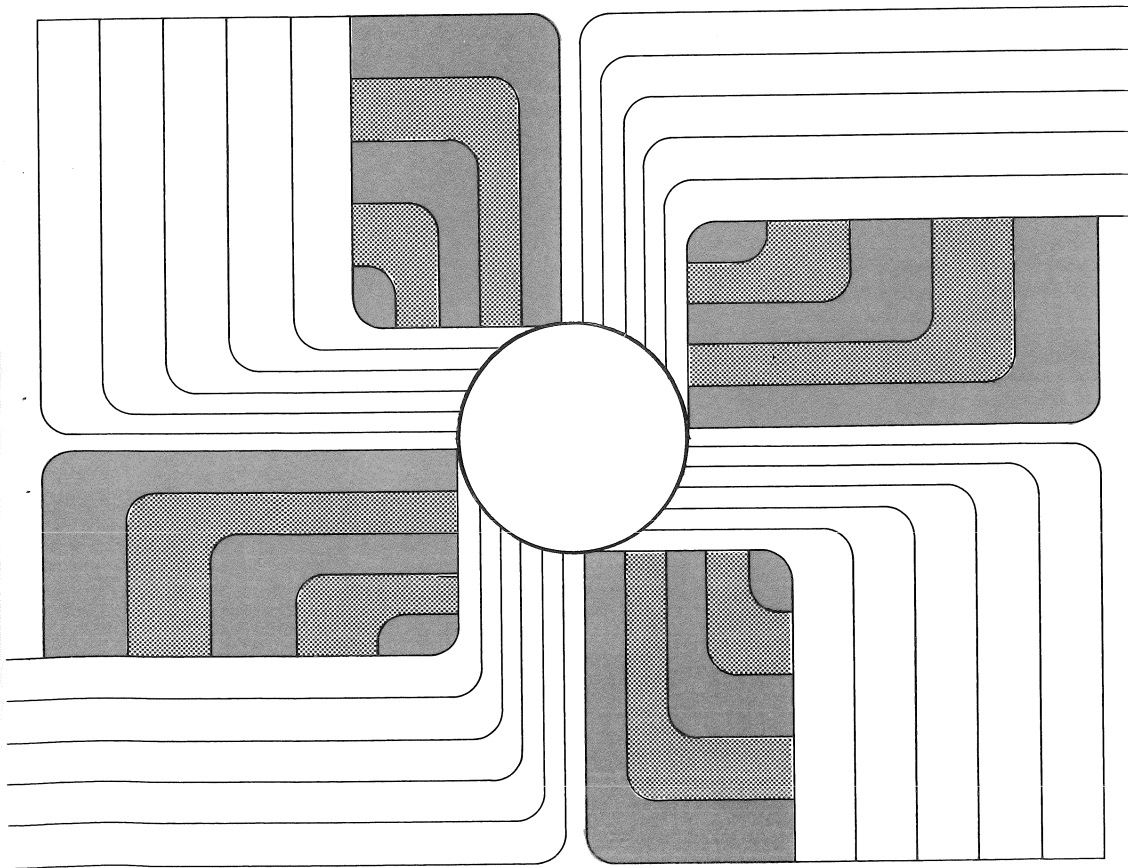


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Revista Canadiense de Estudios Hispánicos

Vol. IX, No. 1 Otoño 1984

ARTÍCULOS

ARTHUR BRAKEL

Eça de Queirós' *Divine Comedy* 1

SANTIAGO DAYDÍ-TOLSON

Ernesto Cardenal: Resonancia e ideología en el discurso lírico
hispanoamericano 17

B.A. GONZÁLEZ

The Character and his Time: From *Juegos de manos* to *Reivindicación del
Conde don Julián* 31

TEOBALDO A. NORIEGA

España, aparta de mí este cáliz; comunicación poética de un
conflicto 45

PAUL RICOEUR

Hacia una teoría del lenguaje literario 67

NOTA

NAÍN NÓMEZ ET AL

La experiencia del exilio. Poetas hispánicos en Canadá: Claudio Durán,
Jorge Etcheverry, Margarita Feliciano, Jesús López Pacheco, Naín
Nómez 85

RESEÑA

FEDERICO GARCÍA LORCA

Poeta en Nueva York. Tierra y luna

Obras II: Poesía, 2 112

MIGUEL GARCÍA-POSADA

Lorca: interpretación de "Poeta en Nueva York" (Andrew A.
Anderson) 112

B. A. GONZÁLEZ

The Character and his Time: From *Juegos de manos* to *Reivindicación del Conde don Julián*

