

# I&L

## IDEOLOGIES & LITERATURE

Volume 1

Number 5

Jan.-Febr. 1978

### ESSAYS

Javier Herrero

«The Great Icons of the Lazarillo: The Bull, the Wine, the Sausage and the Turnip»

Francine Masiello

«The Other Francisco: Film Lessons on Novel Reading»

John Beverley

«The Language of Contradiction: Aspects of Gongora's *Soledades*»

### CLUES AND SOURCES

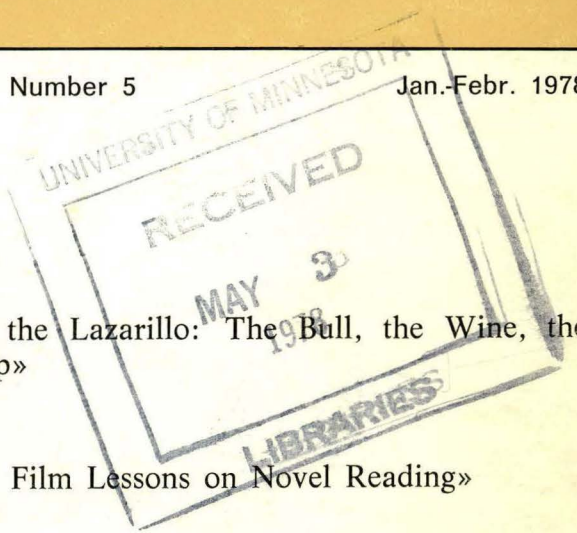
Eduardo Forastieri Braschi

«Morfo-logía e Ideo-logía en el teatro del Siglo de Oro»

### REVIEW ARTICLES

Jaime Concha

«César Vallejo. *The Dialectics of Poetry and Silence*, de Jean Franco»



*Ideologies and Literature*, a bi-monthly journal, is published under the auspices of the Institute for the Study of Ideologies and Literature, a nonprofit organization incorporated in the state of Minnesota and devoted to the promotion of socio-historical approaches to Hispanic and Luso-Brazilian literatures.

EDITORIAL BOARD

Edward Baker  
Larry Grimes  
Russell G. Hamilton  
Arturo Madrid  
Antonio Ramos-Gascón  
Ileana Rodríguez

Ronald W. Sousa  
Nicholas Spadaccini  
Constance Sullivan  
Hernán Vidal  
Anthony N. Zahareas

*Executive Secretary*  
Patricia Burg

CORRESPONSAL EN ESPAÑA Y DISTRIBUCION:

*Editorial Castalia*  
Zurbano, 39  
Madrid-10

*Ideologies and Literature* welcomes articles written in English, Spanish, Portuguese and, in some cases, French. Manuscripts submitted for the *Essays* section can be either of a theoretical or an applied nature, concerning problems and issues arising from a socio-historical study of literature in general and Hispanic and Luso-Brazilian literatures in particular and should normally not exceed 60 pages. Material for *Clues and Sources*, not to exceed 15 pages, should offer new perspectives on already established critical issues. *Review Articles* should address themselves to the discussion of general problematic issues within the objectives of the journal, as suggested by the book or ensemble of books under review. Manuscripts submitted should adhere in format to the second edition of the *MLA Style Sheet*. Authors of unsolicited articles must include a self-addressed, stamped envelope. Opinions expressed by contributors to *Ideologies and Literature* are their own, and do not necessarily represent the views of the Board of Directors, the Advisory Board of the Institute for the Study of Ideologies and Literature, or those of the Editorial Board of the journal. Third class postage paid at Minneapolis, Minnesota.

*Editorial and Business Address*

Patricia Burg, Executive Secretary  
Institute for the Study of Ideologies and Literature  
4 Folwell Hall  
9 Pleasant Street S.E.  
University of Minnesota  
Minneapolis, Minnesota 55455

.....  
*Ideologies and Literature*  
Subscription Rates:

USA:

Student: \$9.00 per year  
Library/Institutional: \$15.00 per year  
Regular: \$12.00 per year  
Patron: \$25.00 per year (Patron's name and address will be published in the Patron's List)  
Price per Issue: \$3.00

ESPAÑA:

Número suelto: 125 ptas.  
Suscripción anual: 550 ptas.

# I&L

## IDEOLOGIES & LITERATURE

Volume 1

Number 5

Jan.-Febr. 1978

### Contents

#### ESSAYS

- Javier Herrero, «The Great Icons of the Lazarillo: The Bull, the Wine, the Sausage and the Turpin» ... .. 3
- Francine Masiello, «The Other Francisco: Film Lessons on Novel Reading» ... .. 19
- John Beverley, «The Language of Contradiction: Aspects of Góngora's *Soledades*» ... .. 28

#### CLUES AND SOURCES

- Eduardo Forastieri Braschi, «Morfo-logía e Ideo-logía en el teatro del siglo de oro» ... .. 57

#### REVIEW ARTICLES

- Jaime Concha, «César Vallejo. *The Dialectics of Poetry and Silence*, de Jean Franco» ... .. 68

*Ideologies and Literature* is supported in part with grants from the following sources at the University of Minnesota:

College of Liberal Arts  
Alumni Association of the  
University of Minnesota  
College of Liberal Arts  
and University College  
Graduate School  
Research Development

Patrons:

John Beverley  
604 South Linden Avenue  
Pittsburgh  
Pennsylvania 15208

Tom Conley  
Dept of French and Italian  
200 Folwell, 9 Pleasant St. SE  
University of Minnesota  
Minneapolis, Minnesota 55455

Alan Francis  
198, Rt. 112, Apt. 1104  
Coram, New York 11727

Cheryl Francis  
1998, Rt. 112, Apt. 1104  
Coram, New York 11727

# The Great Icons of the Lazarillo: The Bull, the Wine, the Sausage and the Turnip

Javier Herrero  
*University of Pittsburgh*

## 1. CRITICAL REMARKS

This analysis of Lazarillo's oppression by the blindman, and of the boy's struggle against (and victory over) his master, is part of a longer study which will deal with the book at length and with certain significant aspects of contemporary critical theory. The purpose of such a study will be twofold: to establish the *objectivity of the text* and to assert *the primacy of literary analysis*. By *objectivity of the text* I mean the significance of the literary artifact, that essential, constitutive property which the critic must uncover. Consequently the contrary assertion, that the critic can use the text as a neutral framework into which different meanings can be projected, is totally rejected<sup>1</sup>. The affirmation that *meaning is the constitutive property of the text* is, in fact, the basis of my argument. I shall argue that any text has grown from a semantic soil whose essence is historical. For example, we could establish a meaning for the term *Bull* by looking to its different usages in a contemporary dictionary, thus discovering its nuclear semes, its clasemes, etc. But the sememe which will give semantic value to the lexeme *Bull*, will have very little to do with the icon *Bull* as used in the 16th century novel *Lazarillo de Tormes*. The reason is obvious: the term *Bull* carried a series of connotations that inevitably had become closely linked with it through the experience of contemporary life, and social and political events shared by the author and his readers of the 16th Century. Thus their language had a dimension which has been lost and can only be recovered through historical reconstruction. Obviously there are, apart from its zoological content, some universal characteristics of the metaphor *Bull* which we could consider as a general frame of meaning: «the bull may be linked with the active, masculine principle... the bull, like the he-goat, is a symbol of the father.»<sup>2</sup> But these archetypal generalizations are the farthest removed from the concrete meaning of the text, precisely because this text is a vehicle of communication.

To establish, then, the poetical sense of verbal icons we must see them, as we have asserted above, in their semantic landscape as we seek out their historical roots. What was the *Bull* for the Spaniard of the mid-sixteenth century? It was one of the animals associated in witchcraft with the Devil. It was an emblem of rivers. It was, due to a raging controversy between the reformers of Trent (who wanted to suppress bullfighting under pain of excommunication) and the Spanish Crown (which rejected foreign interference in this most Spanish of public spectacles), a symbol of nationalistic passion. These meanings of the sign *Bull* were as much the property of the anonymous author of the *Lazarillo* as was the meaning of a particular piece of furniture associated with the lexeme *Table*. Thus poetic language becomes a vehicle of communication which imposes itself both on the author and his reader. The freedom of the creator consists only in enriching the term's meaning by association with other terms, equally rich, and through which the writer forms the literary system which we call a «text.» To continue with other examples, I shall argue that the lexemes *Sausage* and *Turnip* had, among others, a very definite obscene meaning at the time: they were used as images of the male sexual organ. Both were part of colloquial Spanish and their obscenity carried strong comical force. In order that they be accepted in their context we must see them, obviously, in the general metaphorical system of the novella. But I feel confident that the reader will find that their interrelation is not far fetched and that, through their association, all the sardonic force of the author's attack on the imperial values of the Castillian caste can be recovered from the semantic ruins of long forgotten meanings.

This system of interrelated icons, its structural units, constitute the work's poetic language. They form a «langue» (a competence), of which the text is a «parole» (a performance). As *competence* it has a historical nature independent of both the author and the reader, and, of course, of the contemporary critic whose aim is precisely to reconstruct its meaning. We call this reconstruction *literary analysis*. As an historical reality the language is colored with social, racial and theological values. Through an appropriate lens we can discover these different systems embedded in the text and give to it a progressively richer and fuller meaning. In each case, however, the critic discovers only what is already there. But the careful consideration of these different systems and of their possible organization in a hierarchy, would bring us too far from the modest limits of this introduction, which aims only to give a brief outline of what will be, I hope, a longer study.

## 2. THE GREAT ICONS OF THE *LAZARILLO*: THE BULL, THE WINE, THE SAUSAGE AND THE TURNIP

The first treatise, which develops the relationship between the blind-man and the boy, seems to me, not only to contain the most expressive images of the novella, but also to create the mood which will pervade

the rest of the book. In fact, I shall endeavor to show that we find in it a system of images which give us, through incomparable comic skill and a masterful command of language, a grimmer and darker view of the world than any conveyed by the most austere ascetics or the more acerbic novelists of the period. For this reason I made this episode the central piece in my analysis.

The episode of the blindman and the boy, together with most of the stories that this treatise contains, belong to immemorial folklore, and scholars as distinguished as Foulché-Delbosc, Van Kraemer, Bataillon, María Rosa Lida, Francisco Ayala, and Fernando Lázaro Carreter, to mention only the most significant names, have traced their sources to medieval, classical and oriental traditions.<sup>3</sup> Stephen Gilman and Frank Durand have offered an excellent analysis of the manner in which the comic element is used in the context of the book as a whole, and of its unifying value in building an extremely solid structure with almost exclusively alien materials.<sup>4</sup> In my opinion, however, this humor is an extreme form of sarcasm which embodies a sardonic, almost macabre view of the world in which obscenity is mixed with blasphemy to convey the author's subversive message. Obviously, obscenity and blasphemy could not be freely expressed in one of the most repressive moments of Spanish history, and we can only find them through a careful examination of certain literary signs in the book. Professor Frank Durand, in his «The Author and Lázaro; Levels of Comic Meaning» writes: «There is a danger, I readily admit, of imputing nonexistent meanings to a text, and of over-complicating the reader's response.»<sup>5</sup> I will test this danger to its limits in the pages which follow, and I shall risk it not with courage, but with something approaching critical temerity. I dare to submit, however, that the systematic view contained in my analysis will give us a coherent and, I hope, a convincing view of the text.

I shall dwell on three points in my analysis of the relationship between Lázaro and the blind beggar; the image of the *Bull* as a metaphorical expression of the blindman's character; the function of *Wine* as a literary sign which, although introduced in this treatise, pervades and unifies the whole book; and the obscene character of the *Sausage-Turnip* episode, which we shall show to be not the innocent joke which critics have unanimously celebrated, but the sexual expression of a conflict of wills.

## 2.1. THE BLINDMAN AS BULL

### 2.1.1. *The Bull by the Tormes*

The Bull's image opens and closes the episode. In the very first moment of Lázaro's relationship with the blind man his new master is identified with a famous statue of a bull through a metonymy of causality. By the river Tormes there is a well-known stone animal, related to the Guisando bulls, vestiges of the Vetomas and Carpetanas Tribes

of the first and second centuries B.C. The blind beggar tells the boy: «Lázaro, llega el oído a este toro y oirás gran ruido dentro del.» («Lázaro, put your ear against this bull and you will hear a loud noise inside it.»)<sup>6</sup> The boy does so and the brutal master gives him such a blow against the animal that, Lázaro says, the pain of its *cornada* (thrust with its horn) lasted more than three days. Here the statue is referred to as *el diablo del toro* (that devil of a bull), the adjective adding a somewhat sinister character to it.<sup>7</sup> As we shall see, the *hardness* of the stone reappears throughout their relationship and, progressively, not only identifies metaphorically the blindman with the animal, but finally (and that is the lesson which Lázaro learns from him) with the boy himself, who will outlast the man in resilience, hardness, and brutality. This metaphorical identification is completed in the closing act of the episode. On a rainy evening Lázaro, ill-treated and brutalized, takes the old man to a stone-column in the *plaza* of Ecalona, and, hiding behind it, tells him that since the street is full of water he must jump under the portico to a stone-column in the *plaza* of Escalona, and, hiding behind it, tells him *tope de toro.* («I placed him directly in front of the pillar, jumped across, and set myself behind the same column, like a matador waiting the onslaught of the bull.»)<sup>8</sup> The blindman jumped like an old goat (*cabrón*), broke his head, and fell backwards half dead. Not only is he, then, identified with the bull, but also with the *cabrón*, a term strongly reminiscent of witchcraft in the sixteenth century, and consequently, with the same diabolical associations which we found in the bull. Indeed, the whole point of the episode is to emphasize the parallelism of the scenes (the striking of the boy against the *bull*; the striking of the *old man-bull* against the boy) and to show how, by becoming like him, Lázaro has assimilated his master's hardness and outgrown him.

### 2.1.2. Castile as a Bull

But several brief remarks are necessary to achieve a broader understanding of the semantic value of the metaphor. In a primary sense, the bull is a symbol of innate, sexual energy, of the masculine principle in its purity (that is to say, with no mixture of femininity) and, consequently, like the *he-goat*, of *the Father*.<sup>9</sup> In classical mythology the bull is also a personification of rivers, and in this case, placed over the Tormes, there can be little doubt that it is linking Lázaro to the world he belongs to, and where literally, he was born. Sebastián de Covarrubias himself, the great linguist who wrote the first Spanish dictionary, the *Tesoro de la lengua castellana o española* (1611), asserts that the Romans, who built this bridge, put the bull on it: («yesta [la figura del toro] es cierto averse puesto quando se hizo la dicha puente, y en el toro querían significar ser el dicho río caudaloso...») («and it is true that it was placed there when the said bridge was built, and the bull was meant to symbolize the full river») Covarrubias, «Toro de la puente de Salaman-



ca»). But this fusion of the symbolic bull with Castilian soil had a deep, almost violent significance during the period in which the *Lazarillo* was written. Spain had been identified with the *Bull* since Roman times, and Strabo had asserted that its territory had the shape of a bull's hide. But during the sixteenth century, and especially from the preparation of the Council of Trent and its moral reform of public spectacles, the bullfight had become the center of a passionate controversy in which the Spaniards felt their national and religious pride had been seriously offended. The ecclesiastical attack on the national sport as a pagan and immoral event culminated in the 1560's and 1570's with the Papal edict of November 1567 which excommunicated anybody participating in or attending bullfights. It would take Philip II twenty years to reverse the papal decision. Of course we must realize that the Emperor Charles himself had taken great pride in his accomplishment as a «matador,» and that for more than a century the bullfight had been closely associated with religious events. For example, in Cáceres there was a Brotherhood devoted to the Virgin's cult, and no gentleman could join who had not proved himself to be an accomplished bullfighter. And in 1622, to celebrate the canonization of St. Teresa, St. Ignatius and St. Francis Xavier, more than two hundred bulls were killed, some of them, as in Palencia, inside the cathedral itself.<sup>10</sup> If we attempt to envisage this general atmosphere as the appropriate emotional (and consequently semantic) background of the image of the bull, we can well understand the richness of the metaphor. This *diabolical bull* is not only the blindman, the Tormes, and Salamanca, but Castile itself which, with its horns, is teaching Lázaro that he has no mother, that he is alone, and that this mythical monster is ready to attack him during his helpless childhood. Lázaro says as much. Immediately after the *cornada* he comments:

Parescióme que en aquel instante desperté de la simpleza en que, como niño dormido, estaba. Dije entre mí: «Verdad dice éste, que me cumple avivar el ojo y avisar, pues solo soy, y pensar cómo me sepa valer.»

(It seemed to me that in that instant I awoke from the naivete in which, as a child, I had been sleeping. I said to myself: «This fellow is right in charging me to sharpen up my eye and to take stock of myself. Now that I am on my own, I must consider how to get along in this world.»<sup>11</sup>)

### 2.1.3. Toro corrido: *Lust and Blasphemy*

The blindman is metaphorically, not only a bull, but he is a *toro corrido*: a bull who knows the arena, that is to say, all the dirty tricks. In familiar language *toro corrido* meant «a person who is very difficult to trick because he is very experienced» («sujeto que es dificultoso de engañar por su mucha experiencia» Martín Alonso, *Enciclopedia del idioma*, Vol. II, «Toro Corrido,» Fig. Fam.). And this is indeed an apt description of Lázaro's master. All through the book Lázaro will talk about him with undisguised admiration: «Vuestra Merced sepa que,

desde que Dios crió el mundo, ninguno formó más astuto ni sagaz. En su oficio era un águila.» («I should like your Mercy to know that since God first created the world, He has never made a more astute or more sagacious man. He was eagle at his trade.»)<sup>12</sup> His business was twofold; he sold prayers to credulous pious clients, and he was a quack who knew all the remedies for every kind of sickness. Through these talents we discover the main traits of this *toro corrido*: a hypocritical, false saintliness, and a morbid lust Lázaro speaks with admiration of his:

low tone of voice, peaceful and sonorous, that made the church where he was praying resound; he put a devout and humble expression on his face, and in so doing he used admirable restraint, never making faces and grimaces with his eyes and mouth when he prayed, the way that others usually do.

Un tono bajo, reposado, y muy sonable, que hacía resonar la iglesia donde rezaba, sin hacer gestos ni visajes con boca ni ojos, como otros suelen hacer.<sup>13</sup>

He knew all kinds of prayers with which he could cure any sickness. But his main interests were women's illnesses, especially the one dealing with sex (how to diagnose pregnancy, how to awaken a husband's desires...). He knew more, he said, than Galen about *males de madre* (illness of the womb; *madre* here means *matriz*). Since we know that his saintliness is the outer mask of his «trade,» that he is cruel and a miser, we have here the picture of an old man who preys on popular superstition for material profit, and who uses women's credulity to exploit their sexuality with a morbid eroticism.

## 2.2. THE WINE AS ICON

The old beggar starves Lázaro, and the tricks (*burlas*) through which the boy manages to obtain food and drink from such a formidable enemy are the subject of most of the treatise. They only indirectly interest us here, and we shall examine only two episodes. The first one I have selected because it introduces one of the more significant images of the book—the *Wine*—and as such is essential to this study; but also because, reinforcing the image *blindman-bull*, it introduces a very significant character.

### 2.2.1. *Heaven's Crash*

The old man kept his wine in a jug, and Lázaro devised several ploys to get to it. The language he uses to express his love for his wine helps us to see how, in the miserable life of the mistreated child, the sweet wine becomes a celestial joy, a heavenly gift. In fact, as the second treatise will make clear, this wine is really the sacramental wine, the «blood of Christ» which opens the door to celestial happiness.<sup>14</sup> Drink-

ing it, Lázaro gave it «a couple of silent kisses» («daba un par de besos callados»); it had for him the attraction of a «magnet» («piedra imán»); when he was deprived of it, he was dying for it» («moría por él»). He devised different ways to get to the wine, but the old man found him out. Finally, to keep the jug safe, the beggar kept it tightly between his legs while they ate dinner so that it hung close to his body. And covering it with his hand he was preventing (or so he thought) the resourceful boy from getting at it in any way. But Lázaro appeals to an extreme recourse. He makes a tiny hole in the bottom of the jug, and covers it with wax. When they sit down for a meal Lázaro complains of the cold and crawls «between the legs of the old man,» where the jug is hanging, and where they kept a «small fire» («pobrecilla lumbre») for heating. In this position, and with the wax melted from the fire, the boy tested his beloved liquor. He describes his joy in this almost ecstatic way:

Estando recibiendo aquellos dulces tragos, mi cara puesta hacia el cielo, un poco cerrados los ojos por mejor gustar el sabroso licor, sintió el desesperado ciego que agora tenía el tiempo de tomar de mí venganza.

(While I was taking in those sweet draughts with my head turned to heaven, and with my eyes slightly closed in order to enjoy the full flavor of the delicious potion, the desperate blind man perceived that this was his chance for revenge.<sup>15</sup>

With confident joy, the boy, whose face is gratefully turned toward the heavens, seems to be receiving from Heaven itself this almost celestial ambrosia. The answer from Heaven did not keep him waiting: the blindman, who had guessed the *burla* and found the leak, raised the jug and broke it over the relaxed and happy («descuidado y gozoso») boy. The pieces cut his face, and the blow broke his teeth, which he lost forever. Lázaro says: «Verdaderamente me pareció que el cielo, con todo lo que en él hay, me había caído encima» («Truly it seemed that heaven, and everything in it, had crashed down upon me»).<sup>16</sup>

### 2.2.2. The Cow-Mother

I do not think that the author needs to have known Freud and Jung or to have studied contemporary psychoanalytical and myth-criticism for us to see here an effort, on the part of Lázaro, to recover the lost paradise of motherly love, metaphorically represented by the wine. More surprising, however, might seem my assertion that a careful analysis of the scene, in all the complexity of its elaborated construction, will show us that the author does this by presenting an iconographic transformation of the mythical bull, a folk emblem of fierce masculinity, into a mythical cow. Let us recall for a moment the scene described previously: The boy crouches between the legs of the old man, under the jug, and in front of the fire. It is very difficult to imagine him in that position,

and indeed, a well-known critic has used this description as an argument against the «realism» of the novel.<sup>17</sup> I agree with González Palencia that it is very strange, but I think that this very old folk motif has been introduced here for rhetorical reasons which are fully coherent with the poetic system of the novel, and have nothing to do with what we usually call «realism.» Let us place these elements in the context of our already established images: we have, between the legs of our *bull*, a fire and hanging jug. Gonzalo Correa, in his impressive *Vocabulario de refranes y frases proverbiales*, includes this extraordinary saying: «El vino es la teta del viejo» («Wine is the teat of the old man»), and José María Sbarbi gives us the version «El vino es la leche del viejo» («Wine is the milk of the old man»). Both show that in the colloquial Spanish of the Golden Age, wine was associated, in certain cases, with *teats* and *old men*.<sup>18</sup> Since, as I am going to show immediately, bonfire, furnace, oven, etc. are used in the *Lazarillo* as images of the vagina, it becomes clear that what the whole complex image suggests is that Lázaro is trying to milk the *jug-teat* of the old man which implies the wish to change the Bull into a Cow, to recover his only experience of heavenly joy, the lost love of the mother.

### 2.3. WILLS AT WAR: THE SAUSAGE AND THE TURNIP

The other *burla* wich I want to look into is the apparently naive one of changing a sausage into a turnip. The protagonists are at an inn in Escalona, a Castilian town where the blindman will finally meet his doom through Lázaro's sly revenge. The beggar first asks the boy to roast a sausage and then gives him money to buy some wine in a tavern. The hungry boy cannot resist the temptation and takes the sausage with him. Finding by the fire a little turnip «skynny and shriveled, which must have been thrown away because is was unfit for the pot» he leaves the beggar «trying to roast the turnip which had escaped the stew because of its worthlessness,» and goes to search for the wine.

Estábamos en Escalona, villa del duque della, en un mesón, y dióme un pedazo de longaniza que le asase... había cabe el fuego un nabo pequeño, larguillo y ruinoso, y tal que no por ser para la olla debió ser echado allí... saqué la longaniza y muy presto metí el sobredicho nabo en el asador. El cual mi amo, dándome el dinero para el vino, tomó y comenzó a dar vueltas al fuego, queriendo asar al que de ser cocido por sus deméritos había escapado...

When he returns, he finds that the blindman has made a sandwich with the turnip and is trying to eat it. When the old man discovers the nature of his presumed sausage, he goes into a wild rage and accuses the boy of the *burla*. How could he have done it, argues Lázaro, if he was away? But the old man, mad with fury, pries the boy's mouth open and smells his throat:

Levantóse y asíome por la cabeza y llegóse a olerme. Y como debió sentir el huelgo, a uso de buen podenco, por mejor satisfacerse de la verdad, y con la gran agonía que llevaba, asiéndome con las manos, abríame la boca más de su derecho y desatentadamente metía la nariz. La cual él tenía lengua y afilada, y a aquella sazón, con el enojo, se había aumentado de un palmo; con el pico de la cual me llevo a la gulilla... antes que el mal ciego sacase de mi boca su trompa, tal alteración sintió mi estómago, que le dio con el hurto de ella, de suerte que su nariz y la negra mal maxcada longaniza a un tiempo salieron de mi boca... Hiciéronnos amigos la mesonera y los que allí estaban, y con el vino que para beber le había de un palmo; con el pico de la cual me llegó a la gulilla... antes que el mal ciego donaires, diciendo: —Por verdad, más vino me gasta este mozo en lavatorios al cabo del año, que yo bebo en dos. A lo menos, Lázaro, eres en más cargo al vino que a tu padre, por que el una vez te engendró, mas el vino mil te ha dado la vida. —Y luego contaba cuántas veces me había descalabrado y arpadado la cara y con vino luego sanaba. —Yo te digo —dijo— que si un hombre en el mundo ha de ser bienaventurado con vino, que serás tú.

(He got up, seized me by the head, and came close to smell me. He must have sniffed my breath, like a good bloodhound, and in order to verify his suspicions and to relieve the great distress he felt, he took my jaws in his hands and opened my mouth far wider than it was supposed to open. Now his nose was long and thin, and his wrath of the moment had enlarged it a hand's breadth. He poked the end of it all the way down my gullet.

