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PERSPECTIVE IN JUAN GOYTISOLO'S *FIESTAS*: TOWARDS AN UNDERSTANDING OF «OBJECTIVITY» IN NEOREALISM

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As the predominant current in Spanish fiction after the Civil War, neorealism has been the subject of numerous studies, most of which set out to study the historical impact of this movement.¹ These studies are founded, moreover, on the concept that narrative technique—and in particular the narrator's «objectivity»—is the identifying trait in a neorealist novel. John Butt, for example, states that objectivity requires «the disappearance of the author» and that it is «a natural development from a prose style innovated by Baroja and developed by Sánchez Ferlosio.»² Alfonso Sastre explains that «los escritores objetivistas 'afectan' ver desde fuera,»³ whereas José Cirre claims that «el testigo no interviene. Anota con cuidado lo visto y oído.»⁴ In his definition of objectivity, Fernando Morán draws a connection between «objective realism» and «behaviorism» and claims that «las ideas, como realidades de segundo grado, encuentran pocas veces su camino en las páginas de estos libros.»⁵ Finally, J. M. Martínez Cachero sees in this movement an «ajenamiento absoluto a los personajes» and an «imposibilidad de parte del narrador, que sólo debe mostrar hechos y presentar personas pero no emitir juicios.»⁶

To my mind, the problem that is latent in these studies is one of critical methodology. It is clear from the above statements that a discussion of narrative technique is essential to the study of neorealism. In all of the examples cited, the critics comment upon the «narrator's» (or «author's») position with respect to the story (his impassiveness or «effacement»), and in doing so they suggest that perspective—or what some term «point of view»—is a central problem in neorealist fiction. That is, they suggest the need to

transcend the limits of their own historical and sociological methodology by examining neorealism according to its technique. When subjected to a formalistic analysis, this novel will be seen to embody a technical richness that supersedes previous expectations.

In his «Discours du récit,» Gérard Genette provides a method for analyzing perspective in fiction that, when applied to a representative text, should help us to understand better the function of «objectivity» in the neorealist novel. Genette begins his discussion of perspective by distinguishing between *voice* and *vision*, a distinction, he claims, too frequently ignored in the analysis of fiction:

Toutefois, la plupart des travaux théoriques sur ce sujet (qui sont essentiellement des classifications) souffrent à mon sens d'une fâcheuse confusion entre ce que j'appelle ici *mode* et *voix*, c'est-à-dire entre la question *quel est le personnage dont le point de vue oriente la perspective narrative?* et cette question tout autre: *qui est le narrateur?*—ou, pour parler plus vite, entre la question *qui voit?* et la question *qui parle?*⁷

Considering the term «point of view» excessively abstract, Genette adopts the term *focalisation* from Brooks and Warren to identify three possible foci of narration. The first involves an omniscient narration, whereby our vision is that of an absentee narrator. In the second case the focalization is situated within the characters themselves. The writer can achieve this effect either by allowing the characters to narrate or by projecting the narration as if it were the character's interpretation.⁸ The last possibility is an external focus of narration where neither an absentee narrator nor a protagonist is the source of vision; rather, the vision appears to be focused from some unspecified point external to the character while the narrator relates not the character's sentiments, but mere action.⁹

In *Fiestas* Juan Goytisolo provides a pertinent subject for the study of perspective as a neorealist device.¹⁰ To begin with, this work coalesces significant traits typical of Spanish realism in the fifties: the novelist proposes to «desvelar» Spain's immediate social circumstances, to present a «slice-of-life» without explicitly passing judgment on any of the characters or situations. The heavy use of sociopolitical satire (evictions and arrests in the poor neighborhoods of Barcelona occur in anticipation of an opulent religious conference) brings to light the author's «compromiso

político.»¹¹ Along with the social, Goytisolo cultivates the aesthetic: the novel's format represents an experiment in narrative technique, a fact that will be clarified in our textual analysis.¹²

That Goytisolo utilizes perspective to cast the narrative structure in *Fiestas* is initially evident in the shifts between chapters and sections. It should be noted that in traditional realist fiction these shifts often correspond to lapses in time or changes of setting which necessitate a summary or commentary by an omniscient narrator.¹³ This practice shows the author's implicit belief that for fiction to be mimetic it must contain an ongoing thread (represented by time, character, or place), and that the reader must be able to follow that thread. In *Fiestas*, however, the reader is struck by the absence of such a continuity. Chapter one, for example, is divided into four sections which move successively from the plaza to three different homes in a nearby apartment complex. Chapter three's six sections treat six different individuals in their respective settings, as does the last chapter. In each case the change remains unexplained.