*La unidad técnica de las novelas de Juan Goytisolo – tema que ha atraído escaso interés – se debe en parte al desarrollo de una relación particular entre el personaje y el tiempo. En *Juegos de manos* (1954), novela en que los discursos retrospectivos de un grupo de adolescentes ocupan la mayor parte de la narración, el recuerdo constituye la “acción” principal para la evaluación de los personajes. El tiempo de estos recuerdos es anacrónico, puesto que suspende la progresión cronológica de la historia. Los recuerdos, por otra parte, yuxtaponen el tedio actual a la felicidad pasada de estos personajes; su transición corresponde a una mutabilidad que es esencial a los protagonistas. Este proteísmo de carácter y el anacronismo, nacientes en *Juegos*, se llevan a un extremo en *Reivindicación del Conde don Julián* (1970). Aquí el protagonista, Alvaro Mendiola, está presente tan sólo en pensamiento, pues no tenemos de él más que su monólogo interior (representado por el texto de la novela). De sí revela Alvaro sólo las caricaturas de su mente, figuras que experimentan repetidas metamorfosis. Por lo tanto, la presentación del protagonista se interioriza completamente en *Don Julián*: Alvaro es lo que piensa, y su enigmática identidad está enmascarada en las transfiguraciones alucinadoras de su mente. Además, el ciclo de estas representaciones es perpetua (anacrónica) ya que al terminar su “invasión” imaginaria de España nos dice Alvaro que se espera recomenzar al otro día. Podemos concluir que para Goytisolo la caracterización y estructura temporal llegan a corresponder por completo al retrato psíquico del protagonista.*

The novels that compose the Mendiola trilogy – *Señas de identidad* (1966), *Reivindicación del Conde don Julián* (1970) and *Juan sin Tierra* (1975) – represent an experimental phase in Juan Goytisolo's writing owing to changes in narrative technique, style and content.¹ To begin with, the omniscient narrator who relates the action objectively in the third-person preterit – typical of Goytisolo's neorealist fiction of the fifties – is substituted in the Mendiola group for a narrator who doubles as the protagonist and who tells the story in the second-person future.² Secondly, the conventional prose style of the early novels is abandoned in *Don Julián* and *Juan*

sin Tierra for a text that is devoid of traditional punctuation, and that is ordered instead by a series of colons. And finally, the imitation of reality—a precept of verisimilitude that governs the content of Goytisolo's neorealist fiction—gives way to the hallucinations and implausible representations of the protagonist's mental spectrum.

It is easy to see how the portrayal of character is directly affected by Goytisolo's latest experiments. In general the role of the character is intensified in the Mendiola cycle. Our experience in these novels depends totally on a protagonist who is also the narrator and is virtually alone in the story. We experience him intimately in a narration that is a form of internal monologue, a self-directed, ongoing discourse enunciated in the second-person.³ The future tense of his narration anticipates his movements, and therefore creates the illusion of a story that is approximate in time to the moment of our reading. And the fantasies that he presents reveal not the physical world in which he circulates, but rather the imperceptible facets of his personality. In short, the anecdote lies within the character in these three novels.

According to Goytisolo the basic changes in his portrayal of character can be explained in terms of his eventual rejection of objective realism, a mode of writing which he had promoted in the early stages of his career. In *Problemas de la novela*, a collection of essays written between 1956 and 1958, the author analyzes various neorealist techniques in vogue at that time. Included is an explanation of "behaviorist" techniques of characterization in fiction, a method by which characters are portrayed according to their conduct:

El método objetivo del comportamiento externo registra, con la imparcialidad de una cámara, la conducta de los personajes; aborda, con un enfoque real, las cosas y hechos de la vida corriente. Las justificaciones misteriosas, los claroscuros desaparecen.⁴

Since the character functions as an object of the objective narrator's vision, the neorealist writer emphasizes the descriptive and concrete portrayal of people in a physical world. The character's inner world is to be diagnosed from his behavior, and his function is essentially to enhance the novelist's portrayal of a social reality.

Sixteen years after the publication of *Problemas* Goytisolo brought out *Juan sin Tierra* (1975), a "literary text" in which he summarizes the theories that govern his narrative technique in the Mendiola trilogy.⁵ In one sequence, for example, we find a parody of a realist writer, the "Padre Vosk," whose "crónicas copiadas fielmente de la vida real" include a description of "el puerto de Toledo con otros pormenores necesarios a la

comprensión de esta verídica historia.”⁶ As part of the parody, Vosk defends his own narrative technique by arguing in favor of the realistic portrayal of his characters:

a medida que calamos en el libro, vemos cómo se precisan los perfiles, cómo se dibujan los caracteres, cómo los componentes de esta gran masa ganan en individualidad concreta a través de un gesto, una réplica, una sonrisa, un silencio : y todo, sabes por qué?