Because of such unpleasant manipulations, Lázaro in a fit of nausea,

discharged the stolen goods in his face so that his nose and that hastily chewed sausage left my mouth at the same instant.

The beggar gave the boy such a beating that,

if a crow had not been attracted by the noise I do not think that he would have let me off with my life.

The new arrivals calm them, and the blindman washes his face and throat with the wine, accompanying the cure with a witticism which will be proved prophetic later in the story:

At last, Lázaro, you owe more to wine than to your father: he gave you life only once, and wine has given you your life a thousand times... I tell you, he said, if any man in the world is going to be lucky with wine, it will be you.

The metaphors of *bread* and *wine* are among the most important poetic structures in the book, and especially so the one of the wine, which really, as we mentioned before, pervades and organizes the totality of the text. Obviously, in such a violent religious satire as the *Lazarillo*, the primary meaning of bread and wine is a sacramental one. In these quotes it seems that the style itself is a parody of the gospels:

Por verdad... eres en más cargo al vino que a tu padre, porque él una vez te engendró, mas el vino mil veces te ha dado la vida... Yo te digo... que si un hombre en el mundo ha de ser bienaventurado con el vino, que serás tú.

(In truth... you owe more to wine than to your father: he gave you life only once, and wine has given you your life a thousand times... I tell you—he said— if any man in the world is going to be lucky [the exact translation of *bienaventurado* is the sense of *blessed* as used in the Sermon on the Mount] with wine, it will be you.)<sup>19</sup>

In the context of the previous references to the celestial pleasure of the wine, its miraculous curative powers, etc., it seems clear that the blindman's prophetic announcement of Lázaro's salvation by «wine» is a sacreligious parody of Christ's sacramental promise. This brutal blasphemy acquires a frightening power because it is immersed in a text where the author is indulging in coarse, sexual irony, in such a way that, because of its obvious connections (bread, wine, sausage, turnip, cooking), the sacramental allusion becomes shadowed by the dark obscenity of the underlying interplay. Our analysis of the final chapter will point out the direction of the present grotesque cluster of icons.

### 2.3.1. *Fire and Cooking*

The different pieces of food here mentioned and the act of cooking itself are among the most popular and well-known obscene symbols of Golden Age colloquial Spanish and, indeed, some of them have their origin in the great satirists of classical literature, especially as Menéndez y Pelayo had already established with regard to Lucian, who «was present in the atmosphere of the schools of the sixteenth century.» Not only the *Lazarillo*, but the entire genre seems to have been deeply stamped with Lucian's influence: «The Lucian spirit really dominates the whole of picaresque literature. The autobiographical character, which gives such a cruel force to the narrative of the misfortunes and humiliations of the hero, was learned in *The Ass* and the *True History*. In this sense, the *Lazarillo*, itself [...] inherits] the influence of Lucian.»<sup>20</sup> In fact the blasphemous irony of Lucian's religious satire and his use of animal icons as instruments of his destructive sarcasm are among the most remarkable characteristics of our novella.

It is not surprising, then, to discover that «the pot of fire» as an icon of sexual intercourse comes from Lucian. In *Lucius, the Ass* we are told how Lucius arrives at Hypata, in Thessaly, and lodges in the house of a miser, Hipparchos. He stays there for some time, and one night he watches Palestra, the maid, standing by the fire cooking dinner. Excited by her gracious movements, he tells her: «Palestra, my dear, you give your rump and your pot such a nice rhythm!... I envy the man

who's had a chance to dip into that.» To which the girl, not in the least bashful, answers: «I am steaming hot. You just touch it and you'll get a burn that'll keep you right alongside me forever.»<sup>21</sup>

But we find this usage of «cooking» and «pot,» «firepan,» as indeed «fire,» «oven,» and food materials like «sausage,» «turnip,» and, to complete the semantic value of our scene, even «nose,» in many sixteenth century texts. A good repertory of these meanings can be found in Cela's *Diccionario secreto*. I have preferred, however, to take almost all my examples from that inexhaustible source of popular wit, Quevedo's satiric poetry. This same sense of «fire-female genitals» we find in a well-known poem in which a Count meets a scrubbing girl washing her laundry in a river. With great courtesy he asks her if she is cold. She answers that she always carries with her a firepan. The Count asks her if he could kindle his candle in it, to which the girl, raising her skirts, replies: «Please, your Highness, blow this fire brand:»

Estaba una fregona por enero  
metida hasta los muslos en el río,  
lavando los paños, con tal arte y brío,  
que mil necios traía al retortero.

Un cierto conde, alegre y placentero,  
le preguntó con gracia: «¿Tenéis frío?»  
Respondió la fregona: «Señor mío,  
siempre llevo consigo yo un brasero.

El conde, que era astuto y supo dónde,  
le dijo, haciendo rueda como pavo,  
que le encendiese un cirio que traía.

Y dijo entonces la fregona al conde,  
alzándose las faldas hasta el rabo:  
«Pues sople este tizón vueseñoría.»<sup>22</sup>

A stronger, and an especially irreverent example, is contained in a parodic description of the love affair between Venus and Mars (probably also influenced by Lucian who was, with Seneca and Martial, one of the great classical models of Quevedo): «Herrería es de por sí / la diosa, hija del agua / yunque ya de muchos golpes / horno ya de muchas caldas» («Smithy is by herself / The Goddess, daughter of the Sea / Anvil which has received many blows / Furnace which has melted many irons»).<sup>23</sup> Venus' «anvil» has received more blows than her husband's, and her «furnace» has melted more irons than Vulcan's.

### 2.3.2. Sausage and Turnip

*Sausage* and *turnip* are even more easily established images; so obvious are they, that we could multiply the examples indefinitely. I shall limit myself to two. In a poem about a wedding night, Quevedo tells us how the anxious bridegroom wanted to take a potion of Spanish

fly to prepare for the event. By mistake, however, he drank a purge which was prepared for an elderly gentleman, who, in turn, drank the other beverage. The results of the events can easily be guessed. What interests us, however, are the not very delicate remarks of the bride. She complains of her husband's passivity which prevents him from feeding her, and hopes that his «sausage,» which has left her fasting tonight, could some day satisfy her gluttony:

La barriga soñolienta  
y la humanidad con murria  
para dieta se acostaba  
de quien esperaba gula.

Sin duda quedarás bueno  
aunque yo quede en ayunas:  
más días hay que longanizas  
y más si cuentan las tuyas.<sup>24</sup>

«Turnip» used in the same sense is almost as common. Quevedo has a whole poem built on the double sense resulting from using flowers and vegetables in both their proper and metaphoric (sexual) sense. The satire ends in a frank reference to «turnips» as male organs. We find here in a few verses several of the elements included in the *Lazarillo* fragment. Some «noses» come to *smell* the *flowers*. They (the flowers = female organs) are frightened and join forces to fight the «noses» away. But Quevedo encourages the turnips to aim at the women, whom he now clearly identifies as whores and bawds:

Y para la batalla  
que quieren darse  
aperciban sus flores  
—Aperciban los nabos  
tías y madres  
la puntería  
a las alca-madres  
y güetas— tías.<sup>25</sup>

With these semantic qualifications, then, the reading of the scene should be quite simple. We could, I think, see in this complex interplay of images a sexual vilification of the boy by the brutal beggar. It is possible, and indeed probable, that something like this is suggested. Emphasis has been placed on the lustful character of the old man. The bull itself, as a personification of erotic aggression, is a well-known element in folk humor. The fact that the boy cooks the old man's sausage could well be interpreted as a form of sexual abuse, and the nose, which grows a foot, thrust into the depth's of Lazaró's throat, is an image of oppression difficult to disregard. But, even if we accept a general shadow of sexual brutality, I think that such an interpretation as the best, and the only one, leaves several components unexplained. After all,



the boy was attracted to the sausage; he stole it and ate it; and, what do we do with the pitiful, skinny turnip? Why did he exchange it? It seems to me that the first and most important meaning of the episode is the metaphoric expression of a collision of wills which, in a way immensely popular in the Spanish colloquial tradition, is expressed as a conflict of genital organs. Let us not forget that the scene takes place at a moment in the book when a silent war is raging between the two, and immediately after which Lázaro will achieve his resounding (literally) victory over his cruel master. As a preparation for this climax we have a grotesque and tremendously powerful scene. The blindman imposes his organ on the boy (makes him «cook» it). Lázaro tries to rob him of it and absorb it, giving the old man his own weak one which cannot yet be «cooked.» The master retaliates with a brutal assertion of his sexual superiority. Lázaro says later that he wished he had cut off the offensive nose with his teeth. This is wishful thinking, an expression of his will to castrate his father-enemy. He does not dare to do so yet, but soon he will impose his virility on the old man, this time in the world of reality and not of fantasy. Like a bullfighter he will call him to his huge, solid stone-sword and leave him, half dead and with his head cracked, on that Castilian soil whose brutal obscenity has been so powerfully expressed. By using this rich imagery in his creation of the Spanish world of the mid-sixteenth century, the author makes us feel with ominous intensity the forces that are confronting Lázaro, and the sinister brutality of a society which is thrusting its horns at him and that he must, somehow, learn to *torear*.

#### 2.4. THE KILLING OF THE BULL. THE COLUMN AS STONE-SWORD

The text of Lázaro's final revenge tells us, literally, that he provoked the blindman to jump against the column just as a bullfighter provokes a bull:

Llevélo derecho de un pilar o poste de piedra que en la plaza estaba, sobre el cual y sobre otros cargaban saledizos de aquellas casas... Yo le puse bien derecho enfrente del pilar, y doy un salto y póngome detrás del poste, como quien espera tope de toro...

(I led him under the portico and took him straight to a stone column, or pillar, one of those that supported the overhanging part of the upper stories of the buildings on the plaza... I placed him directly in front of the pillar, jumped across, and set myself behind the same column, like a matador awaiting the onslaught of the bull...) <sup>26</sup>

The column is itself part of the *plaza* of Escalona. The author has taken care to show both the organic integration of the column with the rest of the *plaza* (one of those that supported the overhanging part of the upper stories of the buildings of the *plaza*), and the aristocratic character of Escalona: «Estábamos en Escalona, villa del duque della, en un

mesón» («We were at a lodging house in the village of the Duke of Escalona».<sup>27</sup> The column, then, is part of the strong, complex structure which characterizes the famous *plazas* of the best Castilian cities. In this case its strength and harness represent the formal expression of the power of one of the greatest Spanish aristocrats, the Duke of Escalona. But the column is not just *any* part of this urban organism, but the *lowest* part, the one on which «the whole weight of the upper stories rests» (*cargaban los saledizos de aquellas casas*). In this context, I think that we can understand the end of the episode as a sign pointing toward the last chapter of the book. We know that through several levels of meaning the blindman-bull embodies an iconographic integration of blind irrationality —the harness of the Castilian soul. Lázaro is beginning to understand its character and to learn to fend off its «onslaught.» Inside Castile itself there are structures, even harder than the bull, which can be used against it. The stone-column as the instrument of the kill, coming immediately after the conflict of the sausage-turnip, —indeed, caused by it— seems to continue its underlying imagery. It is permissible to think of this column as the great, unbreakable, erected male organ of the Spanish imperial state, the final representation of its aristocratic will, and, as such, the only shelter from the blind cruelty of its own irrational impulses. A shelter worth taking, even if one has to bear on his shoulders the weight of the tyrannical will of the upper classes.

## NOTES

<sup>1</sup> The most recent contribution to this argument which had its most radical formulation in Roland Barthes' *Critique et vérité* (Paris: Seuil, 1966) has been the discussion between Edward Wasiolek and Lawrence W. Hyman in *Critical Inquiry*. See Edward Wasiolek, «Wanted, a New Contextualism», *Critical Inquiry*, I (3, 1975), 236-239; Lawrence W. Hyman, «The 'New Contextualism' Has Arrived; a Reply to Edward Wasiolek», and Edward Wasiolek, «Texts are Made and Not Given: A Response to a Critique», both in *Critical Inquiry*, II (2, 1965), 380-385, 386-391.

<sup>2</sup> J. E. Cirlot. *A Dictionary of Symbols* (New York, 1971) entry «Bull». My quotation sums up a much longer exposition.

<sup>3</sup> Already in the late nineteenth century Morel-Fatio in his well-known *Etudes sur L'Espagne* (Paris: 1887) had asserted that our short novel was really a collection of disparate elements. For him, the book was little more than a collection of folk tales and traditional fictional material: «*L'imagination ne joue ici qu'un rôle secondaire, et plusieurs chapitres de cette nouvelle, qui semble si originale et qui l'est en effet à certains égards, on été pris ailleurs*» (p. 163). R. Foulché-Delbosq, although correcting some of the indications of Morel-Fatio, shows the existence of medieval sources for some of the more important episodes of the story. Especially interesting in his reproduction of the illustration for a manuscript of the *Decretales* (first half of the fourteenth century) in which we a picture of the blind man's guide drinking his wine through a straw (R. Foulché-Delbosq, «Remarques sur *Lazarillo de Tormes*», *Revue hispanique* [1900], 81-97). In fact, the relationship between a blind man and a mischievous valet was a very popular motif for centuries before the *Lazarillo* was written, and was the subject, not only of tales and jokes, but also of religious mysteries and farces. Erik von Kroemer devotes to this matter two long chapters of his very erudite study *Le type du faux mendicant dans littératures romaines depuis le moyen âge jusqu'au XVII<sup>e</sup> siècle* (Complete issue

of the *Societas Scientiarum Fennica, Commentationes Humanarum Litterarum*, XIII [6, Helsingfors, 1944], 41-151). The sources, however, go back to classical antiquity, and after Jean Molino's article «Lazarillo de Tormes et les Métamorphoses d'Apulée» (*Bulletin Hispanique* [1965], 322-333) there can be little doubt that the *Metamorphosis* played a significant part in the general conception of the book and in certain concrete episodes. The folk and literary tradition have, then, been established with extraordinary solidity, and, as we have seen, extend back more than a millennium. It also embraces most of the episodes of the *Lazarillo*, as recent criticism had proved (among the essential articles in this respect: M. R. Lida de Malkiel, «Función del cuento popular en el *Lazarillo de Tormes*», *actas del primer congreso internacional de hispanistas* [Oxford: 1964], 349-349; Marcel Bataillon, *Novedad y fecundidad del «Lazarillo de Tormes»* [Madrid: 1968], 27-45; Francisco Ayala, *El «Lazarillo»: reexaminado* [Madrid: Cuadernos Taurus, 1971], pp. 36-74. Finally, a discussion and a comprehensive analysis of most of these sources can be found in Lázaro Carreter's «*Lazarillo de Tormes*» *en la picaresca*. That the multiplicity and diversity of its sources did not prevent the autor from creating an extremely original and highly unified artistic entity has been exhaustively discussed and proved. My own account can be considered, in a way, as carrying to an extreme this assertion of artistic unity, since I pretend to show a poetic system underlying the vast diversity of the episodes.

<sup>4</sup> Stephen Gilman, «The Death of Lazarillo de Tormes», *PMLA* (1966), 149-166; Frand Durand, «The Author and Lázaro: Levels of Comic Meaning», *Bulletin of Hispanic Studies* (1968), 89-101. Gilman's article is one of the most profound and significant contributions to the interpretation of the *Lazarillo* and I am pleased to acknowledge here my indebtedness to his brilliant insights.

<sup>5</sup> *Loc. cit.*, 91.

<sup>6</sup> *La novela picaresca española, I, Lazarillo de Tormes*; Mateo Alemán, *Guzmán de Alfarache*. Edición, Introducción y Notas de Francisco Rico (Barcelona: Editorial Planeta, 1967) p. 13. Quoted henceforth as Rico. *The Life of Lazarillo de Tormes: His Fortunes and Adversities*, trans. J. Gerald Markley (Indianapolis-New York: The Library of Liberal Arts, 1954), p. 8. All translated quotations in the text are from this edition, referred to henceforth as Markley.

<sup>7</sup> T. Anthony Perry is right, I think, in seeing the diabolical character of the blindman. In my opinion, however, he goes too far in explaining it by a symbolical relationship to the *Genesis* temptation scene. He is certainly correct in rejecting Maldonado de Guevara's blatantly Jungian interpretation in «El niño y el viejo: desmitologización en el *Lazarillo* y en el *Quijote*», *Anales cervantinos* (1959-1960). See T. Anthony Perry «Biblical Symbolism in the *Lazarillo de Tormes*», *Studies in Philology* (1970), 139-146.

<sup>8</sup> Rico, p. 26; Markley, p. 20.

<sup>9</sup> The bibliography on this subject is, of course, immense. For a synthesis, see J. E. Cirlot, *A Dictionary of Symbols* [quoted in note 2].

<sup>10</sup> The best general information is contained in José María de Cossío, *Los Toros*, 3 vol. (Madrid: 1943-1947). A special edition has been done on the polemics of bullfighting contained in the book, in which abundant material about our topic can be found: *Polémicas sobre la licitud y conveniencia de la fiesta* (Madrid: 1944). For Trent and bullfighting see Ludwig Freiherr von Pastor, *The History of the Popes* (St. Louis: 1891-1953), vols. XVII, pp. 206-208, XVIII, pp. 33-34.

<sup>11</sup> Rico, p. 13; Markley, p. 8.

<sup>12</sup> Rico, p. 14; Markley, p. 9.

<sup>13</sup> Rico, pp. 14-15; Markley, p. 9.

<sup>14</sup> Gilman, *loc. cit.*, p. 162.

<sup>15</sup> Rico, p. 18; Markley, p. 12.

<sup>16</sup> Rico, p. 19; Markley, p. 12.

<sup>17</sup> Ángel González Palencia, «Leyendo el *Lazarillo de Tormes*», *Escorial* (1944), 17-23.

<sup>18</sup> Gonzalo Correa, *Vocabulario de refranes y frases proverbiales*, ed. Louis Combet (Bordeaux: 1967), 1621; José María Sbarbi, *Gran diccionario de refranes de la lengua española* (Buenos Aires: 1943).

<sup>19</sup> Rico, pp. 22-25; Markley, pp. 17-19.

<sup>20</sup> Marcelino Menéndez y Pelayo, *Orígenes de la novela* (I, VII), «estaba en la atmósfera de las escuelas del siglo XVI»; quoted by Lázaro Carreter, *loc. cit.*, pp. 36, 38. In fact, it is Lázaro Carreter himself, as it should be obvious by the previous quotations, who has firmly established *Lucius, The Ass*, as one of the most significant sources of the *Lazarillo* (*ibid.*, 28-40). In the text I translated the quote from Lázaro Carreter, p. 40.

<sup>21</sup> Lucius, *The Ass; Selected Satires of Lucian*, edited and translated by Lionel Casson (New York: 1968), p. 62.

<sup>22</sup> Camilo José Cela, *Diccionario Secreto*, II (Madrid: 1971), pp. 329-330. From Quevedo's *Cancionero de amor y de risa*.

<sup>23</sup> Francisco de Quevedo, *Obra poética*, ed. José Manuel Blecua (Madrid: 1970), II, 369.

<sup>24</sup> *Ibid.*, III, 39-40.

<sup>25</sup> *Ibid.*, III, 26-30.

<sup>26</sup> Rico, p. 26; Markley, pp. 19-20.

<sup>27</sup> Rico, p. 22; Markley, p. 17.

## The Other Francisco: Film Lessons on Novel Reading

Francine Masiello

Since its inception in 1959, the Cuban Film Institute ICAIC (Instituto Cubano del Arte e Industria Cinematográficos) has promoted a highly experimental and innovative art, consonant with the objectives of socialist revolution. The demystification of history and the critical training of viewers guide the production of documentary and feature films in Cuba. Concomitant with the goals of political re-education comes a lesson in literary competence designed to teach the public to evaluate the ideological world which art inhabits.<sup>1</sup> *The Other Francisco*, a 1975 film directed by Sergio Giral, addresses both objectives when it deals with the problem of slavery in nineteenth century Cuba and analyzes the literary fiction which tells that history. It adapts to screen the novel *Francisco* and, at the same time, draws upon extensive historical research to discuss the perspective and style of its author, Anselmo Suárez y Romero. The prose source describes the life of Francisco the slave; underlying that story is «another» Francisco, a different existence which the novelist neglected to portray. The film's title suggests an alternative history in order to reconstruct the original text. An expert camera shuffles between printed discourse and a celluloid revision of that statement so that *The Other Francisco* becomes an exercise in seeing and reading which tests the limits of narrative reliability. Segments of *The Other Francisco* critically decode the bourgeois novel which inspired it while diverse cinematic sequences comment on and correct one another. The film's self-conscious exegetic experiments and its recuperation of historical realities produce a highly sophisticated drama, unique in cinematic form.

For this literary lesson, director Giral (who also wrote the screenplay) appropriately studies what was considered the first anti-slavery novel in Cuba. Completed in 1839 and presented in the literary salon of Domingo del Monte, *Francisco: el ingenio o las delicias del campo* gained immediate recognition —and reprobation— as a defiant attack on human bondage.<sup>2</sup> Cuban landowners of the time vehemently protested the author's accusations; government officials censored the novel's

distribution; abolitionists —both Cuban and foreign— praised its message and considered it as a model for future anti-slavery literature.<sup>3</sup> Inspired by the author's experience on the Surinam estate in Güines, *Francisco* was planned as an ethical denunciation of the abuses of slaves on Cuban sugar plantations.<sup>4</sup> In reality, Suárez y Romero elaborates an individualized drama of frustrated love such that the broader historical concerns of human oppression recede into the shadows of textual discourse.

*Francisco* begins *in medias res* and describes the flagellations endured by the hero at the hands of his vindictive overseer. A flashback explains the motives which inspired those cruelties, turning to the story of Francisco and Dorotea, favored domestic servants of the capricious Señora Mendizábal. Denied the privilege of marriage, the two slaves nurture their affections in secret until Dorotea's pregnancy betrays their clandestine love and incurs the wrath of their mistress. Ricardo, the irate son of the landowner, envies the idealized romance between slaves and conspires to punish Francisco mercilessly. Francisco is dismissed from his household duties and sent to work in the cane fields where he shares the hardships of other slaves. The master forces Dorotea to yield to his lustful demands in order to spare her love's life. When Francisco discovers this final humiliation, he kills himself by hanging.

The novel's expressed abolitionist motivation confides the trappings of an idealist, bourgeois perspective which endorses the socio-political *status quo*. Suárez y Romero ignores class context and the economic determinants of slavery to focus instead on the interplay of individual passions. Narrative tension hinges on one's anticipation of a happy ending: romance, intervention, separation, and the generalized repression of slaves should find resolution in the traditional promise of marriage. Ricardo, however, for lust and envy, violates the tenets of Christian charity and impedes the romance between slaves. The landlord is vilified for his emotional and psychological aberrations, seen as the product of a doting and permissive mother. Jealousy, then, works as the driving force behind all events in the novel.

The virtuous black heroes, whose passive nature is beyond reproach, only seek the fulfillment of romantic desires. Francisco and Dorotea, defined by their insulation from others of their class, conform to the archetypal literary patterns of the noble savage. Dorotea is beautiful because she is mulatta, almost white in appearance and behavior. Francisco, articulate, handsome, and rational, is likened to the classic white hero. For punishment, they are forced to join the ranks of anonymous barrack slaves, over whom the heroes show a marked superiority. Other blacks move through the text like silent silhouettes, serving as folkloric relief. Suárez y Romero focuses on the picturesque features of their existence: dance, music, and the occasional reproduction of Mina Ashanti dialogue in Spanish characterize African culture in the New World. Neither flight from or resistance to oppression is within the scheme of possible considerations for the slaves. This literary isolation of exotic

types coincides with the romantic tradition of the period while it also satisfies the curiosity of a white reading public.

*The Other Francisco* assembles these basic critical observations, teaching us how to see (read) and interpret the contradictions in the text. Director Giral reconstructs the prose fiction on celluloid, emphasizing the different grammars which distinguish visual from print cultures. *The Other Francisco* unfolds on five interpretive levels which atomize, reshape, and expand the simple novel plot while an extradiegetic narrator guides our progression through the film (novel) and constantly works to correct what is considered a fraudulent narrative discourse. A single unit of the written text generates a plurality of visual spaces in order to afford multiple seeing (reading) possibilities. With each new interpolation, the film exposes the intrahistory and ideology which governs the nineteenth century fiction. Flashbacks, temporal distensions, and projections into the future lead to a dialectical understanding of class struggle, a theme ignored in the Suárez y Romero novel. Extra- and intradiegetic narrative levels overlap to amplify the monologicistic, self-contained prose and to focus on the ideology of literary production.

The film opens with a faithful adaptation of the printed discourse and focuses on the lachrymose encounter of Francisco and Dorotea in a secluded thicket of the Mendizábal estate. As in the original text, a disraught Dorotea confesses her submission to Ricardo and bids a final farewell to Francisco. The couple's remorse and despair are complemented by stylized technical effects to create a romantic melodrama. Leo Brower, one of ICAIC's most talented musicians, arranges a Chopin-like score to accompany the lovers' lament. Low-angle heroic shots of Francisco and Dorotea framed against the sky move in on full-face portraits to lend epic dimensions to the protagonists. These shots alternate with aerial views that peer down on the slaves, closing in on their sinking despair and sorrow. Naturalistic photography and soft-focus low-key lighting further emphasize the romantic quality of the scene. Music overpowers dialogue, nature overwhelms human presence, pointing to the heroes' subjugation to forces beyond their control. The first segment ends with Francisco's suicide, thus closing a highly contrived melodrama which almost defies viewer credibility. This five minute screen episode becomes the source for all future cinematic discourse.

