles années soixante, en pleine guerre d'Algérie, devient un écrivain à la mode: à cette époque, les maisons d'édition françaises ont chacune leur "arabe de service". L'Algérie et les autres pays beurs constituent la recette idéale pour faire rentrer de l'argent dans leurs caisses.

Dans cet article, nous ferons en premier lieu une sorte de résumé historique--sommaire dont nous avons conscience de ses limites et dangers--où nous soulignerons l'évolution des rapports entre la langue française et la littérature maghrébine.

Avant 1945, on remarque quelques rares auteurs du terroir englobés par le français dans la littérature coloniale. Il s'agit souvent d'oeuvres moralisantes, entachées d'exotisme, afin de répondre à la curiosité du lecteur français. Elles offrent une vision de la société approuvée par le colonisateur. En voici quelques titres significatifs: *Hind à l'âme pure ou histoire d'une mère* (1942) d'Aïssa Zehar, *Bou-el-Nouar, le jeune Algérien* (1945) des frères Zenati, *Souvenirs d'enfance d'un blédard* (1941) d'Ali Belhadj.

La littérature maghrébine naît véritablement dans le climat historique capital de la deuxième guerre mondiale et de la post-guerre. Sa thématique se façonne sur les événements de 39-54 avec entre autres la révolte de Sétif du 8 mai 1945 dont nous aurons des échos dans *Nedjma*. Dénonciation de la misère des campagnes, revendications des partis nationalistes, montée d'un nouveau groupe intellectuel de jeunes militants, étudiants formés pour la plupart à l'école française, tout ceci constitue le ferment pour une littérature de la maturité. A cette époque-là, le français est alors utilisé sur le plan social et politique avec l'ascension vers le pouvoir de la haute bourgeoisie commerçante arabe. On se souviendra à cet effet du Seigneur, père de Driss, dans *Le passé simple* ou bien des membres du Clan dans *La répudiation*. C'est l'époque où les riches maghrébins font alliance avec le colonisateur afin de mieux exploiter les opprimés. La maîtrise du discours français devient le moyen obligé pour s'enrichir et accéder au pouvoir. C'est donc vers les années cinquante que surgissent les premières réalisations importantes de la littérature maghrébine d'expression française. Selon Dejeux, "l'homme maghrébin faisait bel et bien son entrée, et avec qualité dans les lettres de langue française, reflet de lui-même et non vu avec le prisme du colonisateur, essayant enfin de donner du Maghrébin une image enfin exacte et refusant celle que l'Autre lui imposait" (24).

En tant qu'oeuvre inscrite dans un contexte historique marquant et objet littéraire à valeur expérimentale, *Nedjma* s'affirme donc comme un livre charnière entre deux discours. Le premier de ces discours était imitatif ou mimétique du discours français dit "classique", dans lequel le regard du narrateur colonisé voyait à travers le regard du colonisateur, sorte de professeur magistral. Le deuxième discours est présenté par un regard émancipé de la tutelle du Maître, un regard frondeur qui juge désormais cet Autre. Il en résulte donc un discours aux accents beaucoup plus authentiques et provocateurs, un discours des tripes et ouvert à tout un éventail de possibilités. On peut dire en ce sens que *Nedjma* a préparé le terrain.

Dans le contexte de la guerre d'Algérie, *Nedjma* est d'abord littérature de combat. *Nedjma* veut dire "l'Etoile", le premier mouvement nationaliste algérien créé dans les années 1922 et 23, puis

dissous en 29, reformé en 32, 33 et redissous en 37. Le choix du français frappe comme une arme politique pour un objectif révolutionnaire. Arrêtons-nous à la définition de la langue proposée par Martinet dans *Éléments de linguistique générale*. La langue est "un instrument de communication selon lequel l'expérience humaine s'analyse, différemment dans chaque communauté." Nous retiendrons deux aspects de cette définition.

Premièrement, la fonction de communication qui est capitale à un moment où les Pieds Noirs font la sourde oreille aux revendications des Arabes. Il faudra donc s'adresser et convaincre en français la Métropole sourde à tout ce qui n'est pas émis dans sa langue maternelle. Or que trouve-t-on dans *Nedjma* qui puisse fléchir l'opinion française prise dans le terrible dilemme de la guerre d'Algérie. Bien que ce texte ne traite pas directement de l'atroce réalité, il ouvre les yeux sur des événements précurseurs et brutaux: ceux qui survinrent lors des émeutes populaires de Sétif le 8 mai 1948. (Pour protester contre l'oppression, les Arabes tuèrent une cinquantaine d'Européens. Riposte de l'armée qui tire sur la foule. Chiffre officiel: 2000 morts; chiffre officieux: 10 000 tués). Pour la première fois, le lecteur français a une vision directe de l'intérieur par un auteur maghrébin qui souffrit physiquement et moralement lors de cette tragédie. En effet, *Nedjma* au caractère fortement autobiographique--Dejeux parle avec justesse d' "autobiographie au pluriel" (216), car présence de quatre narrateurs-- est un écho de l'emprisonnement et des tortures de Kateb Yacine, de la fuite dans la folie de sa mère et de l'assassinat d'une dizaine de membres de sa famille. De même, il faut se demander quel était le public de *Nedjma* lors de sa parution. Ce livre particulièrement difficile d'accès s'adressait initialement aux lettrés français et maghrébins, deux branches qui joueront un rôle décisif dans le choix de De Gaulle de laisser l'Algérie aux Algériens. On se rappellera la position de Sartre, d'Aragon et autres intellectuels de gauche qui se montraient en faveur de l'indépendance.

Le deuxième aspect fondamental de la définition de Martinet est celle de la langue en tant qu'instrument: depuis des millénaires, les pays oppresseurs comprennent le pouvoir des mots et, dans toutes les dictatures, ce sont toujours les intellectuels que l'on bâillonne en premier. Il s'avère donc nécessaire de connaître la langue de l'Autre pour accéder à l'autonomie. Dominer la langue va devenir le moyen d'accéder au pouvoir et de battre l'ennemi sur son propre terrain. Malgré son ambivalence, le rôle du père est paradoxalement déterminant dans la création de la littérature maghrébine. Dans *Le passé simple*, le progéniteur insiste: "Nous avons besoin d'une jeunesse capable d'être entre notre léthargie orientale et l'insomnie

occidentale, capable aussi d'assimiler la science actuelle et de l'enseigner à nos futures générations" (23). Dans une entrevue faite à Kateb Yacine, Dejeux cite les propos du père de l'écrivain qui conseillait à son fils: "la langue française tu dois la dominer, et laisser en arrière ce qui t'a été inculqué durant la plus tendre enfance; une fois passé maître de cette langue, tu pourras alors sans danger revenir à ton point de départ" (21). Dans *Nedjma*, le père de Mustapha, humble notaire ayant de l'ambition pour son fils s'exprime en ces termes: "Mon fils Mustapha, je l'ai imposé à l'école mixte. Nous sommes français, c'est la loi" (203). Mais à l'encontre des pères qui se prostituent dans un système idéologique qui leur permet de s'enrichir à outrance, les fils plient leur apprentissage à des fins subversives: il s'agit purement et simplement de faire la Révolution et de faire sauter les rouages bien rouillés d'un monde rassis et moralement abject. Mais si ces fils veulent devenir leaders, il leur faut être les meilleurs de la classe. Les premiers triomphes de Mustapha enfant, passant chef dans la petite troupe des Français et les forçant à intégrer des petits bergers arabes, lors des récréations, préfigurent la victoire finale vers l'indépendance algérienne. Mustapha, adolescent et fin styliste, écrit d'admirables tracts politiques dans un français pur (222), magnifiques exemples de maîtrise du discours cartésien renversé ironiquement à des fins révolutionnaires.

Mais la cause politique justifie-t-elle entièrement l'emploi du français? *Nedjma* est bien plus qu'une oeuvre de combat; en fait ce texte dépasse les démarcations étroites du discours propagandiste et le cadre bouleversant de la révolte du 8 mai 1945 à Sétif. Plus que le réveil d'une nation, *Nedjma* est le réveil d'une aventure scripturale, et peut-être aussi la prémonition de sa mort, c'est à dire la clôture du roman maghrébin de langue française.

Le choix de l'écrivain arabe d'écrire en français est lourd d'ambiguïtés:

La littérature maghrébine de langue française dit l'être dans une parole qui s'insurge contre la langue par laquelle elle s'oblige de passer, tout en sollicitant de cette langue et de son lieu une reconnaissance infinie, dont le désir ne cesse d'être insatisfait. (Bonn, 1985, 15)

Les relations qu'entretient Kateb Yacine avec la langue française constituent une toile d'araignée inextricable, réseau complexe tissé de désir, d'amour et de haine. Ecrire est un acte jouissif qui engage l'écrivain tout entier, autant physiquement que mentalement. Choisir

la langue du discours est donc un engagement profondément charnel et viscéral. Consciemment ou non, en décidant de ne pas écrire en arabe, sa langue maternelle, Kateb répudie ses racines et se marginalise en quelque sorte tout comme ses héros qui deviennent des anti-héros mis au piloris.

Nous étudierons donc cette espèce de mise en abyme d'un discours placé sur la "ligne mince," selon l'expression imagée de Chraïbi, discours qui finira par se taire en se retournant sur lui-même de par sa structure circulaire.

Cependant, en réponse à de maintes critiques, Kateb Yacine affirme qu'il n'y a pas pour lui de déchirement ou de complexe à employer la langue française. Pour se défendre, il avance les exemples de Kafka et de Beckett. Il déclare que le français appartient aux Algériens depuis 1956 et que la langue française a servi à proclamer la libération, la révolution et l'indépendance. Par ailleurs, il critique la décadence de la langue arabe: Yacine s'emporte contre les clichés, stéréotypes, emphases et "acrobaties poétiques" de l'arabe littéraire (Dejeux). En 1987, il poursuivra en disant que : "L'homme est un enfant qu'on le veuille ou non, c'est dans la langue parlée que s'est façonnée notre façon de voir les choses. En somme, la langue, c'est un second cordon ombilical qui nous relie à notre mère, l'Algérie [...]. En écrivant en français, j'ai mes racines arabes et berbères qui sont encore vivantes" (Dejeux 226).

Mais Yacine, par ces propos, n'implique-t-il pas inconsciemment qu'il a coupé ce cordon ombilical par une opération douloureuse au risque d'être répudié par ses frères arabes? A lire *Nedjma*, on ressent presque physiquement la relation intense qu'il établit avec la langue française tout à la fois adorée et honnie. Empli d'orgueil naïf, le narrateur-enfant- Mustapha, doublé du regard tendrement ironique de l'auteur, écrit: "Si mon père n'était arabe, il eût été maréchal; oui, j'en suis au subjonctif; un excellent élève, voilà ce que je suis" (210) ou bien parlant d'une dispute de ses parents: "L'os de ma mère a été fêlé, le tibia (je suis le premier en sciences naturelles)" (210) ou encore ce fameux jour de la composition française où l'adolescent déclare: "Cher Maître, je ne remettrai pas la copie... c'est aujourd'hui le Mouloud... Nos fêtes ne sont pas prévues dans vos calendriers. J'étais sûr d'être le premier à la composition, je suis un faux frère. Je suis venu seulement pour connaître le sujet. Pour éprouver l'impression solennelle de la composition" (221).

Si Kateb Yacine assure ne pas être déchiré, Mustapha, lui, l'est, les fesses assises entre deux chaises, deux systèmes, deux civilisations. Le même phénomène écrase les autres narrateurs de *Nedjma* qui ne peuvent s'assumer et se marginalisent de plus en plus jusqu'à l'autodestruction, ce qui peut à la fois réitérer le profond malaise interne

de Kateb Yacine, prophétiser les désillusions à venir de sa génération perdue et annoncer la mort de cette écriture maghrébine à peine née.

D'un côté, cette génération constate la perte de la langue d'origine avalée par celle de l'Autre. Dans le train, Lakdar constate qu'il devra "se rééduquer" (63) tout comme Kateb Yacine qui déplore avoir "perdu tout à la fois, ma mère et son langage, les seuls trésors inaliénables et inaliénés" (Dejeux 212). Mais cette rééducation sera-t-elle jamais possible? La quête de l'identité des héros se solde par l'échec. Le retour aux sources de Rachid dans la tribu d'origine du Nadhor est narrée sur le traitement parodique de l'épopée; les dieux sont morts; le passé prestigieux s'est complètement démantelé. Quant à un futur révolutionnaire axé sur la création d'un nouveau monde, Kateb Yacine ne semble guère y croire non plus. Ses narrateurs porteurs de la bonne parole, étudiants assoiffés de liberté et de justice sont totalement incompris par leurs compatriotes. L'union marxiste de l'étudiant et du paysan pour lutter contre l'oppresseur n'est qu'un mythe. Ainsi peut s'interpréter la parabole de l'étudiant faisant le fou devant son père le paysan:

.....Je me battraï.
 J'étais décidé. Je voyais loin. Très loin.
 Je voyais un paysan arc-bouté comme une catapulte.
 Je l'appelai. Mais il ne vint pas. Il me fit signe.

Il me fit signe qu'il était en guerre,
 En guerre avec son estomac.....
 Moi j'étais étudiant. J'étais une puce.
 Une puce sentimentale...
 Moi j'étais en guerre. Je divertissais le paysan.
 Je voulais qu'il oublie sa faim. Je faisais le
 fou. Je faisais le fou devant mon père le paysan.
 Je bombardais la lune dans la rivière (54)

Plus grave encore, ces quelques lignes prophétiques annonçant l'échec de la révolution avec des accents sartriens:

J'ai trouvé l'Algérie irascible. Sa
 respiration...
 La respiration de l'Algérie suffisait,
 Suffisait à chasser les mouches.
 Puis l'Algérie elle-même est devenue...
 Devenue traîtreusement une mouche (54)

Chassé de tous, exclus de la communauté arabe et française, le

quatuor pestiféré se scinde au dénouement du roman.

Mais analysons le personnage le plus complexe et symbolique du texte quant à ses rapports avec la langue et peut-être porte-parole des angoisses katébiennes. A jamais marqué par l'échec des manifestations de Sétif, inadapté et lucide, Rachid opte par se taire dans la fumée des paradis artificiels du fondouk: "Son langage se raréfie à mesure qu'il s'habitue au fondouk" (170). Rachid se réfugie sur le balcon, face aux grottes dans lesquelles il fut conçu, ventre maternel symbolique où il désire ardemment retourner. Ce paria qui vit embryonnairement incarne l'échec futur de cette jeune Algérie qui deviendra le foetus avorté chez Boudjedra. Dans cette déréliction de l'être, Rachid se perd dans le labyrinthe des mots, dans les visions du Nadhor et son langage halluciné finit par se détraquer jusqu'au silence. Tout comme son double, Kateb Yacine, écrivain-poète, ne se réfugie-t-il pas ainsi derrière le mot-drogue-poison, dans un combat d'amour frénétique et mortel que se livrent sa parole et la langue de l'Autre?

Centré sur les relations incestueuses de Nedjma et ses cousins, la trame est un autre reflet de ce rapport houleux et équivoque. Cousine ou soeur (?), Nedjma est l'objet désiré interdit par excellence. Fruit d'accouplements douteux entre des mâles arabes et une femme française juive de surcroît, la jeune femme symbolise cette Algérie prostituée, bâtarde, que l'on aime et déteste. Elle se transforme alors en "amante inaccessible", "ogresse", "femme fatale", goule qui dévore ses prétendants, tout comme le français semble avaler l'intellectuel maghrébin.

Ainsi, passionné par la langue française et amoureux de son Algérie natale, pris dans la magie du Verbe, la parole katébiennne s'approprie et métamorphose un matériau étranger pour lui faire rendre un son unique après une activité toute ludique et sensuelle. En manipulant le français dans un contexte arabe, Kateb Yacine joue à l'apprenti-sorcier. Comme Mustapha qui aime les sciences naturelles, l'auteur/créateur fait des expériences linguistiques en laboratoire. Pour avoir une idée de ce délire verbal, il suffit de lire les remarquables descriptions des villes de Constantine (69-70) et de Bône (151-152), textes érotiques, magiques et fascinants où l'auteur nous entraîne comme sur un cheval débridé. On a beaucoup parlé de l'influence du Nouveau-Roman dans l'écriture katébiennne. Cela est vrai, mais sans réduire en rien la valeur de cet écrivain qui reprend, surpasse et enrichit les techniques du dit Nouveau-Roman en y ajoutant un extraordinaire bagage culturel arabe d'où jaillissent poésie et sensualité. Qu'est-ce qui fait le charme envoûtant de ces descriptions lyriques se dégageant de leur gangue classique? Tableaux pointillistes; monde de sensations où la vue, le toucher, le

bruit et l'odorat s'entremêlent; accumulation chaotique et outrée de noms et d'adjectifs; richesse baroque de mots chargés d'exotisme; références mythologiques; éclatement des couleurs; trépidation du mouvement de phrases sans points imitant la marche du train avec en prime l'impression d'un paysage qui défile par la fenêtre du wagon; métaphore de la ville- femme lascive et violée par les hordes du passé et du présent; image phallique de ce train; alternance et confusion des temps; goût pour les lignes géométriques (influence d'un esprit cartésien) contrastant avec les lignes courbes sauvages (ascendant musulman), Kateb Yacine nous enveloppe dans son univers poético-réaliste stupéfiant.

A lire ces vertigineuses descriptions, on a l'impression que Kateb Yacine se trouve dans un état second, dans un discours à la fois contrôlé (influence du langage/barrière/garde-fou: le langage du symbolique kristévien) et incontrôlé (niveau de la parole/délire du sémiotique kristévien). L'écrivain reconnaît d'ailleurs ce moment grisant de la création où "il s'est senti comme un oued sous un orage inattendu" (Dejeux 218).