Goytisolo's disregard for the traditional forms of narrative unity seems to give greater importance to the role that technique assumes in unifying *Fiestas*. It is not *what* we see that remains constant, but rather it is *how* we see it. The novel opens, for example, with a photographic description of activities in a plaza in a poor neighborhood of Barcelona:

El camión se detuvo en el arranque mismo de la carretera.... Al divisarlo, los niños que jugaban entre los montones de basura abandonaron sus tesoros de vidrio y hojalata y corrieron hacia él; el hombre de la pata de palo que ocupaba el tenderete de la esquina dejó de vocear los veinte iguales y hasta el gitano viejo que tocaba el organillo detuvo la tonada....¹⁴

The abrupt entry into the action of the novel's first chapter is repeated at the beginning of the subsequent chapters:

El hurto se llevó a cabo con la misma facilidad que de costumbre. (p. 34)

El mirador del parque solía estar muy concurrido de cinco a siete. (p. 106)

La explosión de los fuegos de artificio despertó a doña Rosa y se removió agitadamente....(p. 139)

Los periódicos anunciaban numerosos viajes a Italia....(p. 168)

La procesión estaba señalada para las cinco....(p. 232)

In each of these cases we are presented a pictorial image of the scene that focuses immediately on the object or person central to the picture: the truck, the thief, the vista-point in the park, the fireworks that awaken Doña Rosa, the newspapers and the procession. The common quality here is that the source of the viewpoint is unspecified and external to the characters. The action and scene are described as by an objective observer who reports without reference to himself, while the thoughts and feelings of the characters are held out of view.

Sections that begin in the middle of a conversation also depict how this external focus is emphasized in the narrative's shifts. The topic introduced in chapter three, section two, is Ortega's relationship with Jiménez, yet the reader enters this action as an uninformed newcomer:

—No, no creo que la conozca usted. Cuando se publicaba, usted era muy niño todavía y desde hace mucho tiempo está totalmente agotada. Este número lo encontré, por casualidad, en una librería de lance. (p. 70)

In the second section of chapter four Pira is the subject of our vision as she seeks a means of reaching Italy. Her conversation with the travel agent constitutes this section's opening lines:

—¿Va usted a hacer pronto ese viaje?—preguntó la empleada.

—No lo sé aún—repuso Pira—. Probablemente dentro de unos días.

—Espero que le agrade a usted. (p. 113)

In both cases the transition between scenes remains unglossed: the scene preceding the first example depicts Ortega's math class and a conversation about the upcoming religious conference; in the second case we move from Jiménez and Benjamín's encounter in the park to Pira's conversation with the agent. Both conversations signal a complete change of setting, and in neither case does the narrator preface the action by describing the shift: we are forced to

piece together certain clues in order to determine the new setting by ourselves. In sum, the characters are the means of reorienting the externally focused vision. The narrative shifts, furthermore, are the crucial moments in which the narrator reconfirms his objectivity.

The means of introducing characters also serves to define the narrator's objectivity in *Fiestas*. In repeated situations, the narrative's perspective projects an externally focused scene and ignores the subjective impressions of the characters or narrator:

[Pira] llevaba el pelo recogido en una trenza y, encima de la frente, mechones rebeldes formaban una coronita leonada. (p. 80).

El hombre tenía, en efecto, una sola pierna....Era un individuo de mediana edad, de pelo ondulado y negro y piel rojiza como sometida mucho tiempo al sol. (pp. 171-72)

Al ver el rostro de Antonia se detuvo. La mujer tenía la frente llena de cruces de esparadrapo y una venda manchada en la mano izquierda. Sus bondadosos ojos presentaban un ligero estrabismo, sus labios colgaban como exangües. Estaba derrumbada en un sillón con la cabeza gacha y los brazos apoyados en las rodillas. (p. 179).

In each of these descriptions the discourse focuses on physical appearance: facial expression, hair color and eyes are the most common elements. The narrator's relationship to the characters remains impassive, and the characters are considered the objects of a photographic vision.