An abrupt cut takes us from the narrative of Francisco and Dorotea to the literary salon of Domingo del Monte where Suárez y Romero completes a reading of his yet unpublished novel. Referential illusion created in the first scene is disturbed by a *mise en abyme* technique which brings to our attention the film's fictional antecedent: suddenly, we discover that we have been watching the re-presentation of a novel. This visual trick, recalling to some degree the meta-lingual prose games of contemporary novelists, plays with our faith in narrative reliability. From the silence of the country, we pass to the animated chatter of the nineteenth century salon. A lavish drawing room, opulent in its decor and clearly indicative of the creole upper class, stands in stark opposition

to the previous scene of campestral simplicity. The past forces its way to the surface to provide the historical background of Suárez y Romero's novel. An off-screen narrative voice, our guide throughout the film, explores the author's political motives for writing the text and volunteers an analysis of the aspirations and objectives of bourgeois nineteenth century writers. Director Giral thus makes us co-participants in this literary-cinematic study so that we will view with critical distrust all future re-plays of the opening dramatic sequence, now recognized as a borrowed fictional form.

The narrator intrudes to inquire about the novelist and his text: «Is this the real view of the slave Francisco?» he asks. What follows is a response to that question. All action stops to study a portrait of Francisco, fashionably garbed in valet's habit, posed in stillness on the screen. The frozen image of noble simplicity, drawn with dramatic lighting and sharply cast shadows, recalls the romantic portraits of nineteenth century genre artists. This frame locks us into the elegant world of colonial sugar lords for whom blacks were objects to be contemplated with detachment. The viewer, forced to adopt the perspective of slave-owners of Suárez's day, observes with similar dispassion the portrait of Francisco while the film's technical credits are passed on the screen. This marks the film's formal beginning and initiates a re-writing of the two prefatory episodes which will now be elaborated according to the perspectives of different characters with varying class interests.

From the stiffened pose of Francisco, the camera moves to the slave as field hand as he endures his master's ferocious discipline. Ricardo describes to his consorts the need to inflict severe punishment on Francisco for his ungrateful and rebellious nature. What one hears, however, is at variance with what one sees on the screen. Francisco appears meek and docile, barely able to stand erect for the thrashings he receives. Overexposure emphasizes the blinding white Caribbean sun which plantation slaves must tolerate and contrasts to the pleasant setting of earlier episodes. Inscribed in the frame of focus is the diminished importance of workers who are posited alongside large, inanimate objects—the towering cane plants, modern industrial machinery, and harsh unprotective nature. Slaves toil in significant silence, accompanied only by a recurring worker chant, «take hands, we're all brothers.» This deliberate asynchronism between speech and labor emphasizes the domination of laborers and their inability to respond to their condition. Only the black foreman speaks, wielding power over other slaves and threatening them with lashings. The narrative takes us up to Francisco's suicide, thus meeting the conclusion of the first filmed episode.

Once again, viewers are dislodged from the comfortable observation of uninterrupted, linear narrative in order to scrutinize what is presented. A now familiar narrator-teacher mediates between filmic discourse and its fictional and historical sources in order to question the nature of romance between slaves. The stilled frame which prefaced the last episode reappears on screen. Quickly, this frozen image of Francisco



comes to life, a *tableau vivant* begins to move and act. In this new episode, the most lengthy section of the film, the camera moves back in narrative time to study a literary antecedent not previously described. The voice-over narrator reads from Suárez y Romero's novel while the camera simultaneously observes the incipient love between slaves as they work in the mansion of their mistress. This intrusive commentator peels off another layer from the multi-stratified story to question whether romance can be the principal pursuit of an oppressed people. In this way, the plot is recreated to discuss the abuses inflicted on female slaves and their children. Dialogue presented in previous scenes is reproduced in a new context to create a viewer sensation of *déjà vu*. Those interactions are now expanded to accommodate additional narrative perspectives.

The film explores the growing conflict between Francisco and Ricardo who both pursue the affections of the mulatta. While Francisco's passions are inspired by genuine, candid devotion, Ricardo is motivated by lustful possession. To question the forces behind these vindictive desires, the camera cuts abruptly from the plantation scene to the landlord's parlor where Ricardo discusses the heavy financial burden of slavery.

This story within a story studies the contradictions facing nineteenth century Cuban slaveowners who embarked upon a nascent capitalist adventure without a profound understanding of their historical project. Ricardo and his contemporaries admit that slavery has outlived its usefulness and hint that a free labor system might offer greater efficiency. These debates are complemented by the presence of the local clergyman who endorses the systems of slavery (lest freedom provoke revolution) while urging blacks to show Christian tolerance in the face of exploitation. Ironically, the priest blesses the machine powered mill which will be the source of future oppression for his black congregation. In this interpolated lesson, Giral teaches that private lives of whites and blacks are totally controlled by the dominant mode of production not by jealous or irrational desires, as the Suárez y Romero novel would have us believe. Instead, a growing sense of impotence before an economically unprofitable system leads Ricardo, in a somewhat mechanistic manner, to ventilate his anger on the servant slaves. This cinematic sequence comes full circle to comment on an earlier part of the episode, to clarify not only the nature of Ricardo's hostility but also to explore further the repression of slaves in general.

From the broader problem of slavery, the camera moves in discontinuous succession back to the desperation of individuals. Francisco's suicide is replayed on film, accompanied by the comments of a skeptical narrator who doubts that a typical slave would resort to suicide in order to resolve a frustrated love.

To answer these questions, the camera returns to the literary salon of Suárez y Romero where the author discusses his class background. When asked how Francisco can be tame and passive, Suárez confesses

that his hero is an exception among slaves who helps to take a critical stance against slavery.<sup>6</sup> Although the novel's favorable reception may suggest a charitable inclination of Suárez and other slave-owners, the narrator intervenes to remind us of a logic of financial expedience which shaped the literary production of the time. We learn at this point in the film that British commissioner Richard Madden, dispatched to Cuba in 1836, sought to advance an abolitionist campaign to satisfy English mercantilist interests, endangered by the competition of slave-trade economies.<sup>7</sup> Calling for an end to slave labor, Madden tried to introduce British machinery on the Cuban plantations, thus changing the prevalent mode of production. As part of his reformists mission, Madden recruited Cuban literary talent of the day to prepare a series of essays and fictions denouncing the abuse of slave lords.<sup>8</sup> In response to Madden's request, Suárez prepared the novel *Francisco*. Disobedient, unproductive slaves, enraged over their condition, hastened the growth of the abolitionist movement in Cuba. The film turns to focus on rebel slaves, headed by the field hand Crispin. For the first time in the film, slaves begin to talk and discuss their oppression and stage plans for future revenge. This film episode counters the novel's picturesque descriptions of tragic and inert workers overcome by despair. «The same machete that cuts cane, will now cut heads,» the film's heroes declare. Growing slave unrest coupled with severe economic losses give rise to a reformist movement among whites.<sup>9</sup> In that way, the film explains the historical background which informs Suárez's novel while, at the same time, it draws a parallel between the author's bourgeois consciousness and that of Ricardo. The attitudes of Ricardo and Suárez converge: author and character are one in their ideological formation.

From the writers' drawing room, we turn to the story of Francisco. Now the «other Francisco» emerges, forging a third and final story. The humble, passive slave here becomes resistant and proud, conscious of his historic mission. The romantic aspects of the novel yield to a dialectical interaction among slaves who join in struggle. Romantic music is abandoned for Afro-Cuban congas. The camera alternates rapidly between the incipient plantation revolt and the elegant parlor where landlords discuss their increasing financial losses. From oppressor to oppressed, from Ricardo to Francisco and back again, the camera moves with intensity to portray the surging violence. The film gains dramatic momentum as it focuses on armed rebellion, the sabotage of plantation works and the burning of crops. Death comes to Francisco, this time, in the midst of battle. Previous scenes are repeated, and expanded so that private drama becomes part of a collective struggle against repression.

The revolt of Francisco and comrades is explained as one in a series of uprisings, prefacing the efforts of Maceo, Agramonte, Martí, Gómez, and finally the July 26th movement. Because Francisco's struggle is an integral part of the revolutionary process in Cuba, narrative closure is impossible.

*The Other Francisco* bombards the integrity of narrative discourse to recast Suárez y Romero's work within the infinite cosmos of social change. It is an important and compelling film not only because it calls to question the nature of oppression, racism, and struggle, but also because of a technical complexity rarely seen in cinema. The film teaches a Marxist analysis of literature, dissembling the novel plot to expose its ideological content. In this way, the novel is examined as a text produced by someone—and for someone—in a historical time and place. In an interview cited by Tricontinental Film Center, Giral explains the inspiration for his method:

If we had stuck to a simple movie version of the novel, we would have missed a chance to show all the behind-the-scenes socio-political shenanigans going on at the time. To a certain extent, these goings-on reflect the political dilemma faced by the vast majority of Cuban slave owners and ideologues—either pro-slavery or against—in their search for a solution to the economic problems brought about by the crisis of the slave system.<sup>10</sup>

For this political demystification, Giral plays with a plurality of semantic film networks. He pries open and expands the univocal denotation of the prose fiction in order to uncover a multiplicity of signifieds. In this way, Giral challenges the bourgeois symbols co-present in the film's initial sequence to elicit another narrative mode. In *The Other Francisco*, the disparity between fictional and screen instances is constantly emphasized so that parallel stories, of Francisco and of his author, punctuated by subjective and non-diegetic inserts, organize the film's discursive structure. Each new episode transforms the literary source while transgressing the narrative film code which preceded it. Reality is defined like a game of Chinese boxes, each correcting and expanding its antecedents. The compression and distension of temporal sequences found in the narrative syntax work toward a demystification of writing and filming.

The film's autonomy is used to comment on the drawbacks of the print system while, at the same time, revealing the scaffolds on which cinema is contrived. In this way, a new code of critical consciousness is created for the viewer. The continued intervention of the narrator makes us question the nature of the spectacle observed. Characters die and come to life to reenact an alternative existence. Scenes are duplicated, intervened, and rewritten, emphasizing the reversible grammatical logic of film. Giral unravels coherent filmic spaces to recast the whole within an ideological framework.

*The Other Francisco* is not a mere adaptation of novel into film but a thorough ideological interpretation. In that sense, it defines the constraints of the bourgeois novel which tames reality and conforms the text to the needs of the dominant class. The film negates that text of a static, descriptive realism and offers, instead, a public and private view of events. Through clever montage which interweaves motifs and scenes, the

narrative action is detained and reexamined, giving a visual lesson in reading while inviting the audience to participate in the formulation of decisive questions about the textual moment observed. It offers a call to action, activating the viewer with the constant movement of an open form. The film challenges closure and, much like the revolutionary process itself consolidates a model for dialectical thought and action. *The Other Francisco* is governed by an irreversible process which culminates in revolutionary victory and so, as one long chain of events, the 1839 text spirals toward the present moment.

## NOTES

<sup>1</sup> Alfredo Guevara, director of the Film Institute, explained ICAI's efforts to educate the Cuban public about the nature of artistic production: «We must not separate ourselves from the rest of the people, from all the tasks of the Revolution, especially those that fall into the ideological field... Our work is not simply making or showing movies: everything we do is part of a global process toward developing the possibilities of participation—not passive but active, not as recipients but as protagonists—of the public.» Cited from *Memories of Underdevelopment*, ed. Michael Myerson (New York: Grossman Publishers, 1973), pp. 19-20. Through the implementation of *cines móviles*, or mobile projection units, ICAIS has set itself the task of reaching and educating audiences throughout the island.

<sup>2</sup> *Francisco: El ingenio o las delicias del campo*, ed. Mario Cabrera Saqui (La Habana: Dirección de Cultura, 1947). Suárez y Romero (1818-1878) prepared *Francisco* in response to the request of Domingo Del Monte, influential and celebrated literary critic of the era who encouraged a liberal, reformist literature among young Cuban writers such as José González del Valle, Cirilo Villaverde, José Betancourt, Ramón del Palma, and José Echeverría. At Del Monte's suggestion, the novel's ironic subtitle was added. Because of its abolitionist stance, *Francisco* circulated only in manuscript form until it was finally published in 1880 in New York, by Néstor Ponce de León. On the activities of Del Monte's literary salon, see Salvador Bueno, «Ideas literarias de Domingo Del Monte», in *Temas y personajes de la literatura cubana* (La Habana: Ediciones Unión, 1964), pp. 9-28.

<sup>3</sup> *Francisco*, which was frequently compared to *Uncle Tom's Cabin*, received the praise of Suárez's contemporaries and later served as a model for imitation. The Cuban writer Mario Antonio Zambrana, for example, imitated Suárez's text in *El negro Francisco* (Chile, 1875). On the novel's influence in anti-slavery fiction, see G. R. Coudthard, *Race and Colour in Caribbean Literature* (London: Oxford University Press, 1962).

<sup>4</sup> Although Suárez describes himself as an impoverished educator, in reality he came from a family of slaveowners in the sugar producing area of Güines (46 miles from Havana), site of some 66 sugar mill operations. On the cane industry of Güines and the sugar interests of the Suárez family, see Manuel Moreno Fraginals, *El ingenio: el complejo económico social cubano del azúcar* (La Habana: Comisión nacional cubana de la UNESCO, 1964), I, 63-78. Leslie Rout, in *The African Experience in Spanish America: 1502 to the present day* (Cambridge: Cambridge University Press, 1976), p. 241, cites sources which estimate that in 1841 (shortly after Suárez completed his novel) Cuba had approximately 436,495 slaves.

<sup>5</sup> In the film, the cleric fears a slave rebellion similar to the one in Saint Domingue in 1791 after which slaveowners of that island sought refuge in Cuba (Rout, p. 288). Moreno Fraginals discusses the close relationship (dating from 1602) between sugar barons and the Church (pp. 46-55). «Reformism with slavery» became the formula adopted by Cuban Church officials who endorsed the slave dominated sugar economy.

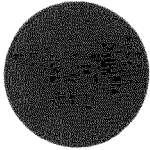
<sup>6</sup> In a letter addressed to Domingo Del Monte, Suárez describes his hero: «En efecto, yo trataba de pintar un negro esclavo ¿y quién que se halla gimiendo bajo el terrible y enojoso yugo de la servidumbre puede ser tan manso, tan apacible, tan de anjélicas y santas costumbres como él...? Francisco es un fenómeno, una escepción muy singular, no el hombre sujeto a las tristes consecuencias de la esclavitud, no el libro bueno donde los blancos, viendo sus errores puedan aprender a ser humanos. Verdad es que yo procuré pintar a los mayoresales, mayordomos, etc. como son; pero he demostrado que si los negros son malos, es porque lo son los amos» (Cited from the Academia de la Historia de Cuba, *Centón epistolario de Domingo Del Monte, 1839-1840* [La Habana, 1930], IV, 44 in *Francisco*, prologue by Cabrera Saqui, p. 33). This discourse is reproduced in identical form in the film when Suárez addresses his literary colleagues.

<sup>7</sup> Madden formed part of an arbitration commission formed in 1817 which sought to enforce the legal suppression of slave traffic in the Spanish colonies. Upon his return to England, Madden published two books based on data compiled in Cuba: *Poems by a slave in the Island of Cuba, recently liberated* (London: Thomas Ward, 1840) and *The Island of Cuba: its resources, progress and prospects* (London: Charles Gilpin, 1849). In the prologue of *The Island of Cuba*, Madden admits that the British colonies are unable to meet the competition of the slave dominated economies and declares the need to put an end to slave traffic: «The present state of those islands makes the subject of the slave trade and slavery, in the Spanish colonies, and Brazil, one of deep interest for us, and one that must very soon engage the attention of statesmen in this country. If the present state of things in our colonies should endure for two years longer, without any effective efforts to ameliorate their condition, the cultivation of sugar must be totally abandoned in them» (p. vi).

<sup>8</sup> Madden requested that Del Monte gather abolitionist documents to assist in the preparation of his texts. Madden prepared his two volumes based on the following materials: a document prepared by Del Monte on the relations between Church and the slave economy in Cuba; an autobiography with poems and letters by the slave-poet Juan Francisco Manzano; the *Elegias cubanas* of Matamoros; a poem by José Zacarías González del Valle which treats the question of slavery; and Suárez y Romero's novel, *Francisco*.

<sup>9</sup> Statistic cited in the film concerning the economic losses incurred by slavery correspond exactly to the data provided by Madden in *The Island of Cuba* (pp. 156-161). What becomes readily apparent is Giral's management not only of the novel *Francisco*, specifically based on the Cabrera Saqui edition, but also Giral's consultation of the Madden documents.

<sup>10</sup> Distributed in mimeographed translation by the Tricontinental Film Center (New York-Berkeley), which is also the distributor for the film.



# The Language of Contradiction: Aspects of Gongora's SOLEDADES

John Beverley  
*University of Pittsburgh*

En dos edades vivimos  
los propios y los ajenos...  
a mis soledades voy,  
de mis soledades vengo.

*Lope de Vega*

The portrait of Góngora by Velázquez is meant as an allegory of dialectical intelligence: «arte de agudeza e ingenio.» It presents the poet's head in three quarters profile. The right and larger section of the face is bathed in a flood of golden light which models the high dome of the forehead and extends in a curving line down the long bridge of the nose; the left quarter face is barely visible in deep shadow. Like the Polyphemus, the portrait stares fixedly at the spectator from the right eye. But by looking closely one can make out the form of a second eye on the left, looking out of (or at) darkness. The zones of light and shadow are mediated in the furrows of the brow between the eyes and along the curve of the thin mouth, which seems at once cruel and amused. Like Don Quijote, the figure is someone who lives at once in an age of iron and an age of gold.

## 1. GONGORA AND SPAIN

On peut dire que la carrière de Góngora est exemplaire, car elle suit la même courbe descendante que l'ensemble de la monarchie espagnole durant la même période.

*Robert Jammes*

It was no accident that Dámaso Alonso found it necessary to incorporate in his dissertation of Góngora's poetic language the concepts elaborated in Saussure's structural linguistics. The nature of language, Saussure had suggested, involved a reciprocation between two *relata*:

signifier and signified, speaker and hearer, intention and understanding, language rule and language use. The attack on the *Soledades* in the early seventeenth century was directed against Góngora's deviation from what were regarded as the permissible norms of poetic signification. It maintained, in effect, that language had ceased to signify in the *Soledades*, that Góngora had fallen into the sin of Babel. Recently, Maurice Molho has remarked: «Il convient donc de lire les *Solitudes* comme un essai de reconstruction du langage —d'un langage— a partir du langage, et des rapports sur lesquels il se fonde.»<sup>1</sup>

But the problem of a possible language in the *Soledades* is not something peculiar to language itself. True, the «action» of the *Soledades* is the action of words and grammar. Formalist criticism can tell us a great deal about the precise mechanisms of this. But it cannot (and does not) answer the questions Why this particular mechanism of language? Why the enormous effort of construction that it involves? Why the risk of inviting charges of heresy and nonsense in the effort to make language say things it has not said before? Góngora's language, like any language, is an act of communication which involves the social urgency of a message that must be communicated. To borrow Saussure's metaphor, the *Soledades* compose not only a *langue*, as if their purpose was to be an autonomous and self-sufficient formal system, but also a *parole*, a way of being and acting through language in the social and ideological world Góngora is bound up in. One should find it strange that a work which is supposed to be an absolute poetry —a «territory» of language— displays such a detailed and reiterated interest in the ways people go about making their living. Let me note only two of many possible examples in the *Soledades*. The goatherds who shelter the pilgrim from the storm on the first night of his wandering offer him a cup of milk:

y en boj, aunque rebelde, a quien el torno  
forma elegante dio sin culto adorno,  
leche que exprimir vio la alba aquel día  
—mientras perdían con ella  
los blancos lilios de su frente bella—,  
gruesa le dan y fría,  
impenetrable casi a la cuchara,  
del sabio Alcimedón invención rara. (I, 145-52.)

Some days later the pilgrim greets at dawn a party of fishermen who invite him to join them as they prepare their nets:

Dando el huésped licencia para ello,  
recurren no a las redes que, mayores,  
mucho océano y pocas aguas prenden,  
sino a las que ambiciosas menos penden,  
laberinto nudoso de marino  
Dédalo, si de leño no, de lino,  
fábrica escrupulosa, y aunque incierta,  
siempre murada, pero siempre abierta. (II, 73-80)

The details of form and function of these objects —the simple curve of the wooden cup, the freshness and thickness of the milk, the different sizes and weaves of the nets— are observed with an obvious attention to physical detail. This is hardly a language which «alludes» to reality only to escape it in decorative embellishment and sublimation: what Dámaso liked to call a «puro placer de formas.» Both passages might easily read as an implicit poetics of the *Soledades* as if Góngora wants to establish an analogy between his techniques of poetic construction and the forms of economic technology and social organization his poetry describes.<sup>2</sup>

It has often been said that the *Soledades* are simply an anthology of lyric set pieces with no real unity —somewhat on the order, for example, of the Arab-Andalusian «necklace» of verses. But the purpose of Góngora's anthology seems more often than not to index a group of *social* forms which correspond to the activities portrayed in passages such as the two above. The poem is structured around the presentation of at least four different social and landscape stages: a nomadic community of goatherds and hunters living in the mountains (i. e. a pseudo-Arcadia); a country village, apparently the center of a region of cultivated fields, where the pilgrim witnesses a wedding; an island off the coast inhabited by a family who depends economically on fishing, artisanry and garden farming; a feudal estate and its castle which form the background to a description of a day's hawking expedition. An epic narrative interpolated in the *Soledad primera* by a shepherd recounts the discovery and conquest of Spain's overseas empire in the sixteenth century (and pictures the empire as a misfortune, an act of tragic vanity). Throughout, there are notes on the contemporary life of the court and the great cities which serve to contrast the pastoral landscapes and rustic huts the pilgrim passes through. The pilgrim himself is a man who has lost touch with his own society, an exile sometimes hoping to return, sometimes to find a new homeland. The places he encounters in the *Soledades* confront him with images of natural economies and societies, where men and women live in close intimacy with productive labor and the variety of nature, where production is for use, where equality and generosity still reign.

Who is the pilgrim? In part, of course, Góngora, in part the reader who is «addressed» by the poem. Christopher Caudwell once described the English poets who were Góngora's near contemporaries in the following words:

Poetry, drawing away from the collective life of the court, can only withdraw into the privacy of the bourgeois study, austere furnished, shared only with a few chosen friends, surroundings so different from the sleeping and waking publicity of court life that it rapidly revolutionises poetic technique. Crashaw, Herrick, Herbert, Vaughn— all the poetry of this era seems written by shy, proud men writing alone in their studies —appealing from court life to the country or heaven. Language reflects the change.<sup>3</sup>



Robert Jammes has shown how the economic crisis affecting the petty aristocracy in the late sixteenth century molds Góngora's vocation and poetic vision.<sup>4</sup> Like so many of the writers of the period of the decadence, like Cervantes, Góngora is a *déclassé*. He writes for and to the great Andalusian land-owners like the Medina Sidonia in a tone of equality; yet in his own life economic security, a position of influence (for Góngora takes seriously the idea of the poet as a «legislator» of consciousness) elude him. The «Homero español y cisne de Andalucía» begins his career with a meager prebend in the lower rungs of the provincial Church bureaucracy. In time, his friends, who include some important figures in the Hapsburg ministries, allow him to try his hand, at intervals, as one of the hundreds of talented petty aristocrats jockeying for influence and recognition in a court which after Philip II's death in 1598 is less and less able to oblige them in a satisfactory way.

In 1609 he is briefly jailed in Madrid, the victim, apparently, of his own indiscretions at the court and the growing animosity of his rivals (which now include Quevedo and Lope). Between 1609 and 1617 he lives in a sort of semi-exile from the web of intrigue of the court in a small country estate near Córdoba, the Huerta de Marcos. Here he dedicates himself to the creation of the *Polifemo* and the two cantos of the *Soleidades*. The countryside shapes the form and theme of these poems; they reflect a disenchantment with the court and the political destiny of Spain, a desire to construct something that can be posed against a political reality that has become oppressive.

But the temptation of the court is always with him and the poems of his rural «soledad» are shaped also by its tensions and contradictions. In 1617, he returns to Madrid, seduced by the offer of a position as chaplain to the royal family. He seems at the height of his fortune and artistic powers, only to be caught up unexpectedly along with his friends and protectors in the precipitous collapse of the Duke of Lerma's ministry which follows an obscure but important power struggle with the emerging favorite, Olivares. Góngora retires again to Córdoba, spending the last decade of his life struggling against debt and failing health and sanity. In 1627 he dies; the same year the Inquisition prohibits the sale of the first public edition of his poetry.

Góngora's Spain is a country living a fantasy of power and empire which has rotted from the inside. González de Cellorigo suggested the Cervantine image of «a society of the bewitched, living outside the natural order of things.» Góngora in one of his poems pictures the American empire, so recently and confidently achieved, as a corpse bled dry by green and violence to the advantage not of Spain or of America itself, but of foreign «interés»:

... Aquella

ara del Sol edades ciento, ahora  
templo de quien el Sol aún no es estrella,  
la grande América es, oro sus venas,

sus huesos plata, que dichosamente,  
 si ligurina dio marinería  
 a España en uno y otro alado pino,  
 interés ligurino  
 su rubia sangre hoy día,  
 su medula chupando está luciente.

(*Elegía piscatoria.*)

The image is just; it encompasses the past and present of an age of imperial expansion, composing a trajectory of grandeur and disillusion which defines the Spanish «golden century» as much as the inner form of Góngora's own poetry. The gold and silver extracted at enormous human expense from the American mines pass through Spain leaving only the opulent luxury and power of the church and court consolidated in new cities like Madrid whose function is to house and maintain the new state and ecclesiastical bureaucracy and the limited interests that it serves. The wealth goes out to the banks of Amsterdam and Genoa (as Góngora notes above), the ports of England, France, the Hanseatic League; there it stimulates the newly emerging capitalist franchise. In Spain itself, the empire leaves a heritage of inflation, excess taxation, increasing national debt—a depression which spreads, destroying domestic industry and agriculture, as the flow of precious metals declines in value and quantity and the country finds it has no enterprise to put in its place. Spain's naval and military hegemony fades in the decades following the defeat of the Armada as newer European powers step forward to compete for colonies, trade monopolies, subject populations. The Netherlands continue to press their war of national liberation against the Hapsburgs, a war that Spain cannot win but cannot seem to lose decisively either. Spain remains a power but only at the cost of subjecting its own people and resources to enormous strains and sacrifices. In particular, the social classes which will form the backbone of the Puritan revolution in England—the manufacturing bourgeoisie, the peasants and small landowners of the *municipios*, the artisans and members of the professions—are the sections of the population most retarded by the emerging economic crisis.