Chef d'oeuvre d'une écriture impossible et gageure idéologique, *Nedjma* et ses soeurs inaugurent un champ ouvert aux polémiques. Leur dilemme reste entier. L'écrivain maghrébin de langue française qui marche en difficile équilibre sur "la ligne mince" et qui erre entre deux pays, deux cultures, deux langues, souffre en effet d'une situation fort précaire. En choisissant le français, la parole de l'auteur n'a-t-elle pas été avalée par la langue de l'Autre ou au contraire sa parole ne vient-elle pas enrichir une langue quelque peu sclérosée? Malgré l'inquiétante situation actuelle qui pourrait accélérer le gouffre d'incommunication entre l'Occident et l'Orient, je préférerais conserver l'image finale positive de la greffe qui dépasse la douleur vers une note d'espoir. Selon Kateb Yacine, "la conquête était un mal nécessaire, une greffe douloureuse apportant une promesse de progrès à l'arbre de sa nation apportée par la hache" (102). Après tout, les fruits des greffes ne sont-ils pas les plus beaux? Après cette opération "douloureuse", Kateb Yacine enfante *Nedjma*, ce fruit magnifiquement vénéneux qui ouvre la voie à d'autres très beaux textes-choc qui, à leur tour, forcent les yeux fermés de deux mondes à s'ouvrir en leur offrant une perspective "différente". Ni dans un camp, ni dans l'autre, refusant toute paternalité et s'en inventant d'autres, innovateur, déroutant, déconcertant, insufflant un sang nouveau à une littérature française quelque peu endormie, l'écrivain maghrébin de langue française peut nous apprendre beaucoup dans une fin de siècle qui semble hélas s'enfoncer dans l'autoritarisme et l'obscurantisme.

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BAJO UN MANTO DE ESTRELLAS: RECONOCIMIENTO SECUENCIAL DE LOS PERSONAJES

Rosario Méndez

En el presente trabajo nos proponemos estudiar cómo el texto dramático *Bajo un manto de estrellas* se construye a través de secuencias yuxtapuestas, algunas veces incompatibles pero siempre coexistentes, obligando al lector-espectador a configurar una estructura en la que las incompatibilidades desaparezcan.

Todas las secuencias están inmersas dentro del campo semántico del texto al que denominaremos proceso de creación comunicativa. Asistimos a un multiproceso de creación, en el que cada uno de los personajes nos ofrece una historia distinta e intenta imponer su punto de vista. Se da pues una lucha entre los personajes por ser creadores. Las distintas creaciones se entrelazan en el texto sin que exista una autoridad que imponga la supremacía de una u otra. El lector-espectador deberá participar del acto creativo, aunque aceptando las distintas narraciones que le ofrece el texto.

Dentro del proceso de creación comunicativa, y al considerarlo como campo semántico del texto, podemos diferenciar dos subespacios: el del hablante-creador y el del receptor-pasivo. Todos los personajes del texto están constantemente pasando de un espacio a otro. Cada uno de ellos tiene la posibilidad de estar dentro de uno u otro, pero no se identifica plenamente con ninguno de ellos, no llega a fundirse con su entorno. Podemos pues considerar a los personajes como móviles (ver Lotman) por su capacidad de superar fácilmente el límite entre los dos subespacios. La movilidad de los personajes determina que nos enfrentemos con un texto cuyo argumento es también móvil o dinámico, lo que permite su construcción a través de secuencias heterogéneas.

Comienza el texto con un diálogo entre el Dueño y la Dueña de casa en que ambos están cumpliendo la función de hablantes-creadores. Aunque se produce un constante cambio de sujeto discursivo, ambos se refieren a una misma realidad: la preocupación por la hija, que ya sabemos que es adoptiva, y la historia de la muerte de sus padres verdaderos. Entre los dos crean la primera de las narraciones y la que servirá de marco para las restantes. Su función como iniciadores del proceso creativo se sostiene por una serie de circunstancias textuales. Así por ejemplo, frente a la cantidad de comentarios personales (ver Pfister) que el Dueño hace a lo largo del

texto, los comentarios desde fuera son escasos sobre todo si los comparamos con los que se hacen de otros personajes. Además la inmensa mayoría de ellos se hacen en su presencia. Esto nos da la idea de que el Dueño es más sujeto que objeto dentro del texto, y por consiguiente dentro del campo semántico de la creación, los otros personajes no tienen acceso fácil a su personalidad y el lector-espectador tiene que dejarse llevar por las opiniones que él nos da sobre sí mismo. En lo que a la Dueña se refiere su situación en el texto es otra pero, es importante señalar que es la que mayor acceso tiene al Dueño y por lo tanto compartirá con él varios de los procesos creativos. Continuando con la narración vemos que el timbre de la calle es lo que permite la entrada de un nuevo personaje: la hija. Curiosamente será un recurso auditivo el que introduzca la nueva secuencia. La ejecutante de dicho sonido, desde el exterior hacia el interior de la casa, es la que se convertirá en hablante-creadora, y por lo tanto su desarrollo va desde ser objeto de la comunicación en la secuencia anterior hasta sujeto comunicativo. En el proceso de comunicación que tiene lugar entre la dueña de casa y la hija, vemos cómo la primera ha superado los límites de un subespacio y se encuentra en el otro, ahora su función es la de oyente-pasiva, sin embargo tampoco en este subconjunto se identifica con su entorno ya que la hija se queja de que no está cumpliendo bien su función: "... si no me escuchas, no me entenderás nunca" (Puig 16).

Esto nos indica que la Dueña de casa continuará siendo un personaje móvil. En lo que a la hija se refiere, utilizando su función de hablante-creadora cuenta a la madre adoptiva la historia de su fracaso sentimental introduciendo por primera vez al único personaje con nombre propio cuya existencia es comunicada verbalmente por los personajes en sus diálogos pero que nunca aparece en el texto de forma independiente. De nuevo otro recurso auditivo, el ruido de un automóvil y más tarde el timbre de la casa, es lo que determina el desarrollo de otro proceso comunicativo. Los visitantes hacen su primera entrada en la casa y toman posesión de la palabra iniciándose una comunicación similar a la que se dio en la primera secuencia con los Dueños de Casa: ambos comparten la función de hablantes refiriéndose a una misma realidad. Pronto sin embargo se producirá un cambio en la situación, la Dueña de Casa se convierte en la verdadera hablante-creadora mientras que el Visitante comienza un progreso dentro del campo semántico que merece una atención más detallada. En primer lugar hay que señalar que en el proceso de comunicación al que estamos haciendo referencia en este momento asistiremos al intento por parte del Visitante de superar el límite entre los dos subespacios dentro de los que se mueve. El obstáculo que da forma a dicho límite es el hecho de que el hablante y el oyente

no tienen una memoria común, es decir no tienen un material común de información sobre el pasado. Debido a esto el Visitante parte de la función de oyente, sin embargo pronto comenzará a rebelarse y a luchar por salir de esta función: "Esa es tu historia . . . tal vez yo tenga otra que contarte" (Puig 28). No obstante no lo logrará hasta que se produzca un cambio de interlocutor. Será en el diálogo con la Hija, cuando este personaje se convierte en un verdadero hablante-creador, si bien lo hará a través de enunciados ajenos. Utilizando el discurso de la Dueña como vehículo, el Visitante logrará crear una memoria común con la Hija. La rebelión que había comenzado en el diálogo con la Dueña llega ahora a su punto culminante: "No soy un personaje inventado por ti" (Puig 32). Estamos ya al final del primer acto, y el Visitante aparece como un triunfador en lo que se refiere a la superación del límite. Desde su posición de receptor-pasivo aceptando el lugar que la Dueña en su historia había creado para él, pasará a la de creador de una nueva narración en la que él mismo se describe amenazado por una organización del crimen.

La Visitante sufrirá una evolución similar a la que hemos descrito para el Visitante. Haciendo uso del discurso del Dueño, asistimos a la autocreación de la figura de la madre por parte de la Visitante. Esta creación quizás sea una de las más interesantes del texto ya que ofrece la coexistencia de dos enunciados diferentes y que pertenecen a varios sujetos discursivos. Aceptando el papel de madre que los Dueños crean para ella, lo da vida sumergiéndose plenamente en él y de esta forma la Visitante dice a la Hija: "Somos nosotros tus padres . . . Somos dos rateros" (Puig 46). En un mismo discurso la Visitante mezcla dos historias: se describe a sí misma como la madre que murió hace veinte años y como ladrona de joyas. En este ejemplo el carácter polisémico del vestuario favorece la coexistencia de ambos discursos: el aparecer con ropas de unos veinte años atrás nos refiere al mismo tiempo a la madre desaparecida y a una criminal disfrazada para ocultar su identidad.

Más tarde, tanto el Visitante como la Visitante se niegan a aceptar su función de receptores-pasivos, al rebelarse y no querer participar más de la historia que les cuentan los Dueños cuando los convierten en los verdaderos padres de la Hija. Se comprometen pues, con el mundo que ellos mismos crean: dos criminales huyendo de la policía. Los Visitantes aparecen finalmente fundidos con su entorno y su movimiento se detiene, se han convertido en personajes inmóviles. En lo que se refiere a su función como elemento argumental, su movilidad termina con su muerte.

La Hija logra, al igual que los Visitantes, superar los obstáculos del límite y se convertirá en personaje inmóvil cuando acepta sumergirse en el entorno que crean para ella: un hospital

psiquiátrico. Sin embargo también consigue alcanzar el objeto de su creación ya que verá en el médico a Antonio, su novio.

En lo que respecta a los Dueños de casa, permanecerán como personajes móviles durante todo el texto. Pasan de un espacio a otro, sin ninguna dificultad a la hora de superar los obstáculos del límite. El suicidio podría haber dado lugar al cese de movimiento de los personajes aceptando su incapacidad de creación de una nueva realidad. Sin embargo la aparición de la Criada, personaje interpretado por la misma actriz que interpretó antes a la Hija, será el elemento que necesitaban para la elaboración de un nuevo discurso, en el que ambos son los creadores.

Aparentemente pues nos encontramos con dos clases de personajes en el texto: los móviles y los inmóviles. Sin embargo la inmovilidad de los últimos es solamente superficial. A través del lenguaje no auditivo del texto sabremos, como lectores, que el personaje de la criada está representado por la misma actriz que la hija, la visitante y la enfermera corresponden también a una misma actriz y el visitante, el médico y el policía son interpretados por el mismo actor. La multiplicidad de papeles representados por los mismos actores no obedece simplemente al deseo de economizar actores. A través de dicha multiplicidad parece descubrirse en el texto una intención autorial de enfatizar el continuo movimiento del argumento a pesar de que algunos de los personajes evolucionen hacia la inmovilidad. Lo que provoca que los Dueños de casa no logren fundirse con su entorno es la llegada de la Criada, el cambio de vestuario no les impide reconocer en ella a su hija. Incluso ella misma se describe como huérfana y vió el capítulo de la radionovela de la noche anterior al igual que la hija. El autor resucita a los personajes por medio de los actores para enfatizar el dinamismo de aquellos personajes que argumentalmente parecen evolucionar hacia la inmovilidad.

Establecida la movilidad de los personajes podemos acercarnos más a las distintas historias que nos cuentan. Así escuchamos la voz del Dueño y su preocupación por la salud mental de la hija, la de la Dueña esperando el regreso de su amante desaparecido, la de la Hija expresando su desesperación por el abandono de su prometido, la de la Visitante pidiendo amor y enfatizando su poder etc . . . Cada uno de los personajes tiene un modo de ver el mundo conceptualmente, y en el texto los diferentes puntos de vista no están subordinados sino que se presentan como voces ideológicamente independientes. Estamos pues frente a un texto polifónico (ver Uspensky). Esta posición ideológica determina que en el texto se de una examinación secuencial, el punto de vista se mueve espacialmente de un personaje a otro. Dentro de dicha polifonía cada uno de los puntos de vista

pretende ser el verdadero, y así el conflicto que surge entre ellos refleja las diversas ideas acerca de lo posible y lo imposible dentro de la narración, ofreciendo una enorme variedad de sistemas evaluativos. Así por ejemplo los Dueños de casa evalúan el presente desde el punto de vista del pasado y por tanto para ellos es posible que los Visitantes sean los verdaderos padres de la Hija que murieron hace veinte años. Sin embargo para el Visitante se trata de una locura y así dice en el texto: "Y le ruego que no me confunda más con quien no soy" (Puig 50). La Dueña no soporta la contradicción de lo que ella considera verdad, y por tanto lo mata.

El movimiento del punto de vista no se produce de forma arbitraria en el texto, sino que cambia dependiendo de quien es el creador en cada momento. El lector-espectador tendrá que aceptar los distintos puntos de vista y así en un principio creemos por ejemplo que los Visitantes pueden ser los verdaderos padres de la hija resucitados después de un accidente automovilístico, después deberemos considerar la posibilidad de que sean dos vulgares ladrones de joyas disfrazados precisamente de ladrones de joyas . . . Por otro lado el aspecto polisémico del texto, al ofrecernos varios significados para un mismo signo, por ejemplo el vestuario de los Visitantes, los distintos personajes para un mismo actor, fortalece aún más la diversidad de puntos de vista dentro del texto.

Es importante señalar también que en el texto la diversidad de posiciones ideológicas a veces no se refleja en los medios lingüísticos de expresar el punto de vista. De esta forma, la Dueña tiene en muchas ocasiones las mismas características fraseológicas que la hija ya que prácticamente repiten los mismos discursos, sin embargo sus puntos de vista ideológicos son muy diferentes. La apropiación de discursos ajenos por parte de los personajes es algo a lo que hemos hecho referencia anteriormente, sin embargo en el caso de la Dueña y la Hija, se da una circunstancia especial y es que el lector-espectador no consigue averiguar a quien pertenece el discurso que ambas utilizan como propio. Partiendo pues de un mismo enunciado estos dos personajes tienen la capacidad de crear narraciones distintas debido precisamente a las diferencias que existen entre ellas de ver el mundo conceptualmente.

La diversidad de voces ideológicas en el texto, y la ambigüedad de sus relaciones debido al carácter polisémico mencionado, junto con la movilidad de los personajes favorece la construcción del texto a través de secuencias yuxtapuestas. Las distintas secuencias son el resultado del proceso creador de cada uno de los personajes. La movilidad de estos últimos les permite realizar acciones prohibidas a personajes inmóviles. Así los Dueños por ejemplo pueden negar la existencia del doble asesinato, al que como lectores y espectadores hemos asistido

anteriormente, para después afirmarlo de nuevo sin que se destruya ninguna de las secuencias. El lector-espectador pues participa en el acto creativo, ya que en él se fundirán los dos subespacios: el del hablante-creador y el del receptor-pasivo, por un lado debe aceptar, creyéndose las, las distintas narraciones que aparecen en el texto y por otro debe crear un nuevo mundo textual resolviendo los impedimentos para que las distintas narraciones coexistan. El método que propone Puig es el de la creación imaginativa ya que el texto "es . . . exactamente como me lo había imaginado" (Puig 67).

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LA SEMIOTICA DEL TIEMPO Y DE LA LA CONCIENCIA EN JAIME GIL DE BIEDMA

Joan I. Molitoris

La obra poética de Jaime Gil de Biedma gira en torno a dos temas fundamentales: el tiempo y el 'yo'. Declarada por el propio poeta en *Infame turba* de Federico Campbell, esta autoobservación se recoge y se elabora en la mayoría de los estudios críticos acerca de su obra. Shirley Mangini González, al referirse a "Barcelona ja no és bona, o mi paseo solitario en primavera" en dos secciones de su libro, tituladas respectivamente "El tiempo" y "Las 'personas' del verbo", identifica con acierto la idoneidad de este poema para ilustrar las preocupaciones centrales del poeta, y acaba afirmando la fuerte presencia de una "duplicidad de sentimientos--evocación nostálgica y crítica irónica" (124). Sin embargo, estos dos temas, correspondientes al tiempo y a la conciencia poética, no se deben contraponer como dos polos antitéticos sino que más bien, deben considerarse como una confluencia armoniosa en que ambos elementos se entrelazan, culminando en una compenetración final.

"Barcelona ja no és bona" ofrece en forma de monólogo dramático una sabia articulación de la experiencia personal dentro de un tema universal, relación que se basa en la conciencia poética del tiempo. El tiempo mismo es tanto catalizador de la reflexión poética como su fin deseado, y así se plantea como la matriz generadora del poema. Según la semiótica riffaterriana, el poema resulta de la transformación de la matriz en perffrasis más larga y compleja. La unidad del texto consiste en esta frase mínima más sus varias actualizaciones, la primaria de las cuales--el modelo--determina la manera de derivación textual.¹ La doble función del tiempo aquí, como medio de introspección y como objetivo a que aspirar, implica así la existencia de diversos matices o permutaciones de esta matriz, y las múltiples relaciones entre este elemento central y el yo poético a lo largo de su intento de reconciliarse consigo mismo como producto del sistema social.

Conviene reproducir el poema aquí:

*Este despedazado anfiteatro,
impío honor de los dioses, cuya afrenta
publica el amarillo jaramago,
ya reducido a trágico teatro.*

*ion fábula del tiempo/ representa
cuánta fue su grandeza y es su estrago.*

Rodrigo Caro

En los meses de aquella primavera
pasaron por aquí seguramente
más de una vez.

Entonces, los dos eran muy jóvenes
y tensan el Chrysler amarillo y negro. 5
Los imagino al mediodía, por la avenida de los tilos,
y la capota del coche salpicada de sol,
o quizá en Miramar, llegando a los jardines,
mientras que sobre el fondo del puerto y la ciudad
se mecen las sombrillas del restaurante al aire libre, 10
y las conversaciones, y la música,
fundiéndose al rumor de los neumáticos
sobre la grava del paseo.

Sólo por un instante
se destacan los dos a pleno sol 15
con los trajes que he visto en las fotografías:
él examina un coche muchísimo más caro
--un Duesenberg *sport* con doble parabrisas,
bello como una máquina de guerra--
y ella se vuelve a mí, quizá esperándome, 20
y el vaivén de las rosas de la pérgola
parpadea en la sombra
de sus pacientes ojos de embarazada.
Era en el año de la Exposición.

Así yo estuve aquí 25
dentro del vientre de mi madre,
y es verdad que algo oscuro, que algo anterior me trae
por estos sitios destartalados.