Vosk te contempla de hito en hito, con mal disimulada ansiedad, y, en vista de que tú callas y esperas, contestará por ti porque tiene fe en ellos! : porque cree en la existencia de sus hechos, frases y pensamientos, y les deja crecer y vivir por su cuenta, y de meras criaturas de papel los convierte en seres de carne y hueso, semejantes en todo a aquellos con quienes tropezamos diariamente en la calle.⁷

In *Juan sin Tierra's* travesty – representative of Goytisolo's fiction of the seventies – we find the author recanting the neorealism that he advocates in the fifties. At first it appears that Goytisolo is substituting the “personaje de carne y hueso” – autonomous and mimetic, observed objectively and recorded according to the finest detail of his “comportamiento externo” – for iconographic caricatures of a fantasy world. Yet, as Goytisolo explains, there is another level of characterization within his story:

eliminar del corpus de la obra novelesca los últimos vestigios de teatralidad : transformarla en discurso sin peripecia alguna : dinamitar la inveterada noción del personaje de hueso y carne : substituyendo la progresión dramática del relato con un conjunto de agrupaciones textuales movidas por fuerza centrípeta única : núcleo organizador de la propia escritura, pluma fuente genésica del proceso textual.⁸

The description of the main character is totally missing from these novels. Only the protagonist's internal monologue – the novel's text – remains as a key to understanding his personality.

Given these changes in Goytisolo's narrative technique, critics have paid greatest attention to the breaches in this author's evolution.⁹ The continuity that underlies Goytisolo's novels – the way in which his experiments of the seventies develop out of his techniques of the fifties – is a problem that requires closer examination. In the Mendiola cycle we can see in fact the refinement, intensification or exaggeration of his incipient notions of character portrayal, notions that evolve – as we shall see – in direct rapport with his changing concept of time.

In their historical analysis of narrative, Scholes and Kellogg argue that the link between character and time emerges in modern fiction as an

intrinsic aspect of the novel and reveals the sophisticated “time consciousness” of modern writers:

We can, then, distinguish between two kinds of dynamic characterization: the *developmental*, in which the character’s personal traits are attenuated so as to clarify his progress along a plot line which has an ethical basis ... and the *chronological*, in which the character’s personal traits are ramified so as to make more significant the gradual shifts worked in the character during a plot which has a temporal basis. This latter kind of plotting and characterizing is highly mimetic and is perhaps the principal distinguishing characteristic of such realistic fictions as the novel, which does not emerge as a literary form until Western culture develops a time-consciousness sophisticated enough to make the kind of temporal discrimination which this sort of characterization requires.¹⁰

An acute awareness of this interplay between time and the protagonist is what best describes the evolution of Goytisolo’s technique. His elimination of the vestiges of theatricality from the portrayal of character corresponds to a withdrawal from the representation of the character’s physical reality and, likewise, to a retrenchment of time by the clock.¹¹ A comparison of *Juegos de manos*, Goytisolo’s first novel (written in 1952), and *Don Julián* (1970) will show how the tendency to project character and time within the patterns of the protagonist’s consciousness is present in Goytisolo’s earliest fiction and governs this author’s evolution.¹²

The story of *Juegos* transpires on two time planes much as in many of Goytisolo’s novels. In portraying the “todo poderosos hermanos” (a club of adolescents rebelling against their bourgeois roots), Goytisolo organizes the account around the planned assassination of a political figure. The chronological progression of three days in the narrative present is measured by three occurrences: David is selected for the mission of assassinating Guarner; he fails to fulfill his responsibility; he is consequently executed by the group leader, Agustín.

A vast preterit time stratum is woven into the story through lengthy monologues in which the various protagonists relate their personal past. While memory is the device with which multiple story times are synthesized, it also defines a nostalgic and introspective condition common to Goytisolo’s protagonists. Thus, confronted with his assigned task of killing Guarner, David returns bewildered to his room. His search for a distraction leads him to write in his diary, an instance of interplay between time, character and incident common to Goytisolo’s novels:

David ajustó las hojas de la ventana: la música le hacía daño. Deseó ver a “Tánger” disfrazado de mago, haciéndole cualquier jugada de las suyas ... Se sentó en la mesa del escritorio y abrió el cuaderno al azar.

"Mi niñez, a primera vista sin problemas, me parece de pronto enormemente complicada cuando trato de abarcarla por entero."¹³

David's assignment constitutes the incident, while his monologue fuses the preterit span of his recollection into the novel's ongoing present.

Introspection in Goytisolo's protagonists joins with a static present time to characterize *Juegos*' narrative technique. The fact that only three major activities occur in a nearly 300-page novel indicates how Goytisolo subordinates an evolving story-sequence to a portrait of the characters' present state and the reasons behind it. Rather than emphasize action in the present, the monologues shift our attention to the circumstances that have produced what appears to be a static situation.

By extrapolating the picture common to the various life histories that we hear, we begin to see how characters are typed in this novel. Luis Páez is the first to retell his past and the specific causes for joining the "todo poderosos hermanos." Reconstructing a recent Christmas scene which he calls the "comedia dulce del hogar feliz," he throws singular importance on the arrival of "Tánger-Urbe:" the charlatan's presence caused Luis to feel split between an undesirable past and the anticipation of change (that is, escape from his "comedy"):

Y él se había sentido, por vez última, partido en dos; el pasado que se aferraba a los ojos secos de la madre y a la comedia dulce del hogar feliz, y el ser balbuciente que contemplaba el rostro fantástico de Uribe, sus gestos de payaso y los moldes de lacre de sus labios. (*JM*, 23)

As a result of "Tánger's" visit, Luis decided to leave home, to sever ties with his family and his past, and to create a new bond with the club of rebels.