In this setting (I am not unaware of the possible coincidence with our own today), schizophrenia seems a prerequisite of enlightenment: Cervantes' knight and *El licenciado Vidriera*, Quevedo's *Sueños*. The ambitious humanism of the early sixteenth century has yielded to a «national» culture characterized by an atmosphere of conformism, chauvinism, religious and intellectual pedantry. The court, dominated by the conflicting figures and parties of the great nobility and a spirit of petty machiavellianism, is incapable of staking the country to a policy that might begin to reserve the decline and restore the freedom and well-being of the people. To deflect popular discontent, it contrives in an act of ill considered opportunism to expel the *moriscos* of Valencia and An-

dalusia from their homes and lands. (Góngora passes over the deed in silence.) The capacity to think through the problems of the country has not been lost as the reform projects of the *arbitristas* show. But the capacity to act on the problems seem paralyzed by the dominant class relations. (What the projects portend is the abolition of the property forms of the Church and the great landowners, the substitution of a service economy based in the peasantry, the artisans, the small manufacturers of the *municipios*.)<sup>5</sup>

The *Soledades*, I want to argue, are as much a way of posing the problems of Spain's national crisis as any other piece of writing in the period of the Decadence. To pose these problems correctly, to show there may be alternatives, to re-educate himself and his readers, the poet has to withdraw from their immediate pressure to «another world.» The retreat into art is meant as a search for the image and quality of a utopia that can be placed against the experience of history as disaster. Góngora's manner, the design of the *Soledades*, represent the transfer to the province of aesthetics of questions of social ethics and political economy that cannot be «thought» in the language and categories which are proper to them.

The English bourgeois poets address a class which is beginning in the seventeenth century to exercise its ideas and institutions with increasing authority. Their poetry reflects and in turn helps to form the values and aspirations of the class, its image of community and history, its morality and personal style, its sense of revolutionary legitimacy. Behind their withdrawal and their attacks on the vanity of the court, they are able to intuit the shape of a coming «new Jerusalem» and they bend their art and their lives to serve its birth. Góngora has neither this confidence nor this possibility. He is someone trying to understand and humanize the force of history in a country that history has turned against. He must direct his poetry to a diminishing elite of connoisseurs capable of understanding its tensions and intimations. But his readers are themselves isolated and marginal figures; they are aristocratic radicals, dependent on the very class whose forms of domination they sometimes idealize, sometimes challenge. Góngora's poetry is «para los pocos» and its ultimate consequence is a private ideology of stoic tacitism in the face of the country's problems.

The *Soledades* are both a reflection and a symptom of the period of the Spanish Decadence. In this sense they are a failure, something that falls short of its promise, that has to be abandoned to a disillusion Góngora no doubt understood more intimately than we can. What is lasting in them, however, and what allows them to be recommenced is Góngora's willingness to embrace and express the deepest contradictions in himself and the moment of history he inhabits as an artist. Góngora forces his art against time, and the limitations of his environment, knowing that his chosen loneliness conceals a communion which extends over and beyond himself and his country.

## 2. TWO MODES OF CONTRADICTION IN THE 'SOLEDADES'

A) *Epic and Pastoral*

What is displayed on the tragi-comic stage is a sort of marriage of the myths of heroic and pastoral, a thing felt as fundamental to both and necessary to the health of society.

William Empson

Juan de Jáuregui's *Antídoto contra la pestilente poesía de las 'Soledades'* is one of the more interesting attacks occasioned by circulation of the *Soledad primera* among the literary circles of the Madrid court around 1614. Jáuregui's intention is clearly to irritate Góngora's defenders around their claim that those who found fault with the poem simply lacked the erudition to understand the use of a «heroic» style. The heroic style indeed admits «arrobamientos», Jáuregui grants; these in turn must correspond to the grandeur of the subject of imitation, that is, epic or tragic actions. But the themes and scenes of the *Soledades* are to all appearances bucolic, in Jáuregui's words «concurso de pastores, bodas, epitalamios, fuegos.» So Góngora's experiment fails because it works towards an idealization of «cosas humildes.»<sup>1</sup>

This sense of a disjunction of form and content resulting in an affective dissonance, what Jáuregui called a «desigualdad perruña», was to become a major premise of the anti-*Soledades* current in Spanish literary criticism. Francisco Cascales, for example, noted that Góngora's language «no es buena para poema heroico, ni lírico, ni trágico, ni cómico; luego es inútil.»<sup>2</sup> The formalist defense of the *Soledades*, ranging from Espinosa Medrano in the seventeenth century to the Generation of '27 in our own, has tended to accept this premise but to make of it precisely the basis of a defense of Góngora as someone concerned with inventing a «hedonistic» poetry distanced from the «utilitarian» canons for proper genre and decorum advanced in the didactic poetics of the Counter Reformation. Hence Dámaso's point about a «puro placer de formas» and Andrée Collard's opinion that the *Soledades* represent a new literary genre «en que la *utilidad* desaparece frente al arte descriptivo.»<sup>3</sup>

Now it is obvious in one sense that Góngora wanted to gather into the *Soledades* the whole tradition of Greco-Roman and European pastoral. The Abad de Rute, one of Góngora's early defenders, spoke of a «pintura que habla» in which «como en un lienzo de Flandes» Góngora had depicted a vast variety of rural scenes, landscapes, exercises and types.<sup>4</sup> Noël Salomon thinks of an «idylle champêtre» conceived as «un grand poème capable d'égaliser par les dimensions les *Géorgiques* de Virgile.»<sup>5</sup> But, if Góngora had already in Virgil the model of a long descriptive poem on bucolic themes, why then his recourse to the particular device of the pilgrimage to sustain the lyric tension? The pilgrim's «Bienaventurado albergue» encomium, the repeated references to the middle-state as a bucolic ideal and to the convention of a *concordia discors*, the

health and vigor of his shepherds and peasants, their natural generosity and warmth, the wisdom of their elders, the social and erotic ritual of the wedding—all these define the *Soledad primera* as a pastoral comedy. But this is precisely a genre (and a human possibility) left behind as the pilgrim continues past the wedding village into the shoreline locales and the violent acrobatics of the hawking scenes of the *Soledad segunda*.<sup>6</sup>

We are meant to see the countryside the pilgrim passes through as an *episode* in a larger trajectory of disaster and recovery. So it is presented as a «moveable» landscape which embraces dissonant and contradictory elements and evolves perpetually into new vistas and sensations—no longer the static and vaguely platonized background of the pastoral *locus amoenus* but a realistic landscape, full of change, energy, turbulence, human struggle and labor. The nature of the pilgrim forces him to move as in the epic convention beyond the temptation to remain in the periphrastic idyll. He is like the young Aeneas who must reject Dido in the name of a destiny he does not yet understand, like the separated lovers of Byzantine romance who must move out of the disorder and «pleasant confusion» of the wilderness towards reunion in an urban apotheosis. The city is the monument of *achieved* history, domination; the world of nature belongs to childhood and adolescence.

What I am saying is that Jáuregui's charge of inconsistent decorum in the *Soledades* is strictly correct but also that this dissonance is *intended* by Góngora. Neither pastoral nor epic by themselves are sufficient, so Góngora creates a fiction, the *Soledades*, which is textured by the friction between and within these modes.

Spitzer once remarked «¿Pero no es cosa sabida que Góngora se pone siempre en escena como peregrino abandonado de todo el mundo?» The pilgrim in the *Soledades* is not meant to represent the Pauline typology of the Christian soul. He is a secular hero, a product of Góngora own situation as a *déclassé* intellectual and internal exile. The pastoral is Góngora's Andalusian «soledad»—the dream of a refuge from history, of peace, equality, simplicity, coexistence with the world of nature. The epic is the court and the landscape of empire—both in its grandeur and decadence—, the shaping of forms of political and social domination. The character of the pilgrim is defined by the oscillation between these two possibilities. He moves through the scenes of the poem in a condition of perpetual *homelessness*. His action is determined by an initial loss and his desire to recover (or find) something that he does not have. His presence combines at once in the *Soledades* a sense of aristocratic *hauteur* and the marginal status of what Lukács called the «roofless» individualities of the bourgeois novel: Lazarillo, Vidriera, Quijote. He is a man at *dis-ease* with the world, the meditative figure in Durer's allegory of Melancholy, the onlooker. He belongs neither to the centers of power of the dominant aristocracy nor to the simpler communities of the working masses of his country.

The pilgrim is deliberately *unmarked* as a character. He appears «náufrago y desdeñado, sobre ausente.» In the course of the *Soledades* he

is named variously as «el peregrino», «el joven», «mísero extranjero», «el caminante», «el mancebo», «el forastero», «el huésped», «extranjero errante», «inconsiderado peregrino». The reader will never learn who or what exactly he is in exile from, except for the elliptical allusions to the Petrarchan «enemiga amada». Jáuregui commented ironically in the *Antídoto*:

Vamos luego a la traza de esta fábula o cuento, que no puede ser cosa más sin artificio i sin concierto, porque allí sale un mancebito, la principal figura que Vm. introduce, i no le da nombre. Este fue al mar y vino de el mar, sin que sepáis cómo ni para qué; él no sirve sino de mirón, i no dice cosa buena ni mala, ni despega su boca...<sup>7</sup>.

Molho speaks of the pilgrim as a «protagoniste mystérieux, spectateur neutre dont l'intériorité échappe, il est l'oeil et l'intelligence du poète, qui, par mythe interposé, explore l'univers, avance pas à pas dans son oeuvre et en conduit la genèse errant.»<sup>8</sup> Góngora defines him by allusion as, variously: Adonis, Icarus, Cadmus, Narcissus, Arion, Ganymede, Odysseus, Acteon. These doubles which hover around his presence in the poem share with him the common characteristic of being forms of the hero as searcher, «errant» exile.

The hero of epic and the nature of his quest have a metonymic function as representing in a particular individual the values and destiny of a social collectivity. But the pilgrim is a sentimental hero, a general form of the psychology of solitude and narcissism whose proper dimension of action is the idyll, the pastoral landscape of the mind. His doubles are also the naive «strangers» of the nineteenth century: Byron's Childe Harold, Stendhal's Fabrizio. His enigma is his solitude, his inability to incorporate himself into any of the variety\* of human situations he passes through.

The achievement of epic is only a *nostalgia* in the *Soledades*, something that has to be abandoned reluctantly. Its paradigm in Spanish and Portuguese letters of the sixteenth century, the epic of naval and military colonization, is miniaturized in the story the Arcadian *serrano* recounts to the pilgrim in the *Soledad primera* (376-506). This captures something of the temptation of the distant and dangerous—the Odyssean journey—, but what is rendered finally is the tragic hubris of the Conquest, its illegitimacy, its power to make men the captives of false and cruel values in their very domination of other peoples. The story breaks off as the narrator recalls his personal disaster in the enterprise: the loss of his son and his fortune. He is an epic hero withdrawn from the historical world of the epic, «fallen» through his failure and disillusion into pastoral *mediocritas*. He appears, like the *cabrero* of the ruins and the old fisherman of the island (like Góngora himself?), metamorphosed into the bucolic type of the wise Elder. The pilgrim, on the other hand, is distinguished by his immaturity and absence of prudence. A part of that incompleteness is his apparent lack of access to action, the passive

condition of his exile which makes him an observer. He is a hero who aspires to the proportions of epic, whose action consists in becoming something other than he is. Like Narcissus he is in love with his own image; he cannot escape this love but it is a love that brings with it the danger of suicide or annihilation:

«Naufragio ya segundo  
o filos pongan de homicida hierro  
fin duro a mi destierro;  
tan generosa fe, no fácil onda,  
no poca tierra esconda:»

He must *pass through* the pastoral to learn what it has to teach him about himself, about what is possible and what illegitimate. He will learn, among other things, that he is only a part of creation, one element in a dance of matter—an element that doubts and thinks—, one man wandering in the solitude of his own mind through a world which offers at every turn the possibility of free and fraternal community with men and women.

The pastoral is a fiction of psychic wholeness; but the pilgrim is an «unnatural» personality. He moves in and out of sympathy with the fertile cornucopia which surrounds him. Nature is something «left behind». Each sentence of the poem brings a new birth and a new death. He experiences moments of joy and wonder and fullness but these yield again and again to an inner sense of incompleteness and restlessness. He goes forward. He arrives with the old serrano on the outskirts of the village where the wedding is to take place. The two men watch above the buildings a display of fireworks (I, 646-58). The pilgrim praises the spectacle; his host condemns it as an artificial dilation of the normal passage from day to night, an act of dangerous vanity because it risks, like Phaeton, bringing disaster on the villagers: «campo amanezca estéril de ceniza / la que anocheció aldea.» The elder is a man who has passed through epic, while Phaeton belongs with the archetype of the ambitious, self-destructive young man which defines the pilgrim. And yet this same pilgrim assumes the pose of a Horatian disillusion with the court and politics in the encomium he recites to the shepherds. At one moment he appears as the spokesman for rustic simplicity and a «prudent» integration with nature and his fellows; at the next as a courtier with hints of the revolutionary who sees nature only as a conceit which masquerades the artifice of the «enemiga amada»—or of his own narcissism.

The nature of this ambivalence brings us back to Jáuregui's claim that the *Soledades* were themselves a literary vanity which disintegrated by force of its contradictions. But we have seen that the contention of genre and mode which Góngora establishes is placed *within* the character of the pilgrim; it defines the alternating terms of a sentimental education in which the partial communion with nature—the «tregua» or «return to the source»—is the necessary condition for developing a new political-aesthetic sensibility. The patriotic epic and the epic hero *per se*

are no longer a genuine possibility for Góngora as an artist who writes in the midst of a growing sense of crisis and decadence in Spain and from a personal stance which is antagonistic to the ideology of Christian and national expansionism which sustains the imperialist epics of the sixteenth century. The traditional value of the pastoral as a fiction outside of the contingencies of history has also become problematic in the *Soledades*. It can no longer distinguish itself absolutely from the tensions of the reality it escapes nor, what amounts to the same thing, maintain itself as a unified literary mode. Macrí speaks of a «gusto y fasto gongorino para revelar, en fin, su crisis interna de existencia y de naturaleza, a la manera *invertida* con la que Cervantes caracterizó el idealismo y la sublimidad de la acción humana.»<sup>9</sup> For Góngora as for his contemporary Cervantes in the *Quijote* the exercise of literature has taken the place of a political and military practice which is no longer available to them. Like Cervantes' hero, the pilgrim represents a strategy of invention, the vehicles for the creation of a *possible* discourse in a moment of history in which all models and canons have suddenly become obsolete, no longer serve to represent the writer's own contingencies and contradictions, much less the shape and meaning of his culture and society. The *Soledades* anthologize the whole range of Classical and Renaissance poetry but at the necessary cost of rendering this synthesis as conflictive, as shot through with unexpected antagonisms and transformations: a «soledad confusa».

### B) *City and Countryside*

And the land he will come to is unknown —as is, once he disembarks, the land from which he comes. He has his truth and his homeland only in that fruitless expanse between two countries that cannot belong to him.

Michel Foucault

The language of the pilgrim's «Bienaventurado albergue» encomium has caused us to take the *Soledades* as a sublimation of Antonio de Guevara's «menosprecio de corte, alabanza de aldea» —the humanist and aesthetic critique of urbanism, bureaucracy and mercantilism, everything Góngora intuits in the phrase «moderno artificio.» We expect to be shown a landscape which has been endowed, like the wooden cup the goatherders offer to their guest, with a «forma elegante... sin culto adorno.» But here we come against the contradiction noted by Jáuregui, the dissonance between Góngora's complication of language and image and the rustic simplicity it is supposed to represent and celebrate. More concretely, we become aware of a curious and reiterated ambiguity in the nominal posture of rejection of the city. Góngora's characteristic strategy is to present his images as a «soledad» or «wilderness» of signs, then to bring them into a logical order as if a raw material transformed by labor



and technique: «limados.» Inversely, he is given to representing nature as if it mimicked («fabricar», «fingir») the architectonics of the city:

Centro apacible un círculo espacioso  
a más caminos que una estrella rayos,  
hacia, bien de pobos, bien de alisos. (I, 573-75.)

Mezcladas hacen todas  
teatro dulce —no de escena muda—  
el apacible sitio... (I, 623-5.)

Estos árboles, pues, ve la mañana  
mentir florestas, y emular viales  
cuantos muró de líquidos cristales  
agricultura urbana. (I, 701-4.)

Los árboles que el bosque había fingido  
umbroso coliseo ya formado,  
despejan el ejido. (I, 958-60.)

These are ways of saying, on the one hand, that nature holds in herself the secrets of all man's efforts at invention and construction. But then nature would be sufficient knowledge for the pilgrim and we know that it is the city, «en que la arquitectura / a la geometría se rebela,» that holds the presence of the «enemiga amada.» Apparently evaded in the pilgrim's exile, the city reappears within its bucolic negation, the *soledad*, as a social and aesthetic principle. Lewis Mumford summarizes the sense of the city I have in mind here:

It was one of the great triumphs of the baroque mind to organize space, make it continuous, reduce it to measure and order, to extend the limits of its magnitude, embracing the extremely distant and the extremely minute; finally to associate space with motion... The consolidation of power in the political capital was accompanied by a loss of power and initiative in the local centers... Law, order, uniformity—all these are special products of the baroque capital; but the law exists to confirm the status and secure the position of the privileged classes, the order is a mechanical order... The external means of enforcing this pattern of life lies in the army; its economic arm is mercantile capitalist policy; and its most typical institutions are the standing army, the bourse, the bureaucracy, and the Court. There is an underlying harmony that prevades all these institutions: between them they create a new form for social life—the baroque city.<sup>10</sup>

The *Soledades* are not, as we have become accustomed to hear, nature poetry. They depend rather on the convention of the *countryside*, that is, something which is mediated between a pure state of nature (genesis) and the epitome of civilization, the city as apotheosis. This is why the land-

scape of the poem constantly changes, why the idyllic world of the *Soledad primera* seems to wither away in the turbulent and increasingly artificial landscapes of the *Soledad segunda*. The model Góngora is elaborating is not, as in R. O. Jones' idea of a neoplatonic gnosis, the order of nature posed against the corruption of history; nor is it the static harmony of bucolic *mediocritas*, as in Jammes' reading of the poet's Andalusian «aristocratism». Both are certainly present, but they serve as terms of a dynamic model, the poem itself, which invites the city to be more like the countryside, the countryside more like the city. To put this another way, the *Soledades* are an irradiation of the bucolic by an urban (and historical) intelligence. Góngora is like Prospero in *The Tempest* who withdraws from the corruption of the court to his island study, only to find that the power of his magic demanded that corruption.

The reconciliation of this contradiction can only be tragic. It may be found, I suggest, in those ruins which appear so unexpectedly in the mountain wilderness of the *albergue*:

«Aquellas que los árboles apenas  
dejan de ser torres hoy —dijo el cabrero  
con muestras de dolor extraordinarias—  
las estrellas nocturnas luminarias  
eran de sus almenas,  
cuando el que ves sayal fue limpio acero.  
Yacen ahora, y sus desnudas piedras  
visten piadosas yedras:  
que a ruinas y a estragos  
sabe el tiempo hacer verdes halagos.» (I, 212-21.)

The ruins co-exist with nature as a monument which has lost its epic stature and human significance. They present the destructive force of history, a power of coercion now dead. The stand now as a product of labor and technique and the interests these have been bent to serve reduced to the state of nature —abandonment and wilderness. They are simultaneously the emblem of Melancholy, of a fall from the plenitude and confidence of epic, and of pastoral Consolation («sabe el tiempo hacer verdes halagos»). In terms of the central motif of «walling» in the *Soledades*, which L. J. Woodward has elegantly analyzed, the ruins centralize the antithesis between the *albergue* of the *Soledad primera*, a dwelling woven into nature itself, and the marble castle of the *Soledad segunda* as a sign of the «absent» city. To the extent that we have seen Góngora anthropomorphizing nature as a builder, the ruins represent inversely human architecture transformed into an aesthetics of the diffuse and accidental.

We are touching here on a problem that I intend to take up in the third part of this study: to what extent does the pressure of history on the form and theme of the *Soledades* also oblige them to become a representation of history itself? For the moment it is enough to remark that

they portray at once the nostalgia for and commitment to a landscape «left behind» by the passage of history and the attempt to discover the form of a «new world» which would escape the contingencies of Spain's national crisis. In a sonnet directed against the critics of his poem. Góngora allegorizes it as a singing bird trapped in the cage of envy and conspiracy woven around it at the court, seeking its freedom:

Restituye a tu mundo horror divino,  
amiga Soledad, el pie sagrado,  
que captiva lisonja es del poblado  
en hierros breve pájaro ladino.

Prudente cónsul, de las selvas dino,  
de impedimentos busca desatado  
tu claustro verde, en valle profanado  
de fiera menos que de peregrino.

¡Cuán dulcemente de la encina vieja  
tórtola viuda al mismo bosque incierto  
apacibles desvíos aconseja!

Endeche el siempre amado esposo muerto  
con voz doliente, que tan sorda queja  
tiene la soledad como el desierto.

(Millé, 341.)

The Sonnet may serve us as the poet's own meditation on the terms of his creation. It yields, certainly, the formalist reading of the poem as a process of aesthetic evasion, a retreat from reality into a nature imagined as consolation and pure possibility, into the «apacibles desvíos» of art itself. Góngora asks that the *Soledades* be allowed to leave the court to return to the landscape —«al mismo bosque incierto»— which is both its inspiration and its proper homeland: Andalusia, or rather the poet's landscape of the mind. But «soledad», like the lamentations of the desert prophets, is also a complaint directed against and to the city, a voice which seeks a *reformation*. Like the Virgilian *bucolic* it is something that must be brought back from exile to inspire, seduce and instruct authority: «si canimus silvas, silvae sint consulae dignae.»

The city is the necessary «absent» term of the pilgrimage because the poem is a movement from region to nation, from the archaic utopia of the past to the present crisis of empire, from wilderness to the marriage of nature and technique —the aesthetic humanization of people in their relations with themselves and their world. But the restoration to the city must also involve a transposition of its initial status as an alienating and alienated home for the poet-pilgrim; his return implies the constitution of a redemptive epic, the triumph of a new form of political and moral imagination discovered in and through the «imperfect» exercise of pastoral exile.

## 3. SOCIOLOGY OF THE 'SOLEDADES'

When the symbol as it fades shows the face of Nature in the light of salvation, in allegory it is the *facies hippocratica* of history that lies like a frozen landscape before the eyes of the beholder.

Walter Benjamin

We have seen that the action of the *Soledades* seems to unfold in an idyllic parenthesis of time created by the shipwreck which interrupts the hero's voyage at sea. Within this parenthesis, Góngora borrows from the Renaissance pastoral the possibility of posing a reconciliatory landscape against the inexorable pressures of a history whose inner structure is not understood and which presents itself therefore to the pilgrim as a *faté*. The «casi un lustro» of the pilgrim's —and Góngora's own— exile marks the necessary retirement of a modern but alienated sensibility to the nostalgic utopia of cultural childhood. The world the pilgrim will discover is a space that (initially) history has not *colonized*. But we have also seen that this space, the *soledad*, is represented as something unstable, which is moving to find a point of reconciliation with the present, which reproduces the inner form of the history it seems to evade. The *Soledades* take us «out» of time into an «ocio perdido.» The escape is from the immediacy of the present which distorts the capacity for understanding and change. But the ambivalent terms of the pilgrim's search drive him back into time. In the Spain of Lerma and the *arbitristas*, Góngora lives on an edge of time which separates empire and decadence, feudalism and mercantilism, peace and war, city and countryside. The spatial frontier of exile, the wilderness which envelops the pilgrim, is also the boundary between a utopia of language and a *Babel*, the descent of discourse into pure narcissism, madness.

After the diffusion of manuscript copies of the *Soledad primera* in 1613, the Abad de Rute, partly to refute Jáuregui's charge that the story lacked much substance, indicated that Góngora planned three more cantos in which, following the Byzantine convention of the *in medias res* beginning, the details of the pilgrim's exile would be gradually unfolded. Díaz de Rivas and the other defenders subsequently took this to mean that the *Soledades* were to be an allegorical progress through four symbolic landscape stages: a «soledad de los campos» or the *Soledad primera* that had initially appeared, a «soledad de las riberas,» the *Soledad segunda* of 1618, a «soledad de las selvas» (hence the «selvatic» convention of León y Mansilla's *Tercera soledad* and Alberti's fragment of a third canto), a culminating «soledad del yermo» which would end the pilgrim's wanderings. Pellicer some years later conflated this four part landscape scheme with the conventional Baroque allegory representing the four ages of man through the cycle of the four seasons:

Su principal intención fue en quatro *Soledades* describir las cuatro edades del hombre. En la primera, la Juventud, con amores, prados, juegos, bodas y alegrías. En la segunda, la Adolescencia, con pescas, cetrería, navegaciones. En la tercera, la Virilidad, con monterías, cazas, prudencia y economía. En la cuarta, la Senectud, y allí Política y Gobierno. Sacó a la luz las dos primeras solamente.<sup>1</sup>

But how can this ambitious design of representing the full span of life be compassed by an action which in the two extent cantos takes only several days of the hero's life? In the *Soledad segunda*, neither his age nor the seasonal mode can have changed in the form Pellicer suggested. The «working backwards as we move forward» of the Byzantine plot never actually materializes, at least in the form the Abad thought it would. The terms of the story remain ambiguous and we have the sense that Góngora simply abandons it to move on to other things.