Más aún que los árboles y la naturaleza
o que el susurro del agua corriente 30
furtiva, reflejándose en las hojas
--y eso que ya a mis años
se empieza a agradecer la primavera--,
yo busco en mis paseos los tristes edificios,
las estatuas manchadas con lápiz de labios, 35
los rincones del parque pasados de moda
en donde, por la noche, se hacen el amor...
Y a la nostalgia de una edad feliz

y de dinero fácil, tal como la contaban,
se mezcla un sentimiento bien distinto 40
que aprendí de mayor,

este resentimiento
contra la clase en que nací,
y que se complace también al ver mordida,
ensuciada la feria de sus vanidades 45
por el tiempo y las manos del resto de los hombres.

Oh mundo de mi infancia, cuya mitología
se asocia --bien lo veo--
con el capitalismo de empresa familiar!
Era ya un poco tarde 50

incluso en Cataluña, pero la *pax* burguesa
reinaba en los hogares y en las fábricas,
sobre todo en las fábricas --Rusia estaba muy lejos
y muy lejos Detroit.

Algo de aquel momento queda en estos palacios 55
y en estas perspectivas desiertas bajo el sol,

cuyo destino ya nadie recuerda.
Todo fue una ilusión, envejecida
como la maquinaria de sus fábricas,
o como la casa en Sitges, o en Caldetas, 60
heredada también por el hijo mayor.

Sólo montaña arriba, cerca ya del castillo,
de sus fosos quemados por los fusilamientos,
dan señales de vida los murcianos.

Y yo subo despacio por las escalinatas 65
sintiéndome observado, tropezando en las piedras
en donde las higueras agarran sus rasces,
mientras oigo a estos chavas nacidos en el Sur
hablarse en catalán, y pienso, a un mismo tiempo,
en mi pasado y en su porvenir. 70

Sean ellos sin más preparación
que su instinto de vida
más fuertes al final que el patrón que les paga
y que el *saltataulells* que les desprecia:
que la ciudad les pertenezca un día. 75
Como les pertenece esta montaña,
este despedazado anfiteatro
de las nostalgias de una burguesía.

En la división estrófica del poema se ve la clasificación temática siguiente: I. el recuerdo imaginativo que el yo tiene de sus padres, antes de su nacimiento; II. el reconocimiento de su vuelta involuntaria a aquel lugar pasado y la 'fusión' resultante obligatoria de dos tiempos, es decir, el enfrentamiento en el presente con su pasado; III. la búsqueda y memorias del pasado, parte durante la cual surgen, mezclados con nostalgia, la insatisfacción y el resentimiento del mismo pasado; IV. el reconocimiento por parte del yo, ante las ruinas, de la falsedad del pasado; V. la yuxtaposición mental del pasado y el futuro por parte del yo al observar la ignorancia inocente del presente; VI. la esperanza de que este presente se mantenga en su estado natural incorrupto y que así sea fuente de un futuro mejor.

La sobredeterminación del texto--la repetición al nivel formal de las múltiples relaciones dentro del sistema descriptivo--empieza con el título bipartito, cuyo primer índice temporal, "ja no és", se plantea como el modelo del poema. Como actualización primaria, el modelo gobernará la forma de las otras variantes: al nivel estrictamente sintáctico, abarcará estructuras verbales y adverbiales que reflejan el paso del tiempo, mientras su sentido más amplio de la ausencia actual de algo anterior establece un precedente que incluirá otras formas gramaticales indicativas del polo negativo.

Un examen de la estructura interna del poema, que abarca los elementos de tiempo, espacio y relación entre sujeto y objeto, ilustra mejor la red compleja de derivaciones textuales adoptadas por las variantes del tiempo como matriz. El ambiente espacial gira en torno al temporal, variando según el estado contemplativo del yo en forma de reflexiones y recuerdos sobre el progreso del tiempo, de manera que la interiorización gradual de la conciencia poética se manifiesta en el juego de espacios exteriores e interiores. La isotopía del idilio pasado--y por isotopía se entiende la iteratividad de unidades lingüísticas que aseguran la homogeneidad del discurso²--se plantea inicialmente por indicios espaciales abiertos (sol, jardines, al aire libre) tanto como temporales (primavera, mediodía, a pleno sol, y verbos en tiempos pretérito, imperfecto y presente histórico) pero se tñe de negatividad en las ojeras de la madre, "la sombra de sus pacientes ojos", síntoma de la fatiga que le causa su embarazo. En la segunda estrofa, el ambiente abierto y feliz del pasado pasa a ser lo más íntimo y encerrado, el vientre materno, y se negativiza todavía más, culminando en el efecto ejercido sobre el yo falto de voluntad, el "algo oscuro, algo anterior" que le trae en este momento por los "sitios destaralados".

El aumento paulatino de conciencia, provocado por el deterioro percibido en edificios y rincones, se articula con una especie de fusión temporal, acercando al yo hacia el momento actual. Los lugares antes

tan de moda, se han vuelto "tristes...manchados de lápiz de labios", marcados ahora de sordidez. El estado presente del yo consiste en la suma de dos pasados, lejano y cercano, que persisten en el presente: "la nostalgia de una edad feliz", y el resentimiento aprendido de mayor pero todavía vivo.

La mitología del pasado feliz pierde también su imagen al contraponerse a los palacios descuidados de la Exposición, símbolo del fracaso de la burguesía, al igual que el sistema catalán de *l'hereu*. Todavía sin experimentar el desasosiego social ya patente en la revolución rusa y en las inquietudes del movimiento laboral en los EEUU, la tranquilidad de Cataluña en su apogeo industrial era una paz fútil porque no conducía a ningún futuro; las metas y los ensueños burgueses de aquel tiempo quedan olvidados por completo. Este frágil sistema basado en el engañoso éxito de fábricas y segundas residencias acaba reducido a ruinas debido al paso del tiempo, en su poder destructivo.

Esta conciencia lleva al yo-poeta a contrastar su propio pasado con "su porvenir". En Montjuïc, escenario de la Exposición de 1929, encuentra la solución del futuro en la clase proletaria que ha iniciado su integración lingüística a la cultura catalana. En la invocación final, el espacio exterior como señal del pasado burgués fracasado--la ciudad, la montaña, el anfiteatro--queda subordinado por completo al espacio interior del poeta en su deseo fervoroso de un futuro diferente y mejor.

La estrecha articulación de tiempo y conciencia se manifiesta en los tres momentos principales que, según Gonzalo Sobejano, constituyen la esencia de todo poema: la contemplación de la apariencia; la revelación de la verdad en la conciencia del sujeto; y la compenetración, la resolución del sujeto en su intento de reconciliarse con el objeto.³ Las tres primeras estrofas constituyen la contemplación, en forma de progresión temporal: I. pasado; II. pasado y presente, con una leve resonancia revelatoria en "algo oscuro . . . me trae"; III. presente, con un mayor grado de revelación en el resentimiento que se mezcla con la nostalgia. Esta amargura da paso a la revelación en la estrofa IV, que llega a su máximo grado en la proclamación escueta del v. 58: "Todo fue una ilusión". La compenetración, abarcando las últimas dos estrofas, es bipartita: reflexión, en que se ven comienzos de compenetración en el intento de reconciliar dos momentos temporales, el uno ya ido, el otro todavía no realizado: "pienso, a un mismo tiempo, en mi pasado y en su porvenir"; e invocación, en que se logra la compenetración en el deseo sincero del yo de algo mejor en el futuro, tanto como en la confianza que tiene de la simplicidad y los valores naturales de esta clase proletaria "sin más preparación que su instinto de vida".

Llegado a este punto, se observará que el epígrafe inicial es una hipogramatización intertextual del poema de una manera sucinta. Este hipograma, o sea, el sistema de signos que componen la predicación, está actualizado en un cliché: el tiempo, cuyos efectos sobre edificios simbólicos de un período de grandeza reflejan el decaimiento del mismo sistema. Los dos textos, poema y epígrafe, comparten no sólo la imagen general del pasado contrapuesto al presente sino también el empleo de varios recursos retóricos: la invocación del mito en forma de apóstrofe—"¡oh fábula del tiempo!", "¡Oh mundo de mi infancia!"--y las imágenes de una antigua grandeza ahora reducida a ruinas. El "despedazado anfiteatro" recuerda los palacios olvidados de la Exposición, siendo los dos restos de un ideal ilusorio roto, "reducido a trágico teatro" en la desilusión.

Volviendo al título, la segunda mitad presenta también un ejemplo de sobredeterminación intertextual, en forma de código cultural. La primavera, actualización de la matriz temporal, evoca imágenes de renovación y renacimiento después del hostil invierno, y se supone que un paseo durante esta época del año sería una experiencia agradable. Pero las imágenes y los restos del pasado, en vez de adquirir el aura primaveral de costumbre, quedan negativizados, y el yo no experimenta sino desilusión y amargura. El sistema descriptivo semántico de la primavera parece someterse a una transformación semiótica en la cual los valores de ese código se invierten por la mayor parte del poema; sólo al final, cuando "dan señales de vida los murcianos", y en la invocación esperanzada, reafirma los valores convencionales del poder resucitador de la primavera.

La intertextualidad primaveral establecida en el título forma sólo una parte de un intertexto poético de título casi idéntico: "Mi paseo solitario de primavera" del prerromántico Nicasio Alvarez de Cienfuegos. Uno de los varios ejemplos citados por José Luis Cano que incorporan como *leitmotiv* la "invocación a la fraternidad universal" (248-268), utiliza como base una experiencia personal, la desesperanza ante el amor no correspondido, la reflexión de lo cual acaba llevando al yo no sólo a toda una serie de imaginaciones y ensueños de la amada puestos en marcha por este anhelo, sino también, a una contemplación extendida del Amor como ley universal y de la eeguera de hombre, cuya afición a la razón le ha llevado a idolatrar todo tipo de vicio humano. Ante esta visión tan desesperada de la raza humana, el poeta articula una súplica a la humanidad de amarse el uno al otro, lo cual le lleva de nuevo a imaginar un mundo ideal regido por la fraternidad del hombre; pero como su anhelo de un amor recíproco con su amada, este ensueño de un mundo mejor se le desvanece al despertar, y otra vez, ". . . de la encantada magia / de mi país de amor vuelvo a esta tierra / de soledad, de desamor y llanto".

Aunque "Mi paseo solitario de primavera" y "Barcelona ja no és bona" difieren en matriz, el uso del tiempo y la interiorización del sujeto son paralelos. A pesar de la diferencia situacional que provoca las reflexiones respectivas del yo--un amor no correspondido, frente a la insatisfacción y repugnancia experimentadas por un burgués resentido de su propia clase social--los dos poemas tienen como germen un paseo a solas que conduce a una reflexión más amplia sobre la sociedad.⁴ Esta imagen parece ser mero pretexto en el poema de Cienfuegos, en el retrato del narrador "Tendido allí sobre la verde alfombra / de grama y trébol, . . ." mientras en el poema de Gil de Biedma el yo-poético va activamente de sitio en sitio, pero los dos poemas convergen en un nivel más profundo en "la rápida carrera / de la imaginación". Esta capacidad imaginativa implica un proceso inseparable de interiorización, por su mismo carácter necesariamente mental y creativo; imaginar es pensar, conjurar mentalmente imágenes intangibles. Así, el ser se introvierte, de manera que "Todo desapareció: ya nada veo / ni siento sino a mí. . .". Sean memorias imaginadas antes de nacer, o ilusiones fingidas de la presencia de la amada, el paseo en los dos poemas consiste en el vaivén entre el mundo actual y el mundo imaginado, recordado como pasado o proyectado como futuro.

De este modo, la interiorización del sujeto no se limita a una sola perspectiva temporal; abarca tanto el pasado como el futuro, reflejando la índole característica del período apropiado: lo ocurrido y lo 'todavía por ocurrir'. Es de notar la semejanza entre los dos poemas en el empleo de tiempos verbales y la importancia que tiene esta repartición temporal en el proceso interiorizante. "Barcelona ja no és bona" basa su narración en una progresión tripartita y lineal que incorpora el pasado, el presente y el futuro, al utilizar tiempos verbales, o sus variantes, que corresponden al marco respectivo que se retrata, y en esto sigue el ejemplo establecido por el poema prerromántico. "Mi paseo solitario de primavera" recurre a la yuxtaposición temporal de las ilusiones del sujeto de un futuro mundo personal y universal, entrelazadas con el retrato de su presente estado de ánimo. De igual modo, el cambio abrupto de tiempo verbal señala el paso de un marco temporal a otro, cada vez que el sujeto se despierta a la realidad tan triste frente a esos ensueños tan bellos, pero ahora, tan acabados, como recalca el uso del pretérito: "Todo desapareció" (v. 16); "Cayó la venda / que me hacía feliz" (v. 35-36); "Pero mi faz mojó la lluvia" (v. 127).

Estos despertares abruptos a lo largo del poema y la propia índole irreal de estas excursiones imaginativas parecerían conducir a una visión pesimista mayor; sin embargo, el sujeto se consuela refugiándose en el elemento al cual se siente más cercano: la

naturaleza. De este modo, el epígrafe *Mihi natura aliquid semper amare dedit* no refleja tanto el tema del poema, sino que más bien plantea el recurso más fiel de consuelo; el sujeto, al dirigir una petición efectivamente sincrónica a los mismos participantes en este ciclo continuo de la ciega idolatría, reconoce la posible futilidad de su súplica y se aeoge a la naturaleza.

"Barcelona ja no és bona", no obstante, difiere de su precedente en la figura en que el sujeto deposita su confianza, una clase social todavía inexplorada e incorrupta, por lo cual puede llegar a una visión más optimista del futuro. A diferencia de su propio epígrafe, cuyo tono es de una negatividad abrumadora, presenta una actitud crítica pero esperanzada, al emplear derivaciones de la matriz como su propio intertexto: las épocas temporales de pasado, presente y porvenir, en su correspondencia tradicional con las divisiones principales de la vida, reflejan también las varias etapas del proceso desengañador. De esta manera, el pasado, época de la infancia, se caracteriza por la ilusión, mientras en el momento presente --simbólico de la adolescencia y la edad adulta-- suele ocurrir la desilusión como resultado de la conciencia del engaño anterior. El futuro, un tiempo todavía no transcurrido, permite la existencia de la esperanza, el recurso característico de la edad madura que, en su reconocimiento y aceptación del desengaño anterior, puede fomentar los deseos de algo todavía no realizado.

Con la unidad del texto consistiendo en la matriz más sus derivaciones a través de la transformación, "Barcelona ja no és bona, o mi paseo solitario en primavera" se percibe como un signo motivado por repeticiones, al fundir lo personal y lo universal en su articulación poética de conciencia y tiempo. Este tópico literario tradicional--el tiempo como elemento omnipotente del universo físico y como poder determinante del destino humano--pasa de ser una vasta abstracción antagónica a algo más personalizado e inmediato a través del proceso de interiorización en la conciencia del poeta. Sin embargo, el movimiento hacia lo interior, desencadenado por las huellas del tiempo, no termina con la revelación. Como consecuencia de esta nueva conciencia, ocurre una especie de transformación: la misma entidad que, en su poder destructivo, ha servido de medio para un fin, de instrumento para la introspección, ahora cambia de papel y surge como la meta que hay que realizar. Vistos desde una perspectiva diacrónica, el tiempo y sus efectos no sólo permiten al sujeto entrar en el fondo de su propio ser, observar retrospectivamente la situación sociohistórica que lo ha moldeado y llegar a una especie de reconciliación consigo mismo, sino que también, se convierte en objeto al cual aspira el yo poético en su esperanza de un futuro mejor.

NOTAS

¹Véase Michael Riffaterre, *Semiotics of Poetry*, para una explicación más detallada de estos y otros términos semióticos empleados en el presente trabajo.

²A. J. Greimas y J. Courtés, *Semiotics and Language: An Analytical Dictionary*, trans. L. Crist, et al.: 163.

³Para una exposición detallada de estos y otros términos estilísticos, véase su análisis cuidadoso de "Nocturno yanqui" de Cernuda en *The Analysis of Hispanic Texts: Current Trends in Methodology*.

⁴Dionisio Cañas, en "Gil de Biedma y su paseo solitario entre las ruinas" *Revista de occidente* 110-111 (jul-ago 1990): 101-110, señala este y otros paralelos entre los dos poemas al examinar el concepto romántico del poeta caminante en varios poemas de Jaime Gil.

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LA QUESTE DEL SAINT GRAAL AND THE AESTHETICS OF NEGATIVE THEOLOGY

Stephen Murphy

Traditionally, the task which readers of *La quête del Saint Graal* have set for themselves has been the solution of the central "riddle" of the romance: what is the Grail? Encouraged by a strong allegorizing tendency within the story itself, they have proposed various doctrinal principles which the miraculous object seems to represent. So, for Pauphilet, the Grail is God; for Gilson it is rather divine grace; for Myrrha Lot-Borodine it is the Holy Spirit; for W.E.M.C. Hamilton it is the Eucharist (Matarasso 180-181). More recently, there has been recognition of the play of textuality in the Prose *Lancelot*, including the *Queste*, and Alexandre Leupin and Jane Burns, for example, have shown how the text undermines its gestures of authority and signification. Whether, in the light of these opposing tendencies, the *Queste* is simply self-consuming fiction or simply doctrine in the trappings of chivalry is something I would like to consider from an initially limited point of view. That is the literary function of the Grail or, put otherwise, the rhetoric of its representation. There is no question that the Grail organizes the romance; its first appearance at Camelot sets in motion the quest which will terminate, with the romance, in its attainment by Galahad. So that, in short, studying how the Grail is presented may well tell us something about how the text as a whole offers its own meaning.

The most obvious fact is that the Grail is not presented directly to the reader. This means first of all a simple lack of description. Whenever we come upon the Grail it is either covered with a cloth or else has no definite form at all. The obvious reason for this reticence lies in the Grail's transcendent nature. At the beginning of the *Queste*, an authoritative voice declares that what is now starting "n'est mie queste de terriennes choses, ainz doit estre li encerchemenz des grans secrez et des privetez Nostre Seigneur et des grans repostailles" (*Queste* 19). This last expression is an obvious echo of St. Paul's description of his mystical experience, when he was transported to the third heaven. What this characterization means, taken together with "n'est mie queste . . . ainz . . . secrez . . . privetez . . . repostailles," is an emphasis on the Grail's negativity: its unintelligibility and ineffability.