While Agustín Mendoza is painting Ana's portrait (*JM*, 84-98), she relates stories of her childhood, highlighting influences and events that have led to her becoming a revolutionary. She remembers encountering a group of rebels who raised political questions beyond her understanding. Much more enchanting to her was a gypsy couple who danced barefooted through the streets. Ana also recalls that her mother always tried to convince her of her genius, whereas she argued in support of her own mediocrity. Her mother's greatest fear was that Ana would become an "obrero," and she therefore introduced the girl into a stifling debutante society. Harboring certain doubts of a sociopolitical kind, Ana asked her father some difficult questions regarding revolution, to which he responded:

Cuando uno se hace viejo no se preocupa de esas cosas. Lo único que quiere es que le dejen en paz. En este país, todos los cambios son para empeorar. (*JM*, 97)

Although he believes that each individual should pursue advancement on his own accord, his failure to respond when asked about those unable to do so is a crucial moment for his daughter.

Ana's narration, more a monologue than the dialogue that it is loosely structured to be, is echoed by Agustín's story (*JM*, 141–50), which he relates to David. Agustín was completely spoiled as a youngster by his bourgeois parents who believed in his unlimited talent, first as a painter and later as an actor. His affection for his mother gradually evolved into a predilection and extreme intimacy, yielding finally to bitter disdain and rebellion. He escaped to Paris, to poverty, hunger and cold, and to a desire to kill. He dwells on the lack of limits in his childhood ("siempre obtuve cuanto deseaba," *JM*, 145; "me mimaron de niño," *JM*, 142), and he reveals how his parents sought to create in him illusions of grandeur: "Veían en mí lo inesperado, lo milagroso ... todo contribuía a inculcarme la idea de que era distinto" (*JM*, 144). He singles out the specific moment of his decision to rebel: "Las palabras del poeta me habían puesto en contacto con el odio y su llamada despertaba un eco antiguo en las raíces de mi sangre" (*JM*, 145). Perhaps Agustín surpasses his cohorts in understanding his rebellion, recognizing that it was for lack of limits that he was driven to hate: "era precisamente esa aceptación la que más me indisponía" (*JM*, 146).

In like manner, David relates incidents of his childhood as he reads from his personal diary. In this book within a book, we learn that he lived in the Antilles when he was young and that his parents forbade him to mix with black children in order to "exterminar para siempre [sus] instintos plebeyos" (*JM*, 176). His greatest desire was to compete and excel: "Una enfermiza necesidad de aplauso me espoleaba" (*JM*, 179). He too is able to isolate the very moment of his awakening from such a "nightmare": "Tan sólo el encuentro con Agustín ... logró despertarme de mi abulia y embrutecimiento ..." (*JM*, 180). Rebellion through involvement in the group offers him escape and is the response to his bourgeois upbringing.

A composite picture of the narrator-protagonist can be extracted from these examples: he is young and from a bourgeois family that has been overindulgent with him. Bored or oppressed by his family and social confines, he has felt drawn at some specific moment in the past toward an element both foreign and objectionable to his parents and middle-class society. Presented with this new alternative, he has chosen to sever ties with his bourgeois society by taking up arms against it, in an attempt to realize utopian ideals. His activities are diametrically opposed to a social order that he was taught to emulate. By planning to assassinate an important political figure, he establishes himself as a rebel, and shows his scorn for society. His monologues bring to light the existing schism between his

current state of being and a past identity which he has rejected. As he focuses on his past, we judge him in terms of his change. In sum, the personality's flux is what most interests us, a flux that is brought to light by the protagonist's own act of narration. As the principle trait of this protagonist, flux results from a bipartite time structure common to Goytisolo's early novels, and shows, again, how "time is indeed a significant dimension in the conception of character."¹⁴

While the qualities basic to the protagonist of *Juegos* recur in *Don Julián*, the essential contrast between the characters in these two novels is due to the evolution of time and incident in Goytisolo's writing. Besides being defined in relation to the main action, the attempted assassination of Guarnier, the characters in *Juegos* are portrayed as they remember. Hence, "mental" action emerges as a form of incident in Goytisolo's early writing, leading to the complete fusion of character and consciousness in *Don Julián*. With respect to time, the chronological progression of *Juegos* that frames the numerous retrospective digressions yields in *Don Julián* to a time that is altogether mental and thus unconstrained by notions of chronology. Nor is time measured in the later novel by the occurrence of actual incidents, since the action of *Don Julián* is largely the record of its protagonist's imaginings. Consequently, character, action and time in *Don Julián* correspond to Alvaro's ongoing consciousness.¹⁵

Alvaro's imagination takes on a special importance for defining all characters (including himself), since he rarely interacts with others during his day-long walk through Tangier. Tariq, a companion to Alvaro in the café, is named in a few instances, but the protagonist never exchanges words with him. Alvaro also mentions meeting a "sablista" and a beggar, but their appearance is also marginal. Short verbal exchanges are presented on only two occasions, once with a child-guide who leads the protagonist through the streets, and again with a man in the public baths, but these dialogues (and individuals) are tangential to the main story of Alvaro's introspection. As we shall see, these few individuals become significant only for the way they are incorporated in Alvaro's fantasies. His consciousness encompasses all the characters in the story, and it is only through the play of images in his imagination that we understand them.