I have noted earlier that there are four clearly distinct scenographic stages in the two cantos which correspond loosely to the poem's time structure of four complete periods of a day: 1) the quasi-Arcadia of the goatherd's *albergue* and the mountain scenes of the next day; 2) the farmlands and wedding village in the river valley below these mountains; 3) the piscatory, shoreline world of the fishermen and the «breve islote»; and 4) the castle on the hill over the shore —«que deja de ser monte / por ser culta floresta»— which is the site of the hawking. In Jammes' model of an idealized Andalusian *Georgics*, these stages represent nothing more than explorations of different portions of the estates near Huelva of the Ayamontes and Medina Sidonia. Pellicer's hypothesis argued for changes of time and locale that are simply not possible in the framework of the first two cantos, perhaps confusing the *Soledades* with the larger biographical trajectory possible in the novel. *But I want to argue that Góngora does, in effect, compose within these four stages a representative design essentially similar to that anticipated in the four canto hypothesis.*

The estate, its variety of scenes and activities, the four full days of the action are a microcosm (*historia conficta*) in which we see different strata of history present «all at once» but also in the process of unfolding in time as we move forward through this world with the pilgrim. Each of these stages emblemizes a particular mode of production and the relationships built up around it: nomadic pastoralism (primitive communism), fixed agriculture with forms of property beginning to emerge, a society based on fishing and manufacture, the feudal world of the castle.

Their elaboration follows in skeletal form Ovid's historical myth of the four ages of metal in the first book of *Metamorphoses* which has its own antecedent in Lucretius' sociology in Book V of *De rerum natura*. In Ovid's rendering, the age of gold is a time when there was «nothing forbidden in a book of laws»: «springtime was the single season of the year»: «no cities climbed behind high walls and bridges»; «country and town had never heard of war»; «the innocent earth gave her riches as



The storm and shoreline scene which opens the poem and is reactivated at the start of the *Soledad segunda* has the place of Ovid's and Lucretius' cosmologies. It represents Origin —hence the «fortunate fall» of the shipwreck, the mutations of the elements, the pilgrim's emergence from the sea covered with foam and feathers as if Virgil's *puer* who brings with him the new reign of Spring and the age of Gold. It lies to one side of the four scenographic stages in the sense that it portrays the state of nature before the appearance of humankind. It is presented as a *confusion* («desdorados los siente») which the pilgrim and the reader must begin to master and put into order.<sup>4</sup>

The *albergue* is the antithesis of this genetic chaos: shelter, community, hospitality —the image of nature now bent to human purposes and desires. But it is also a primitive society, barely marked off from nature. (Hence its value in the encomium as a world of innocence in opposition to the corrupting «moderno artificio» which the pilgrim is fleeing.) Like Arcadia the *albergue* belongs in a harsh but somehow providential (in its austerity and simplicity) mountain landscape. Góngora follows point by point Ovid's iconography and its harmonics in the pastoral convention of the age of Gold; but the *albergue* also describes a perfectly plausible rural scene in the Andalusian hills and countryside. Its inhabitants greet the pilgrim «con pecho *igual* de aquel candor primero.» This is to move from myth to history, to something which is *still possible* and which has the character, therefore, of a *choice*.

The *albergue* is a society defined economically by nomadic pastoralism. It is communal, it lacks fixed agriculture, the construction of dwellings and towns («retamas sobre roble / tu fábrica son pobre») and manufacture («limpio sayal en vez de blanco lino»). In Ovid's golden age «no brass-lipped trumpets called, nor clanging swords»; in Góngora's *albergue*:

«De trompa militar no, o destemplado  
son de cajas, fue el sueño interrumpido.» (I. 171-175.)

But the goatherds are introduced also as «worshipping» Vulcan, the god of fire and the forge. Their community exists in harmony with nature, but this harmony derives from their marriage of technique and nature, not from nature alone. They are characterized by a «cortesía» which contradicts the «fiereza» of the surrounding mountains. Signs of fabrication abound: «limpio sayal», «cuadrado pino», «...la cuchara, / del viejo Alcimedón invención rara», «sobre corchos... pieles blandas.» The epitome of the *albergue* is perhaps the cup of wood from which the pilgrim is invited to drink goat milk: «y en boj, aunque rebelde, a quien el toro / forma elegante dio sin culto adorno.»

The continuation of the pilgrim's anabasis on the following day represents a further exploration of the «Arcadia» sketched summarily in the *albergue* episode, but also a movement in space and time away from the wildness and primitive innocence of this mountain world towards the

fertile river valley the pilgrim glimpses with his hosts at dawn. The transition is, in effect, from the primitive communism of the *albergue* to an agrarian society, with its houses and fields, represented by the village in which the wedding is to take place. As in the opening of the *Soledad primera* this descent is a passage through nature, but a nature which is now domesticated, peopled by moving crowds of hunters and shepherds, boasting ruins, lookouts, pathways which broaden into roads, music and discourses. The introduction of the wedding party which the pilgrim joins sexualises the landscape (the *albergue*, like the terminal landscape of the hawking, is a masculine society). The tension which had been created in the initial allusion to the «mentido robador» and the rape of Europa now reappears shorn of its violence in a play of erotic fragments: «lasciva el movimiento», «inundación hermosa», «juventud florida», «montaraz zagala», «el arcaduz bello de una mano», «escuadrón de amazonas, desarmado», «... deponiendo amante / en las vestidas rosas su cuidado.» These details infect the language of the tragic epic the old *serrano*, leader of the Arcadian bands, recounts to the pilgrim, as if to associate the adventure of discovery and empire with the sexual tumescence of the crowd and setting:

los reinos de la Aurora al fin besaste,  
 cuyos purpúreos senos perlas netas,  
 cuyas minas secretas  
 hoy te guardan su más precioso engaste. (I, 457-60.)

The epic, like the previous ruins, is a remembrance of the corruption of a previous age of iron that had once held sway over these mountains, a time when «el que ves sayal fue limpio acero.» Its heroic cadences are balanced by the songs of the mountain girls which seem to seduce the wilderness: «Sirenas de los montes su concento.» (I, 550).

As the day progress, the character of the landscape changes. The initial path through the mountains —«el arco del camino pues torcido»— becomes towards dusk as other paths feed into it a bucolic highway: «Centro apacible un círculo espacioso / a más caminos que una estrella rayos.» (I, 573-4). The progressive technification of the wilderness culminates, as on the pilgrim's arrival in the *albergue*, in a display of fire. At the end of the spiralling, day-long anabasis, the pilgrim and the mountain folk witness fireworks —«artificiosamente da exhalada / luminosas de pólvora saetas»— which are meant to contrast with the rude fire of the goatherds.

On the next morning the pilgrim and the shepherds enter the village itself which appear «walled off» from the surrounding fields by its lines of trees and irrigation ditches; Góngora pointedly refers to an «agricultura urbana» (I, 701-4). The village is «populoso lugarillo», a society based on fixed agriculture rather than pastoral nomadism. The major theme of the wedding will be the conjuncture of the civic and moral order thus introduced with the fertility of the fields and pastoral industries: «libera-



lidad». The wedding harmonizes the tensiones within the world the pilgrim has been moving through. The procession of the mountain youth —«el yugo de ambos sexos sacudido»— attracted the erotic tumescence and confusion of Pellicer's *adolescencia*. The bridal couple stands instead for the domestication of instinct, adaptation to the economic and social order of a community. The adaptation itself involves a new tension: the necessity of labor, its product as property, the danger that the community will in its very prosperity dissolve into competition, repression and fratricide. The couple must seek the middle-state, the pastoral *mediocritas*:

Próspera, al fin, mas no espumosa tanto  
vuestra fortuna sea,  
que alimentan la envidia en nuestra aldea  
áspides más que en la región del llanto.  
Entre opulencias y necesidades,  
*medianías vinculen competentes*  
a vuestros descendientes. (I, 926-32.)

The games of the guests follow as if by reflex of this tension to portray the discipline and rivalry inherent in the society of the *aldea* turned away from the fury and destruction of war: hence the concluding epitaph which unites the orders of the martial and the erotic: «bien previno la hija de la espuma / a batallas de amor campo de pluma.»<sup>5</sup>

The piscatory *Soledad segunda* restores the pilgrim to the initial seascape, now transformed, however, into a world of fishing and hawking, of boats plying the shores, of groups working and traveling. In Ovid's cycle, the «fall» of the mountain pine into water —navigation and therefore international commerce— marks the descent into the ages of the lesser metals. The *serrano's* tragic epic in the *Soledad primera* anticipates the outcome of these new technologies. As we move into the world of the *Soledad segunda* the utopia of the first seems more and more distant. The island miniaturizes the state of *mediocritas*. But what is lost in this «limitation» is the sense of communal fraternity and celebration which informs the earlier societies. It is precisely a *private* «Arcadia» in which the social unit has become the nuclear family of the (apparently widowed) old fisherman and his children; the theme is less the ability to collaborate with nature as the need to transform it, to shape tools and nets, to construct bowers, gardens, shelters, hives, to hunt fish with metal weapons. The table on which the pilgrim is offered his dinner of fishes —«raros todos y *no comprados*»— materializes the cork on which he slept in the *albergue* as «del árbol que ofreció a la edad primera / duro alimento, pero sueño blando» (II, 341-42). (In the *albergue* «Sobre corchos después, mas regalado / sueño le solicitan pieles blandas»). Where the *albergue* had offered «limpio sayal, en vez de blanco lino,» here

Nueve hilada, y por sus manos bellas  
caseramente a telas reducida  
mantel blancos fueron. (II, 343-45.)

We are meant to perceive by these coded transpositions that the island is a society which has developed out of the primitive innocence and simplicity of an Arcadia, which is situated just on the edge of the catastrophes of «moderno artificio.» Trade fleets passing to and from America nearby litter the shores of the island with «trágicas ruinas de alto robre.» The «viejo Nereo», like the earlier *serrano* who had been a protagonist of the Conquest, has retired «prudently» from this current of history. But his daughters, in contrast, venture out beyond the island to hunt fish in the bloodstained waters, each «sorda a mis voces.» The hunting is a liberation from their domestic chores, but it involves also an excess—an inversion of normal sexual roles—and a danger. Jammes observes among the «dissonances» which he feels mar the *Soledad segunda* a «tendance au romanesque» in these scenes, noting the use of proper names which are nowhere evident in the *Soledad primera*. But these are there to signify that the collectivity of the wedding has been lost. The individual and not the group has become, for good or bad, the protagonist. The mood is set by the piscatory «queja» or love-complaint. The spontaneous fraternity of the *albergue* and the kinship relations which bind together the society of the village are partially in doubt. The pilgrim, because he carries within himself the sense of a division between self and other, past and future, desire and reality, now must become an actor in the poem, must intervene, for example, to have at the end of this section the father accept the two love-sick fishermen as sons-in-law (II, 635-44).

The norm of the middle-state is maintained only with difficulty in the world of the island. With the pilgrim's departure past «... azotadas rocas / que mal las ondas lavan / del livor aún purpúreo de las focas» (II, 687-89), the landscape loses even this coherence and gives way to a climactic violence and disproportion. The marble castle which appears on the shore cliff represents, as we have previously noted, the opposite term of the initial *albergue*—a construction placed over and against nature, precisely the «moderno artificio» excluded in the encomium. The metallic dissonance of the hunting horn sets the appropriate mode. The social praxis which before had been «close to nature» in communal or patriarchal forms metamorphoses into an hieratic action. The figure who appears at the end of the hawking procession as the climatic typology of the poem manifests the singular authority of a ruler: «la alta mano / de cetro digna.» (Compare the retired navigator of the *Soledad primera* who tells the pilgrim that the «Arcadians» have appointed him their leader: I, 516). His command is signified, in the manner of the equestrian portrait of the prince, by the control he exercises over his Andalusian stallion.

The hawking scenes which follow counterpoint, by their parallel location and their virtuosic character, the games in celebration of the wedding. Those, despite the Pindaric figurations of the athletes' abilities, were on the «heavy» element of Earth; the hawking invites the lightness and freedom of Air, attracting by analogy the tragic or potentially tragic spectacles of navigation described in the miniature epic and the fisher-

man's tale. The dog who casually greeted the pilgrim in the *albergue* reappears as a pure-bred hound; the horses, hawks and hunters of the procession seem like an army on the eve of battle, purposively inhibited and set into order: «tropa inquieta contra el aire armada.» (II, 716).

If before the principle of harmony and grace had seemed to be the ability to collaborate with nature, the theme of these scenes is rather that of the human capacity to master and exploit nature's limits, to pervert nature against herself. The hawks are trained to hunt and kill not in the service of utility but to provide an amusement for the prince, a spectacle which is, however, like the artifice of the poem itself, «agradable.» The different hawks, each carefully described, anthologize the political geography of Europe and its colonial empires: «la generosa cetrería, / desde la Mauritania a la Noruega» «el gerifalte... honor robusto de Gelandia» «el baharí, a quién fue en España cuna» «el borní, cuya ala / en los campos tal vez de Melonia» (i.e. Africa) «el azor britano, / tardo, mas generoso.» Their aerial battles are «confused» with the terms of military and naval tactics: «Rápido al español alado mira / peinar el aire por cardar el vuelo» (II, 833-34) «Auxiliar taladra el aire luego / un duro sacre, en globos no de fuego, / en oblicuos siengaños» (II, 910-12).

The hawking, I think, is Góngora's way of introducing into the *Soledades* an account of the devastating imperialist wars which frame its pastoral «tregua». As it comes to an end the pilgrim passes an abandoned village along the shoreline:

Ruda en esto política, agregados  
tan mal ofrece como contruidos  
bucólicos albergues, si no flacas  
piscatorias barracas,  
que pacen campos, que penetran senos,  
de las ondas no menos  
aquéllos perdonados  
que de la tierra éstos admitidos. (II, 946-53.)

The image of the rude *albergue* or aldea had always carried before in the poem the idea of the union of civility and nature. But the village here suggests rather desolation and uncertainty. The inhabitants have vanished; only a brood of chickens remains, protected by the mother hen —«voz que es trompeta, pluma que es muralla?» against the depredations of the fighting hawks who swoop down on them. One is tempted to take this an epitaphic image of the Spanish and European towns and fields ruined by war, economic collapse, depopulation.

The end of the cycle in the *Soledad segunda* is not yet the landscape of court and empire: that will be the pilgrim's tragic homeland on «the next day». The experience of history as usurpation and disaster models the form of the *Soledades*. As Salomon has shown, the achievement of political legitimacy in the *comedia* necessarily involves the immersion in the *bucolic*, which will serve to indoctrinate the prince in

the principles of prudence and virtue. To govern well, he must know his people's own capacity for freedom, the nature and extent of their suffering, the «other» possibilities of life and community which still exist in the countryside. The geometric and social labyrinth of the city hides this from him; he must leave it, leave his identity and his class, become «one of them.» We have seen that in Góngora the pastoral golden age is no longer a landscape *outside* of history, a dream of an impossible wholeness and grace. It becomes instead a landscape alienated by history, a tableau to be read on the panels of the court where its redemptive value as a social and moral prescription will have to be deciphered. «Soledad» equals «edad de Sol.» The Flood which comes to abolish the disorder of the present and prepare the return of the golden age is the poem itself: something which «confuses» the normal terms of experience, throws us back to our beginnings, atomizes and reforms.

#### 4. THE PROBLEM OF ENDING IN THE SOLEDADES

Caso que fuera error, me holgara de haber dado  
principio a algo; pues es mayor gloria en  
empezar una acción que consumarla.

Góngora

The *Soledades* share with the Renaissance utopia the desire for finding a new form of human equilibrium combined with the recognition that the achievement of this state cannot be based simply on the restoration of feudalism, nor for that matter on the Arcadian idealism of the pastoral. The dilation of the conventional «um rato» of pastoral eclogue represents, we have seen, the creation of a *time of discourse* necessary for the re-formation of consciousness, a time in which the spectacle of history —both its movement and the «alternatives» it abolishes— can be reviewed at leisure and evaluated. In his dedication to the Duke of Béjar, Góngora addresses the ruling class of his country asking: «templa en sus ondas tu fatiga ardiente.» The poem begins with the inhibition of the spiralling violence of Béjar's hunting expedition; it ends in the «fatal acero» of the hawking scenes. It poses a choice: the communal fraternity of the *Soledad primera* or the quasi-epic landscape of war and power (but also exhaustion) at the end of the *Soledad segunda*.

As every reader of the poem will have discovered, the ending of the *Soledad segunda* comes rather abruptly. We expect, as before, the pilgrim to find new shelter and new hosts as the evening approaches, perhaps in the castle of the hawking party. But the poem simply breaks off, leaving him stranded in a rowboat along the shoreline, his fate as much an enigma as ever.

Góngora's critics were quick to notice this anomaly. Faría y Sousa, for example, spoke of a «falta de fuerzas, que para concluir las obras

le atava e impedía.»<sup>1</sup> His modern biographers have speculated that the apparent abandonment of the *Soledad segunda* and the four-*soledad* plan was due to the eclipse of the poet's influence at the court attendant on the collapse of Lerma's ministry in 1617. Side by side with the *Soledad segunda* Góngora had been working on a panegyric biography of Lerma. This too was left unfinished, breaking off its account of the *privado's* career in 1610, the year in which Lerma signed the Spanish-Dutch peace treaty. To have rounded off the *Soledad segunda* in some more or less conclusive way, however, was certainly not beyond his resources. Indeed, there is ample evidence to show that, far from simply «abandoning» his poem, Góngora reworked the final sections of the *Soledad segunda* several times, seeking an ending which would on one level conclude the cycle of history design he borrows from Ovid yet on another make the poem appear as an unfinished artefact.<sup>2</sup>

Lukacs observed that the problem of form in the novel cannot be posed purely because it is always bound up with a solution of the ethical problem the action of the novel has posed. The suspended ending, which makes the poem appear as a «ruin» of the expected form, is not something peculiar to the *Soledades*. Góngora's experience of history is discontinuous and precarious; only the fragment is a genuine possibility for him. This explains, for example, his affinity for the *romance* as a poetic form broken away from the teleological design of epic. The beautiful *Angélica y Medoro*, for example, is an erotico-lyrical dilation of an «interruption» in the ongoing process of sectarian war depicted in Ariosto's epic: hence the recourse to the enigmatic or subjunctive ending of the traditional *romance lírico*: «el cielo os guarde, si puede, / de las locuras del Conde.» This is a form of strategic incompleteness; Góngora knows the idyll will be destroyed, the epic process of conquest and domination will resume. But he wants to leave in his reader's mind the image of the idyll so that it can be posed against the experience of world torn apart by class aggression and colonialism.

What kind of solution is required by the pilgrim in the *Soledades* who is like Lazarillo or the lovers of Byzantine romance a form of homelessness? His situation may be defined by Lucien Goldmann's description of *Phèdre* as «the tragedy of the hope that man can live in the world without concessions, hopes or compromises, and the tragedy of the recognition that this hope is doomed to disillusion.»<sup>3</sup> Góngora, who is at all costs an essentially *realistic* writer, has to avoid in the *Soledades* the subjectively imposed idyll —the «Insula Pastoril»— but also the ethical compromise with reality, Lazarillo's moral degradation. He realizes that the question must continue to be posed but that he cannot answer it within the poem, that the solution demands something created «outside» by his reader. The poem is a mirror in which we see not only what is but what is possible. So he ends the *Soledades* without appearing to end them, making the ending one more riddle to be solved in the progress towards enlightenment.

We can appreciate this peculiar strategy of ending, which is not unlike Brecht's «alienation effect,» by contrasting the coda of 43 lines Góngora added to the *Soledad segunda* for the Chacón edition of c. 1624 with the famous opening section of the *Soledad primera*. The opening Genesis presents the spectacle of nature placed against the infinity of the universe: the hyperluminosity of sun and stars, the violent dance of the four elements, a sexual dynamism spreading through the landscape from the constellation which signifies Europa and her «mentido robador»; an atmosphere of joy and radiance but also of turmoil: the Springtime agony of birth, the convulsions of water, wind and land, a drama of storm and shipwreck; the promise of sensual intoxication —Dámaso's «hálago de los sentidos»—, and the enticement of romance, travel in unknown lands, mystery, desire, a limitless cornucopia of scenes and adventures: a beginning. In antithesis, the *mise en scène* of the Chacón coda: a weary hawking party moving along a shore stained with blood towards a desolate, empty village, images of war, plunder, disintegration:

A media rienda en tanto el anhelante  
 caballo— que ardiente sudor niega  
 en cuantas le densó nieblas su aliento—  
 a los indignos de ser muros llega  
 céspedes, de las ovas mal atados.  
 Aunque ociosos, no menos fatigados,  
 quejándose venían sobre el guante  
 los raudos torbellinos de Noruega.  
 Con sordo luego estrépito despliega  
 —injurias de la luz, horror del viento—  
 sus alas el testigo que en prolija  
 desconfianza a la sinaca diosa  
 dejó sin dulce hija,  
 y a la estigia deidad con bella esposa.

The owl is Ascalaphus, the betrayer of Persephone. The initial allusion to the rape of Europa marked the sign of Spring; the abduction of Persephone by Pluto —«la estigia deidad»— announces the descent of the cycle of the year into Winter, the death of nature. Persephone's mother is Ceres, the goddess of agriculture celebrated in the Hymenal choruses of the *Soledad primera*. She is able to force Pluto to return her daughter, but only on the condition that Persephone has not touched anything in the underworld. Innocently, she has eaten a pomegranate; Ascalaphus sees her and to gain the favor of his master betrays her. She will be permitted to join her mother for only a part of the year, after which she must return to the darkness and to her marriage with death; her ascent will be Spring, her descent Winter. Ceres, enraged, metamorphoses Ascalaphus into an owl —the omen of evil— and devastated the agriculture of Sicily, transforming it into a desert.

The *Soledades* are framed by the counterpoint of a myth of ascension and a myth of descension. As an *idyll* of human possibility they are Europa: enchantment, sensual intoxication, vertigo; but as a *history* they must be abandoned as Persephone to despair and disillusion. Dawn and evening, the limits of the period of a day, the rise and fall of empire, the euphoria of the *Soledad primera*, the melancholy of the *Soledad segunda*. But the owl is also the sign of vision in darkness, of the world of time and space fading to the senses and appearing as a being of reason to the mind. In Hegel's metaphor it is the «grey on grey» of philosophical discourse which rises, like the owl Minerva, above the sunset glow of a poetic radiance which is condemned to extinguish itself at the very moment it reaches the inner and outer limits of its inspiration. Mallarmé: «je vais voir l'ombre que tu devins» and the poem as a «shipwreck» of poetry itself, *Un coup de dés*. The effect of Góngora's truncation of the *Soledad segunda* is to alienate the reader from the poem, to force him to complete it somewhere else and in another language. The achievement that is left behind is the creation of a fragmentary sense of the *hispanic* which is not bound up in an ideology of repression and exploitation. The appeal beyond is to the kind of community men and women can create only in revolution against the circumstances that enslave them. Perhaps this is why Latin American writing bears so much of the imprint of Góngora, because it has to be, like the *Soledades*, a search for a *possible* culture and society beyond the mutilation which imperialism has visited on its people. For Góngora himself and the Spain of his day this appeal was barren; the poet retires again into the night of exile and the sad wisdom of the stoic. But it is an appeal that must be renewed, for the pilgrim at the end of the *Soledades* simply discloses ourselves on the stage of our hope and struggle:

abrirás el libro del Poeta y leerás unos  
versos mientras te desnudas: después,  
tirarás de la correa de la persiana sin  
una mirada para la costa enemiga, para la  
venenosa cicatriz que se extiende al otro  
lado del mar: el sueño agobia tus párpados  
y cierras los ojos: lo sabes, lo sabes:  
mañana será otro día, la invasión recomenzará.

## NOTES

<sup>1</sup> Maurice Molho, *Sémantique et poétique: à propos des 'Solitudes' de Góngora* (Bordeaux: Ducros, 1969), 13. Dámaso's dissertation was published as *La lengua poética de Góngora*.

<sup>2</sup> «Technology discloses man's mode of dealing with Nature, the process of production by which he sustains his life, and thereby also lays bare the mode of formation of his social relations, and of the mental conceptions that flow from them.» Karl Marx *Capital I* (Moscow: Foreign Languages, 1961), 872, note 3. Italics mine.

<sup>3</sup> Christopher Caudwell, *Illusion and Reality: A Study of the Sources of Poetry* (New York: International, 1967, 80).

<sup>4</sup> Robert Jammes, *Etudes sur l'oeuvre poétique de Don Luis de Góngora* (Bordeaux: Féret, 1967). See especially the section titled «Idéal de Don Luis» (pp. 26-35) for a portrait of Góngora family background, the decline of the petty aristocracy in the transition period between Philip II and the Decadence and the forms of class consciousness to which this decline gives rise. Recently, there has developed an ample literature on the economic and social causes of the Decadence based generally on a revision of the Hamilton thesis. I have found useful Pierre Vilar's synthesis «Problems in the Formation of Capitalism», *Past and Present*, No. 10 (1956); Noël Salomon's *La campagne de Nouvelle Castille à la fin du XVI<sup>e</sup> siècle* (Paris: SEVPEN, 1964); J. H. Elliot's «The Decline of Spain», *Past and Present*, No. 20 (1961).

<sup>5</sup> Góngora chose Pedro de Valencia as his literary mentor. Valencia was known as a radical *arbitrista* as well as an accomplished philologist, very much in the tradition of the utopian humanism of More and his Erasmist confreres in Italy and Spain. Valencia, L. J. Woodward argues, «advocate the break-up of the large estates and their distribution among the peasants, the construction of an economy based on service and as far as possible free from the evils of money and credit.» As in the *Soledades* (and in Campanella and More), for Valencia «...the rich are objects of contempt, the manual laborers, especially those who work the land, are properly the masters of society.» «Two Images in the *Soledades* of Góngora», *Modern Languages Notes*, LXXXVI (1961), 784.

## 2. Two Model of Contradiction in the «*Soledades*».

### A. Pastoral and Epic

<sup>1</sup> See the text of the *Antídoto* in Eunice Gates, in *Documentos gongorinos* (México City: Colegio de México, 1940), 85-6.

<sup>2</sup> Francisco Cascales, *Cartas filológicas* (Madrid: Clásicos Castellanos, 1959), II, 186.