The entire introductory section, that is, until the departure on the Quest, merits examination from this point of view. The two most important events here are the arrival of Galahad and the first

appearance of the Grail. Even apart from these events, there are negative motifs in surprising number. There is, for example, a refusal to reveal the truth in the present, accompanied by a promise of future enlightenment--this comes from the first damsel who calls Lancelot away from the court (1). When Lancelot subsequently meets Bors and Lionel, he confesses his ignorance as to why he is there (2). Hence a second motif: inability to explain. Another early example of this is the statement that no one understands how Galahad has acquired the great prowess he shows (9).

As a variety of this ignorance we see the attribution of significance which is only to be accomplished in the future. The two notable early examples are from inscriptions: on the Siege Perilleux and on the stone stuck with a sword (4, 5). There are unexplained actions: when Lancelot wants to take Galahad with him from the abbey where he has first met him, the abbess refuses her permission (3). Even more striking are the sudden, unexplained words of Lancelot's prophecies (for example: "Je voil que vos sachiez que en cest jor d'ui comenceront les granz aventures et les granz merveilles dou Saint Graal") (6).

On a level of perhaps greater immediacy we find absence and silence. After Lionel and Bors meet Galahad, they question Lancelot to confirm their suspicion that Lancelot is his father, but Lancelot remains silent (4). Absence is most noticeable in the empty Siege Perilleux, the only seat of the Round Table not occupied at the Pentecost feast (7). The words which magically appear on it are concealed at the command of Lancelot (4). Finally, Arthur is absent-minded when he forgets his own rule about not eating before experiencing an *aventure* (5).

All this is the setting for the appearance of Galahad at court. To herald his arrival, all the doors and windows close "en tel maniere que nus n'i mist la main; et neporquant la sale ne fu pas ennuble" (7). Everyone is bewildered by the subsequent entrance of a *preudom*: "il n'ot chevalier laienz qui seust par ou il i entra" (7). When Galahad appears, he is described only in terms of the color of his armor and what he lacks: sword and shield. The *preudom* first introduces a Galahad who hardly exists in the present, known only in terms of history (he is descended from the lineage of King David and Joseph of Arimathea) and prophecy (he is the one who will put an end to marvels here and elsewhere). Indeed, the prophecy itself is negative: "les merveilles . . . remaindront" (7).

Galahad begins immediately to fulfill prophecy, starting with the Siege Perilleux, reserved for him. At this, the *preudom* departs with the motif we have already seen, refusing any explanation to the knights who ask him who he is. He leaves the court "en tel maniere

qu'il ne soient plus de son estre a cele fois" (8).

So Galahad's entrance on the scene is accompanied and even made known in a negative manner. He is known not by what he is at present but by his descent and, especially, by his future works--negative works. Galahad's fate is intimately bound up with the Grail; they both enter the Arthurian world in the same scene and, at the end of the romance, they both depart from the earth at the same time. Now, the Grail too is first mentioned in terms of the adventures it will terminate. When the Grail makes its appearance, the same kinds of paradox and negative circumstance are pervasive. The first sign is the brilliant light of unknown provenance, which ought to reveal, but only stupefies and mutes the company. A simile which pretends to describe the positive nature of the knights' state only increases the paradox: "come s'il fussent enluminé de la grace dou Saint Esperit" (15). It explains one mystery by another greater one. As the men sit motionless, the Grail arrives: covered, and carried by an unseen bearer. Covered as it is, the Grail can of course not be described directly, and there is no mention of its shape. It makes itself known only by its effects: delicious odors, and the distribution of favorite dishes--curiously appealing to the two least noble senses, according to tradition. And this is all. Once it has performed its catering service, the Grail departs, "que il ne soient que il pot estre devenuz ne ne virent quel part il torna" (15). Immediately the knights regain their power of speech.

On the grammatical level, there is an interesting use of the double negative in several cases in this first scene. Each one approximates a positive statement. For example, "nus nel veist qui a merveilles nel tenist" (14) (that is, everyone considered it a marvel), or "il n'i a nul qui ne fust parjures" (22) (everyone would be perjured). This stylistic element can be taken as an emblem for a question we might have. Is it not clear that the Grail points toward positivity? Despite, or rather because of the negativity of its introduction, the Grail must be sought. A quest, obviously, begins in the absence and ignorance of what is desired, but aims at presence. Isn't this the quest of Arthur's knights, which is achieved when Galahad, Perceval and Bors finally see the Grail again and benefit from its miraculous service?

To this I would say first of all that a double negative, while certainly not simply negative, is also not the same as a positive statement. (To take a famous example, Chimène's "Je ne te hais point" is obviously quite different from "Je t'aime.") Likewise, we cannot assume that the Grail's original elusiveness, its postponement in the romance, and the apparent "happy ending" indicate an unequivocal route toward ultimate possession. If we look at the literary representation of that attainment, that "happy ending," we see that

that representation does not involve presence. Neither mimetic nor hermeneutic presence—that is, neither descriptive representation nor an explanation of meaning.

There is minimum mimetic presence because, in the three climactic appearances (if that is the word) of the Grail, there is little more than a bare report that it is there. In the first case, at the castle of Corbenic, the first major spectacle is the descent from the rafters of Josephé, celebrant of the Grail liturgy, then a procession of Grail accessories: candles, white cloth and bleeding lance. The Grail itself is already there, and is first mentioned quite unobtrusively, as the other elements approach it. Called a "saint Vessel," it is the power behind the subsequent liturgy, which climaxes in a literal transubstantiation. Christ descends from the heavens, feeds his Eucharistic self to the knights, then quizzes Galahad. When Galahad confesses his ignorance as to what the Grail is, Christ gives what seems to be a historical or etiological specification. It is, he says, "l'escuele ou Jhesucriz menja l'aiguel le jor de Pasques o ses deciples" (270). Christ displaces his historical self in the third person. He makes the Last Supper consist of lamb, which is unsupported by the Biblical accounts. Among all the "historical" explanations given throughout the *Queste*, this is, surprisingly, less authoritative than usual. What it means is that the Grail is not really the vessel which served the first Eucharist. Along with the historical specification, Christ also gives an etymology. They call it *Graal*, he says, because "ce est l'escuele qui a servi a gré toz çax que j'ai trovez en mon servise" (270). *Gré-Graal* harks back to what most impressed the knights at Camelot: that the vessel served each of them his favorite dish. Still, it does not seem quite the *repostailles* and *secrez* which the Lord has promised. The Grail again exists only through its history, which here is enigmatic, and through its effects—the liturgy and particularly the Eucharist, which bodies forth one mystery by means of a greater one.

The Grail reappears to Galahad, Perceval and Bors when they board the boat of Solomon a second time and find the Vessel covered with a red cloth. It is an unobtrusive passenger on the voyage until they reach the city of Sarras and carry it ashore on a silver table. It is again only portrayed through its ceremony (as borne by the knights) and by its effects, when it heals a crippled man (275-276).

The cruel King Escorant of Sarras throws the three companions in jail, where they are once again rejoined by the Grail and nourished by it. After they have regained their freedom upon the King's death, and after Galahad has prayed fervently that he might be allowed to depart from this world, he achieves his final and complete vision of the Grail. But the only detail of the Vessel's appearance which comes to light is the fact that there is a platen which normally covers it. The celebrant

(Josephé again) now removes that platen and invites Galahad to have a look inside the Grail. The reader, of course, does not share the glimpse of the Chosen Knight. There are only his words which are, as usual, enigmatic. He repeats the formula of ineffability ("ore voi ge tot apertement ce que langue ne porroit descrire ne cuer penser") (278). He refers to the Grail's superlative effects: "l'a commençaille des granz hardemenz et l'achoisson des proeces" (278). He asks to die, and his prayer is granted. As soon as Galahad expires, a disembodied hand descends from the heavens, and carries away the Grail forever from mortal eyes.

I have shown at some length that the mortal eyes of the reader have only the slightest sense of the Grail's presence, at the fulfillment of the Quest as at its inception. This is what I referred to as a lack of mimetic presence. But, it may be asked, what about hermeneutics? How can it be denied that the quest for understanding the Grail is accomplished by the very structure of the work? The text proceeds as a series of adventures each followed by an authoritative interpretation, usually from the mouth of a religious figure. Further, the Grail is explicitly explained by the adventures it sets in motion: "les aventures qui ore avient sont les senefiances et les demonstresances dou Saint Graal" (160-161). So why not say that the declared meaning of the adventures is the meaning of the Grail, and that this is what the knights learn? So that the meaning of the Grail would lie in the Christian ethics (the value of chastity, the allegories of sin, and so on) and the Christian history (the parallel figures of Christ, Joseph of Arimathea or Josephé, and Galahad, and their tasks) which the interpretive authorities offer throughout the romance.

Other critics (notably Burns and Leupin) have shown that interpretation in the *Queste*, rather than directing us to authoritative, unequivocal meaning, operates instead a proliferation of stories. I would add this: that those knights who are distinguished by a closer acquaintance with the Grail do not seem much the wiser for it. (A possible exception is Lancelot, but what he learns is his temerity in trying to see the Grail, which is forbidden to him.) Despite Galahad's unimpeded gaze into the Vessel, none of the chosen knights seem wiser with regard either to the historical significance of the Grail and its accessories, or to the precise meaning of their own actions. There is no sense in which the *Queste* can be considered a pious Bildungsroman. This absence of change is clearest in Galahad; he is a sort of robot for God. He achieves adventures, period. When he finally obtains a full experience of the Grail, the lesson he learns is to die as soon as possible.

If the Grail is a void at the center of the text, organizing the *récit* as strategies to circumvent ineffability, is the *Queste*, to appropriate

Saint-John Perse's words, "un grand poème fait de rien"? I think there are two related concepts which show that the power of this romance lies not in the free play of the signifier but in the tension between that play and an inescapable transcendent signified.

We can think of both concepts as glosses on Pauline sentences. The first is negative theology, which is encapsulated in the twelfth chapter of 2 Corinthians, with Paul's forceful nescience about his trip to the third heaven and the "arcana verba" he heard there, "quae non licet homini loqui." The second concept is eschatological hermeneutics, which is essentially a gloss on the famous passage in 1 Corinthians, chapter 13: "videmus nunc per speculum in aenigmate: tunc autem facie ad faciem." That is, we can interpret nothing clearly in this world (see Ott).

The appeal to negative theology is natural, given all the negation concerning divine matters in the *Queste*. But it may also seem difficult to justify. On the one hand, this theology called apophatic is etymologically opposed to verbal expression, and so might with some difficulty support an extensive fabulation such as the romance. On the other hand, another, positive theology is clearly present in the *Queste*, in the form of those pervasive allegorical, figural, ethical and historical patterns.

First of all, we should consider the simile which pseudo-Dionysius the Areopagite uses to explain the *via negativa*, of which he is one of the canonical expounders. He compares it to sculptors who remove "every obstacle to the pure view of the hidden image, and simply by this act of clearing aside [*aphairesis*] they show up the beauty which is hidden" (1025B). It is significant that Dionysius uses a comparison with art, where beauty is the object aimed at by negation. But at the same time, this is a comparison which reveals some of the difficulties inherent in discourse on such matters. What Dionysius means, and what he says clearly enough elsewhere, is that God is utterly beyond all predication. So that rather than vainly trying to contain him in a positive assertion such as, "God is good, God is love," and so on, it is more accurate to say what He is not, since that way at least we can be certain of speaking the truth. The paradox comes in when we realize that it is true to say not only "God is not a drunkard," but also "God is not love, God is not good." He is not an object of knowledge. The clearing away of all misguided positive predicates, which only pull God down to the human level, is the necessary condition for that mystical union which is the negator's goal.

But what about the sculpting simile? The problem is that the sought-for beauty is latent in the material and stands forth once the superfluous marble has been chipped away. But Dionysius only wants to stress the chipping away, the removal of what is not the beautiful

image. It is as if the desired image could withdraw indefinitely, while the chiseling extended into infinity. The fact that this is impossible to imagine shows the difficult passage of negation into the realm of tropes.

There is much ethics, doctrine and history in the *Queste*, but this does not mean a watering-down of the *via negativa*. Dionysius himself asserts three sorts of theology: cataphatic or positive, symbolic, and apophatic or negative. The last is only the highest, and is prepared by the other two. Similarly, in the *Queste*, the supreme vision of the Grail is prepared by such ethical teachings as the supreme virtue of chastity, and by the liturgical settings in which it appears.

All this may sound as if I have yielded to the tendency of traditional criticism to discuss the Grail in terms of what it supposedly represents in the sacred realm. As if the path of knightly adventure were the *via negativa*, the chosen knights were novice mystics, and the ascension of the Grail at the end were the exit of a *Deus absconditus*. However, this is where I would stress the importance of eschatological hermeneutics, as well as returning to the Dionysian simile.

The most important characteristic of this concept is a tension, between present ignorance and the promise of future knowledge. Of course, the ignorance is not monolithic, but includes uncertain adumbration ("per speculum in aenigmate") of an as yet unattainable certainty. This is where I find the real power of the hermeneutical Quest. The Grail is such that it must be sought, although only found in its absence, because of the faith in a presence indefinitely postponed. The important point is that this is worked out in the *récit*, so there is no question of doctrine in the sugar-coating of chivalry. At greater length, I could show that the fictional manifestation of that learned ignorance includes more than simply the *mise-en-scène* of the Grail. There is also the transvaluation of values that the knights undergo, as well as the tragic undercurrent which is awareness of the impending end of Arthur's world. It is the dialectic between enlightenment and the cloud of unknowing, between the security of an absolute referent and the hazardous freedom of textual play, which composes the peculiar force of the *Queste*. The reader is a sculptor who never reaches the desired figure. The book is literature, that is, earthly, but is always pointing beyond itself to what cannot be said in the book.

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A LITERATURE OF LIES: POGGIO BRACCIOLINI'S *FACETIAE* AND THE TRADITION OF THE ITALIAN NOVELLA COLLECTION

Christopher Nissen

Poggio Bracciolini, throughout his long career, dedicated himself to a variety of pursuits which are quite typical of Italian humanists of his generation. His preferred vehicles for ideas were Latin dialogues and letters to acquaintances; he also wrote a history of the Florentine people, served as both papal secretary and Chancellor of Florence, and made several spectacular discoveries of lost classical works. Less typical of the earlier humanist tradition were his immensely popular Latin *Facetiae*, completed in 1452, a compilation of 273 brief comic narratives and descriptions of various supernatural marvels which he claims were inspired by casual conversations between the author and his colleagues in their off-duty hours in the Papal Curia. His book gave impetus to a new vogue for collecting jokes and *motti*, or witty retorts, by subsequent humanists and non-humanists alike: in time the *facetia*, both in Latin and in other languages, would become a familiar feature of Renaissance literature, its social and intellectual implications discussed by such people as Pontano and Castiglione.¹ On a more popular level the *motto* had had a substantial literary tradition in Italy before Poggio's time, as an element of numerous novella collections, among them Boccaccio's *Decameron*. But it is Poggio who compiles a large body of jokes and marvels in Latin attributed to humanists and dealing often with themes appealing to humanists; his collection is extensively represented in manuscripts and reached a considerable audience in its time.² The combination of salaciousness, biting satire and marvelous phenomena was to prove attractive to a wide range of readers.

Poggio's collection represents perhaps the most egregious attempt by a Quattrocento humanist to reach a mass audience through adoption of a popular medium. The later Middle Ages had made much use of the literary format which Poggio chose to employ here, that of a quantity of short narratives bound together as a unified book; a great many collections of *exempla* and novellas might be cited as examples. Such collections were almost universally directed toward consumption by the wider public, and therefore tended to eschew erudition in favor of the mundane, even as Poggio does. Critics who have examined the *Facetiae* have tended to be drawn either to questions of style and language, or else to the analysis of the influence

the collection has had upon subsequent developments in Renaissance literature and thought; its relationship to the great body of late medieval tale and *exempla* collections has been explored rather less frequently.³ The fact that Poggio writes in Latin and calls his stories *facetiae*, thereby inaugurating a new and pervasive trend in the compiling of subsequent collections throughout the Renaissance, should not blind us to the fact that his work bears a close resemblance to the Italian novella collections of the 14th and early 15th centuries, the more so when we realize that many Italian novellas could masquerade as *facetiae*, while many of Poggio's *facetiae* could (and did) appear as novellas, without requiring significant alteration.⁴ It is my contention that the special nature of Poggio's *Facetiae* can be better understood if examined in the context of the flourishing literary tradition of the late medieval and early Renaissance novella collection. Through emphasis on this kinship I hope to be able to demonstrate a central feature of the novelty of Poggio's literary concept: in the long history of the production in Italy of collections of short narratives on popular and quotidian subjects, a history which includes novellas and *facetiae* both, Poggio's *Facetiae* is the first to deliberately seek to present the reader with a literature of lies, a literature which makes no claim to objective truth.

It is the very notion of the tale collection as an integral whole that I mean to stress here, over any analysis of aspects of structure and meaning within the individual short narratives themselves. My inclination is to minimize the differences between novella and *facetta* as distinct genres of short narrative, in order to give emphasis to the overall concepts of purpose which inspire the various compilers of short narratives, whatever their variety, in this period. These features are best noted through comparative analysis of the introductory and concluding statements in a number of collections, from the *Novellino* to the *Facetiae*: it is here that each collection attains the greatest semblance of unity, momentarily denying its otherwise fragmentary nature, and giving us its most coherent declaration of meaning. The authors of these various collections had a persistent tendency to provide commentary to their works in their own voices, most frequently in brief proems, but occasionally elsewhere as in the case of the *Decameron*: in these passages the authors typically set forth their intentions and inspirations for writing the work, often in autobiographical terms. In the more loosely linked collections (i. e. those of Sacchetti, Sermini and Poggio) these statements are often an essential structural element, serving to bind the tales together and to orient the reader's appreciation of the meaning of the collection as a whole. My study will concentrate on these authors' statements, seeking first to establish several thematic links between Poggio's

Facetiae and the collections of his often less erudite predecessors who write in Italian. A description of Poggio's own proem can serve as an introduction.