Just as flux governs Goytisolo's notion of character in *Juegos*, that same condition is the only unifying thread among the characters whom Alvaro imagines in *Don Julián*. Among the various figures from Spanish history that appear in the later novel, Séneca offers a major example of this condition. Nowhere are we given a realistic image of the philosopher as he might have existed in life. Rather he is the transfiguration of a Castilian-speaking television announcer whose face recalls a gypsy's or a bull-fighter's:

los infantiles rostros aplicados y tensos han desaparecido de la visual ... : el oráculo y la sibila conversan ahora en un tecnocrático despacho de estilo funcional ... el oráculo modula su castellanísima teoría en la estudiosa soledad del gabinete y se esfuma literalmente tras un busto romano con catadura de gitano viejo : rasgos faciales de finura aguileña, disposición capilar de matador de toros, patillas peinadas a lo flamenco

¿Séneca?

sí, Séneca

esto es, su cabeza del Museo del Prado

cabeza, sí no de gitano, cuando menos de torero retirado, en los umbrales de la vejez.¹⁶

The magnanimous “filósofo de la tauromaquia y torero de la filosofía” continues to change identity: first a descendent of the stoic Lagartijo and the Pythagorean Manolete (two names of Spanish bullfighters), he becomes subsequently don Alvaro Peranzules, the depiction of a typical Castilian:

mas pasemos a sus orígenes y epifanía : ... se produjo en el centro de la Península y no en la periferia ... :

sí, don Alvaro Peranzules, más conocido ahora por su seudónimo de Séneca, nació en la comarca de Gredos, de familia limpia y de muy buena sangre. (*DJ*, 112–13)

Séneca is defined further according to his lineage; that is, he is the son of “don Alvaro Peranzules Senior” and “Isabel la Católica.” As Alvarito he also exhibits precocious “afanes de inmortalidad,” and distinguishes himself as a young scholar:

... Alvarito responde de modo certero y veloz y recibe las felicitaciones entusiastas de maestros y condiscípulos

yo soy viva, soy activa, me meneo, me paseo, no trabajo, subo y bajo, no me estoy quieta jamás

la ardilla! ...

vivo sin vivir en mí, y tan alta vida espero, que muero porque no muero

la gallina!

muy bien : magnífico : diez sobre diez : en un tiempo record. (*DJ*, 115)

At the completion of Séneca’s characterization, he is fused with the identities of “Figurón” (who is Alvaro Peranzules, as well), with a writer from the Generation of 98, Calderón (whose verses are presented as Séneca’s words), a bullfighter, and “el ilustre doctor Sagredo” who subjects Spain to “una prudente terepéutica de sangrías y purgas que restablece ...

su comprometida salud" (*DJ*, 118). Séneca thus belongs to the novel's chimerical, timeless realm of action that is Alvaro's consciousness. As we shall see, the distortions to which Séneca is subjected ultimately act as signs that point to Alvaro's character, defining it as a flux of psychic images.

The "perfecto caballero cristiano" is another figure that dramatizes the flux governing Goytisolo's notion of character, in this case, by the way he is composed and then destroyed. Alvaro imagines this gentleman in the heart of the "castellanísima" homeland. There the gentleman's home is portrayed in lengthy detail as the creation of the "castellanísimo" spirit of 98, with its "macizo portón," "cocina campesina de ennegrecida campana," and an adjoining bedroom that contains a "recia estera" and "crucifijo y arcaz sólido" (*DJ*, 159). The gentleman himself is conceived as the incarnation of the Generation of 98's mythical Castilian landscape:

... un hombre de sosegada apariencia lee versos de Calderón y del Fénix : su rostro, severo y enjuto, refleja la grandeza solemne de estos paisajes áridos : pero se adivina la frescura soterrada del agua en el cogollo de su corazón rocoso. (*DJ*, 159)

Flies and bees invade in force to commence Don Alvaro's imaginary destruction. Presented as a "Mascarón," Don Alvaro slowly disintegrates as his mask is deflated and transformed into dust:

su coraza se agrieta y algunas escamas caen : el tamaño se reduce también : los rasgos abultan menos, las extremidades articuladas se achican : ... una mosca tsé-tsé, una abeja y un tábano le impiden continuar : ... la máscara de don Alvaro disminuye a ojos vistas y la estabilidad de sus rasgos se pierde ... : la masa rocosa se disgrega, se desmenuza, se desconcha : y la resistencia obstinada que opone precipita todavía el galopante proceso de demolición : montículos de polvillo fino que escurre como un reloj de arena simultáneamente a la prodigiosa reducción craneana (*DJ*, 178-79)

Flux is enacted in an unusual way in this figure: at first Don Alvaro achieves a total portrait as details are accumulated, yet just as soon as the image is complete it begins to disappear. As in Séneca's case, impermanence is the condition that links the "perfecto caballero cristiano" to the "todo poderosos hermanos."