Various motifs appear throughout *Fiestas* that correspond to the objectivity outlined above. Since these descriptive passages emphasize the pictorial projection of characters, the «photography» motif is particularly relevant:

Cuando se abrió la portezuela, bajaron dos hombres: uno vestido de paisano, con una máquina de fotografiar colgada al hombro...

—¡Eh, tú!—gritó el uniformado—. Diles si quieren sacarse una fotografía. (pp. 7-8)

Pipo se acordó al fin de la escena: un año antes, en un cine de barrio había visto una película cuyo argumento coincidía en muchos puntos con lo que la niña relataba....(p. 82)

...se refería al tipo que pedaleó durante cuarenta horas para

cumplir una promesa hecha a la Virgen que esta mañana *venía fotografiado* en el periódico.» (p. 122) (Italics are added for emphasis in each example.)

Like «photography,» the use of light is instrumental for reinforcing the pictorial style of the objective narration:

La despensa olía a húmedo y recibía *la luz* de una claraboya. (p. 84)

El Gorila percibió el roce de su mano buscando el interruptor de *la luz* y en seguida *una onda luminosa dividió la habitación* en dos mitades....(p. 139)

Norte apagó *la lamparilla* y Pipo ya no pudo ver su cara. (p. 161)

And finally, the «theater» motif reminds us that the action transpires as in a drama; while the characters are the actors, the narrator is absent from the «stage»:

Como un actor de teatro dosificaba los efectos y recurría a cambios de mímica, de forma que, en lugar de ser sólo la voz, participase en el relato el cuerpo entero. (p. 56)

El Gorila tenía clara conciencia de ello y se exhibía *como un actor de teatro*: su cara adquiría una expresión brutal e inocente, las venas del cuello se le entrelazaban como bejucos y sus pesadas piernas esbozaban un leve balanceo. (p. 97)

It is significant that all of these are examples of character portrayal. The characters are photographed, are introduced as if seen by light and (like actors) are granted an appearance of autonomy from their narrator. As motifs, photography, light and theater remind us of the novel's external focus and the narrator's objectivity.

When an externalized focal point is applied, the feelings and thoughts of the characters remain covert, to be deduced by the reader. This is particularly evident in the encounter between Jiménez and Bejamín at the park (pp. 106-11). A nervous tension is communicated as soon as the two meet: «El desconocido, con gran nerviosismo, lanzaba breves y penetrantes ojeadas y, al descubrir su sonrisa, se adelantó a estrecharle la mano» (p. 107). From this point on special attention is drawn to the position and movement of Benjamín's hand as he prepares to embrace and kiss Jiménez:

El desconocido le cogió familiarmente por el brazo....Con mano suave le oprimía levemente por el codo, como animándole a proseguir. (p. 109)

—Hicisteis bien—aprobó el hombre acentuando la presión en el brazo—. (p. 110)

Pasándole una mano por encima del hombro, el desconocido apuntó a las viviendas ruinosas....(p. 110)

El desconocido le miró con súbita ternura y le deslizó [sic] una mano acariciadora por la espalda. (p. 110)

....ahora cogidos de la mano...(p. 111)

The external focus of the narrative allows the reader to deduce one character's sentiments often before the other realizes what is occurring, a fact that is clarified in this scene:

De nuevo se internaban en el laberinto, ahora cogidos de la mano (cuando Jiménez se dio cuenta era demasiado tarde para evitarlo)....(p. 111)

The movement of the hand communicates Benjamín's motive before the offense is realized, and it illustrates how sentiments can be signaled through an externally focused narration.

The objective quality of an externally focused perspective is related to Goytisolo's theoretical writings on social realism from the same period. In *Problemas de la novela* (published in 1958, two years after the completion of *Fiestas*) Goytisolo alludes to the central role held by perspective when he defines the behavioral technique: «cólera, venganza, odio, amor,» he states, «no son hechos psíquicos ocultos en lo no profundo de la conciencia del prójimo, son tipos de comportamiento y estilo de conducta desde fuera. Están en este rostro o en aquellos gestos y no ocultos tras ellos.»¹⁵ This passage helps to illustrate how the surfaces that Goytisolo paints—a face, a hand, the physical movements of the characters seen from without—transmit the character's inner self. In such scenes as Benjamín's encounter with Jiménez, or in the various photographic portrayals of character, personality is defined by actions focused externally.