Poggio establishes one important motif in the very subtitle of his *praefatio*, one that can be found in several older proems to novella collections--the need to defend his work against critics. "Ne aemuli carpant facetiarum opus, propter eloquentiae tenuitatem" (Let the envious not criticize this book of facetiae because it lacks eloquence). Poggio's penchant for acrimonious debates with his peers is well known, so perhaps this ought not to surprise us. Typically for a humanist of this time, he imagines that he will be criticized for writing things unbecoming to a serious scholar, in a Latin which is stylistically too humble, but he goes on to explain that it would seem absurd to use eloquence "in rebus infimis," to describe things heard in informal conversation. It is worth noting that nowhere here does he worry about being criticized for the considerable amount of salacious and scatological humor which the *Facetiae* contain, nor for their frequent attacks on famous personages of Poggio's younger days: he expects that stylistic and rhetorical considerations will be much more likely to offend.⁵

As he goes on with his rather substantial defense, a second important theme emerges, that of the recognition of the tale's capacity to raise spirits, console the gloomy and provide entertainment. He still speaks in terms readily accessible to his fellow humanists, saying that the ancients enjoyed a good joke too, and understood the value of humor: even the ancient philosophers knew that it was helpful to lift depressed spirits with amusing stories. He invites his critics to attempt to treat his material more eloquently if they object to what he has done, as such experimentation can only enrich the expressive potential of the Latin language ("... quo lingua latina etiam levioribus in rebus hac nostra aetate fiat opulentior" 110).

There is much here, besides the use of Latin, to indicate that Poggio is speaking to his erudite humanist circle: he emphasizes questions of style and the role his work could play in the ongoing humanist program of revitalization of Latin letters, while making at least passing reference to classical inspiration; he even drops the buzz word *humanus*. Nevertheless, in setting his goals and purposes he has taken a good many basic motifs from the novella tradition, however altered they may be in tone and recast in humanist vestments. Three of the main themes which Poggio emphasizes in his proem, i.e. the need to defend the work from critics, the declaration of intent to console or entertain, and the identification of the ideal reader, can be found in the proem of the earliest Italian novella collection, the anonymous late 13th century *Novellino*.

Like the *Facetiae*, the *Novellino* enjoyed wide distribution in its day and exerted considerable influence on the development of the tale collection in Italy. On the whole, this collection greatly resembles the *Facetiae*, despite its allegiance to an essentially feudal and courtly cultural background: it too is a compendium of brief, simply structured narratives reflecting the creative potential of the spoken word, loosely held together without the benefit of a frame tale, and prefaced by a short explanatory proem. Differences between this proem and Poggio's inevitably abound: while Poggio begins with the anticipation that he will provoke a scholarly critique for his violation of stylistic norms, the *Novellino's* creator has no such concerns. The *Novellino* opens with a reminder to the reader that people endowed with noble hearts have a duty to turn their minds and tongues both to the praise and glory of God and to the pursuit of comfort and pleasure within the temporal, physical realm: ". . . per rallegrare il corpo e sovenire e sostentare" (Lo Nigro 58). The author, unlike Poggio, does not speak in the first person and reveals no presence as an individual mind. The work's stated purpose is to provide "alquanti fiori di parlare" (58), tales of deeds and clever remarks attributed to the great ones of the past, which can prove useful to those who would learn the art of refined speech.

But the author of the *Novellino*, like Poggio, feels compelled to identify the ideal reader of his book in very specific terms. The *Novellino* essentially declares itself a collection of secular *exempla*, provided not so much for moral or religious edification as for the development of the individual's social skills and capacity to entertain and enlighten others. Ultimately its purpose is didactic, and its audience clearly stated: "E chi avrà cuore nobile e intelligenza sottile si li potrà simigliare per lo tempo che verrea per innanzi, e argomentare e dire e raccontare in quelle parti dove averanno luogo, a prode e piacere di coloro che non sanno e disiderano di sapere" (59). If the *Novellino* is best appreciated by "chi avrà cuore nobile et intelligenza sottile," Poggio expects his work to be read "a facietis enim et humanis," by those of clever wit and educated refinement. In both of these passages the ideal reader is defined by a pairing of qualifications, qualifications in which intelligence is a persistent common denominator. This pattern of pairings persists, to be found also in the passages wherein the writers provide justifications for their works: while the *Novellino* describes its purpose in terms which evoke Horace's famous "qui miscuit utile dulci" ("a prode e piacere di coloro"), Poggio provides a parallel echo in his "ad levationem animi . . . et ad ingenii exercitium."⁶ Here too we find a predecessor for one of Poggio's central themes: the *Novellino's* "piacere" and Poggio's "levationem animi" both reflect a central need to provide

entertainment, although in Poggio's case this idea is expanded to include the idea of lifting depressed spirits, a characteristic he shares with those collections which are built around a "disaster frame." Even Poggio's most strongly stated theme, that of the need to defend his work from the objections of others, finds a faint parallel in the *Novellino*: "E se i fiori che properremo fossero mischiati intra molte altre parole, non vi dispiaccia . . ." (59). The anticipation of controversy, however minimal here and however overstated in the case of the *Facetiae*, is one of the most consistently recurring features of the tale collections we will examine.

In effect, Poggio's most significant departure from the idea established by his anonymous predecessor is his seeming rejection of the exemplary function, so central to the earliest medieval collections of short narratives, in favor of an exercise in literary style which has appeal for the intellect, "ingenii exercitium." For the *Novellino*, the principal justifications emerge as *exemplum* and entertainment, while for the *Facetiae* they are given (in a similar dual pattern) as stylistic exercise and entertainment.

Of the novella collections which are produced between the *Novellino* and the *Facetiae*, all but one provide some sort of expository commentary in the author's own voice. The lone exception is Giovanni Sercambi's *Novelliere*, (ca. 1400-1405), in which the author appears only as a character in the fictional construct of his frame tale; the few introductory comments he provides are not set apart from the frame but constitute an integral part of it, serving to explain the moral climate which caused God to send a plague and create the disastrous environment which justifies the telling of "exempli." Otherwise, autobiographical preambles are a consistent feature, appearing in Boccaccio's *Decameron* (ca. 1350), Ser Giovanni Florentino's *Pecorone* (ca. 1385), Franco Sacchetti's *Trecentonovelle* (ca. 1399), and Gentile Sermini's unnamed collection (ca. 1424).⁷ Once again, with the primary exception of interest in matters of style, the themes which Poggio emphasizes are for the most part present in these collections, revealing the links of a common tradition.

For Boccaccio, the central stated aim for writing the *Decameron* lies in the need to comfort distressed individuals, especially those who suffer for love, and to provide some sort of pleasure for them (5). Pleasure and consolation, as in Poggio; the only difference is, Poggio is not interested in love. Boccaccio plainly establishes who his ideal readers are to be: lovesick women who require distractions through literature. The benefit they will derive from this reading follows the dual pattern we have just seen in both the *Novellino* and the *Facetiae*, although Boccaccio's statement is somewhat closer in concept to the former than to the latter:

Nelle quali novelle piacevoli e aspri casi d'amore e altri fortunati avvenimenti si vederanno così ne' moderni tempi avvenuti come negli antichi; delle quali le già dette donne, che queste leggeranno, parimente diletto delle sollazzevoli cose in quelle mostrate e utile consiglio potranno pigliare, in quanto potranno cognoscere quello che sia similmente da seguitare . . . (9)

The pairing here is comprised of "diletto" and "utile consiglio," the entertaining and the exemplary, recalling the bifurcated purpose of the *Novellino*. Boccaccio clearly sees that a good part of his book's stated justification must lie in its usefulness, and that usefulness is best embodied in the lessons that the ideal reader should be able to take to heart while reading the tales. Poggio, writing a century later and with a somewhat different audience in mind, finds it nevertheless just as necessary to pair entertainment with usefulness; but in eschewing any stated exemplary function, he simply redefines that usefulness as a humanistic exercise for the intellect.

As regards the motif of defense against critics, Boccaccio's use of it is well known; it is a measure of the greater complexity of the *Decameron* that he does not confine it to a brief statement in his proem. After the *proemio*, Boccaccio gives himself two more opportunities to speak out with his own voice, in the Introduction to the *Decameron's* Fourth Day and in his final "Conclusione dell'autore": in both of these passages he finds it necessary to respond to the real or imagined jibes of critics. What was only a minimal hint in the *Novellino* becomes a prevailing theme in the *Decameron*. Boccaccio, in justifying his work, brands the genre of the Italian tale collection with a reputation for controversy, and the perceived need to address controversy will manifest itself often in successive collections, right up to the *Facetiae*. Boccaccio's defense in his conclusion is bound up with his description of the appropriate audience for his tales; just as Poggio would keep his collection out of the unappreciative hands of "rigidi censores" and "acres existimatores," so too does Boccaccio remind us that corrupt minds will inevitably find his tales corrupt ("Niuna corrotta mente intese mai sanamente parola" 1257). The ideal audience of women in love which Boccaccio outlined in his *proemio* has now been expanded to all those with open, healthy minds. Boccaccio's need to define his ideal reader and his need to defend his work from critics go hand in hand; together these features occupy much of his attention, as they will occupy Poggio's in the next

century.

The first Italian collection to appear in the shadow of the *Decameron* is Ser Giovanni's *Pecorone*. This work incorporates many of the *Decameron's* features, including the theme of consolation through literature for those suffering in love, and the construction of a frame tale to contain the novellas. Ser Giovanni has little besides this to say in his proem, however; aside from his notion of consolation, he provides nothing more which might serve to link his statement of purpose to Poggio's. This is even more true of Sercambi's collection, as we have noted: here the frame tale, with its grim *exemplum* of divine retribution in the form of a devastating plague, predominates to the exclusion of all else. But in the proems to the collections of Sacchetti and Sermini, we are once again on sure ground.

Neither of these writers has left a substantial *proemio* to his collection--Sacchetti's is riddled with *lacunae*, as is the single *Trecentonovelle* manuscript as a whole (one is left wondering if there was ever a conclusion to the work as well), while Sermini gives us nothing more than a somewhat rambling introductory letter addressed to a friend. Nonetheless, the motifs traced thus far are substantially present. Sacchetti begins with a litany of disasters; these inspire him to compile a collection of stories "che sono agevoli a intendere" (1), to comfort and amuse his reader. The disasters he mentions are wars, pestilence and the like, which put Sacchetti's work in a league with the "disaster frames" of Boccaccio, Sercambi and even the exiled Ser Giovanni. Poggio does not write of disasters, but he provides an echo of this trend in his mission to console spirits who are oppressed by "variis cogitationibus ac molestiis" (108); in any event, consolation and entertainment are the order of the day in all these works.

Sacchetti's defense of his tales against critics is unfortunately swallowed at a certain point by a *lacuna* which leaves his proem without an ending. It is therefore impossible to know if he meant to define his ideal reader in this passage. the defense he provides is founded on the idea that his tales are as true as he can make them:

E perchè molti, e specialmente quelli a cui
in dispiacere toccano, forse diranno, come
spesso si dice: "Queste son favole," a ciò
rispondo che ce ne saranno forse alcune, ma
nella verità mi sono ingegnato di comporle.

(2)

Sacchetti insists on the integrity of his tales; they are not *favole*. Even if the names are different, he goes on to say, they actually occurred to someone. In this regard he goes beyond Boccaccio, who in the

Introduction to the *Decameron's* Fourth Day does not go quite so far in insisting on the truth of what he recounts:

Quegli che queste cose così non essere state dicono, avrei molto caro che essi recassero gli originali: li quali se a quel che io scrivo discordanti fossero, giusta direi la lor riprensione e d'amendar me stesso m'ingegnerei . . . (469)

Boccaccio is insisting on his tales' integrity in a somewhat facetious manner, as he challenges his critics to produce, in effect, "original documents" that no one could reasonably expect to find. He is not insisting his tales are literally true, he is merely challenging critics who intend to reproach him on the basis that they are not. What emerges in both of these writers is a tendency to claim integrity for the tales recounted, in one way or another.

There will be more to discuss in connection with claims for veracity when we return to Poggio. In the meantime, some note must be taken of another claim to the integrity of the tales in a collection, this time made by the Sienese Gentile Sermini. Sermini's proem is a modest affair, written in the form of a letter which describes his loosely composed group of novella as an "insalatella meschiata" (Borlenghi 265), following no particular pattern. His collection was compiled casually, almost as an afterthought he says, at the request of a friend who had heard his stories might be pleasing. Sermini has no disasters to describe, and has no statements to make concerning any needs for diversion or useful instruction. But as he sets out to justify the satirical aspects of his work, in tones tinged with comic irony, he is very precise about two things: this collection should not be read by inappropriate people, and if he has offended anyone, it is only because he told the truth: "Pregando ciascuno a cui alcuna parte il vivo li tocchi, gli piaccia per scusa accettare, che volendo in rima o in prosa alcuna cosa narrare, modo non veggio che in qualche parte non si scopra la torta . . . (266) The truth, especially regarding the scandalous doings of the clerics of whom he is speaking here, will out despite his best efforts at discretion. As in the *Trecentonovelle*, the truth has become an arm for silencing critics. Sermini goes on to insist further on the integrity of his subject matter; still referring to complaining clerics, he says: "Oppure non volendo la scusa accettare, ho fatta questa stima: che come il biasimo de' buoni è da temere, così quello dei cattivi è da reputarsi in loda e gloria" (266). As he sets out to characterize his ideal audience and justify his work in the face of potential complaints, Sermini is adhering to what are, by now, well

established conventions for the proems of novella collections.

The next surviving tale collection to be produced in Italy, several years after Semini's, is Poggio's *Facetiae*, nurtured both in form and in spirit by the novella tradition. The basic pattern of statements and justifications which Poggio provides in his proem, although re-elaborated according to the language and concepts of the humanists, has largely been absorbed from that tradition. And yet Poggio's comments concerning his work are not confined only to his proem—at the end of his compilation he speaks to us again in a *conclusio* of only a few hundred words, and it is here that he has some supremely intriguing things to say, things which appear in none of the other collections which we have examined. He begins thus:

Visum est mihi eum quoque nostris
 confabulationibus locum adiicere, in quo
 plures earum, tanquam in scena, recitatae
 sunt. Is est *Bugiale* nostrum, hoc est,
 mendaciorum veluti officina quaedam, olim
 a Secretariis institutum, locandi gratia. 406⁹

Poggio is talking about gatherings that occurred in the Curia many years previously; he goes on to describe some of the famous personages he knew there, who are dead by the time he is writing, and to bemoan the passing of the *Bugiale* itself, a place where the now declining arts of conversation and witty speech could flourish. The *Bugiale* was an historical reality, and the Secretaries' reasons for calling it a place of lies (from the Italian *bugia*, or lie) are matters for historians to speculate.¹⁰ But what we cannot easily ignore is why Poggio would choose to emphasize this idea at the conclusion of a work of *literature*, at a time in which a protracted debate concerning the notions of truth or lies in fiction and poetry had not been resolved in the minds of many.¹¹ He complies 273 *facetiae*, then takes a moment at the end to inform us that they derive from conversations ("confabulationes," the orality of this literature could not be stressed more), "acted" on a "stage" ("in scena recitate"), a stage which is also termed "mendaciorum officina," a workshop of lies. The speakers and the place are presented as historically real, but the things they recounted are described, almost casually, as artificial and untrue. The problem of what Poggio might mean when he appears to deliberately call his work a collection of lies is, I believe, hardly trivial and should be addressed: readers of his day, mindful of the debate concerning the truth of poetry and recognizing the innovative characteristics of this Latin joke book, would doubtless have found the assertion difficult to ignore. The historicity of the *Bugiale* should not distract us

from addressing its implications as a feature of a work of literature.

I believe the key to appreciating these implications lies in recognizing the nature of the relationship between the statements made in Poggio's proem and those of the *novellieri* who precede him. We have seen how Poggio announces his collection's goals and purposes in terms substantially similar to the established patterns of the Italian novella tradition, with one significant departure--Poggio insists on regarding his collection as a grand literary experiment, an attempt to enrich the stylistic and expressive potential of the language he has chosen to use; none of his predecessors does this. The Italian *novellieri* are always careful to establish in some way the integrity of their tales, either in terms of faithfulness to the reality of the events they purport to describe, or else in terms of useful didactic functions; we would be surprised to see any of them declare outright that their tales are lies. The stated exemplary function of the *Novellino*, which promotes the words and deeds of great individuals as a "specchio appo i minori" (58), becomes in time Boccaccio's "utile consiglio" supplemented by the pretense of truth which he creates for his stories; ultimately we arrive at Sacchetti's denial that his tale are *favole*, and Sermini's ironic statement that his satire is too true to be suppressed. Entertainment in the Italian collections is conjoined with didactic purpose, or else with some sort of claim to truth. Poggio is the first tale compiler in the tradition who feels he can break this pattern.¹²

Historically, the lies of the *Bugiale* perhaps served to protect its members from official retribution, but in literary terms, these lies could be construed as palinodic: they appear to undermine the validity of what has been presented in the text up to this point. It is something of a paradox that Poggio calls his tales lies, for in a certain sense, his frame is "truer" than anyone's. The *Bugiale* was a real place, its members real people, and Poggio himself frequently figures in his *Facetiae* as an eyewitness. Boccaccio's tale tellers, for all his assertions that they are real, can never quite exist outside of the *Decameron's* artistic construct.¹² But Poggio rarely presents himself as an eyewitness to the actual events recounted; he is instead an eyewitness to the oral act of the recounting itself, which he characterizes in his conclusion as a performance on a stage, such as occurred every day in the glib gatherings of the *Bugiale*. The "palinode" of the *Bugiale* appears to me to be more of a recognition of an innovation in concept than anything else. Seen in conjunction with his statements in the proem, which in turn must be regarded in conjunction with the long tradition of the novella proems from which they spring, the lies of the *Facetiae* become nothing more than an affirmation that "utile consiglio" or claims to truth have been replaced in this collection with "ingenü exercitium," an exercise of intellect.