<sup>3</sup> See Collard, *Nueva poesía: conceptismo, culteranismo en la crítica española* (Madrid: Castalia, 1967), 102 ff.

<sup>4</sup> Francisco de Córdoba (Abad de Rute), *Examen del 'Antídoto' o apología por las 'Soledades'*. Edited as appendix VII in M. Artigas, *Don Luis de Góngora* (Madrid: Revista de Archivos, 1925), 406.

<sup>5</sup> In *Recherches sur le thème paysan dans la 'comedia' au temps de Lope de Vega* (Bordeaux: Féret, 1965), 193.

<sup>6</sup> Góngora criticism has tended to regard the *Soledad segunda* as an afterthought, not worthy of the attention elicited by the first. Jammes, otherwise extremely lucid in his presentation of Góngora's texts, falls into this error: «...je suppose qu'une fois terminée la *Soledad primera*... il restait à Góngora un certain nombre d'ébauches, de projets, ou, comme disent les peintres, d'études qui n'avaient pas eu leur place dans le poème achevé dont elles auraient dérangé l'harmonie.» Or (Góngora) abandonne le thème du mépris de Cour et, de la façon la plus inattendue, il transforme la *seconde Solitude*... en poème courtisan.» *Etudes* 584-6. This is to mistake an evident dissonance between the first and second *Soledades* as the product of Góngora's inattention or insincerity. Surprisingly, what Jammes misses is Góngora's sense of history as a process that reveals both a utopian and a tragic dimension. R. O. Jones observes more correctly that «The violence in the second *Soledad*, indeed, is great enough to have suggested to some readers that Góngora is preparing a poetic retreat from the idealized life of Nature presented in the first *Soledad*.» «Neoplatonism and the *Soledades*», *Bulletin of Hispanic Studies*, XL (1963), 4. Díaz de Rivas, perhaps the most intelligent of the Baroque defenders of the *Soledades*, argued that it was not meant as a pastoral poem at all, but rather as a novel written in poetic form: «su intención no es tratar cosas pastoriles (estas materias son circunstancias accidentales al fin principal de la obra), sino la peregrinación de un Príncipe, persona grande, su ausencia y afectos dolientos en el destierro.» The *Soledades* are «aquel género de poema de que constaría la



*Historia etiópica de Heliodoro si se reduxera a versos». Discursos apologéticos por el stylo del 'Poliphemo' y 'Soledades'. Test in Gates, Documentos, 51-2.*

<sup>7</sup> *Antídoto*, in Gates, *Documentos*, 87-8.

<sup>8</sup> *Sémantique et Poétique*, 35-6.

<sup>9</sup> Oreste Macrí, *Fernando de Herrera* (Madrid: Gredos, 1959), 26. It is worth recalling here R. O. Jones' description of the *Soledades* as «anti-imperialist pastoral». «The Poetic Unity of the *Soledades*», *Bulletin of Hispanic Studies*, XXXI (1954), 189-204.

### B. City and Countryside

<sup>10</sup> Lewis Mumford, *The Culture of Cities* (New York: Harcourt, 1938), 30. Giulio Carlo Argan has noted that «the taste for the monumental, with its reference to the classical past, suited the ruling classes, who regarded themselves as divinely ordained to exercise authority and power. The 'grand manner' (which is no more than an extension of the notion of the monument to all domains or art) thus became identified with the tastes and cultural of the conservative class—which in turn explains why the middle class began to produce, in rivalry, their own particular of art.» *The Europe of the Capitals: 1600-1700* (Geneva: Skira, 1964), 17. Góngora, who is a *déclassé* aristocrat—that is, neither aristocrat nor bourgeois—is addicted to the «grand manner» but he uses it dissonantly, as Jáuregui pointed out, to describe not the city but the countryside. Jammes reminds us «qu'en présentant cet idéal de vie rustique Góngora ne prétend pas évoquer la masse des paysans dans son ensemble, mais seulement les plus riches d'entre eux.» *Etudes* 617, note 87..

### 3. Sociology of the 'Soledades'

<sup>1</sup> *Lecciones solemnes*, as cited in Antonio Vilanova, «El peregrino de amor en las *Soledades*», *Estudios dedicados a Menéndez Pidal* (Madrid: CSIC, 1957), III, 421-60.

<sup>2</sup> I have borrowed from the translation by Horace Gregory (New York: Mentor, 1960), Ovid's iconography of the four ages. On the use of the ages of metal cycle as a historicist device see Harry Levin, *The Myth of the Golden Age in the Renaissance* (Bloomington: Indiana University, 1969), 193-9.

<sup>3</sup> Two modern Latin American novels are conscious elaborations of this model: Alejo Carpentier's *Los pasos perdidos* (from the proposition of the *Soledades*, «Pasos de un peregrino son errante... perdidos unos, otros inspirados») and Gabriel García Márquez's *Cien años de soledad* (Góngora in his *Elegía piscatoria* on the death of the Duke of Medina Sidonia: «are del Sol edades ciento... la gran América es»). Carpentier inverts the scheme and presents his pilgrim as travelling backwards in history from the capitalist metropolis (allusively New York or Paris), past the strata of the dependent city (Caracas-Havana), the Spanish colonial *villa*, the *encomienda* (Venezuela's cattle ranges), the jungle and tribal Indian society, to finally a genesis landscape at the «beginning» of history. *Cien años* goes the way of a pilgrim in the anabasis of the *Soledad primera*: down the river of a century spanning an initial «soledad»—Macondo's foundation—to its apotheosis and destruction in the entry of the Yankee banana company, followed, of course, by the Ovidian «flood» and the of the Buendía dynasty.

<sup>4</sup> See my own «*Soledad primera*: lines 1-61», *Modern Language Notes*, 88 (March 1973), 133-48.

<sup>5</sup> Jammes has noted the absence of even a passing reference (excepting the indefinite «templo» of I, 648) to Christian ceremony in Góngora's representation of the wedding: «il y a ici une véritable 'paganisation' des cérémonies religieuses catholiques, alors que la tendance générale de cette époque était, au contraire, de 'christianiser' l'héritage culturel du paganisme.» *Etudes*, 599, note 59 Vincente Gaos writes: «La poesía de Góngora es constitutivamente atea, en efecto.» *Temas y problemas de la literatura española* (Madrid: Guadarrama: 1959), 150. The secret presence which hovers over the pilgrim throughout the *Soledades* is not the Virgin

Mary but the Venus who watches over and guides the «dance of matter» in Lucretius' *De rerum natura*.

#### 4. *The Problem of Ending in the 'Soledades'*

<sup>1</sup> As cited in Espinosa Medrano's *Apologético en favor de Don Luis de Góngora* which Ventura García Calderón brought to light in *Revue Hispanique*, XXV (1925).

<sup>2</sup> The pseudo-epic form of the *Panegírico* for Lerma has often been taken, as contradicting Góngora's pacifist sentiments expressed in the *Soledades* and elsewhere. But Jammes correctly observes that «sous la plume de Góngora, le duc de Lerma devient une sorte de 'prince de la Paix'. Image idyllique, certes, mais d'autant plus révélatrice: elle n'exprime pas une réalité, mais l'idéal de Góngora... (qui) correspond sur le plan politique a l'idéal esthétique, moral et social qui s'était déjà exprimé dans les Solitudes.» *Etudes*, 306. There exist three different stages of ending in the earliest texts of the *Soledad segunda*. 1) The version in Vicuña's edition (which is thought to reproduce the manuscript copies Góngora circulated around 1617). This ends at line 840 of the current text: «al viento esgrimían cuchillo vago». (The referent is the hunting hawks.) 2) The version published by Pellicer and Salcedo Coronel after Góngora's death in 1627 adds the section which runs up to line 936: «heredado en el último graznido». 3) The version published by Juan Chacón around 1624, apparently with Góngora's consent, has in addition a sort of coda of forty three lines running from line 937 to the end, describing the end of the hunting and the retirement of the hawking party along a beach. It is this section I want to deal with here. On the question of the different stages of ending of the *Soledad segunda* see Dámaso's careful study in his Góngora, *Obras mayores: Las Soledades* (Madrid: Cruz y Raya, 1935), 312-23.

<sup>3</sup> Lucien Goldmann, *The Hidden God*, trs. Philip Thody (London: Routledge, 1964), 376.

# Morfo-logía e Ideo-logía en el Teatro del Siglo de Oro

Eduardo Forastieri Braschi  
*Universidad de Puerto Rico, Río Piedras*

## *Ideo-logía como «recogida» interdisciplinaria*

Un rápido recuento de las corrientes actuales de investigación en torno al teatro del Siglo de Oro nos obliga (sobre todo por lo que consignamos en el título como *morfo-* e *ideo-*) a ser, por lo menos, etimológicamente *lógicos*<sup>2</sup>. Es decir, nos vemos obligados a que nuestro recuento sea una verdadera «recogida» (*légein* > *lógos*). Obsérvese, no obstante, la ausencia en nuestro encabezamiento de las corrientes filológica y sociológica. Confesamos que se trata de una ausencia condicional, puesto que lo que intentamos demostrar es, precisamente, cómo una *ideo-logía* (entendida como «recogida» interdisciplinaria) cabe cómodamente en el reciente esfuerzo morfológico. Nos interesa, sobre todo, la recapitulación de un aporte ideológico de base, compartido por las aclaraciones filológicas y por las últimas propuestas para una «morfología de la comedia». Partimos de la hipótesis que un aporte ideológico de base es un contenido ideológico compartido interdisciplinariamente, que no puede pasar por alto el esfuerzo morfológico. Este deberá constituirse, a su vez, en un método de trabajo interdisciplinario. No podemos, así, prescindir de Menéndez y Pelayo o de Morley y Bruerton, y afiliarnos a las nuevas perspectivas de Maravall, Díez-Borque o Ruffinato<sup>3</sup>, sin correr el riesgo de atenernos a una postura ideológica en su más estrecha acepción. Es decir, limitaríamos, consciente o inconscientemente, el horizonte de nuestro conocimiento al punto de asumir (en frase de Engels en su *Carta a Mehring*) una *falsa conciencia*<sup>4</sup>, si bien es cierto que este sentido confiante y negativo de ideología cabe también positivamente en el pensamiento marxista como instrumento intelectual de una transformación material y previsible de un mundo en el que, gústenos o no, todos albergamos una ideología.

Pero surgen interrogantes ante el ideal de «objetividad científica», en el sentido positivista predominante que nos obliga a un distanciamiento y a una imparcialidad no ideológica. ¿Cómo concebir una *ideo-logía* que «recoja» imparcialmente las demás corrientes de investigación? ¿Cómo «recoger», en coherencia, una filología, una sociología y una morfología en el ideal interdisciplinario de una *ideo-logía* de la comedia? A juicio nuestro, tendríamos que entender por *ideo-logía*: una recolección de visiones (*ver = idein* > *idéas*) del mundo, acogibles en todas y cada una de las corrientes señaladas, lo más lógica y coherentemente posible. Nos atrevemos a afirmar que se trataría de un nuevo paradigma científico en el sentido que lo explica Thomas S. Khun en *The Structure of Scientific Re-*

*volutions* (1962). Un paradigma, en el sentido de Khun, es un modelo cognoscitivo de análisis sistemático provisto conjuntamente de leyes, teoría, evidencia empírica e instrumentación, capaces de recoger «particular coherent traditions of scientific research. These are the traditions which the historian describes under such rubrics as 'Ptolemaic astronomy' (or 'Copernican'), 'Aristotelian dynamics' (or 'Newtonian'), 'corpuscular optics' (or 'wave optics'), and so on»<sup>5</sup>. El nuevo paradigma se reconoce simultáneamente como «sufficiently unprecedented to attract an enduring group of adherents away from competing modes of scientific activity», mientras que es al mismo tiempo «sufficiently open-ended to leave all sorts of problems for the redefined group of practitioners to resolve»<sup>6</sup>.

La aceptación de un nuevo paradigma por la comunidad científica, a la manera que Descartes o Einstein marcaron una etapa epistemológica compartida como visión científica del mundo<sup>7</sup>, depende de la misma comunidad. No obstante, para que la comunidad científica comparta la aceptación del nuevo modelo de estudio y conocimiento (paradigma), es fundamental el liderato intelectual de una figura que arrastre *subjetivamente*, por su talla y autoridad científica, a los miembros de la comunidad: un Lévi-Strauss, un Chomsky o un Piaget. (En los estudios del teatro del Siglo de Oro: un Noël Salomon, por ejemplo.) Ante tal dinámica de cómo un paradigma marca las pautas de investigación en un momento dado, albergamos la sospecha de que la supuesta *objetividad* científica que distingue los paradigmas científicos vigentes cede al arrastre *subjetivo* del clima y del liderato intelectual. El nuevo paradigma es un fruto maduro que cae por su propio peso: la vendimia y la cosecha vendría a ser lo que hemos presentado aquí lúdica y etimológicamente como «recogida de visiones»: *ideología*. Precisamente, lo incitante del modelo científico de Kuhn es su apertura acogedora del pasado y del porvenir científico: su carácter dialéctico e *ideo-lógico*, en el sentido etimológico que aquí esbozamos.

### *Ideología como contenido semiótico*

En las recientes exploraciones semióticas de Umberto Eco, Algirdas Julien Greimas, Julia Kristeva, François Rastier, Eliseo Verón y Denis Slakta, entre otros<sup>8</sup>, se nos abre un margen de inclusión semántica como contenido ideológico en los procesos de significación, tales como la literatura y los lenguajes político, filosófico o publicitario. Lo que agrupa a estos y a otros estudiosos es el reconocimiento de un «componente semántico» a nivel de «estructura profunda» como base para lo que vendría a ser una «semántica generativa» maridada con contenidos ideológicos. La premisa es que todo estudio del «sentido» (semántica) y que toda tipología de la significación (semiótica) carga con un contenido ideológico insoslayable. La manera en que estos estudiosos alteran los modelos chomskianos y post-chomskianos de generación semántica rebasa el propósito de este trabajo. Lo que ahora nos importa consignar es su esfuerzo de incluir un contenido ideológico como componente semántico (*sema*, «semantic marker», *rasgo distintivo*) en la «estructura profunda» de generación de sentido. Nos importa aclarar, sin embargo, que falta un canon derivacional y que las reglas de transformación de dichos modelos todavía se atienen metodológicamente al «salto genético» explicativo, muy inferior al rigor generativo-transformativo que caracteriza las exploraciones de la gramática y de la semántica generativa. Si admitimos estos reparos de método, también es justo admitir que la inclusión de un «componente semántico» e ideológico en la generación del sentido es una condición de la que, tarde o temprano, no podrá escapar el estudio sistemático de la significación<sup>9</sup>.

Quizá uno de los modelos más atrayentes y explicativos para nuestro propósito presente es el que nos ofrece Julia Kristeva bajo las rúbricas de «intertextualidad» e «ideología»<sup>10</sup>. Sobre todo el «ideologema» es traducible al paradigma científico compartido, en el sentido de Kuhn, además de explicarse como una manifestación ideológica de la significación de acuerdo a unas estructuras profundas supuestamente normativas. Kristeva lo expresa como la génesis a partir de un «geno-texto» hasta el «feno-texto». El «geno-texto» es la estructura profunda que *puede* generar el sentido que habrá de manifestarse en el «feno-texto». Es decir, el «geno-texto» alberga un contenido ideológico de fondo que *posibilitará* la manifestación del significado en el «feno-texto» de acuerdo a una lógica derivacional y transformativa (que, no obstante, todavía hay que esclarecer metodológicamente, como ya hemos indicado). Dicha manifestación del significado es denominada «ideologema» cuando revela sus «fondos» ideológicos en la coyuntura de un momento histórico compartido por otros «feno-textos». De ahí la rúbrica de «intertextualidad». La «intertextualidad», así se da en la coyuntura histórica de textos *en* un contexto y de textos *con* un contexto. Se trata de lo mismo que proponía el idealismo hegeliano como «espíritu objetivado de época» (*Zeit-Geist, Objektives-Geist*); esa «visión del mundo» compartida por textos *en* un contexto y *con* un contexto que explica el que Spinoza propusiera una ética *more geometrico* y que la arquitectura de Christopher Wren compartiera la visión mecánica de los *Principia* de Newton en el siglo XVII. Es decir, se trata de una noción que recoge concomitantemente nuestros encabezamientos de *ideo-logía* como «*recogida*» e *ideología* como *contenido semiótico*.

Mientras aceptamos provisionalmente, como ilustración, la noción de «ideologema», ya es hora de preguntarnos qué es un «ideologema» en el teatro del Siglo de Oro. ¿Puede llamarse semiótico e ideológico un *contenido evidenciado* por lo filológico o lo sociológico, y al mismo tiempo formalizarse una taxonomía ideológica de la comedia? Tal «recogida» taxonómica sólo sería posible en el reconocimiento de que el *contenido* evidenciado por la filología y la sociología sea, a su vez, un *contenido ideológico* de fondo común compartido en el sentido que lo requiere el «ideologema» según acabamos de explicarlo de acuerdo a la conceptualización de Julia Kristeva. El reconocimiento de dicho *contenido evidenciado* interdisciplinariamente como «ideologema» también requiere que sea sólo como «ideologema» que podamos encararlo sistemáticamente en su manifestación textual e «intertextual». Quiere decir esto que si hemos de formalizar sistemáticamente una ideología, deberíamos desglosar sus componentes a la manera que la fonología descompone el sonido en *fonemas*, y la semántica estructural ordena las unidades mínimas de sentido en *semas*. El que ya sea lenguaje común la formalización de contenidos en términos de *narremas, filmenas, epistemas* o *mitemas*, nos ayuda a aceptar la formalización ideológica como *ideologema*, según lo propone Julia Kristeva. Partimos, además, del magisterio de Louis Hjelmslev, para quien la *sustancia del contenido* (ideología, axiología, connotaciones, etc.) es sistematizable como *forma del contenido*; es decir, el modelo científico de formalización del contenido puede ser también un modelo epistemológico de aproximación a la *sustancia del contenido*<sup>11</sup>. El que recurramos a esta gimnasia «formalista» lo único que pretende demostrar es que, efectivamente, tal formalización de un contenido parece ser un paradigma científico interdisciplinario compartido de nuestro tiempo. Sobre hoy día recordar cómo los modelos lingüísticos han irrumpido en el ámbito interdisciplinario (Braudel: historia económica y social; Lévi-Strauss: antropología; Piaget: psicología; Derrida: filosofía, etc.). Nuestra premisa «estructuralista» es que la formalización de un contenido es el espejo de su sustancia. En otras palabras: que la ideología como *contenido evidenciado*

interdisciplinariamente es espejado como *contenido semiótico* en un método de «recogida» *ideo-lógica* de dicho *contenido evidenciado* interdisciplinariamente.

### *Ideología y clasificación de la comedia*

¿Cuál es, pues, el *contenido evidenciado*, ideológico y semiótico, y cuál la «recogida» *ideo-lógica* en la investigación de la comedia nueva? Estamos cara a cara al problema ya clásico de la clasificación de la comedia; al que ya se encararon, sobre todo, los *filólogos*: Hennigs, Shack, Ticknor, Klein, Schaeffer, Milá y Fontanals, Menéndez y Pelayo, Menéndez Pidal<sup>12</sup>. Resulta obvio que clasificar es lo mismo que «recoger» y formalizar taxonómicamente de acuerdo a categorías genéricas y específicas. En el teatro del Siglo de Oro, por ejemplo, se suele clasificar según criterios temáticos y fuentísticos realizados en la conciencia o inconciencia de que los *contenidos evidenciados* filológicamente ya están decididos de antemano por el mismo quehacer taxonómico. Esto explica, por ejemplo, el criterio fuentístico de historia nacional de Menéndez y Pelayo. ¿Quiere decir esto que toda clasificación se hace ideológicamente al reconocer a sus contenidos como los únicos criterios que rigen sus categorías y sus inventarios? Al menos sí podemos afirmar que el reconocimiento de temas, motivos, funciones o secuencias en una clasificación implica el reconocimiento de que estos sí son núcleos de contenido capaces de engendrar la formalización de una taxonomía. Si esto conlleva o no una clasificación axiológica e ideológica requiere todavía mayor demostración. Ya hemos insinuado que si ambicionamos una «recogida» a manera de una clasificación de la comedia, habría que admitir, junto a lo filológico, el aporte sociológico. Volvemos a repetir que se trata de una recapitulación y «recogida» interdisciplinaria.

### *Clasificación de la comedia*

Recojamos, a modo de ilustración, aunque no con el rigor que desearíamos. Recuértese a Torres Naharro y su clasificación de comedias «a fantasía» y de comedias «a noticia». Las primeras liberaban un margen de inventiva mientras que las segundas esbozaban un criterio de referencia *histórica* para los asuntos. Diego Marín<sup>13</sup> no está muy distanciado del salmantino al proponer para Lope de Vega los criterios de comedias «históricas» y de «libre invención» cuando desentraña hábilmente las intrigas secundarias. Ya anticipamos en este magnífico estudio reparos a las clasificaciones «históricas». Cuando Lope destaca indistintamente sus asuntos históricos en intrigas secundarias o principales, anticipamos la dificultad de decidir si una comedia es histórica o no, puesto que el peso dramático puede recaer en la «libre invención». En *Fuenteovejuna*, por ejemplo, el incidente histórico es el argumento secundario. ¿Cómo clasificarla, pues? El mismo interrogante cabe a propósito del *Caballero de Olmedo*. Ambas fueron clasificadas por Menéndez y Pelayo como comedias históricas. Frida Weber de Kurlat<sup>14</sup>, sin embargo, abre un nuevo margen en su inventario de «secuencias libres» y «secuencias asociadas», a partir de un criterio de invariancia taxonómica. Pero no vemos claro todavía cómo el carácter iterativo de las «secuencias asociadas» pueda o no ser deslindado de las matrices históricas de clasificación. Es muy posible que nos equivoquemos, pero desde Torres Naharro hasta Frida Weber, todavía apuntamos como criterio para la invariancia clasificativa, al florilegio de la historia («cosa nota y vista»<sup>15</sup> en Torres Naharro). Bances Candamo<sup>16</sup> confirma nuestra sospecha: «historiales» y «amatorias». Sobre todo Menéndez y Pelayo en su clasificación para la edición de la Academia: «históricas de asunto extranjero», «crónicas y leyen-

das dramáticas de España», además de las míticas, bíblicas, y de vida de santos, amén de las novelescas. Finalmente, nos cercioramos de que los criterios historicistas eruditos de Menéndez y Pelayo y de los filólogos son evidentes como paradigma científico de una época filológica por excelencia.

Surgen más problemas: las tangencias de las funciones de «honra» entrecruzan casi todas las categorías apuntadas. Recordemos, por ejemplo, el caso de *El robo de Dina* de Lope, que tiene secuencias afines a *Fuenteovejuna* y cuya clasificación y fuente en Menéndez y Pelayo es bíblica. La «honra» se nos cuele en asuntos nacionales y extranjeros; lo palatino, lo cortesano, lo monárquico y lo villanesco abren secuencias plurales que escapan a las categorías y a los criterios de fuentes y asuntos de los filólogos. Formalmente nos encontramos ante un crucigrama de tangencias e incidencias contradictorias y de duplicaciones y cancelaciones que imposibilitan una estricta morfología. Nos acobarda una «recogida» *ideo-lógica* ante esta situación científica, aunque reconocemos y agradecemos el incalculable mérito filológico de estos esfuerzos que nos han evidenciado valiosos aspectos del contenido. El mismo Menéndez Pidal hace años calificó de «montón informe de obras»<sup>17</sup> al *corpus* del teatro del Siglo de Oro mientras prometía un estudio de clasificación que no hemos podido consultar y que, hasta donde tenemos noticia, jamás llegó a completar. Fue, precisamente, el mismo Menéndez Pidal quien recomendó que sería «preciso establecer una clasificación... que nos descubra el *diverso ambiente ideológico en que cada obra se concibe*»<sup>18</sup>. (El subrayado es nuestro.) Quizás no estamos tan lejos del mismo ideal filológico.

#### Sistematización de la comedia

La confusión se agrava ante los recientes intentos de sistematización de la comedia. Lo *lógico* y lo *ideo-lógico* sería esperar una concomitancia entre clasificación y sistematización. La sistematización que recientemente hemos seguido agrava tanto el intento taxonómico como el ideológico que, a juicio nuestro, son inseparables si es que hemos de atrapar formalmente un contenido. La sistematización de un contenido como ideológico sólo cabría en los márgenes de una clasificación. Y esto, claro está, si es que nos interesa que un contenido ideológico sea sistemático. Es por eso que lamentamos el esfuerzo semiológico, al menos como lo emprende José María Díez-Borque<sup>19</sup> cuando le resta a la empresa de una semiología sobre el teatro del Siglo de Oro la resonancia semiótica de un contenido sistematizable en «rasgos significativos» con carga semántica e ideológica. Limita su entendimiento de signo semiológico al aparato escénico (lo que es cuestión disputada) y a la representación kinésica no clasificable del gesto y del vestuario. Con análogos interrogantes y objeciones aprovechamos la lectura de Michael Ruggerio<sup>20</sup> al tratar las convenciones dramáticas de la comedia como configurantes de una muy laxa noción de estructura. Gustavo Umpierre<sup>21</sup> sugiere, con bastante evidencia a su favor, un plan para el estudio de las canciones en el teatro de Lope: la música en Lope cristaliza lírica y funcionalmente los nexos de una configuración dramática total. (Es el más sistemático y prometedor de los estudios que hemos revisado.) Sobre todo Bruce Wardropper<sup>22</sup> sugiere hace años la posibilidad de unos núcleos líricos que deberían explicar una coherencia lírica y dramática totalizante.