Objectivity is commonly discussed in modern criticism as a problem of focus and is defined by contrast to the subjectivity of an absentee narrator. While the external perspective identified up to now is one technique by which the narrator can maintain an objec-

tive stance, the rendering of events through the character's perception (the internal focalisation) is another. The former objectifies the character to the reader's gaze, while the latter presents the action through the eyes of a protagonist. In the internally focused narration, although the narrator allows the character's feelings to surface, the narrator remains impassive. He sustains an «objective» stance with respect to the story since the «subjectivity» that is portrayed belongs to the characters. With this rather paradoxical notion of an «objective internal perspective» in mind, we can now examine how the narration of *Fiestas* maintains an impression of objectivity even as it shifts between an external and an internal perspective.¹⁶

Chapter one, as illustrated, opens with an external focusing on a truck's arrival in an open plaza, where two men descend with cameras and begin to distribute candy to the children. The first section ends as one of the children approaches a man in a plastic suit:

Al descubrir la señal que se la hacía, la niña marchó al encuentro del hombre con paso decidido:

—¿Me llamaba usted? (p. 13)

At this point a new section begins, and the narrative suddenly defines a new source of vision:

Enmarcada en los prismáticos de Arturo, Pira se dirigió contoneándose, hacia el hombre del traje de plástico.

Durante unos segundos se detuvo al borde del arroyo, cediendo el paso a una veloz motocicleta....En seguida, continuó su marcha decidida hacia el lugar en que la aguardaba el hombre. Hubo un apretón de manos acompañado, por parte de Pira, de una reverencia.

—¿Qué hace ahora?—preguntó, detrás de él, doña Cecilia. (p. 14)

In these opening words of section two, we are transported abruptly to Doña Cecilia's upstairs apartment where her son Arturo is observing the previous section's actions through his binoculars. The focal point is internalized and our vision is reoriented through the eyes of a character within the story.

In *Fiestas* shifts like this one frequently redirect our vision from an external to an internal source. In the scene depicting Doña

Rosa's seduction of «Gorila» there is another such shift to internalize the perspective. In the first part of the account the focalisation is external:

La tarde anterior, mientras bebía un porrón de tinto en la bodega, el Gorila había sido protagonista de una aventura extraordinaria: doña Rosa, que desde hacía algún tiempo parecía mostrar un vivo interés por su musculatura, le había llevado al interior de la vivienda....(p. 90)

Three paragraphs later the story is filtered through «Gorila's» perception, when he becomes the narrator of the previous day's occurrence:

—Yo no sabía qué hacer, te lo juro. Doña Rosa estaba a mi lado, tal como había venido al mundo, y yo tenía que frotarme los ojos para convencerme de que no soñaba. (p. 90)

These shifts in perspective are the main feature of the narrative structure in *Fiestas*. After opening with an external focus, the perspective is allowed to move in and out of the characters, but it is never passed to an omniscient narrator. In certain cases, the external and internal focal points develop in counterpoint as they advance together in the same scene. We can recall, for example, how Benjamín's encounter with Jiménez is focused initially from an external stance: «El mirador del parque solía estar muy concurrido de cinco a siete.» Soon thereafter Jiménez' impressions of Benjamín are projected:

Jiménez creyó que era muy joven, pero en seguida se dio cuenta de que rebasaba la cuarentena. Su rostro, sin embargo, se conservaba fresco y adolescente....Al muchacho se le antojó que iba vestido con cierto rebuscamiento, pero fue impresión de sólo unos instantes. (p. 107)

From here on the scene is focused externally as we follow the dialogue and the movement of Benjamín's hand. Yet Jiménez' impressions are interspersed throughout the episode:

...y Jiménez advirtió que, de vez en cuando, suspiraba (p. 109). Jiménez había observado que, después de sus palabras,

sobrevenía un silencio inquieto y decidió mudar la conversación buscando la manera de evitarlo. (p. 109)

Jiménez creyó adivinar en la historia la sombra de un reproche....(p. 110)

Jiménez callaba confundido y le observó con sospecha. (p. 111)

Through Jiménez' perspective we are led to feel his shock at being kissed by Benjamín:

Los segundos fueron como el producto de una endemoniada pesadilla....El muchacho sentía sobre su rostro el choque de su aliento acaramelado y experimentó una aguda sensación de frío. No, no, no, no es posible, a mí no puede ocurrirme una cosa así; socorro, socorro, guardias...