In its early stages, the humanist movement had tended to champion the inherent value of fiction in the face of strident condemnations emphasizing its lack of truth. Boccaccio himself, in his *Genealogie deorum gentillum libri*, says that fiction is redeemed if it has any valid idea to express, however veiled and hidden that idea may be (706; bk. XIV, ch. 9). It attracts the reader with its beauty, but ultimately has a valuable lesson to impart; we cannot help but be reminded of his juxtaposition of "diletto delle sollazzevoli cose" and "utile consiglio" in the *Decameron*. Later in this same chapter of the *Genealogie*, Boccaccio's words remind us of some of Poggio's that we have seen: ". . . tanti quidem sunt fabule, ut earum primo contextu oblectentur indocti, et circa abscondita doctorum exercentur ingenia, et sic una et eadem lectione proficiunt et delectant" (709).¹⁴ Boccaccio here is still a world away from Poggio, despite Poggio's somewhat similar choice of terms (" . . . qui ad levationem animi haec et ad ingenii exercitium scripsit"). For Boccaccio, the hidden truth is the element which "exercises the minds of the learned," whereas for Poggio, minds find exercise in wordplay, in literary style, wherein truth or the moral lesson have become irrelevant. Poggio does not emphasize ideas in his collection, and he appears to deny that there is any truth in it, because for him, in this context, ideas and truth are not important. Style, oral expression, amusement and "acting" are, on the other hand, everything. When Boccaccio says in his *Genealogie* that *fabula* (fiction) is etymologically related to *confabulatio* (conversation), in which there is no inherent sin (706: bk. XIV, ch. 9), Poggio seems to take him to heart, proclaiming his jokes *confabulationes* and reveling in their orality (and apparent sinlessness).

In the *Decameron* Boccaccio wants to continually pretend his book is true, on the levels of *cornice* and tales both. We know it is not, and we suspect he knows we know, but the charade is still satisfying to all parties. Poggio, however, emphasizes style over truth or *exemplum*: this ultimately allows him to declare his literature a lie with impunity. With apologies to Charles Singleton, we may say that the fiction of the *Facetiae* is that it is, indeed, fiction.

Thus the new application of humanistic Latin, coupled with an older interest in entertainment and consolation, becomes Poggio's principal concern. The presentation of the *Bugiale*, the "workshop of lies" which Poggio exalts in his memory as a place wherein cleverness and comradeship had their day in the sun, serves to remind us that in this collection truth and high purpose have lost their old relevance. This, in the history of the tale collection in Italy, is a substantial innovation.

NOTES

¹Giovanni Pontano (1422-1503), writing a generation after Poggio, included about 200 *facetiae* in his discussion of types of humorous discourse in the *De sermone*. Castiglione discusses humor in Book II of his *Libro del cortegiano*, including therein a number of *facezie* as well. For his views on lying in the service of comic efficacy (which he condones), see II.49 (157). Humanist interest in Latin joke collections begins with the "De facetis ac salibus" section of Petrarch's moral treatise *Rerum memorandarum libri*, a hundred years before Poggio; most of Petrarch's jokes are culled from classical writings, and lack the autobiographical immediacy and scathing irreverence which constitute Poggio's principal innovations in the genre.

²See Bowen (5), and Tateo's "La raccolta delle 'Facezie'." For a discussion of Poggio's influence on collections outside of Italy see Sozzi.

³See Weber and Tateo's "Il lessico dei 'comici'" for examples of this point of view. Among Quattrocento novella anthologies, which tend to include the *facezia* under the rubric of *novellistica*, Poggio's collection generally gets short shrift. Borlenghi includes no Latin *facetiae* at all, and although Chiarini is not averse to Latin narratives, he leaves Poggio out of his anthology, save for some mention in his introduction (xvii-xviii). Both Tateo ("Le 'Facezie' e lo stile comico," 219) and Sozzi (249) relate Poggio to the *exemplum* tradition, but have little to say about the novella.

⁴Poggio's *facetia* 4 has analogues in *Decameron* I.6 and *Trecentonovelle* 134 both. Sacchetti's sense of humor, as well as his work's tone and structure, have much in common with Poggio's; see also *facetiae* 191 and 201, which resemble *Trecentonovelle* 132 and 227 respectively.

⁵Poggio's collection was eventually to receive much condemnation for scurrility and obscenity; see Sozzi 236-238.

⁶For a discussion of Horace's phrase in the context of early literary criticism see Preminger 157.

⁷Although Gherardi's *Paradiso degli Alberti* includes several novellas and is frequently included in lists of Quattrocento tale collections, it does not really fit their usual pattern; Gherardi makes no specific reference to the novellas in his opening commentary, and in any case his work is essentially a moral and didactic dialogue, including even elements of allegory, with the novellas playing a secondary role.

⁸For an analysis of Boccaccio's pretense that the *Decameron* is true, see Branca 166-169.

⁹It seems to me I should add to these confabulations a comment

on the place in which most of them were acted out, as if on a stage. It is our *Bugiale*, that is, a kind of workshop of lies, which at one time was established by the Secretaries (i.e. of the Papal Curia) for the sake of amusement." (trans. mine)

¹⁰See Marsh (31-32) for a discussion of the problems of censorship and the tendency toward recantation in the context of the Quattrocento dialogue. For Poggio, says Marsh, this problem manifested itself specifically in terms of his relationship to the Papal Curia.

¹¹For an outline of the nature of this debate in the Trecento see Preminger 447-452. Baron (295-314) reveals to what extent certain aspects of this debate survived well into the Quattrocento.

¹²Poggio's collection is not devoid of pseudo-exemplary *moralis*, but their occasional appearance, at the end of certain *facetiae*, is frequently ironic, diminishing their ability to function as they would in the context of the true *exemplum* (see Sozzi 249).

¹³See Marino 32 for her observations on Boccaccio's inability to completely separate art and reality (i.e. in the Conclusion to Day III).

¹⁴"Such then is the power of fiction that it pleases the unlearned by its external appearance, and exercises the minds of the learned with its hidden truth; and thus both are edified and delighted with one and the same perusal." (trans. Osgood 51.)

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GALDOS, THE ANDALUSIAN *COSTUMBRISTAS* AND ANDALUSIA

Ronald J. Quirk

The debt of Benito Pérez Galdós to nineteenth-century Spanish *costumbrismo* has long been recognized. The influence of Mariano José de Larra and especially Ramón de Mesonero Romanos on Galdós has been a focus of critical investigation dating back to the 1930s.¹ But the great novelist's relationship to the third major *costumbrista*, the Andalusian Seraffín Estébanez Calderón, has only recently begun to attract attention.² The formation of Galdós' view of Andalusia, including the possible influence of the Andalusian *costumbristas*, merits examination, however, for references to Andalusia and Andalusians abound in his works.

The novels of Galdós, both the *Novelas contemporáneas* and the five series of *Episodios nacionales*, portray the cataclysmic history of nineteenth-century Spain. They are natural sequels to the *costumbrista* sketches of the 1830s and 40s that initiated a minute depiction of contemporary Spanish society. Galdós himself, in *Los apostólicos*, openly recognizes the preparatory role of *costumbrismo* for his novels:

... la pintura de la vida real, es decir, del espíritu, lenguaje y modo de la sociedad en que vivimos, era acometida por un joven artista madrileño [Mesonero Romanos] para quien esta grande empresa estaba guardada. . . Comenzó en 1832 su labor fecunda, que había de ser principio y fundamento de una larga escuela de prosistas. El trajo el cuadro de costumbres, la sátira amena, la rica pintura de la vida, elementos de que toma su sustancia y hechura la novela.³

Galdós expresses admiration for Larra and Mesonero several times. He compares his own creation Cristóbal Medina in *Lo prohibido* to the "castellano viejo" of Larra; and he says that if Madrid ever disappeared it could be reconstructed through the works of Mesonero (*Obras* 2:1701, 190-91).

Where, then, does Andalusian *costumbrismo* enter into Galdós' formation as a novelist? The Andalusian *costumbrista* Seraffín

Estébanez Calderón, known as "El Solitario," was publishing his first "escenas andaluzas" in Madrid, at the same time and in the same newspapers as Mesonero. And Galdós was aware of Estébanez's presence. He says that he met Cánovas del Castillo at the home of Estébanez. He mentions Estébanez, though sparingly, in his writings and calls him "un malagueño muy despabilado" (*Obras* 2:547, 1509; 3:30, 813). As we shall see, Galdós was acquainted with and influenced by at least some of El Solitario's articles, but, strangely, he always refers to Estébanez as a politician or soldier, never as a writer. Other, less famous Andalusian *costumbristas* suffer the same silence from Galdós. The names of such writers as José Giménez Serrano, Juan Manuel Azara and Antonio Alcalde Valladares do not appear on his pages.⁴ When don Benito finally does mention two Andalusian *costumbristas*, in *Los ayacuchos* of 1900, his depreciatory tone is unmistakable:

... el gentilhomme don Mariano Díaz de Centurión, a quien [Isabel y Luisa] pusieron el mote de *don Chepe*, que habían aprendido en unos versos andaluces de Rubí o de Andueza. Hallábase entonces muy en boga el género andaluz, escenas de mujerío, guapezas de contrabandistas, amores y navajazos, con ceceo y habla macarena. Las niñas sabían de memoria trozos de esta literatura, y en ella encontraron el *Chepe*, que aplicaron a una persona ceceosa, dicharachera y un poquito cargada de espaldas. (*Obras* 2:1160)

Galdós also refers to Tomás Rodríguez Rubí as "autor de piececillas andaluzas [que] había subido a la jerarquía de dramaturgo famoso" (*Obras* 2:1295).

Pérez Galdós clearly held Andalusian local-color writers in low esteem. He preferred to regard the novelist Fernán Caballero as the interpreter of Andalusia: "... Cecilia Bohl, a quien debemos las mejores y más bellas pinturas de las costumbres de Andalucía, novelista sin igual y de fama tan grande como merecida dentro y fuera de España" (*Obras* 1:903).

The reticence of Galdós regarding Andalusian *costumbristas*, broken only by such declarations as those quoted, may suggest that they had no effect on him. Yet, when we turn from Galdós' statements to his literary practice, we do indeed see an Andalusia depicted with the same popularized, stereotyped characteristics, as in *costumbrista*

sketches. His parody of Andalusian *tipismo*, don Chepe, for example, has the braggadocio attitude and dialectal verbal expression that one finds in Rodríguez Rubí's plays: "¿Qué ez ezto, Zeñó, qué ez ezto? exclama, saliendo, Chepe. Y despñés dice: Zus mersees / han mojado la palabra / Ez que onde yo la mojo / ni el Papa mezmó ze mete" (*Obras* 2:1161).

To be sure, the imitation is usually neither so direct nor so transparent. Nevertheless, Galdós held a typified, picturesque, costumbrista-like view of the cities of Andalusia. In the *Episodio nacional Bailén*, he wrote:

Córdoba, la ciudad de Abderramán, la Meca de Occidente, la que fue maestra del género humano, la vicja andaluza, que aún se engalana con algunos restos de su antigua grandeza; . . . devota y coqueta a la vez, porque cubre con sus joyas las imágenes sagradas y se engalana y perfuma aún con los jazmines de sus patios. (*Obras* 1:498)

But for the *costumbristas* Seville is the quintessential Andalusian city, the heart and compendium of the region. Estébanez Calderón's *Escenas andaluzas*, for example, focus on this city as "la mágica y sin igual Sevilla" and with hyperbolic enthusiasm as "la capital del mundo" (156, 237). It is with the same hyperbole and enthusiasm that Galdós exclaims in the *Episodios nacionales*: ". . . el corazón de Andalucía, que es Sevilla la grande, la graciosa, orgullo y regocijo del Padre Eterno" and "¡Sevilla! ¿De qué manera tan grata hería mi imaginación este nombre! ¡Qué idealismo tan placentero despertaba en mí! No creo que nadie haya entrado en aquel pueblo con indiferencia" (*Obras* 3:338; 1:1662).

This similarity between Galdós and Estébanez Calderón in the way they treat Seville is more than coincidental. The image that Galdós had of that city was formed in part by the most famous character of Estébanez's *Escenas andaluzas*, Manolito Gázquez el sevillano. Galdós, in fact, calls the people of Seville "los paisanos de Manolito Gázquez" (*Obras* 1:1663). This legendary illiterate but highly imaginative figure lived in the eighteenth and beginning of the nineteenth centuries. Estébanez first chronicled Manolito's anecdotes in 1841 in an article in the newspaper *El correo nacional* and then, with many revisions and an appendix by the politician Manuel López Cepero, he included this article in the *Escenas andaluzas* in 1847. In the same year José Giménez Serrano added to Estébanez's memoirs of Manolito in the *Semanario pintoresco español*. And Galdós says:

"Para que nada le falte [a Sevilla], hasta tiene a Manolito Gázquez, cuyas hipérboles graciosas han dado la vuelta a España y parece que forman la base de la riqueza anecdota nacional" (*Obras* 1:1662).

Manolito Gázquez, as portrayed sympathetically by Estébanez, incarnated Andalusian exaggeration and bravado. His incredible autobiographical tales were not, strictly speaking, lies, for in his vivid imagination he came to believe his own stories. Galdós mentions Manolito by name in the *Episodios nacionales* and also in the *Novelas contemporáneas* (*Obras* 5:589; 2:1662-63; 3:1042).⁵ He found such a personality to be enormously suggestive and fruitful both as a regional type and as a model for his own character creation. Moreover, it is clear that Galdós knew Manolito through Estébanez's portrayal of him. Tito, the narrator of the final series of *Episodios nacionales*, says: "Y yo, *tenza que tenza*, como el célebre mentiroso Manolito Gázquez, bailando en el aire" (*Obras* 3:1042). This reference containing the orthographic representation of Manolito's speech defect and the image of him dancing in the air comes straight from Estébanez's work: "Comienzan a tocad y yo a figurad y a *tenzad* . . . todos midando, y yo *tenza que tenza* . . . Cuando concluí, pod gusto saqué ed dedoj; quince minutos estuve en ed aire" (1:158). Estébanez alone narrated this episode; neither López Cepero nor Giménez Serrano include it.

Alfred Rodríguez and Socorro Velázquez have shown that Estébanez Calderón's Manolito Gázquez was also the basis and inspiration for Galdós' José María Malespina, the Andalusian character notable for his self-aggrandizing lies in *Trafalgar*.⁶

In the creation of other Galdosian characters, as well, traces of Manolito can be seen. Thus "Pujitos," who figures in six of the early *Episodios nacionales*, is defined by Galdós in his first appearance as an illiterate with a wildly creative imagination:

Pujitos era español. Como es fácil comprender, tenía su poco de imaginación . . . No sabía leer y *tenza* ese don particular, también español neto, que consiste en asimilarse fácilmente lo que se oye, pero exagerando o trastornando de tal manera las ideas, que las repudiaría el mismo que por primera vez las echó al mundo. (*Obras* 1:399)

Benigno Cordero is another frequent personage in the *Episodios*. In spite of his being literate, his source of world news and his difficulty with foreign place names recall Manolito Gázquez. Estébanez had

written: "Dos tardes entre semana las empleaba [Manolito] concurriendo a cierto paraje, enfrente de Triana, a oír leer la *Gaceta* . . . Allí nuestro héroe oyó por primera vez el nombre de *Austerlitz* [sic], cuya palabra jamás le pudo caber en la boca" (1:156). And Galdós says: "Don Benigno, que leía diariamente la *Gaceta* y *Diario*, estaba al tanto de todo y sobre cada asunto daba juiciosos dictámenes. Los impronunciabiles nombres de los puntos donde se batían turcos y rusos salían de la boca de nuestro héroe con no poca dificultad" (*Obras* 2:115).

Pérez Galdós' reliance on Estébanez in the formation of these two non-Andalusian characters, Pujitos and Benigno Cordero, is less obvious and more limited than in the case of José María Malespina. What Pujitos and Benigno reveal, however, is that Estébanez's depiction of Manolito Gázquez so inspired the artistic imagination of Galdós that traits of Manolito and descriptive phrases of Estébanez sprout forth from Galdós even as he creates characters that are not Andalusian.

If we turn back to Galdós' portrayal of Andalusia, we see the influence of *costumbrismo* in his treatment of what is perhaps the most famous cultural manifestation linked to the region: flamenco. Estébanez Calderón had featured a flamenco singer and dancer of Seville, whom he called María de las Nieves, in his *Escenas andaluzas*. When Galdós wanted to present a stereotypical Andalusian singer and dancer, he used "María de las Nieves, la de Sevilla" (*Obras* 1:849 *et passim*).

Pérez Galdós' treatment of Andalusians is, in fact, stereotyped--picturesque, romanticized, but stereotyped. It is the image of vivacious, verbose, vehement lovers, boasters and idlers living in quaint houses adorned with flowers and fountains. Witness this description in *El doctor Centeno*: ". . . un don Leopoldo Montes, andaluz, . . . hombre que de todo hacía un poco y de todo nada, que a veces parecía acomodado, a veces más pobre que las ratas, fachendoso, verboso, ampuloso y que, por contera de su huero carácter, tenía la flaqueza de suponerse amigo de cuantos personajes crió Dios" (*Obras* 4:1368). Note also these shorter characterizations by Galdós of his Andalusian creations: "Aquel Romero, andaluz. Daba de palos a Virginia y a Alberique, ¡qué escenas!" (*Obras* 4:1375-76); "un amigo mío, andaluz, zumbóu y buena persona" (*Obras* 4:1676); "Tu papito. . . fue el hombre más guapo de Andalucía . . . Fue también el primer enamorado de su tiempo, y jamás puso defecto a ninguna mujer, porque le gustaban todas" (*Obras* 4:1678); and "Como los andaluces no son cortos de genio, aquella noche recibí galanterías y donaires para el año entero" (*Obras* 1:1663).