"Isabel la Católica" is yet another character who suffers a number of unexpected transformations. She is first identified as the mother of Séneca while being, at the same time, the daughter of the "perfecto caballero cristiano." The reflection of the purest and most reverent Christian spirit, Isabel has learned to love God, safeguard her honor, and be scrupulously faithful. In a word, she embodies a perfect Christian virtue. Yet like the

Christian gentleman, she too is deformed in Alvaro's imagination. Dressed in a nun's habit, she is suddenly induced to lower her zipper by the music that she hears, the Rolling Stones' "Time is on My Side:"

al punto, un pijama de seda negro emerge, suave, sobre un fondo sonoro de gemidos, jadeos, pitidos de locomotora, burbujeo de champán : amarte, amarte, dueño y señor mío, es mi delirio constante! : estoy enferma de amor, pero no quiero curarme jamás! (*DJ*, 163–64)

Delirious with passion, the Catholic Queen becomes completely transfigured as she is seduced by the mad cadence of the music:

sucesivamente desabrocha la chaquetilla de su pijama, se despoja del pantalón, intenta cubrir la desnudez con los brazos, gira y evoluciona por escena entre ademanes implorantes y sobresaltos de pudor. (*DJ*, 164)

Her metamorphosis becomes one of the more bizarre blendings of the real and the fantastic when a group of tourists, whom Alvaro encounters in Tangier, are invited to an organized excursion into Isabel's "gruta sagrada:"

el guía apunta con el dedo hacia el vestíbulo de la vagina e indica la estructura y funciones características de cada uno de los órganos

monte de Venus

labios mayores

labios menores

orificio vaginal

clitoris

e himen

affiches redactados en diferentes idiomas recuerdan a los visitantes las oportunas consignas de seguridad

vendedores de tarjetas postales y souvenirs se agregan al grupo y distribuyen collares, pulseras, gorros morunos, diversos objetos de cerámica. (*DJ*, 167–68)

As we witness Isabel's deformation from a pious queen into a lustful temptress (whose sacred "grotto" is invaded by the masses), we experience anew the transitory condition that subsists in Goytisolo's characters.¹⁷

By reflecting further on these examples of flux, we can draw certain conclusions about the evolution of this condition in Goytisolo's novels. As an aspect of their character development, the protagonists in *Juegos* denote their change in personality as they analyze themselves retrospectively. In contrast to the image they paint of themselves in the past, their actions in the present communicate to us the transformations they have undergone. The group's reason for being, the assassination of Guarnier, is

an act of desperation and rebellion that expresses the contempt these protagonists harbor for their social circumstances. Furthermore, they pinpoint the source of their change by spelling out the stimuli that turned them against their families. In each individual, the transformation of his personality is implied in the juxtaposition of past and present, and is the central element of his character development.

As a governing principle in Goytisolo's notion of character, flux is isolated and magnified in *Don Julián* far beyond previous dimensions. Here change is represented on the level of Alvaro's imagination, where dramatic metamorphoses surpass in intensity the implication of flux in *Juegos*. Change, in fact, is all that we see of these characters. Their static essence escapes us totally. Séneca is a spectacle of shifting identities that includes a television announcer, a gypsy and a bullfighter. The Christian gentleman personifies a mask that grows until an attacking force of insects begins his demise. As soon as she appears, the Catholic Queen becomes a lascivious harlot reduced finally to a hollow womb that tourists visit. By presenting such fictive metamorphoses in these characters, Goytisolo carries flux to an exaggerated and caricatural degree in *Don Julián*.

Besides dramatizing the principle of instability that governs character in *Don Julián*, these figures give form to the blending of the concrete and the imaginative that typifies Alvaro's consciousness. Each of these figures is rooted in a physical reality that becomes distorted in the protagonist's mind. Both Séneca and the "perfecto caballero cristiano," for example, are identified as the lawyer whom Alvaro meets in the public baths. And Isabel is associated with one of the tourists whom Alvaro encounters in Tangier. Even though these characters are rooted in Alvaro's external reality, their importance is to lead us to another level of character development in *Don Julián*, namely to Alvaro himself. Séneca and the Christian gentleman are named Alvaro and Alvarito at different stages of their transfiguration, and Isabel is revealed as Alvaro's mother. Just as these "characters" are tied to Tangier's reality as Alvaro experiences it (the tourists, the lawyer), they are for us spectres of Alvaro's own identity. Through his perception, Alvaro assimilates what he sees and imagines to what he is; the way to his character, then, lies in his consciousness.