—¡Guardias!

Durante unos instantes creyó que todo se hundía y giró sobre sí mismo, como una peonza. (pp. 112-13)

Here, as in the two previous examples, that which was viewed from the standpoint of an objective narration is abruptly framed in a character's consciousness. While in the former cases the perspectives are completely segregated in the text, in this instance Jiménez' and the external perspective are woven into counterpoint, and the dissonance between what Jiménez naively expects and what we foresee creates an ironic contrast. All the while, the narrator remains impassive.

Just as the perspective moves in and out of the characters, so can it be passed from one character to another to present a multiple perspective on another person. This situation results frequently in a contrast of perspectives. While Doña Rosa's seduction of «Gorila» is focused initially through «Gorila,» the following section projects Pipo's impressions of Doña Rosa:

Aquella tarde Pipo encontró a doña Rosa más amable que nunca. Al verle, la mujer dejó de atender a la clientela y le estampó un sonoro beso maternal en la mejilla. (p. 93)

Pipo's naive impression of Doña Rosa's warmth contrasts humorously with the true reasons for her happiness, revealed previously by «Gorila.» Once again, the characters function as the

loci of varying angles of vision and are thus the technical means of manipulating the perspective.

Contrasting perspectives can be utilized to present a composite version of events, the global vision being more «reliable» than any single focus. In chapter four an episode narrates how Juana trips and falls with a child in her arms while accompanied by «Gorila.» In section five the story is recounted to Pipo through «Gorila's» internalized focus:

—La culpa la tuve yo—dijo el Gorila con amargura—. Si por la tarde, en vez de comprarle unos zapatos de señorita como pedía, le hubiese largado un guantazo, no habría ocurrido nada de lo que ha ocurrido. Pero uno es un pobre bragazas y se deja engatusar por esas putas. Eso me enseñará en adelante a no hacerles caso....

—...Ella se puso a llorar al ver la sangre. Nada más entrar en la habitación, se había quitado el vestido y empezó a hacerme cariños, pero yo comprendí lo que quería y le dije: «Quita. Yo sé la manera de curarme.» Y, sin hacerle ningún caso, la dejé allí plantada....(pp. 128, 130)

Section six opens with Juanita receiving Pipo in her home, at which time she offers her interpretation of the preceding day's events.

—El Gorila no es malo por naturaleza, pero no tiene modales ni palabra. Ayer, por ejemplo, acababa de cobrar la semana y no quiso darme ni cinco. Que si nabos, que si coles, que si tenía muchos gastos, que si debía comprarse unos remos....Y no es que yo pretenda que no beba cuando quiera o se vaya con una zorra cuando le dé la gana pero, qué coño, tiene un hijo y debe alimentarlo. (p. 133)

Various judgments are implied in both perspectives. For «Gorila,» Juana appears thoughtless, vain and of low moral fiber; «Gorila's» concern for the child reveals him to be an affectionate father. Seen through Juanita's eyes, however, «Gorila» is careless and inconsiderate, given his responsibility to the child. In examples like this one, the global vision becomes more trustworthy than any individual interpretation; all the while, the contrast between perspectives creates an element of irony in the narrator's absence.

A narrator who focuses from varying angles is not limited to

contrasting opinions. He can also emphasize an impression of a subject by reconfirming it from different focal points. Pipo, for example, is the subject of Doña Rosa's vision in the first scene in her bar, where she calls him «hermoso,» «fino,» «educado,» «un encanto de criatura» (p. 58). Pipo's aplomb is defined in two other passages by Juana:

Aquel niño, sin embargo, difería de sus acompañantes habituales y, casi a pesar de ella, Juanita lo examinó con simpatía. Era pálido, nervioso y espigado, con ojos azules luminosos y pelo rubio muy lucido. Parecía, además, bien educado y—observó—vestía muy limpio. (p. 102)

Juanita dejó de abrocharse la blusa y le contempló de reojo. Pipo se expresaba con voz pausada, que vibraba en el aire, con un tintineo de vidrio. No, realmente tampoco era un niño ordinario, aunque su anomalía no se manifestara en lo físico. Había en su aspecto algo que la atraía e impedía al mismo tiempo la tentación de tutearlo. (p. 103)

While a sympathetic judgment is expressed, it belongs explicitly to the characters. The narrator's impressions remain, at best, implicit.¹⁷