Galdós' treatment of Andalusian settings also is stylized: "La

noche era como de verano y como de Andalucía: serena, caliente, con un cielo inmenso y una atmósfera clara . . . En un grupo se jugaba a las cartas, en otro se decía un romance de héroes o de santos, en éste algunos cantadores echaban al vuelo las más románticas endechas de la tierra, pues desde entonces era romántica Andalucía" (*Obras* 1:519). Likewise, his detailed, costumbrista-like descriptions of Andalusian houses in *Bailén* and *Los cien mil hijos de San Luis* recall similar descriptions by Estébanez (*Obras* 1:494, 1663 and *Obras de Estébanez Calderón* 1:238, 255).

Although Galdós extols Andalusian locales with superlatives and makes an occasional laudatory remark about a regional character, his general opinion of Andalusians is clearly unfavorable.⁷ In addition to the jibes we have already quoted, two statements, one from his *Novelas contemporáneas* and the other from the *Episodios nacionales*, leave no doubt as to his views. In *Los ayacuchos* he condemns the "ocios corruptores de las villas andaluzas: zambras y jaleos, peladuras de pava, cañas y toros, meriendas y timbas," and in *El audaz* he speaks of "Andalucía, cuya raza, impresionable y fogosa, es inclinada a la rebeldía, así política como intelectual" (*Obras* 2:1162; 4:234).

The total picture that emerges, thus, from an examination of Benito Pérez Galdós' relation to Andalusian *costumbrismo* and his literary treatment of Andalusia is an amalgam of interest and disdain, of overt rejection and quiet acceptance. His silence, broken only by depreciatory comments, indicates his negative reaction to the Andalusian *costumbristas* and the stereotypical Andalusians they glorified. Nevertheless, Galdós' own portrayal of the region and its inhabitants bears a resemblance to theirs and, at times, even shows the direct influence of them.

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NOTES

¹ Among the many treatments of this influence are: Robert Kirsner, H. Chonon Berkowitz, and José F. Montesinos.

² See Rodríguez and Velázquez.

³ *Obras completas de Benito Pérez Galdós*, vol. 2, 190-91. All references to the works of Galdós will be to this edition and will be noted as "Obras" in the body of our text.

⁴ Regarding the Andalusian *costumbristas* see Montesinos 86-87 and the introduction by E. Correa Calderón to *Costumbristas españoles*.

⁵Federico Carlos Sañz de Robles' "Ensayo de un censo de los personajes galdosianos" is not fully accurate with respect to Manolito Gázquez. For example, the "Censo" lists this character for *Fortunata y Jacinta* and not *Miau*, but the reverse is true. Also, the mention of Manolito in *Amadeo I* (*Obras* 3:1042) is not noted. Finally, Manolito Gazque [sic] is listed as "pura invención de Galdós" in the "Censo de personajes en los Episodios Nacionales" but as "personaje histórico" in the "Censo de personajes en Novelas, Cuentos y Teatro."

⁶"Génesis y función de un mentiroso de Galdós." For the appearances of José María Malespina see *Obras* 1:220-73 *passim* and 303, 501-04.

⁷We do not agree completely with Rodríguez and Velázquez when they see Galdós as favorable to José María Malespina. Estébanez Calderón took great pains to praise the moral character of Manolito Gázquez, the source of Malespina, and expressly defended him against charges of lying. Compare this to Galdós, who says of Malespina: "Oyendo al diplomático, yo recordaba a cierto mentiroso que conocí en Cádiz, llamado don José María Malespina. Ambos eran portentos de vanidad; pero el de Cádiz mentía desvergonzadamente y sin atadero" (*Obras* 1:303). This judgement comes after what Rodríguez and Velázquez see as the vindication of Malespina by Galdós, as does the unconscionable lie whereby José María feigned the death of his son (*Obras* 1:273).

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**L'AGE D'OR and L'AMOUR FOU:
THE ROLE OF DESIRE
IN LUIS BUNUEL'S SURREALIST WORKS**

Gayle Roof

L'âge d'or has long been considered Luis Buñuel's most orthodox surrealist film. In fact, no less an orthodox surrealist than André Breton offered lavish and repeated praise for the work, viewing it as a virtually pure cinematic rendering of movement ideology. He expressed particular satisfaction with Buñuel's success in depicting the shattering force of passional love as a tool of social revolution. In Breton's *L'amour fou*, for example, Buñuel is credited with having created a "spectacle of exemplary love" which, in Breton's words, "demeure, à ce jour, la seule entreprise d'exaltation de l'amour total tel que je l'envisage. [. . .] Dans un tel amour existe bien en puissance un véritable âge d'or en rupture complète avec l'âge de boue que traverse l'Europe" (88). Similar contentions can be found in the surrealist manifesto which appeared in the *revue-programme* for *L'âge d'or*'s premiere in November 1930¹ and in the writings of other surrealist group members, including various contemporary declarations by Buñuel's co-scriptwriter, Salvador Dalí.² As for Buñuel, despite a general avoidance of statements which might appear to assign a specific meaning to any of his works, his comments on *L'âge d'or* have tended, on the whole, to characterize the film's message in terms which differ little from those used by surrealist colleagues such as Breton.³

Given the authority of these sources, it is not surprising to discover that Buñuel's commentators have often chosen to use the surrealist interpretation of *L'âge d'or* as a point of departure for their own analyses and have, as a result, tended to present the film as a sort of *mise-en-oeuvre* of surrealist rhetoric celebrating erotic love as a vehicle for obtaining human freedom in the face of stultifying social repression.⁴ It is true that numerous aspects of *L'âge d'or* do indeed appear to confirm their opinion; however, as certain critics have recently begun to suggest,⁵ the traditional treatment of Buñuel's second film work as an unproblematic glorification of *l'amour fou* is, ultimately, unsatisfying.⁶ As I hope to show in the following, such an interpretation becomes increasingly questionable when *L'âge d'or* is compared with the other works, both cinematic and literary, that Buñuel produced in the late 1920's and early 1930's.

Despite the fact that today Buñuel is known almost exclusively for

his work in film, during the 1920's he devoted most of his creative energies to literature. Indeed, by the time he directed *Un chien andalou* in 1929, he had already authored some forty literary texts. While the scandal aroused by his cinematic debut has all but obscured this earlier portion of his creative production, Buñuel's literary efforts are fundamental to an understanding of his early artistic development. A particularly revealing presentation of Buñuel's handling of the problem of erotic love during his years of surrealist affiliation can be found in two short texts he published in the Spanish avant-garde journal, *Hélix*, in May 1929, only a few weeks after the first private screening of *Un chien andalou*. One of the texts is a poem entitled "Pájaro de angustia." The other is a short prose piece--Buñuel appears to have considered it a prose poem--entitled "Palacio de hielo."⁷ The two works are, in many ways, typical of Buñuel's early literary production: cryptic and fragmented, they nonetheless effectively communicate an urgent preoccupation with the connection between erotic love and death. I will begin with a few cursory comments on the poem, "Pájaro de angustia," then pass to a more detailed commentary of the prose text.

In contrast to the positive attitude toward sexuality generally attributed to the Buñuel of *L'âge d'or*, "Pájaro de angustia" offers a decidedly negative presentation of erotic desire. In the first stanza, the consideration of the relation between Eros and death is immediately introduced by an allusion to the legendary tragic lovers Tristan and Isolde ("el paisaje sentía una pasión de Tristán e Iseo") in verse three. The reference is not without some resonance: at Buñuel's insistence, Wagner's operatic rendition of the death of Tristan served as the sound track for the culminating erotic sequences of both *Un chien andalou* and *L'âge d'or*.⁸ In choosing this musical accompaniment, Buñuel places the aural evocation of Tristan and Isolde's legendary desire in direct relationship with the vision of the two protagonists' sexual encounter enacted on the screen. As such, it is clearly not without significance that--as Wagner does not fail to remind us--Tristan and Isolde's passion was the cause of their death.

"Pájaro de angustia" develops in a similar manner. After the initial mood-setting allusion to legendary tragic love, the poem's second stanza turns to the realm of personalized individual experience. Adopting the first-person narrative typical of Buñuel's literary works, the stanza's first two verses introduce the subject of the remainder of the poem: a sexual encounter between the male narrator and an unnamed female companion:

Tu cuerpo se ajustaba al mío
como una mano se ajusta a lo que quiere ocultar

This decidedly ominous description of physical love, with its suggestions of shame and secret sin, is immediately followed, in the stanza's four remaining lines, by the reader's first (and only) glimpse of the lover herself:

despellejada
me mostrabas tus músculos de madera
y los ramilletes de lujuria,
que podían hacerse con tus venas.

With these crude, anatomical, even animalized images, woman's function within the text is reduced, as is so often the case with buñuelian works, to a carnal plane centering on her ability to incite lustful desires in man. The consequences of acting upon such desires form the subject of the fourth stanza, in which the narrator asks:

¿qué anhelos, qué deseos de mares rotos
convertidos en aquel
o en un canto ecuménico de lo que pudo ser tragedia,
nacerán, los pájaros de nuestras bocas juntas,
mientras la muerte nos entra por los pies?

As the couple kiss ("pájaros de nuestras bocas juntas"), desire is represented as flowing outward from the mouth while death simultaneously enters the body, flowing upward from the feet. The lover's body is thus converted into the receptacle through which the equivalence of sexuality and death is revealed. The same equivalence is reflected in the title of the poem, where the work "pájaro," related to sexual desire in the fourth verse of stanza four is modified by the negatively-charged term "angustia."⁹

The poem ends at daybreak the following morning with a memorable image of the ritual sacrifice of the transgressors on the altar of religion:

A las seis se oyeron las cabrillas de los alpes
conducidas por los monjes al altar.

Here, in the final verses, the three principal aspects of buñuelian sexuality--Eros, religion, and death--are explicitly joined.¹⁰ And, as exemplified by the *lujuria* oozing from her body in stanza two, the ultimate cause of the transgression, and thus the ultimate cause of death, is woman.

Despite Buñuel's portrayal of the victimization of women in a number of his film works (one thinks, for example, of the little girl in the sadean epilogue of *L'âge d'or*), the portrayal of woman as temptress, responsible for awakening in man the sexual desires which will lead to his destruction, dominates in most of his early literary and cinematic works. This vision of the feminine is, for example, evident in "Palacio de hielo," a short prose text published in the same May 1929 issue of *Hélix* as "Pájaro de angustia." Here, however, Buñuel will adopt a more Freudian approach. The opening paragraph sets the scene as follows:

Los charcos formaban un dominó decapitado de edificios de los que uno es el torreón que me contaron en la infancia de una sola ventana tan alta como los ojos de la madre cuando se inclinan sobre la cuna.

This sentence is built upon a series of distortions: both in time (present vs. past) and space (view through window vs. view through puddle vs. view of the scene itself). The importance of these temporal and spatial permutations is reinforced by the ensuing description of the first-person narrator, who, in yet another disruption of expectations, appears to be dead:

Cerca de la ventana pende un ahorcado que se balancea sobre el abismo cercado de eternidad, aullado de espacio. SOY YO. Es mi esqueleto del que ya no quedan sino los ojos.

In a sense this quotation represents a strange reversal of the first, as the opening paragraph's allusion to the beginning of life (the mother by the cradle) is abruptly revealed to introduce instead a vision of death. In a larger sense, however, the paragraphs are intimately joined. Their connection is initially suggested by the utilization in both passages of what is undoubtedly one of the key images of Buñuel's entire career: *el ojo*.

The following moment is central to an understanding of the connection between the eye imagery, which will dominate the remainder of "Palacio de hielo," and the portrayal of woman within the text:

La ventana se abre y aparece una dama que se da polisoir en las uñas. Cuando las

considera suficientemente afiladas me saca los ojos y los arroja a la calle. Quedan mis órbitas solas sin mirada, sin deseos, sin mar, sin polluelos, sin nada.

Two women have now been introduced: *la madre* and *la dama*. They are, ostensibly, opposites: whereas the mother is seen in relation to the narrator's birth, her evil counterpart is placed in direct relation with his death. Nonetheless, as mentioned above, a strange sort of equivalence is established between the various cradle and grave images of the text's opening paragraphs. The two women are, moreover, brought into direct proximity by the ubiquitous allusions to *ojos* in both passages and, in particular, by the fact that their relationship with the narrator is, in both cases, identified by the mediating presence of the window. It seems, then, that the two female characters may function as diverse visions of one feminine reality: that is, just as the images of birth in the first paragraph are quickly revealed as but distorted refractions of the narrator's skeletal corpse, so the illusion of woman as purveyor of maternal love in that initial paragraph gives way in the second to the discovery of her real identity as the instrument of man's death.

Buñuel's fascination with the mutilation of the eye has received a tremendous amount of critical attention as a result of its use in the infamous opening sequence of *Un chien andalou*. Though the problem of mutilation may be profitably approached from several perspectives, perhaps the most useful in this context is the Freudian connection between eye mutilation and castration anxiety.¹¹ A reader of Freud since his university days, Buñuel would have certainly been familiar with the basic characteristics of the Oedipal complex by the time "Palacio de hielo" was published in 1929. Indeed, he may have even read the now-famous analysis of eye mutilation in Hoffmann's "Sandman" included in Freud's essay on the uncanny, translations of which had begun to appear as early as 1925 (Freud 218). Be that as it may, whether by chance or by design, "Palacio's eye mutilations follow the Freudian pattern extremely closely. In the above description, for example, the loss of the male narrator's eyes at the hands of the dagger-nailed woman is explicitly equated with a loss of *deseo*. Male impotence is again suggested by the circumstances of the text's second eye mutilation, described in the final paragraphs of the text:

Una enfermera viene a sentarse a mi lado en la mesa del café. Despliega un periódico de 1856 y lee con voz emocionada:

"Cuando los soldados de Napoleón entraron en Zaragoza, en la VIL ZARAGOZA, no encontraron más que viento por las desiertas calles. Solo en un charco croaban los ojos de Luis Buñuel. Los soldados de Napoleón los remataron a bayonetazos."

Parallels between the two episodes are easily identified, from the continuing presence of the *charco*, to the equivalence established between the *dama* and the soldiers, her sharpened fingernails and their bayonets, and finally the eyes of the narrator and those of the author. In this particular case, the impotence implicit in the act of mutilation-castration is lent a historical echo by the ignominious memory of Spain's inability to preserve the integrity of its borders against the onslaught--again from above (i.e., from the North)--by Napoleon's invading forces in the early years of the previous century.

It is worth noting that, once again in this passage, the act of mutilation is accompanied by sharp temporal and spatial dislocations. The narrator, whose erstwhile corpse is described in the opening paragraphs of the text, is now shown to be suddenly alive. The presence of the nurse suggests he may be interned in a hospital or asylum, thus creating the impression that the foregoing account of his mutilation and death may be the product of a hallucination and further strengthening the textual connection to Freudian psychoanalysis. The final paragraph, however, appears to contradict this version of events in two different ways; in it, the mutilation of the narrator's eyes is not described by the narrator/patient himself, but is rather read to him by his nurse (implying clinical objectivity) from an article published in a newspaper (implying extratextual veracity). The situation is further confused by the two-fold chronological disorientation arising from the fact that Buñuel, writing "Palacio" in 1929, identifies himself as the victim of a bayonet assault perpetrated in 1856 during an invasion which actually occurred in 1808.

These apparent contradictions are never resolved, but rather form the basis of the concerted attack on identity carried out throughout the text. As order is removed, so is the framework by which presence may be defined: future merges with past, inside with outside, self with non-self. The repeated eye mutilations offer a highly effective means of extending that attack to an intensely personal (and typical male-oriented) plane. In Freud's words, "the threat of being castrated in especial excites a peculiarly violent and obscure emotion" (231). In "Palacio," it is that emotion which provides the bridge between mutilation, impotence, and death. If the eyes can be equated with presence (life, identify), their loss leads to a litany of absence, as man

is left blind, symbolically castrated, and utterly alone, "sin mirada, sin descos, sin mar, sin polluelos, sin nada."

The treatment of sexuality in Buñuel's contemporary film efforts, *Un chien andalou* and *L'âge d'or*, differs little from that found in the texts cited above. In *Un chien andalou*, the similarities are relatively easy to identify: from its notorious prologue, featuring the vision of a passive female figure horribly mutilated at the hands of a blade-wielding male, to the final shot of both protagonists "blinded" and "devoured by a swarm of insects," the film repeatedly suggests a direct linkage between sexual desire and mutilation, deprivation, and violent death. A comparable process occurs in *L'âge d'or*, though it is somewhat more difficult to isolate due, in part, to the incorporation of a number of surrealist ideas largely absent from his earlier film. Unlike *Un chien andalou*, *L'âge d'or* dates from the period of Buñuel's official affiliation with the surrealist movement and is, not surprisingly, considerably more emphatic in its treatment of the group's most pressing current concerns (most notably, an increasing insistence on developing a revolutionary social agenda). The fact that Buñuel's stance on many of these issues appears to conform closely to the official movement ideology elaborated in contemporary texts by the group's leader, Breton, does not, however, justify the contention that *L'âge d'or* can be reduced to a compendium of surrealist thought. Despite Buñuel's evident enthusiasm for the movement, there is no reason to suspect that his affiliation with Breton and his followers ever led him to abandon the personal, fiercely independent artistic vision which was to characterize his cinematic career for over fifty years. Indeed, when *L'âge d'or* is analyzed in concert with the literary works Buñuel produced throughout the 1920's, the film's close resemblance to those texts becomes readily apparent. It is curious—though perhaps not especially surprising—that the aspect of the traditional surrealist interpretation of *L'âge d'or* which is most seriously challenged by a reading of contemporary buñuelian texts such as "Pájaro de angustia" and "Palacio de hielo" is precisely the one most elaborately praised by Buñuel's surrealist colleagues: that is, the film's treatment of the vaunted surrealist concept of *l'amour fou*.¹²

As in his literary efforts, Buñuel's cinematic portrayal of erotic love in *L'âge d'or* is exceedingly disquieting. An example may be taken from the conclusion of the couple's amorous encounter in the garden. In this scene, the two protagonists are at last alone following a prolonged separation. For much of the film, they have been victims of explicitly evoked erotic frustration, apparently as a result of the societal repression exercised not only by the forces of order (e.g., the police) but by the cultural conventions of society as a whole (e.g., the behavior of the crowd at the founding of Rome and at the marquis's

party). Clearly, the demands of "civilized behavior," ridiculed throughout the film, represent a formidable obstacle to erotic expression; however, if social constraints were the sole cause of the lovers' frustration, one might expect that, once alone in the garden, they would at last achieve the union they so evidently desire. Instead, their encounter is again frustrated. Buñuel's shooting script is explicit on this point. The description of the scene reads, in part, as follows:

N°177: Il tente de l'embrasser, mais [. . .] il ne peut réaliser son désir.