Aceptemos, como es razonable, la posibilidad de que las convenciones como el monólogo, el aparte, la división de actos, la escenografía, la kinésica junto a los núcleos líricos y musicales puedan desempeñar un papel de coherencia configurante en una sistematización de la comedia. Pero también deberá aceptarse que tal coherencia deberá explicarse funcionalmente con relación al contenido de cada obra que, a su vez, deberá matricularse en un *corpus* cotejable y organizable, pre-

feriblemente, en una sistemática clasificación de contenidos. Es decir, si entendemos que la coherencia de cada obra no es meramente un postulado de libre, ungi-da, brillante y emotiva «interpretación», sino que ésta es el producto (si aceptamos el modelo filológico metafóricamente) de un *stemma* que aclare sus convivencias temáticas, y sus contactos con la tradición, lo lógico sería esperar una *collatio*. Este debería ser el criterio definitivo de una lectura y de una sistematización realmente coherente. Si proseguimos la metáfora filológica de *stemma* y *collatio*, le sigue el turno a la *enmendatio*, es decir: a un juicio discrecional que se abroga una decisión interpretativa. Se trata, a la larga, de la «interpretación» que, lamentablemente, campea en una crítica académica establecida y que: *enmienda* y *re-mienda* sin consideración sistemática alguna. Es por eso que entusiasmo, entre los *comediantes* norteamericanos, que un distinguido exponente, James Parr<sup>23</sup>, invite a un diálogo entre las vertientes filológico-historicistas con los «intérpretes de la comedia». Mejoraríamos el cuadro si añadimos los aportes morfológico y sociológico que, a juicio nuestro, son axiales para una *ideo-logía* interdisciplinaria de la comedia. Nos apoyamos en el hecho de que el reconocimiento de un *contenido evidenciado* filológica y sociológicamente, posibilita un inventario de rasgos de clasificación morfológica y en categoría de nuevo paradigma científico interdisciplinario. Es decir, dicho *contenido evidenciado* interdisciplinariamente es, en tal acogida, una *forma de contenido* que puede inventariarse (inclusive estadísticamente) como una morfología de la comedia, todavía por llevarse pacientemente a cabo. *Ideo-logía* y *morfología* son, así, complementarias y reversibles, si entendemos que ambas recapitulan interdisciplinariamente unos contenidos ajustables a criterios formales taxonómicos.

Proponemos, de resumida, que una clasificación morfo-lógica de la comedia es posible de acuerdo a una clasificación de contenidos axiológicos, ideológicos y semióticos. Si es que, realmente, se trata de un nuevo paradigma científico para el estudio de la comedia, ¿en qué evidencia filológica, sociológica o morfológica se sustenta tal propósito para constituirse, si es que lo hará, en *ideo-logía* de respaldo interdisciplinario?

#### *Una clasificación ideológica de la comedia*

Frida Weber de Kurlat ha propuesto en su exploración de una «morfología de la comedia» la clasificación de comedias «palatinas» y de «costumbres contemporáneas». Nos incita, sobre todo, el carácter *déictico* que atesoran índices axiológicos como: «palacio» y «costumbre», que no apuntan simplemente a un ámbito espacial o a un comportamiento social. Si abrimos un campo semántico<sup>24</sup> a nivel de estructura profunda que acoja los *sememas* (desglosables en unidades de connotación como *semas* contextuales y culturales)<sup>25</sup>; tales como «costumbrista-urbano», «costumbrista-cortesano», entre otros, abriríamos un margen axiológico de significación. Si el campo semántico fuera ampliado y admitiera una conmutación de oposiciones excluyentes, cabría explorar los *sememas* «urbano-burgués», «urbano-señorial», «costumbrista-señorial», «villano-señorial» o, inclusive el *semema* «proletario-urbano», entre otros. Abriríamos una semiótica de conmutación ideológica connotativa a partir de los mismos contenidos incluyentes y excluyentes de la comedia hasta afilar unas categorías de invariancia taxonómica. Lo que nos impregna de esta posibilidad es la carga semántica *déictica* y axiológica de posibles clasificaciones que conformarían, además, con las recientes aclaraciones axiológicas que nos brinda la historia económica y social de los siglos XVI y XVII hispánicos (Braudel, Vicens Vives, Domínguez Ortiz, Salomon, entre otros).



Sobre todo Noël Salomon<sup>26</sup> nos ha aclarado monumentalmente cómo una sociedad de identificable y evidenciable ideología monárquico-señorial ha engendrado un teatro del tema del campesino a la sombra axiológica de la Corte. Es en este contexto que cabe explorar el contenido de la honra del villano. Se nos aclara cómo la disyuntiva o conjuntiva Corte y Villa se ajusta a ámbitos axiológicos que pueden caber en inventarios morfológicos. Un concepto de «honra estamental», por ejemplo, que se apoye en contenidos evidenciados interdisciplinariamente<sup>27</sup> permite el cotejo de dicho concepto en los marcos de una «sociedad estamental» y de un «régimen monárquico-señorial». La variable —que no es más que eso— de la honra villanesca frente a la ínsita honra cortesana-estamental (que fue, precisamente, el tema que indujo a Menéndez Pidal a revisar su erizada incidencia en la clasificación de la comedia<sup>28</sup>), puede cotejarse con los parámetros cronológicos y axiológicos de 1600. La evidencia interdisciplinaria para un paradigma cortesano (y sus variables) en el teatro del Siglo de Oro se nos presenta como la matriz dorsal de una clasificación ideológica de la comedia. Se trata, pues, de un contenido ideológico, recogido interdisciplinariamente en *ideo-logía*. Por eso es que nos atrevemos a proponerlo como modelo de un nuevo paradigma para el estudio morfológico de la comedia. La comedia de Corte (y sus variables), aunque se presente en un corral (y quién sabe si debido, precisamente, a eso) abre un rico enrejado de variables clasificables en el espacio invariante de una matriz ideológica fundamental. Una macro-estructura sintagmática fundamental<sup>29</sup> (Frida Weber la llama «macro-secuencia») se sostiene apuntalada en paradigmas ideológicos; sin duda el mismo eje que Arnold Reichenberger<sup>30</sup> propuso como un *Gestalt* y un *Gehalt* propios que conforma, además, con los principios estructurales de Alexander A. Parker<sup>31</sup> sobre el eje temático de acción de la comedia. Realmente, uno llega a admitir que los viejos temas: Fe, Honra, Monarquía, que ya proponía Fitzmaurice-Kelly en su Taylorian Lecture de 1902 deberían ser los guías axiológicos después de todo.

### *Ideología de la Ideo-logía*

Hay que definirse; sobre todo cuando sacamos del fichero a Fitzmaurice-Kelly y desempolvamos viejos paradigmas como Monarquía y Fe. No sospechamos que una «morfología de la comedia» que clasifique, de acuerdo a criterios de *contenidos evidenciados* interdisciplinariamente, deberá atender al carácter ideológico que el mismo paradigma científico interdisciplinario acarrea. Nuestra propuesta, como tal, no contradice el ideal científico de objetividad que el mismo modelo nuestro (Propp) consigna como fundamental: «Una clasificación exacta es uno de los primeros pasos de la descripción científica. De la exactitud de la clasificación depende la exactitud del estudio posterior... la mayor parte de los investigadores empiezan por la clasificación, la introducen desde fuera en el *corpus* cuando, de hecho, deberían deducirla a partir de él»<sup>32</sup>. De acuerdo a esto, Propp y nosotros aceptamos que la «recogida» *ideo-lógica* del *corpus* parte de su mismo *contenido evidenciado*. Lo que sí imponemos «desde fuera» es el modelo de recolección, es decir, el mismo paradigma científico del trabajo morfológico interdisciplinario. La coherencia y la sistematización reside en el modelo mismo de nuestra percepción ordenadora; es decir: de nuestra «recogida» *ideo-lógica*.

Que nuestra *ideo-logía* responda a una ideología de propia conciencia (puede que sea hasta «falsa») que incita nuestro dinamismo intelectual, parece ser condición humana del pensamiento; también del pensamiento científico. Después de todo, una categoría como la de «limitación» también puede ser ideológica; una neutralización del conocimiento (si admitimos que también la neutralización es ideológi-

ca) puede ser el resultado de una auténtica derrota infligida por el pensamiento mismo a nuestro dinamismo intelectual al verse entre alternativas científicamente «indecidibles» (en el sentido que este término se usa en «lógica de segundo orden» y en la filosofía de la ciencia a partir del golpe epistemológico de Kurt Gödel en 1931; a lo que suele llamársele la «crisis godeliana»). Ha escrito Adam Schaff:

En effet, dès qu'on procède à une réflexion sur la connaissance —dont la connaissance de soi— et qu'on prend conscience des limites de ce processus et de ses éventuelles déformations, il est licite d'espérer qu'on pourra beaucoup mieux surmonter ces obstacles. Car c'est dans cette réflexion consciente que réside la source de la tolérance, au sens le plus large de ce mot... Nous savons, au contraire, que la connaissance est toujours limitée d'une manière ou d'une autre, voire déformée, et que notre adversaire peut donc également avoir en partie raison<sup>33</sup>.

Parece indiscutible que una sociología del conocimiento (en el sentido de Mannheim) y que una teoría del conocimiento (en el sentido de Kant) aceptan el supuesto básico humano de la «limitación». Si añadimos, además, que la limitación puede ser ideológica, ésta puede rayar en afinidad con tales ideologías como el escepticismo o el cinismo. Saben también en el concepto de límite categorías ideológicas como «colonialismo» o «internacionalismo» intelectual. Por nuestra parte, y sin pretender librarnos de ideología, confesamos que el conocimiento puede ser un reconocimiento de límite como condición intelectual. Si aceptamos que la limitación puede ser el resultado y la condición del conocimiento, de manera que lo conocido, como tal, ya es un límite al horizonte del conocimiento<sup>34</sup>, ¿por qué no aceptar un *contenido evidenciado* como límite a nuestra expectativa e, incluso, a nuestra hipótesis de trabajo que puede, al mismo tiempo, de-limitar un horizonte de ulteriores límites y resultados? Si *lógos* es realmente «recogida» y *dia-lógos* puede ser una «recogida» interdisciplinaria de límites, ¿por qué no aprovechar un *contenido evidenciado* dialógicamente?

Una *ideo-logía* que reconozca en diálogo un *contenido evidenciado* como *contenido ideológico* reconoce un límite y una delimitación científica interdisciplinaria, de la misma manera que delimitamos un rumbo a seguir en un horizonte de descubrimientos. Esto es así, si se acepta la limitación como condición y resultado epistemológico que, por lo demás, está universalmente aceptado en sociología y teoría de la ciencia. Basta remitir, de un lado, a Adam Schaff, y del otro, al mismo Karl Popper<sup>35</sup>. Aceptar, pues, un contenido ideológico en diálogo interdisciplinario es aceptar, en gran medida, los límites de nuestro conocimiento. En nuestro caso se trata de nuestra ideología de la *ideo-logía*; en otras palabras: de nuestra limitación. Creemos que en el estado actual de los estudios del teatro del Siglo de Oro (sobre todo ante el proyecto de una clasificación y de una morfología), necesitamos debatir estas digresiones metodológicas. Pues se trata, precisamente, de eso: de *metodo-logía*<sup>36</sup>.

## NOTAS

<sup>1</sup> El muy reciente interés por una «morfología de la comedia» que, directa o indirectamente remite a la herencia que, sobre todo en Francia, ha despertado Vladimir Propp, *Morfología del cuento*, trad. Lourdes Ortiz, Madrid, Fundamentos, 1974 (original ruso: 1928), se observa ya a partir de los primeros trabajos de Vittorio Bodini, *Segni e simboli nella «Vida es sueño»*, Bari, 1968 (traducción espa-

ñola en Madrid, en Ediciones Martínez Roca, 1971); Aldo Ruffinato, *Funzioni e variabili in una catena teatrale. Cervantes e Lope de Vega*, Torino, Giappichelli, 1971. Posteriormente, Frida Weber de Kurlak ha propuesto un proyecto de trabajo a partir de su ponencia leída en el V Congreso Internacional de Hispanistas (Burdos, 1974) con el título de «Hacia una sistematización de los tipos de comedia de Lope de Vega» y que apareciera en programa anunciada con el sugestivo título de «Clasificación del teatro de Lope: de la comedia de costumbres contemporáneas a la comedia palaciega». También Frida Weber de Kurlak, «Hacia una morfología de la comedia del Siglo de Oro», *Revista del Instituto*, Buenos Aires, I (1974), 37-67 y «Hacia una morfología de la comedia de costumbres contemporáneas», *Revista del Profesorado*, Buenos Aires, I (1975), 35-67. Sentimos no haber podido consultar todavía estos dos últimos títulos. Más accesibles son su «Introducción» a la edición de Lope de Vega, *Servir a señor discreto*, Madrid, Clásicos Castalia, 1975; «El sembrar en buena tierra de Lope de Vega», en *Homenaje al Instituto de Filología y Literatura Hispánicas «Dr. Amado Alonso» en su cincuentenario, 1923-1973*, Buenos Aires, 1975, págs. 424-440; «El perro del hortelano, comedia palatina», *NRFH*, XXIV, 1975, 339-363. Puede consultarse también nuestro propio esfuerzo, Eduardo Foratieri Braschi, *Aproximación estructural al teatro de Lope de Vega (la honra de los villanos: 1610-1615)*, Madrid, Hispanova, 1976, cuyas pruebas acabamos de corregir en octubre de 1976.

<sup>2</sup> Adscribimos a la descomposición de los términos *ideo-lógico*, etc., una carga significativa fundamental en este ensayo. Nos mueve a ello el sugestivo título de Roland Barthes «Sociología y socio-lógica», en varios autores, *Estructuralismo y Sociología*, Buenos Aires, Nueva Visión, 1969, págs. 9-21. De acuerdo con Barthes, la formalización de contenidos según una *lógica* clasificativa es una premisa fundamental de todo conocimiento que aspire a establecer «el carácter histórico e ideológico de los modos de clasificación, hasta el punto de que una historia de las formas, que queda por hacer, aprendería de ellos tanto como la historia de los contenidos...» (*Ibid.*, pág. 15). Así, «es una socio-lógica donde reside el fundamento de la sociología» (*Loc. cit.*). Asimismo, en nuestro caso: es una *ideo-logía* donde reside el fundamento de la ideología del teatro del Siglo de Oro, mientras aspiramos establecer una clasificación formal de sus contenidos.

<sup>3</sup> José Antonio Maravall, *Teatro y literatura en la sociedad barroca*, Madrid, Seminario y Ediciones, 1972; José María Díez-Borque, *Sociología de la comedia española del siglo XVII*, Madrid, Cátedra, 1976; Aldo Ruffinato, *op. cit.*

<sup>4</sup> Tomamos el dato de Umberto Eco, *A Theory of Semiotics*, Bloomington-London, Indiana University Press, 1976, pág. 312, nota 54.

<sup>5</sup> Thomas S. Kuhn, *The Structure of Scientific Revolutions*, Chicago, University of Chicago Press, 1962, pág. 10.

<sup>6</sup> *Loc. cit.*

<sup>7</sup> Muy afín a la noción de «paradigma» de Kuhn es lo que Michel Foucault, *Les mots et les choses*, París, Gallimard, 1966, presenta como un *epistémè* en términos de visión y percepción epistemológica de mundo compartida.

<sup>8</sup> Además de los autores que de seguido consignamos, Augusto Ponzio, *Gramática transformacional e ideología política*, Buenos Aires, Nueva Visión, 1974, 117 págs., representa uno de los esfuerzos más ambiciosos de conciliar la actividad lingüística con los procesos ideológicos. Más cautelosos son Umberto Eco, *op. cit.*, especialmente, págs. 54-150; Algirdas Julián Greimas, *El torno al sentido, ensayos semióticos*, trad. de Salvador García Bardón y Federico Prades Sierra, Madrid, Fragua, 1973, págs. 153-217; Julia Kristeva, *El texto de la novela*, trad. Jordi Llovet, Barcelona, Lumen, 1974, págs. 49-100 y págs. 169-189; François Rastier, «Littérature et Idéologie», en *Essais de sémiotique discursive*, Tours, Mame, 1974, págs. 185-221; Eliseo Verón, «Condiciones de producción, modelos generativos y manifestación ideológica», en Claude Lévi-Strauss y otros, Buenos Aires, Editorial Tiempo Contemporáneo, 1971, págs. 251-292; Denis Slakta, «Esquisse d'une théorie lexicosémantique: pour une analyse d'un texte politique (Cahiers de doléances)», *Langages*, XXIII, 1971, págs. 87-131.

<sup>9</sup> Umberto Eco, *op. cit.*, pág. 29: «The semiotic approach to the phenomenon of 'semiosis' must be characterized by this kind of awareness of its own limits.

Frequently to be really 'scientific' means not pretending to be more 'scientific' than the situation allows. In the human sciences one often finds an "ideological fallacy" common to many scientific approaches, which consists in believing that one's own approach is not ideological because it succeeds in being 'objective' and 'neutral'... *Ceteris paribus*, I think that it is more 'scientific' not to conceal my own motivations, so as not to spare my readers any 'scientific' delusions.» Sobre nuestra postura, al respecto, ver más adelante nuestro encabezamiento «Ideología de la *ideo-logía*».

<sup>10</sup> Se trata de nociones repartidas en casi todos los trabajos de Julia Kristeva, principalmente en *El texto de la novela*, págs. 15-16. Expresa en «La semiología: ciencia crítica y/o crítica de la ciencia», *apud* Redacción de Tel Quel, *Teoría de conjunto*, Barcelona, Seix Barral, 1971, pág. 101: «La semiología, pues, sólo puede practicarse como una *crítica de la semiología* que desemboca en algo que no es la semiología: la *ideología*».

<sup>11</sup> Louis Hjelmslev, *Prolegomena to a Theory of Language*, Madison, University of Wisconsin Press, 1961, págs. 77-80.

<sup>12</sup> Para abreviar bibliografía remitimos a las notas del capítulo tercero de nuestra *Aproximación estructural al teatro de Lope de Vega*.

<sup>13</sup> Diego Marín, *La intriga secundaria en el teatro de Lope de Vega*, México, 1958.

<sup>14</sup> Ver nota 1.

<sup>15</sup> Federico Sánchez Escribano y Alberto Porqueras-Mayo, *Preceptiva dramática española*, Madrid, Gredos, 1972, pág. 64.

<sup>16</sup> *Ibid.*, pág. 347.

<sup>17</sup> Ramón Menéndez Pidal, «Del honor en el teatro español», en *De Cervantes y Lope de Vega*, Madrid, Austral, 1940, pág. 168.

<sup>18</sup> Menéndez Pidal, *loc. cit.*

<sup>19</sup> José María Díez-Borque, «Aproximación semiológica a la 'escena' del teatro del Siglo de Oro español», en varios autores, *Semiología del teatro*, Barcelona, Planeta, 1975, págs. 49-92.

<sup>20</sup> Michael Ruggerio, «Some Approaches to Structure in the Spanish Golden Age *comedia*», *Orbis Litterarum*, XXVII, 1973, págs. 173-191 y «Dramatic Conventions and their Relationship to Structure in the Spanish Golden Age *comedia*», *RHM*, XXXVII, 1972-1973, págs. 137-154.

<sup>21</sup> Gustavo Umpierre, *Songs in the Plays of Lope de Vega*, London, Tamesis, 1975.

<sup>22</sup> Bruce Wardropper, «The Dramatization of Figurative Language in the Spanish Theater», *Yale French Studies*, XLVII, 1972, págs. 189-198, y «The Implicit Craft of the Spanish *comedia*», en *Studies in Spanish Literature of the Golden Age Presented to Edward Wilson*, London, Tamesis, 1973, págs. 339-356.

<sup>23</sup> James Parr, «An Essay on Critical Method Applied to the *Comedia*», *Hispania*, LVII, 1974, págs. 434-444.

<sup>24</sup> Para una actualización de la vieja teoría de los campos léxicos de Jost Trier, ver Horst Geckeler, *Semántica estructural y teoría del campo léxico*, trad. de Marcos Martínez Hernández, Madrid, Gredos, 1976, especialmente págs. 51-96 y págs. 246-329.

<sup>25</sup> Compárese con Umberto Eco, *op. cit.*, págs. 76-142.

<sup>26</sup> Noël Salomon, *Recherches sur le thème paysan dans la «Comedia» au temps de Lope de Vega*, Bordeaux, Institut d'Etudes Ibériques et Ibéroaméricaines de l'Université de Bordeaux, 1965 y *La campagne de nouvelle-Castille a la fin du XVI<sup>e</sup> siècle d'après les «Relaciones Topográficas»*, París, 1964. Pasamos por alto la extensa bibliografía de Domínguez Ortiz y los conocidos títulos de Braudel o Vicens Vives.

<sup>27</sup> Véase el capítulo segundo de nuestra *Aproximación estructural al teatro de Lope de Vega*.

<sup>28</sup> Ramón Menéndez Pidal, *op. cit.*, pág. 163.

<sup>29</sup> Para la importancia de esta noción en estudios de coherencia descriptiva de textos y de «gramáticas textuales», además de su importancia morfológica, véase Teun A. van Dijk, *Some Aspects of Text Grammars*, The Hague, Mouton, 1972,

págs. 130-133, del mismo autor, «Grammaires textuelles et structures narratives», en Claude Chabrol y otros, *Sémiotique narrative et textuelle*, París, Larousse, 1973, págs. 177-207, especialmente págs. 188-190. Ver, además, Paul Larivaille, «L'analyse (morpho) logique du récit», *Poétique*, 19, 1974, págs. 368-388, quien logra fijar una macro-estructura como macro-secuencia de tres términos a partir de las 31 funciones de Vladimir Propp, *op. cit.*, págs. 148-152.

<sup>30</sup> Arnold Reichenberger, «The Uniqueness of the Comedia», *HR*, XXVII, 1959, págs. 303-316.

<sup>31</sup> Alexander A. Parker, *The Spanish Drama of the Golden Age: A Method of Analysis and Interpretation, in The Great Playwrights: Twenty-five plays with commentaries by critics and scholars chosen and introduced by Eric Bentley*, 1970, págs. 679-707.

<sup>32</sup> Vladimir Propp, *op. cit.*, pág. 17.

<sup>33</sup> Adam Schaff, «L'objectivité de la connaissance à la lumière de la sociologie de la connaissance et de l'analyse du langage», en Julia Kristeva y otros, *Essays in Semiotics*, The Hague-París, Mouton, 1971, pág. 92.

<sup>34</sup> Escribe Maurice Merleau-Ponty en un pasaje sobre el que elaboramos la presente reflexión (*La phénoménologie de la perception*, París, Gallimard, 1945, pág. 384): «Il est... essentiel à la chose et au monde de se présenter comme "ouverts", de nous renvoyer au delà de leurs manifestations déterminés, de nous promettre toujours 'autre chose à voir'... Il n'y a rien au delà de nos horizons sinon d'autres paysages encore et d'autres horizons, rien à l'intérieur de la chose, sinon d'autres choses plus petites...». Es sabido cómo la noción de «límite» remite en el pensamiento fenomenológico al horizonte trascendental del conocimiento, de manera que, en vez de una aporía confinante, el límite es una apertura perceptiva. En el pensamiento marxista del fenomenólogo Merleau-Ponty tal concepto de limitación es condición para la dialéctica (*Ibid.*, págs. 381-382). Asimismo, en estricto lenguaje fenomenológico, «límite» es sinónimo de «condición de objetividad», entendida de acuerdo al método fenomenológico trascendental, como «condición de posibilidad».

<sup>35</sup> Adam Schaff, *op. cit.* Sobre Popper cuya *Logik der Forschung* ha sido decisiva en la teoría de la investigación científica, véase Víctor Sánchez de Zavala, «Sobre las ciencias de 'complexos'», en *Hacia una epistemología del lenguaje*, Madrid, Alianza Universidad, 1972, págs. 31-33, por su afinidad a las propuestas, ya señaladas, de Kuhn.

<sup>36</sup> Ante el abuso de la descomposición del componente «lógico», recomendamos Kostas Axelos, «Cuantos Filo-sóficos (onto-teo-mito-gnoseo-psico-socio-techno-escatológicos)», en varios autores, *El lenguaje y los problemas del conocimiento*, Buenos Aires, Rodolfo Alonso Editor, 1971, págs. 135-141.

# César Vallejo. The Dialectics of Poetry and Silence, by Jean Franco (Cambridge University Press, 1976)

Jaime Concha  
University of Washington, Seattle

En un reciente balance de los estudios vallejianos, publicado en la *Revista de Crítica Literaria Latinoamericana* (David Sobrevilla: «La investigación peruana sobre la poesía de Vallejo. 1971-1974», RCLL, 1, pp. 99-150, Lima, Inti-Sol Editores, 1975), se describe el camino de aproximación a la poesía del escritor peruano, las contribuciones últimamente aparecidas y las orientaciones metodológicas en ellas imperantes. Desde las penetrantes páginas de Mariátegui (que no me parecen suficientemente justipreciadas todavía, ni por su contenido intrínseco ni por el puesto que ocupan en la arquitectura, tan expresivamente artística, de los *Siete ensayos*), la bibliografía crítica sobre Vallejo recorre varias fases, cuyos puntos culminantes tienden a localizarse hacia el fin de los años 50 y alrededor de 1970. Dos oleadas principales, por tanto. Xavier Abril, Juan Larrea y André Coyné, en el primer momento; Alberto Escobar, Enrique Ballón y Américo Ferrari, en el segundo grupo, destacan con estudios caracterizados por una indudable competencia técnica y un gran dominio del razonamiento crítico. Mención especialísima merece el libro de Ferrari, *El universo poético de César Vallejo* (Caracas, Monte Avila, 1972), precisamente porque su visión ontologista, desplegada desde la perspectiva de la *Existenzphilosophie* heideggeriana, parece expropiarnos un Vallejo que considerábamos firmemente *nuestro*. Lo orgánico de la lectura que Ferrari nos propone, el brillo de sus análisis representan, mal que nos pese a quienes preferimos otro Vallejo, un admirable desafío para todo aquel que intente una comprensión histórica y no metafísica del poeta en cuestión.

En principio, pues, era difícil imaginar, por lo menos en el curso de un lapso inmediato, la aparición de un nuevo libro original y profundo sobre una obra estudiada ya con propiedad y nivel insuperables. Jean Franco acaba de cumplir esta hazaña. Su reciente estudio constituye una de las miradas más coherentes y fascinantes que se han dirigido a los textos de Vallejo y a la significación general de su actividad poética.