The child-guide offers a noteworthy example of the process of transfiguration and the blending of distinct levels of "character" in Alvaro's consciousness. Initially, this guide is an Arab child who leads Alvaro through Tangier, but later he becomes the protagonist's own child-image "un cuarto de siglo atrás" (*DJ*, 72). The child's story culminates in his savage destruction in the last chapter, at which time various elements converge in dramatic metamorphoses. In the first episode, the child appears as "Cape-rucito rojo," who, arriving at grandmother's house, is sodomized and liquidated by the wolf. By his description ("un moro de compleción

maciza, ojos de tigre, bigote de mancuernadas guías"; *DJ*, 209), the wolf is identified as one of the Count Julian's Moorish soldiers as well as a guard whom the child meets earlier in the day. The guard, who delights in sharing his pet snake with the child, is the central figure in the child's second devastating encounter. Identified as the "sablista" whom Alvaro sees in Tangier, the guard uses his snake to inoculate the child with a poison that "inmoviliza su voluntad y la somete a la tuya" (*DJ*, 223). Throughout the child's story, identities constantly change: the child is Alvarito, the protagonist "un cuarto de siglo atrás," and "Caperucito rojo;" the guard is Alvaro as an adult, the "sablista," and the wolf. By the same token, external reality is inseparable from fantasy: individuals whom Alvaro encounters in Tangier (such as the "sablista" and the child) are fused with caricatures that Alvaro imagines (the wolf and "Caperucito"). All of these figures are obviously figments of the protagonist's own identity, either as a child or as an adult. As we witness the transformation of images in Alvaro's consciousness, we come to realize that his identity is forever masked, since it is subject to a never-ending flux. In sum, the transmutation of character that typifies Goytisolo's protagonists reaches its culmination with *Don Julián*, in the timeless realm of Alvaro's consciousness.

As the link between subjective time and the presentation of character by mental activity intensifies in Goytisolo's novels, the role of incident as a measure of clock time diminishes. We have seen how character in *Juegos* is identified by what a personage does and remembers. Memory, a manifestation of consciousness, defines "change" as his principal trait. In *Don Julián*, Goytisolo isolates mental awareness as the novel's prevailing incident, and consequently the chronological span of Alvaro's day-long walk is deemphasized. Stressed instead is a pattern of cyclical narrative time: when the protagonist closes his eyes at the day's end, we are told that "mañana será otro día, la invasión recomenzará" (*DJ*, 240). Thus the end is linked to the beginning, and while the story is represented in an ongoing time stratum, it is suspended within Alvaro's timeless consciousness.¹⁸

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NOTES

- 1 This trilogy, united by a common protagonist named Alvaro Mendiola, comprises *Señas de identidad* (1966), *Reivindicación del Conde don Julián* (1970) and *Juan sin Tierra* (1975). Owing to the experimental nature of their narrative technique, these works form a contrast when compared to the author's neorealist phase of the fifties: *Juegos de manos* (1954), *Duelo en el Paraíso* (1955), *Fiestas* (1955), *El circo* (1956), *La resaca* (1958) and *La isla* (1961). For a discussion of the innovations in the Mendiola trilogy, see in particular Linda Gould Levine, *Juan Goytisolo: La destrucción creadora*