N°180: Avec sa bouche entrouverte, il va la baiser. (A la réalisation, ne pas couper les gestes, c'est-à-dire que les actes des personnages, comme baisers, contacts, etc., se réalisent intégralement. Seulement, au montage, on fera attention à ce que n'importe quel acte érotique des personnages soit toujours retranché.)

N°185: La jeune fille glisse de son siège, perdant l'équilibre et, sans pouvoir l'éviter, son amant tombe. [. . .] L'amant s'agenouille comme il peut et, fébrilement, il bécote la jeune fille. Mais la posture est [. . .] absurde et incommode.

N°187: Il secoue la tête d'un brusque mouvement et, poussant presque un gémissement de douleur, d'impuissance, il se lève et prend son amante dans les bras. (41-42)

Far from representing the triumph of *l'amour fou*, the couple's long-awaited erotic encounter communicates an overwhelming sense of frustration, pain, and *impuissance*.

The scene is also laden with typically buñuelian allusions to mutilation and death. These allusions may be divided into two groups: those that occur when the lovers are together in the garden, and those that occur when they are forced to separate following the Minister's telephone call. The latter category is already familiar to viewers of the film: throughout much of the narrative, the male protagonist has been seen perpetrating acts of violence against others. His victims have included a dog, an insect, a blind man, and his lover's

mother, the marquise. Though the reason for the man's aggression is never explicitly clarified, his "bienfaisantes cruautés," to quote the surrealist manifesto which accompanied the film's premiere (13), are generally justified as a reaction against the repressive social order which led to his forced separation from his lover. In the garden sequence, a similar pattern appears. According to the Minister of the Interior, whose telephone call interrupts the lovers' garden tryst, the male protagonist's obsession with satisfying his erotic desires has led to the deaths of countless persons ("on n'a pu sauver aucun enfant. Les vieillards honorables et femmes innocentes ont péri.").¹³ After making this accusation, the Minister himself commits suicide. Once again, the male protagonist is responsible for violent events, and, once again, those events have taken place while he is separated from his lover. It is, however, important to note that numerous acts of human destruction occur when the lovers are alone together as well.

At one point during their encounter in the garden, for example, the man attempts to caress his lover's face. When he touches her cheek, his hand is transformed into the fingerless palm of a "mutilé de guerre." Later, his sexual advances transform her into an aged woman. Later still, at what is arguably the scene's culminating moment, the couple's much celebrated off-screen boudoir dialogue (featuring the woman's ecstatic exclamation, "Quelle joie, quelle joie d'avoir assassiné nos enfants!") closes with the unforgettable image of her lover's face covered with blood oozing from his left eye, as Paul Eluard's voice-over fervidly intones "Mon amour, mon amour, mon amour, mon amour, mon amour."¹⁴ These events, when added to the multiple references to erotic frustration and *impuissance* included in the screenplay's description of the couple's erotic encounter, further problematize the role of *l'amour fou* within *L'âge d'or*, while at the same time strengthening the film's ties to the treatment of erotic love found in contemporary buñuelian works such as "Pájaro de angustia," "Palacio de hielo," and *Un chien andalou*.

The essentially negative nature of the lovers' encounter in the garden has not escaped the notice of certain critics, including Linda Williams who, in *Figures of Desire*, advances the hypothesis that the couple's repeated failure to achieve union in this scene is again the result of social repression. "Civilized behavior," in other words, has won: initially inflicted on the lovers against their will, it has nonetheless succeeded in changing them to the extent that they are no longer capable of the type of unmediated passion they displayed in the mud during the founding of Rome. By the time they reach the garden, "the lovers have become dependent on the law that separates them. They need it to fuel their desire. Without the institution of this law, they are impotent" (Williams 135).

I would like to consider another possibility. While it is true that Buñuel often spoke critically of the constraints that western civilization has imposed on human sexuality, *L'âge d'or* is something of a rarity in his early artistic production. While many of his early avant-garde works deal with the theme of erotic love, the vast majority do so without any reference to social concerns. Their focus instead is on the problem of desire. *L'âge d'or*, I believe, is not fundamentally different: while the social dimension is clearly important, it is merely one facet of the larger question of desire which was to preoccupy Buñuel throughout his career.

Buñuel's handling of the erotic impulse almost invariably involves some form of victimization. Because males are most often portrayed as the desiring subject, and are therefore usually aggressors, those most visibly cast in the role of sexual victims are often women; they are, however, not the only ones. Indeed, the victimization of the male desiring subject is not only a common feature of buñuelian works, it is often portrayed as the ultimate tragedy of the erotic urge. As a result, the characterization of woman as victim of male sexual desire begins to take on more ominous overtones. In fact, the initial categories of victim and victimizer become blurred, if not actually reversed, in many buñuelian treatments of the erotic theme. This process is, for example, clear in the conflation of the benevolent mother figure with the evil, emasculating *dama* in "Palacio de hielo," and in the image of death pulsing through the woman's body in "Pájaro de angustia." It occurs in his surrealist film works as well.

With respect to *L'âge d'or*, the couple's amorous encounter in the garden again marks a key moment. As stated above, two acts of bodily mutilation occur during the sequence. In both cases, the male protagonist is the victim.¹⁵ In this vein, it is interesting to note that the screenplay contains two other scenes of female suffering which are fundamentally altered in the final film version: there is no sobbing woman seated at a table at the sidewalk café shown during the documentary footage on Rome, and the "fillette" killed by her irate father in the screenplay description of the marquis's party becomes, in the film, a little boy. By eliminating or altering these rather straightforward, compassion-arousing depictions of female helplessness, Buñuel is able to maintain the tension, so frequent in his works, between woman as companion and woman as temptress: her dual roles (as both victim and victimizer of her sexual partners) cannot be separated.

While such examples are telling, by far the most explicit illustration of male victimization in *L'âge d'or* is the act with which the garden sequence comes to a close: that is, the moment when the woman betrays her lover, throwing herself into the arms of the

orchestra conductor. The male protagonist, bewildered and "possédé d'une rage démoniaque" (Age 49), is again separated from the woman he loves. In this case, however, he is not kept from her by the police or by social decorum, but by something far more treacherous: the woman's own free will. For him, *l'amour fou* has not triumphed: though enraged "comme une bête sauvage emprisonnée" (Age 49), he is powerless against this adversary. As the narrative comes to a close, he is alone.

Although the climatic garden sequence offers the clearest view of Buñuel's handling of the erotic theme in *L'âge d'or*, similar conclusions might be deduced from a re-examination of other scenes in the film. The lovers' first encounter in the mud during the founding of Rome can serve as an example. If this episode is considered--as it generally is--to be a favorable portrayal of passion in its natural site, it is at least worth considering the clear relationship established between Eros and excrement (and related substances such as mud and lava) throughout the scene. There is little, if anything, in Buñuel's artistic output which would corroborate the suggestion that the linkage of sexuality and excrement is to be interpreted favorably.¹⁶

How, then, is one to interpret the lovers' initial amorous encounter? It is perhaps not surprising that Breton (whose notorious disapproval of scatological imagery nearly led to Salvador Dalí's expulsion from the surrealist group) says little about this aspect of the film. Rather than echoing his own vision of surrealist *amour fou*, the vision of excrement-stained eroticism portrayed in *L'âge d'or's* initial narrative sequence aligns itself--I think explicitly--with the writings of one of the surrealist leader's greatest adversaries, Georges Bataille.¹⁷ Taken together, the scene's principal images--juxtaposing the lovers in the mud with flushing toilets and the bubbling lava from an erupting volcano--closely recall Bataille's insistence on love's relation to life's "lower" functions, decomposition, and death.¹⁸ Indeed, the volcano image might easily be read as a direct allusion to the excremental/sexual connotations of the "Jésuve."¹⁹

In the garden sequence, a similar connection is established between erotic desire and another of Bataille's preferred images of "le désordre du corps humain:" that is, "le gros orteil," which he described in a 1929 *Documents* article as follows:

Comme, par son attitude physique, l'espèce humaine s'éloigne autant qu'elle peut de la boue terrestre, [. . .] on conçoit qu'un orteil, toujours plus ou moins taré et humiliant soit analogue, psychologiquement, à la chute brutale d'un homme, ce qui revient à dire à

la mort. L'aspect hideusement cadavérique et en même temps criard et orgueilleux du gros orteil correspond à cette dérision et donne une expression suraiguë au désordre du corps humain. (203)

Bataille's comments could be applied equally well to *L'âge d'or*: throughout the film, as in other Buñuelian works, images associated with the "lower strata" are indeed "psychologically analogous to the brutal fall of man." The fact that such images invariably appear in direct relation to the human erotic impulse represents yet another example of the extreme difficulty of harmonizing Buñuel's second cinematic effort with the exalted erotic rhetoric of the surrealists' *amour fou*.

In closing, I would like to turn briefly to the film's prologue. Numerous theories have been advanced regarding Buñuel's decision to begin *L'âge d'or* with documentary footage on scorpions. One of the more suggestive is Allen Weiss's interpretation of the film's opening moments in light of astrological iconography, according to which the scorpion "is the symbol of sex, excrement and death, dweller in shadows and in hell" (159). While Buñuel may well have been aware of such symbolism (perhaps via Breton, a strong believer in astrology), it is interesting to note that Spanish popular speech invests scorpions with similar qualities: the expression "estar picado del alacrán" is a euphemism for sexual excitement. It can also refer to one afflicted with a venereal disease.²⁰ The dual meaning is particularly fortuitous in the context of *L'âge d'or*: if the scorpions are indeed intended to serve as images of sexuality, Buñuel's screenplay does not fail to remind us that their "piqûre peut être mortelle" (28).

Other aspects of the scorpion's treatment in Western iconography bear mention in this context. It is, for example, significant to note that Scorpio--considered the most dangerous sign of the zodiac and traditionally associated with the evils of sexuality--is most often specifically equated with *female* sexual desire. In fact, during the Middle Ages, artists often portrayed scorpions with a woman's face (Cavendish 9). Scorpions were also used as symbols of treachery or betrayal. Once again, the medieval iconographers' layering of symbolic interpretation--in this case, the conflation of female sexuality, treachery, and violent sexually-induced death--is strikingly similar to key Buñuelian concerns. In fact, when viewed in this light, the prologue of *L'âge d'or* can be seen to bear a close resemblance to the opening moments of *Un chien andalou*: in both cases, the non-diegetic prologue serves as a means of introducing the theme of violent sexuality characteristic of much of Buñuel's contemporary

artistic production.

Rather than an exercise in surrealist irrationality, or yet one more indication of Buñuel's entomological background, *L'âge d'or's* scorpion sequence is, in effect, a condensed introduction to the events which viewers are about to witness in the central narrative portion of the film. It also serves as an anticipation of the film's notorious epilogue in which the conflation of Christ and Sade (victim and victimizer again become one) will once more--as in the final stanza of "Pájaro de angustia"--bring the consideration of sex and death into conjunction with the third element of classic buñuelian paradigm: religion. In each of the three major divisions of *L'âge d'or* (prologue, central narration, and epilogue), and indeed throughout his entire career, Buñuel's stated enthusiasm for *l'amour fou's* value both as a means of freeing the human spirit and, in the process, causing outrage to bourgeois morality is forced to co-exist with, and is repeatedly undermined by, a decidedly more ambiguous, more disquieting, even malignant approach to the erotic theme.

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NOTES

¹"Le problème de la faillite des sentiments, intimement lié à celui du capitalisme, n'est pas encore résolu [. . .] Buñuel a formulé une hypothèse sur la révolution et l'amour qui touche au plus profond de la nature humaine, par le plus pathétique des débats, et fixé à travers une profusion de bienfaitantes cruautés [. . .] Le passage du pessimisme de l'état à l'action est déterminé par l'Amour, principe du mal dans la démonologie bourgeoise, qui demande qu'on lui sacrifie tout: situation, famille, honneur [. . .] L'amour reste seul en dehors des limites imaginables et domine de la profondeur du vent" (13, 18-19)

²See, e.g., his statement in the *Studio 28, revue-programme* (1). Regarding the long-debated issue of Dali's role in the development of *L'âge d'or*, see Sánchez Vidal's 1988 study, *Buñuel, Lorca, Dali: El enigma sin fin*.

³In his autobiography, for example, Buñuel offers an orthodox Surrealist interpretation of *l'amour fou's* power to effect social change, stating: "Dans une société organisée et hiérarchisée le sexe, qui ne respecte aucune barrière, aucune loi, peut à chaque instant devenir un facteur de désordre et un véritable danger" (21).

⁴See, e.g., Freddy Buache: "Buñuel demonstrates how love is able

to destroy established order, and why it is vital for it to do so if there is to be any hope of founding a form of humanism that is truly the measure of man and is stripped clean of idealistic mumbo-jumbo and fallacious freedom" (24).

⁵See, e.g. Linda Williams's *Figures of Desire*, and Alan Weiss's "Between the Sign of the Scorpion and the Sign of the Cross."

⁶Though beyond the scope of the current discussion, it could be added that Breton's exalted portrayal of *l'amour fou* often bears little resemblance to the treatment of Eros in the works of other surrealist group members as well, including certain of Breton's own texts.

⁷Both works are reprinted, with certain minor alterations, in Agustín Sánchez Vidal's edition of Buñuel's *Obra literaria* (141-42).

⁸The same music was later used in *Cumbres borrascosas* as well.

⁹The word "pájaro" is used in a similar sense in another unpublished 1927 poem, "Al meternos en el lecho:" "Es lástima que la estrella/no supiera fecundar tus senos/y que el pájaro de la lámpara de aceite/la picotease como a una cáscara de cacahuete" (*Obra literaria* 136). "Pájaro" also appears in connection with the female character of another unpublished 1927 text, "Ménage à trois" (*Obra literaria* 116).

¹⁰In Buñuel's own words: "los dos sentimientos básicos de mi niñez"--he might have said "de mi vida"--"fueron el de un profundo erotismo, al principio sublimado por una gran fe religiosa, y después la perfecta conciencia de la muerte" (Aranda 18).

¹¹According to Freud: "We know from psychoanalytic experience [that] no physical injury is dreaded [. . .] as an injury to the eye [. . .] A study of dreams, phantasies and myths has taught us that anxiety about one's eyes, the fear of going blind, is often enough a substitute for the dread of being castrated. The self-blinding of the mythical criminal, Oedipus, was simply a mitigated form of the punishment of castration" (231).

¹²In this context, it is worth noting that the surrealist manifesto which accompanied the *L'âge d'or's* premiere begins with a section suggestively entitled "L'instinct sexuel et l'instinct de mort." However, Breton (the section's author) does not discuss the film's handling of the interrelationship between these two urges at any great length. Instead, he focuses on the surrealists' belief in the importance of love as a source of artistic inspiration and as a tool of social revolution.

¹³The man's response is: "C'est pour ça que tu me déranges? Qu'ils aillent au diable, tes mômes." The wording of both quotations is slightly different in the screenplay (47).

¹⁴This section is denoted in the screenplay simply as "dialogue d'assassinat" (48).

¹⁵Interestingly, such would not have been the case if Buñuel had

chosen to accept without change suggestions made by his surrealist colleague and screenwriting collaborator, Salvador Dalí: according to the painter's conception of the scene, the woman would have suffered the hand mutilation, while the eye mutilation would not have occurred at all (see Sánchez Vidal 238 and 244). Buñuel also failed to heed Dalí's suggestion that the ceremony of the founding of Rome be interrupted by the sound of a woman screaming "como si la degollasen" (Sánchez Vidal 244).

¹⁶The use of excrement in *L'âge d'or*, atypical of the buñuelian production, may mark one of Dalí's contributions to the development of the screenplay. However, even if such is the case, there appears little reason to reconsider the above reading of the scene's essentially negative portrayal of the erotic urge. During the period surrounding the elaboration of *L'âge d'or*'s screenplay, Dalí's paintings were filled with thinly veiled references to a "deep sexual anxiety" prompted--as the artist himself openly admitted--by an intense fear of sexual contact with a woman (Ades 75). The erotic/scatological imagery so frequent in these works was, according to Dalí himself, intended as a "terrorizing element" (Ades 71).

¹⁷Though Buñuel never publicly expressed his opinion of Bataille, Dalí was a great admirer. Bataille for his part, spoke favorably of Dalí's work and of *Un chien andalou* in two *Documents* articles published shortly before the creation of *L'âge d'or*. See Bataille's "il," *Documents* 4 (Sep. 1929): 216 and "Le jeu lugubre," *Documents* #7 (Dec. 1929): 297-302. "Le gros orteil," cited elsewhere in this study, was published in *Documents* in November of the same year.

¹⁸See A. Weiss's discussion of the possible relation between *L'âge d'or*, Bataille, and Artaud in "Between the Sign of the Scorpion and the Sign of the Cross."

¹⁹By the time *L'âge d'or* was made, Bataille had already outlined his idea of the Jésusve in three articles: "L'anus solaire" (written in 1927), "Le Jésusve" (written in 1930), and "L'oeil pinéal" (date uncertain, probably contemporary with "Le Jésusve"). While these texts remained unpublished in 1930, it is quite likely that Buñuel and Dalí--both of whom knew Bataille--were familiar with the concept of the Jésusve by the time they began work on the screenplay of *L'âge d'or*.

²⁰See, e.g., the list of colloquial expressions included under the heading "alacrán" in the *Enciclopedia Universal Ilustrada*, III. (Barcelona: Espasa, 1930): 908.

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