La exposición de *César Vallejo. The Dialectics of Poetry and Silence* se articula en función de dos ejes diferentes, uno de carácter biográfico, otro cuya finalidad es la comprensión de estas obras poéticas: *Los heraldos negros* (1919), *Trilce* (1922), *Poemas humanos* (1938) y *España, aparta de mí este cáliz* (1940). A lo largo de diez compactos capítulos, estos ejes nunca se interfieren, sino que se fecundan y potencian mutuamente. Hay un arte de exponer que no corresponde siempre al grado de lo que se sabe. Tal desfase no ocurre aquí. Por el contrario, no es una de las menores gracias de este libro sorprendente la sencillez de su plan, la

maestría con que la autora encara el difícil problema de la composición. En efecto, el libro avanza en dos movimientos (1, «Poetry as a mode of existence»; 6, «Art and revolution», y 10, «The invention of Vallejo»), se detiene y progresa en varios reposos (2, «The alienated romantic: *Los heraldos negros*»; 3, «The body as text: nature and culture in Vallejo's poetics»; 4, «The end of the sovereign illusion», y 5, «The discourse of the given: *Trilce*»; 7, «The dialectics of man and nature», y 8, «The destruction of Prometheus: *Poemas humanos*»; 9, «The mirror of the world: *España, aparte de mí este cáliz*). El trazado biográfico se ocupa primero de la juventud de Vallejo, de su etapa peruana digamos, hasta 1923, y, más tarde, de su existencia en Europa: París, España, los viajes a la Unión Soviética, la guerra civil en la Península... La iluminación de la obra se instala en plataformas o terrazas en las cuales se ausculta el proyecto complejo y multidimensional del arte de Vallejo.

La línea biográfica no es nunca mera sucesión de datos anecdóticos. Lejos de ello, es siempre representativa, en la medida en que el destino individual se configura en contacto con las circunstancias del país y de la historia contemporánea. Desde el flagrante anacronismo que define la estructura económico-social del Perú; desde la particular situación del norte peruano (para lo cual son utilísimas las referencias al libro de Peter Klaren, *Modernization, Dislocation, and Aprismo*. Austin, University of Texas Press, 1973); desde las importantes experiencias laborales del poeta en su juventud (la mina y la hacienda azucarera), llegando a su conocimiento de la Unión Soviética, su militancia en el Partido Comunista y su participación en el conflicto español, se establecen circunstancias concretas que gravitarán poderosamente en la vida y en la obra de César Vallejo.

El otro movimiento, esos círculos que determinan una especie de estratigrafía de sentidos para el conjunto de los textos, sortea un escollo que hasta ahora ha sido constante y a veces mortal para los exégetas de Vallejo. Justamente, el «exegetismo»; esto es, la actitud desprovista de todo tacto que empieza por presionar impudicamente los textos y remata en el comentario sin fin, en la glosa infinitamente estéril. Esta actitud, que llena de letra muerta tantas revistas de la especialidad, particularmente norteamericanas, deriva de la ausencia de una percepción global de la obra estudiada. El exegetismo se revela entonces, en la política del *publish or perish*, como el oportunismo de los textos, oportunismo por definición exento de principios, de ideas centrales que presidan y regulen el discurso crítico. En el extremo opuesto de esta deformación profesional en el estudio de la lírica, hay aquí, en el libro de Jean Franco, una visión orgánica que circula, sistemática y rigurosamente, a través de todas las páginas. Es la que da expresión al título y que, en el *Prefacio*, se condensa sintéticamente así:

«Against the clamour of words, Vallejo sets the silent document of the body, as a living text in which (after Haeckel), he saw the history of the species inscribed. For him, arms signal the fact that they have refused to become wings, the feet as columns of which *homo erectus* has raised himself over the rest of nature, his eyes are 'fatal pilots', nails are vestigial claws. Each woman's sex is the silent mouth of the species, each mouth a cry for individual survival. These are the scriptures on which each life is a gloss.» (p. VIII; más adelante, p. 57, otra formulación en términos casi idénticos).

Esta compleja, como se ve, que es necesario analizar con cuidado. Desde la impresión que algunos libros de divulgación de Haeckel le produjeron y que determinan incluso un importante sector de su léxico poético, Vallejo ligará su visión del cuerpo humano al horizonte mudo de la especie. Esta es su vía particular de superar el principio individualista, lo que Jean Franco designa acertadamente como «his devastating attack on the individualized subject» (p. 77). Es el arco y

la trayectoria que los grandes escritores contemporáneos, desde Dostoyewski adelante, desenvuelven sin cesar. La columna vertebral de la ideología burguesa, que irriga todas las formas superiores de conciencia (moral, filosofía, arte), que ordena la vida jurídico-política de las sociedades (democracia, república, sistema de las libertades) y que es la consigna que organiza, a través de la libre empresa, el modo de producción capitalista durante su larga etapa ascendente, resulta problematizada en este siglo por los artistas más profundos, criticada, combatida o, por lo menos, vulnerada en su absoluta unanimidad. Todo el gran arte contemporáneo contiene e implica, en mayor o menor grado, esta crisis del individualismo, una duda metódica sobre la sustancialidad del yo. ¿Cuál es, por tanto, y en qué consiste la singularidad de Vallejo y cómo la comunica a través de su extraña poesía?

En cuanto poeta, Vallejo toma conciencia muy pronto de que está utilizando un arma formidable, un arma de doble filo que puede ser herramienta de liberación sólo en la medida en que liquide lo que fue y siempre sigue siendo, un instrumento constante de demolición: el lenguaje. Lenguaje en cuanto escritura, en primer lugar, que estatuye un privilegio gracias al cual la separación de las clases se consolida por una rentable bifurcación entre actividades productivas e intelectuales; pero, igualmente para Vallejo —y esto es ya un signo evidente de su singularidad—, lenguaje en cuanto voz articulada, en cuanto conciencia que nos aliena de la silenciosa inmediatez de la naturaleza. ¿Qué hacer, entonces, en esta coyuntura en que un privilegio social se revela como un arma de ruptura más radical, que atañe a lo que un filósofo con justicia olvidado denominaría «el puesto del hombre en el cosmos»? (Dejamos fuera de esta reseña los supuestos teóricos que alimentan aquí la reflexión. Obviamente, a la verificación hegeliano-marxista que incide en el primer punto, se suman ideas cuya fuente es Nietzsche, retomadas a su vez por la Escuela de Frankfurt.)

Es aquí, en este punto capital de una amplia problemática, donde el análisis que Jean Franco hace de la poesía de Vallejo se vuelve prodigiosamente sugestivo. Desde *Los heraldos negros* hasta *España, aparta de mí este cáliz*, la aventura poética de Vallejo se comporta como una lucha de doble frente ante los poderes del lenguaje y, simultáneamente, ante su oquedad constitutiva. Lo que *Trilce* no resuelve, aunque lleva hasta un extremo límite de interrogación, parece entreverse en la gesta colectiva del pueblo español, donde el sacrificio y la muerte hablan con todo el poder de un silencio que está más acá de los libros y se sitúa más allá de toda expresión poética individual. De hecho, esta devolución a la poesía de las magnitudes positivas del lenguaje había ocurrido ya en el puñado de poemas escritos al regreso de la Unión Soviética y que formarán un grupo aparte en el conjunto de los *Poemas humanos*: «Salutación angélica», «Los mineros», «Gleba» y «Telúrica y magnética». Con palabras de la misma autora, los extremos de este itinerario pueden entenderse así. Para *Trilce*:

«The crisis that produced *Trilce* was probably precipitated, as much as anything, by the profound contradictions Vallejo discovered between the Romantic exaltation of the self and the displacement of man from the central role in creation which had followed from evolutionist theory» (p. 79).

Para los poemas escritos después de 1930:

«The importance of "Salutación angélica" is that it proposes in an unequivocal fashion what will become a central issue in the 'Spain' poems —a poet-prophet who is not avant-garde or 'vanguard' but, as it were, bringing up the rear. It is not the poet who produces a new consciousness but the militant» (p. 168).

Naturalmente, como se precisa bien en el libro, no se trata de polos absolutos ni el camino que media entre ellos es algo puramente rectilíneo. Se trata funda-



mentalmente de una tendencia, de líneas de fuerza que, por encima de dudas y retrocesos, hacen que el joven injustamente encarcelado en su tierra natal reconozca y se incorpore a la lucha justa del pueblo español, con toda su poesía a cuestas. Jean Franco describe los repliegues y la estrategia de esta dialéctica, desde los procedimientos que caracterizan los primeros libros del poeta (sinécdoques, paranomasias, «puns», etc.) hasta las formas de discurso a que echa mano en sus poemas españoles, la arenga cívica y el sermón religioso.

El libro nos obliga a reflexionar sobre un tema que es central en las formulaciones de la autora. Por el grado de su intensidad, parece totalmente excepcional esta duradera influencia por las ideas evolucionistas en la poesía de Vallejo. Darwin no ha sido, que sepamos, Biblia de cabecera de ninguno de nuestros grandes escritores. Tampoco sus epígonos o divulgadores. El *Diario de viaje del Beagle* sólo influirá parcialmente en Ezequiel Martínez Estrada, Ameghino mediante, y en uno que otro planteamiento de Félix Schwartzman. La *Expresión de las emociones* sólo muy indirectamente, por la vía lateral del naturalismo, se proyectará en el tratamiento fisiognómico de los personajes de la novela regional de los años 20 y, posteriormente, en Mallea y en otros narradores igualmente poco significativos. Y es que tocamos aquí, nos parece, un problema educacional y cultural de América Latina, en que la evolución científica de Darwin ha sido considerablemente opacada, cuando no excluida de toda operatividad. Partiendo de recurrir a ellas, se ha instaurado en el Continente una doble verdad, un sistema moderno de dos vías intelectuales, el creacionismo religioso y el evolucionismo científico. (La ambigüedad y las «aporías» de esta situación pueden observarse, con patencia y plenitud, en el modernismo). Como calcando a Teilhard de Chardin *avant la lettre*, la cadena de las mutaciones se destina al registro material del cuerpo, conservándose para el alma, siempre inmortal, un origen superior y divino. Esta coexistencia tiene que ver, por cierto, en algunos países, con el peso dominante de la ideología eclesiástica, pero corresponde las más de las veces a exigencias propias de un sistema capitalista dependiente, donde el orden laico nunca ha sido desarrollado hasta sus extremas consecuencias. La oligarquía, aquí como siempre, va del codo y de la mano de la Iglesia, en una unión morganática históricamente alucinante. Baste comparar, por caso, la forma tímida y hasta frívola en que se invoca, al comienzo del *Adán* (1916), de Vicente Huidobro, el «mono de barro» que habita el paraíso; y la casi completa inexistencia de darwinismo en el *Canto general* (1950), donde Neruda, por el contrario, incorpora a la elaboración épica otras modernas teorías científicas (el darwinismo queda reducido allí, prácticamente, a un rol de execración de las dictaduras). ¿Cómo pudo ocurrir esto, entonces, en el poeta peruano? Creemos que la solidez del orden familiar en que nace Vallejo y la hegemonía irrestricta de la Iglesia católica, cosas que Jean Franco recuerda con justeza, son factores que ayudan a explicar el fenómeno y que hablan en favor de la fuerte reacción personal del poeta. Al fin de cuentas, no es tan fácil vivir mentalmente al margen de una de las más decisivas transformaciones de la época moderna.

Esta es una, apenas, de las tantas meditaciones que suscita este libro ejemplar. En los antípodas de toda improvisación, el *César Vallejo*, de Jean Franco, se revela como el producto de una paciente investigación que, al par que conforma el nivel alcanzado por los estudios vallejianos, abre nuevas perspectivas para el conocimiento de una de las poesías más complejas de este siglo. El de Jean Franco resulta ya un libro indispensable. Se podrá discrepar de él en el futuro, pero no se podrá desconocerlo ni prescindir de sus puntos de vista. Lo menos que es posible decir de esta contribución es que sitúa la comprensión de Vallejo en un plano de elevada jerarquía intelectual.



Colección PUEBLOS IBERICOS

1. ALEJO CARPENTIER. *"Bajo el signo de la Cibeles"*  
(1922- 1939)

Selección de artículos publicados en distintas revistas de Europa y América y no reeditados desde entonces. Varios aspectos de la actualidad política y la vida cultural de la Europa de entreguerras, y de España, son examinados con la lucidez reconocida de un espectador de excepción.

Compilación y edición a cargo de Julio Rodríguez Puértolas. (En preparación).

2. *"Romancero del Ejército Popular"*

"Desde los primeros meses de la movilización popular contra el levantamiento de Franco tiene lugar en la península una "movilización poética" de ímpetu y alcance en consonancia con el entusiasmo combativo que distinguió a las milicias republicanas" (I & L, 3 p. 55)

Este Romancero, resultado de una investigación extensiva realizada por Antonio Ramos Gascón, permite por primera vez conocer una muestra suficiente de la actividad poética en los frentes, centrada en la obra de milicianos anónimos, como complemento y contraste de la poesía de guerra elaborada por poetas cultos, única a la que hasta ahora se ha prestado atención.

Selección y edición a cargo de Antonio Ramos Gascón.

3. UNIVERSIDAD POPULAR DE REKALDEBERRI, *"Cultura para 70.000"*

Tras un año de experiencia, profesores y alumnos reflexionan y hacen balance de una de las iniciativas pedagógicas más originales que se han realizado en España en los últimos 40 años. "La gran lección de este libro testimonial, escrito con la intención de estimular a todos los barrios obreros de las grandes ciudades españolas, reside en su despiadado sentido autocrítico, algo que las instituciones educativas y culturales oficiales debieran tomar como modelo" (E.S. Barcia, "El País" 14-1-1978)

4. V. BLASCO IBAÑEZ. *"Periodismo y Política"*

Varios artículos aparecidos en la prensa diaria entre 1895 y 1904 recuperan a un Blasco Ibañez desconocido, radical, el Blasco Ibañez ocultado por la crítica y por la propia evolución del autor, pero tal vez el Blasco Ibañez que más interesa al lector actual.

Selección y edición a cargo de Paul Smith profesor en UCLA

5. *"Canciones de las Brigadas Internacionales"*

Reedición del libro preparado por Ernst Busch en 1938; melodias y textos en varias lenguas del cancionero revolucionario desde Brecht a Mao, y desde el Himno de Riego a Eisler y Schostakowitsch.



Zurbano, 39. Madrid-10  
Telf. 419 89 40

LITERATURA



Y SOCIEDAD

La colección comprende estudios generales y monográficos de temas literarios que se ofrecen al lector desde perspectivas muy amplias: historia social, literatura, lingüística, historia y arte. Cada obra abarca un amplio espectro cultural enormemente sugestivo y sugerente.

Entre sus volúmenes aparecen también aquellos que facilitan por igual la formación práctica de estudios profesionales y estudiantes.

### TÍTULOS PUBLICADOS

1 / Emilio Alarcos, Manuel Alvar, Andrés Amorós, Francisco Ayala, Mariano Baquero Goyanes, José Manuel Blecua, Carlos Bousoño, Eugenio Bustos, Alfredo Carballo, Helio Carpintero, Elena Catena, Pedro Laín, Rafael Lapesa, Fernando Lázaro Carreter, Francisco López Estrada, Eduardo Martínez de Pisón, Marina Mayoral, Gregorio Salvador, Manuel Seco, Gonzalo Sobejano y Alonso Zamora Vicente

#### **EL COMENTARIO DE TEXTOS**

*(Tercera edición)*

2 / Andrés Amorós

#### **VIDA Y LITERATURA EN «TROTERAS Y DANZADERAS»**

*Premio Nacional de Crítica Literaria «Emilia Pardo Bazán», 1973*

3 / J. Alazraki, E. M. Aldrich, E. Anderson Imbert, J. Arrom, J. J. Callan, J. Campos, J. Deredita, M. Durán, J. Durán-Cerda, E. G. González, L. L. Leal, G. R. McMurray, S. Menton, M. Morello-Frosch, A. Muñoz, J. Ortega, R. Peel, E. Pupo-Walker, R. Reeve, H. Rodríguez-Alcalá, E. Rodríguez Monegal, A. E. Severino, D. Yates

#### **EL CUENTO HISPANOAMERICANO ANTE LA CRÍTICA**

4 / José María Martínez Cachero

#### **LA NOVELA ESPAÑOLA ENTRE 1939 Y 1969 (Historia de una aventura)**

5 / Andrés Amorós, René Andioc, Max Aub, Antonio Buero Vallejo, Jean-François Botrel, José Luis Cano, Gabriel Celaya, Maxime Chevalier, Alfonso Grosso, José Carlos Mainer, Rafael Pérez de la Dehesa, Serge Salaün, Noël Salomon, Jean Sentaurens y Francisco Ynduráin

#### **CREACIÓN Y PÚBLICO EN LA LITERATURA ESPAÑOLA**



Zurbano, 39. Madrid-10  
Telf. 419 89 40

6 / Vicente Lloréns

**ASPECTOS SOCIALES DE LA LITERATURA ESPAÑOLA**

7 / Aurora de Albornoz, Manuel Criado del Val, José María Jover, Emilio Lorenzo, Julián Marías, José María Martínez Cachero, Enrique Moreno Báez, María del Pilar Palomo, Ricardo Senabre y José Luis Varela

**EL COMENTARIO DE TEXTOS, 2 (De Galdós a García Márquez)**

8 / José María Martínez Cachero, Joaquín Marco, José Monleón, José Luis Abellán, Jesús Bustos, Andrés Amorós, Pedro Gimferrer, Xesús Alonso Montero, Jorge Campos, Antonio Núñez, Luciano García Lorenzo. Apéndices documentales: Premios literarios

**EL AÑO LITERARIO ESPAÑOL 1974**

9 / Robert Escarpit

**ESCRITURA Y COMUNICACIÓN**

10 / José Carlos Mainer

**ANÁLISIS DE UNA INSATISFACCIÓN: LAS NOVELAS DE W. FERNÁNDEZ FLÓREZ**

11 / José Luis Abellán, Xesús Alonso Montero, Ricardo de la Cierva, Pere Gimferrer, Joaquín Marco, José María Martínez Cachero, José Monleón. Apéndices documentales: Premios literarios y Encuesta

**EL AÑO LITERARIO ESPAÑOL 1975**

12 / Darío Villanueva, Joaquín Marco, José Monleón, José Luis Abellán, Andrés Berlanga, Pere Gimferrer, Xesús Alonso Montero. Apéndices documentales: Premios literarios

**EL AÑO LITERARIO ESPAÑOL 1976**

13 / Miguel Herrero García

**OFICIOS POPULARES EN LA SOCIEDAD DE LOPE**

14 / Andrés Amorós, Marina Mayoral y Francisco Nieva

**ANÁLISIS DE CINCO COMEDIAS (Teatro español de la postguerra)**

18 / Xesús Alonso Montero, Andrés Berlanga, Xavier Fábregas, Pere Gimferrer, Joaquín Marco, José Monleón y Darío Villanueva

**EL AÑO LITERARIO ESPAÑOL 1977**



## IDEOLOGIES & LITERATURE

(A Journal of Hispanic and Luso-Brazilian Literatures)

Volume I, 1-5

- § 1. Jean Franco, «The Crisis of the Liberal Imagination»; Russell G. Hamilton, «Black from White and White on Black: Contradictions of Language in the Angolan Novel»; Nicholas Spadaccini, «Imperial Spain and the Secularization of the Picaresque Novel»; José Antonio Castro, «Modelos sociales en la evolución literaria de Venezuela»; David Viñas, «El teatro rioplatense (1880-1930): Un circuito y algunas hipótesis».
- § 2. Juan Eugenio Corradi, «Textures: Approaching Society, Ideology, Literature»; Carlos Blanco-Aguinaga, «Historia, reflejo literario y estructura de la novela: el ejemplo de *Torquemada*»; Hernán Vidal, «*Amalia*: Melodrama y dependencia»; Alejandro Losada, «Discursos críticos y proyectos sociales en hispanoamérica»; Anthony N. Zahareas, «Celibacy in History and Fiction: The Case of *El libro de buen amor*».
- § 3. Cornejo Polar, «Editorial»; Edward Baker, «Machado recuerda...»; Françoise Perus, «El modernismo hispanoamericano en relación con los cambios estructurales en las formaciones sociales latinoamericanas hacia 1880. Algunos problemas teóricos y metodológicos en historia literaria»; Norman M. Potter and Ronald W. Sousa, «Liberalismo e romantismo em Portugal e no Brasil: Proposta para uma correlação»; Antonio Ramos-Gascón, «“Romancismo” y romancero durante la Guerra Civil española»; Edmond Cros, «Fundamentos de una sociocrítica: Presupuestos metodológicos y aplicaciones»; Sara Castro-

Klaren, «Interviewing and Literary Criticism»; Julio Rodríguez-Puértolas, «Manuel Cofiño, o la superación de lo real-maravilloso».

§ 4. José Antonio Maravall, «Relaciones de dependencia e integración social: criados, graciosos y pícaros»; Alejandro Losada, «La literatura urbana como praxis social en América Latina»; Edmond Cros, «Foundations of a Sociocriticism: Methodological Proposals and an Application to the Case of the *Buscón*».

§ 5. Javier Herrero, «The Great Icons of the *Lazarillo*: The Bull, the Wine, the Sausage and the Turnip»; Francine Masiello, «*The Other Francisco*: Film Lessons on Novel Reading»; John Beverly, «The Language of Contradiction: Aspects of Góngora's *Soledades*»; Eduardo Forastieri Braschi, «Morfo-logía e ideo-logía en el teatro del Siglo de Oro».

#### Volume II, § 6 (Tentative Content)

Fabio Lucas, «Proposições sobre o formalismo e a literatura comprometida»; Nicholas Spadaccini, «Daniel Defoe y la sociología de la lectura: *Moll Flanders* y la picaresca española»; Marc Zimmerman, «Marxism, Structuralism and Literature: Orientational Jottings and Schemata»; Ariel Dorfman, «Niveles de dominación cultural en América Latina: algunos problemas, criterios y perspectivas»; Arturo Madrid, «Los olvidados: literatura chicana de Aztlán».



**IDEOLOGIES & LITERATURE**

**(A Journal of Hispanic and Luso-Brazilian Literatures)**

Please enter my subscription as indicated below:

No. of Subscriptions:

- Student \* \$ 9.00 per year .....
- Library/Institutional \$ 15.00 per year .....
- Regular \$ 12.00 per year .....
- Patron \$ 25.00 per year .....

(Patron's name and address will be published in the Patron's List)

Price per Issue: \$ 3.00. Please include also \$ .50 handling charges.

Payment enclosed  Amount: .....

Bill me  Amount: .....

Name: .....

Street: .....

City: .....

\* (If a Student, please indicate University and Department)

.....  
.....

Send Order to:

Institute for the Study of Ideologies and Literature  
4 Folwell Hall  
University of Minnesota  
Minneapolis, Minnesota 55455

DE PROXIMA APARICION:

CARLOS BLANCO AGUINAGA, JULIO RODRÍGUEZ PUÉRTOLAS e IRIS ZAVALA, *Historia social de la literatura española* (en lengua castellana), 3 vols.

Se trata de la primera historia de la literatura con intención rigurosamente metodológica en que la literatura se estudia en su auténtico contexto histórico-social, desde el feudalismo al franquismo, como una «rama de la historia». Así, se integra la literatura con la sociedad, la política, la economía, en las coordenadas de la dinámica histórica.

Un acontecimiento en la historia de nuestra crítica base para nuevos estudios, un libro polémico con el que, a partir de ahora, será preciso contar.

SUMARIO: Explicación previa. Bibliografía general. I. Edad Media. 1) El feudalismo. Desde los orígenes hasta el siglo XIII. 2) La crisis del siglo XIV. 3) La disgregación del mundo medieval. II. Edad conflictiva. 1) El imperio y sus contradicciones. 2) Del humanismo a la mística. 3) Crisis y decadencia imperial. III. El despotismo ilustrado. IV. El siglo de la burguesía. 1) Liberalismo y contrarrevolución. 2) Triunfo de la burguesía. Tradición y revolución. 3) Afirmación e inseguridad burguesas. V. El siglo XX: Monarquía en crisis, República, Guerra Civil. 1) Arte deshumanizado y rebelión de las masas. 2) La Guerra Civil. VI. La dictadura: del nacional-sindicalismo a la sociedad de consumo. 1) La postguerra inmediata o los mitos frente a la historia. 2) Continuidismo y pueblo en marcha.



REVISTA TRILINGÜE Y BIMENSUAL, IMPRESA EN ESPAÑA Y PUBLICADA POR EL INSTITUTE FOR THE STUDY OF IDEOLOGIES AND LITERATURE (MINNEAPOLIS, ESTADOS UNIDOS) CON EL FIN DE PROMOVER Y DESARROLLAR ACERCAMIENTOS SOCIOHISTORICOS A LA LITERATURA DE LOS PUEBLOS HISPANICOS Y LUSOBRASILEÑOS

# I&L

En este número:

*Javier Herrero* ofrece una importante contribución a los estudios literarios sobre *El Lazarillo*, centrandó su análisis sobre el tratado primero y procediendo a establecer el sentido de todo un sistema de imágenes que constituyen en el texto una suerte de «iconografía». *Francine Masiello* se enfrenta a las cuestiones de interpretación ideológica y descodificación narrativa implícitas en la versión cinematográfica de la primera novela antiesclavista de la literatura cubana, *Francisco: el ingenio o las delicias del campo* (1880). *Las Soledades* de Góngora son sometidas a una nueva y brillante lectura por *John Beverley*, poniendo de manifiesto en la obra del poeta cordobés la voluntad por crear una utopía articulada como enfrentamiento a una experiencia histórica personal y colectiva. *Eduardo Forastieri* plantea una serie de interrogantes y proposiciones sobre la integración de «ideología» (entendida como «recogida» interdisciplinaria) y quehacer morfológico, en relación con la comedia clásica española. *Jaime Concha* reseña el último libro de la hispanista británica Jean Franco sobre la poesía de César Vallejo.