- (México, 1976) and José Ortega, *Juan Goytisolo: Alienación y agresión en Señas de identidad y Reivindicación del Conde don Julián* (New York, 1972).
- 2 For a discussion of the use of the second-person in Goytisolo's novels see: Levine, *Juan Goytisolo*; Emir Rodríguez Monegal, "Juan Goytisolo: Destrucción de la España sagrada," *Mundo Nuevo*, 12 (June 1967), 44–60; rpt. Rodríguez Monegal, *El arte de narrar* (Caracas, 1968), pp. 165–99 and *Juan Goytisolo*, ed. Julián Ríos (Madrid, 1975), pp. 111–16; Reed Anderson, "Señas de identidad: Chronicle of Rebellion," *Journal of Spanish Studies: Twentieth Century*, 2 (Spring 1974), 3–19; Juan Curutchet, "Juan Goytisolo y la destrucción de la España sagrada," *Revista de la Universidad de México*, 23 (Jan.–Feb. 1969, supplement), 9–15; rpt. *Juan Goytisolo*, ed. Julián Ríos, pp. 71–92; José Ortega, *Juan Goytisolo*, pp. 57–65; Edenia Guillermo and Juana Amelia Hernández, *La novelística española de los sesenta* (New York, 1971), pp. 111–25.
 - 3 In my discussion I adhere to Robert Humphrey's theory that "stream of consciousness" is most properly a psychological term, and that "interior monologue" is more appropriate for describing the representation in narrative of a character's prespeech thoughts. See Robert Humphrey, *Stream of Consciousness in the Modern Novel* (Berkeley, Los Angeles, 1954; rpt. 1972), pp. 1–9.
 - 4 Goytisolo, *Problemas de la novela* (Barcelona, 1959), pp. 59–60. In his essay entitled "El caso de Robbe Grillet" included in the same collection, Goytisolo opposes the French novelist's call for a literature which "ha de deslastrarse de toda pretensión de transcendencia, sea filosófica, social o religiosa, y convertirse en un fin en sí" (p. 66). He praises, instead, the novels of Marguerite Duras for their "intención a la vez estética y social" (pp. 69–70).
 - 5 In a personal interview the author explained to me his idea that *Juan sin Tierra* is a "literary text" which can be read as poetry, essay or novel.
 - 6 Goytisolo, *Juan sin Tierra*, (Barcelona, 1975), p. 273.
 - 7 Goytisolo, *Juan sin Tierra*, p. 276.
 - 8 Goytisolo, *Juan sin Tierra*, p. 311. The ideas which Goytisolo develops in *Juan sin Tierra* are largely the result of twenty-five years of residence in Paris, a period in which the author has been following with declared interest the latest trends in literary theory and methodologies. The concept of character expounded herein finds a certain resonance, for example, in Alain Robbe-Grillet's *Pour un nouveau roman* (Paris, 1963); translated by Richard Howard as *For A New Novel: Essays on Fiction* [New York, 1965] and Jean Ricardou's more recent *Pour une théorie du nouveau roman* (Paris, 1971).
 - 9 For an analysis of the various phases of Goytisolo's writing see: J.M. Martínez Cachero, "El novelista Juan Goytisolo," *Papeles de Son Armadans*, 95 (Feb. 1964), 125–60; J.F. Cirre, "Novela e ideología en Juan Goytisolo," *Insula*, 230 (Jan. 1966), 1, 12; Julio Martínez de la Rosa, "Juan Goytisolo, o la destrucción de las raíces," *Cuadernos Hispanoamericanos*, 237 (Sept. 1969), 779–84; Kessel Schwartz, *Juan Goytisolo* (New York, 1970); Gonzalo Sobejano, "Juan Goytisolo: La busca de la pertinencia," *Novela española de nuestro tiempo* (Madrid, 1970), pp. 261–92; Ramón Buckley, *Problemas formales en la novela española contemporánea* (Barcelona, 1973), pp. 141–82. Through a study of archetypal patterns in characterization, Buckley denotes significant continuities in Goytisolo's early novels, continuities that are treated similarly by Cirre.
 - 10 Robert Scholes and Robert Kellogg, *The Nature of Narrative* (New York, 1966; rpt. 1976), p. 169.
 - 11 The growing disregard for chronology in Goytisolo's novels reaches a climax in *Juan sin Tierra*, where there is no mention whatsoever of the "real" time span of the story. Since the only action in this novel is the protagonist's act of composing the story (the

protagonist is the author of *Juan sin Tierra*), and since our reading is construed as a reenacting of the protagonist's interior monologue (the second-person creates the illusion that the reader is the writer in the story), time in this novel corresponds to the duration of the reading.

- 12 The only author to date who studies Goytisolo's novels of the fifties for the precedents they establish with respect to his later fiction is Linda Gould Levine in *Juan Goytisolo: La destrucción creadora*. Her study of the early works, nonetheless, serves mainly to introduce her analysis of Goytisolo's experimental fiction, *Señas de identidad* and *Reivindicación del Conde don Julián*.
- 13 Goytisolo, *Juegos de manos* (Barcelona, 1954; rpt. 1975), pp. 170–71. Textual citations from this edition will be given in parentheses with the abbreviation *JM* and the corresponding pages.
- 14 Scholes and Kellogg, *The Nature of Narrative*, p. 157.
- 15 Even though the name "Alvaro" as such does not appear in *Don Julián*, the protagonist uses the name "Alvarito" to refer to himself as a child. This, plus the fact that *Señas*, *Don Julián* and *Juan sin Tierra* form a cycle united by a common protagonist, is the basis for my identifying the protagonist in *Don Julián* by the name "Alvaro."
- 16 Goytisolo, *Reivindicación del Conde don Julián* (México, 1973), pp. 109–10. Henceforth all citations correspond to this edition; the page numbers will be given in parentheses with the abbreviation *DJ*.
- 17 Linda Gould Levine studies this character as an example of a process of "demythification" of the symbols sacred to Spain. See *Juan Goytisolo: La destrucción creadora*.
- 18 "En rigor, cuanto sucede en esta obra es proyección o correlato objetivo de un estado de ánimo, y en este sentido *Reivindicación del Conde don Julián* se aproxima al poema." Pere Gimferrer, "El nuevo Juan Goytisolo," *Revista de Occidente*, 46 (August 1974), 19.