From the preceding discussion it should now be clear that the devices by which an impression of objectivity is achieved are complex and aesthetically demanding. In *Fiestas* the patterns of perspective comprise a blend of external and internal focusing. At times the action is viewed from without, and the narrator carefully avoids revealing the sentiments or beliefs—the mental processes—of the characters. We are made to draw our conclusions on the basis of what we see: actions, movements, decor and an occasional facial expression. In other instances the focal point is smoothly transposed into that of a character or is shifted from one internal perspective to another. Manifest as they are in *Fiestas*, these patterns of perspective lead us to see the quest for objectivity as essential to the aesthetic framework of the neorealist novel, a novel whose contributions in the field of narrative technique are in need of greater consideration.

NOTES

1. For the purposes of my study I prefer the more general term «neorealism» rather than the frequently used (and more limited) «objective» or «social realism.» The general consensus is that the movement begins in Cela's early fiction (particularly *La familia de Pascual Duarte*, 1942, and *La colmena*, completed in 1950) and that its demise is signaled by the publication of *Tiempo de silencio* (1962). See Ramón Buckley, *Problemas formales en la novela española contemporánea* (Barcelona: Ediciones Península, 1973), pp. 10-11; José María Martínez Cachero, *Historia de la novela española entre 1939 y 1975* (Madrid: Editorial Castalia, 1973), pp. 224-59; and Santos Sanz Villanueva, *Tendencias de la novela española actual (1950-1970)* (Madrid: Cuadernos para el Diálogo, 1972), p. 159. For a comprehensive study of social realism in this period (with reference to its roots in the novel prior to the Civil War) see Pablo Gil Casado, *La novela social española (1942-1968)* (Barcelona: Editorial Seix Barral, 1968). And finally, John Butt (*Writers and Politics in Modern Spain* [New York: Holmes and Meier Publishers, 1978] and Fernando Morán (*Explicación de una limitación: La novela realista de los años cincuenta en España* [Madrid: Taurus Ediciones, 1971]) offer stimulating discussions of the limitations and historical effect of neorealism on twentieth-century Spanish literature.

2. Butt, pp. 58-60.

3. Alfonso Sastre, *Anatomía del realismo* (Barcelona: Editorial Seix Barral, 1965), pp. 113-14.

4. Cirre, «Novela e ideología en Juan Goytisolo,» *Insula*, 230 (Jan. 1966), 12.

5. Morán, pp. 57-58.

6. Martínez Cachero, p. 216.

7. Gérard Genette, *Figures III* (Paris: Editions du Seuil, 1972), p. 203. For a critique of Genette's method, see Mieke Bal, «Narration et focalisation: Pour une théorie des instances du récit,» *Poétique*, 29 (Feb. 1977), 107-27. In short, while considering Genette's distinction between *voice* (or *instance narrative*) and *focalisation* a major contribution, Bal attempts to refine Genette's method, especially by showing the inherent symmetry between the notions of *focalisation* and *narration*.

8. The internalized vision can be fixed (as in Strether in *The Ambassadors*), variable (Charles and Emma divide the focal point in *Madame Bovary*) or multiple (where various characters provide their perspectives on the same material).

9. Genette (pp. 203-11) calls the omniscient narration a *récit non-focalisé* (*focalisation zero*) and identifies this situation with Pouillon's *vision par derrière* and Todorov's formula «narrator»character.» The second, *focalisation interne*, is Pouillon's *vision avec*, Blin's *champ restreint*, Lubbock's *récit à point de vue* and Todorov's «narrator = character.» The third is Genette's *focalisation externe*, which he associates with a «behaviorist» or «objective» narration, with Pouillon's

vision du dehors and with Todorov's «narrator/character.»

10. *Fiestas* was written in 1955, at the height of the neorealist movement in Spain, but because of its social and religious satire, it was not published in Spain until 1958.

11. Gil Casado (p. 176) mentions briefly that *Fiestas* foreshadows Goytisolo's most politically committed work, *La resaca*. The clearest example of Goytisolo's own support for the notion of «committed literature» can be found in *Problemas de la novela* (Barcelona: Editorial Seix Barral, 1959), a collection of essays written between 1956 and 1958. In «Ortega y la novela,» for example, Goytisolo the essayist confirms his belief in the «antigua comunión entre el autor y su público» (pp. 84-85) and the need for writers to «humanizarse o perecer» (p. 86). For an analysis of *Fiestas* with respect to the ideas expressed in *Problemas*, see Margaret Sayers Peden, «Juan Goytisolo's *Fiestas*: An Analysis and Commentary,» *Hispania*, 50 (1967), 461-66.

12. Whereas many critics use aesthetics and commitment as criteria for classifying postwar novelists into separate groups, Eugenio de Nora sees an integrated purpose in Goytisolo's novels, an «ambiciosa síntesis de creación y testimonio, de poesía y realidad» («La obra novelística de Juan Goytisolo,» *Índice*, 190 [Sept. 1962], 7). This synthesis challenges what is too often implied in discussions of the contemporary Spanish novel, that is, that realist fiction lacks commitment to its own artistry. It also explains why *Fiestas* resists the simple categorization to which many subject Goytisolo's novels: some consider *Fiestas* a part of Goytisolo's first period of writing, a period characterized by a «fascinación estética» (Julio M. de la Rosa, «Juan Goytisolo o la destrucción de las raíces,» *Cuadernos Hispanoamericanos*, 234 [Sept. 1969], 779-84), whereas others see in *Fiestas* the beginning of Goytisolo's second, «objectivist» period (Martínez Cachero, «El novelista Juan Goytisolo,» *Papeles de Son Armadans*, 95 [Feb. 1964], 125-60; Cirre, «Novela e ideología en Juan Goytisolo»; and Buckley, *Problemas formales*, p. 149). In *La novela española* (p. 217), Martínez Cachero stresses *Fiestas*' technical merit by affirming that the novelist appears, at this point in his career, «más dueño del instrumental técnico, ahora manejado con más destreza.»

13. Franz Stanzel (*Narrative Situations in the Novel*, trans. James P. Pusack [Bloomington: Indiana Univ. Press, 1971], p. 103).

14. Juan Goytisolo, *Fiestas*, 3d ed. (Barcelona: Ediciones Destino, 1969), p. 7. Citations from this edition will be documented in parentheses within the text.

15. Goytisolo, *Problemas de la novela*, p. 26. The article that treats «behaviorism» is entitled «La nueva psicología.»

16. Various critics have classified perspectives in their studies of the narrator's objectivity in fiction. In many respects the three «narrative situations» that Stanzel describes (neutral, figural and authorial) correspond to Genette's three *focalisations*: the «neutral» and «figural situations» resemble the external and internal *focalisations*, whereas Stanzel's «authorial situation» and Genette's *récit non-*

focalisé are the terms used to describe the subjective narrator who knows more than his subjects. In *The Craft of Fiction* we can see a correspondence between Percy Lubbock's «picture» and «drama,» on the one hand, and Genette's internal and external *focalisations*, on the other. The shifts that Lubbock deems acceptable in an «objective» narrative are equivalent to those evident in *Fiestas*:

In Flaubert's *Bovary* there could be no question but that we must mainly use the eyes of Emma herself; the middle of the subject is in her experience, not anywhere in the concrete facts around her. And yet Flaubert finds it necessary, as I said, to look *at* her occasionally, taking advantage of some other centre for the time being;...this point of view blended with that, dramatic action treated pictorially, pictorial description rendered dramatically....(*The Craft of Fiction* [New York: Viking Press, 1972], p. 75)

17. As seen here, the study of perspective can lead to certain conclusions regarding reliability, the sympathetic rendering of character, ironic contrast, and positive and negative evaluations. These are aspects of the narrator's rhetoric, as Wayne Booth shows (in *The Rhetoric of Fiction*), and are therefore expressions of voice. For Genette (p. 205) this type of rhetoric leads to the confusion between «seeing» and «speaking»:

Même assimilation, évidemment volontaire, chez Wayne Booth, qui intitule en 1961 «Distance et Point de vue» en essai consacré en fait à des problèmes de voix (distinction entre l'auteur implicite, le narrateur représenté ou non-représenté, digne ou indigne de confiance), comme il le déclare d'ailleurs explicitement en proposant une «classification plus riche des variétés des voix de l'auteur.» «Strether, dit encore Booth, 'narre' en grande partie sa propre histoire, même s'il est toujours désigné à la troisième personne»:....On voit à quelles difficultés mène la confusion du mode et de la voix.