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THE SEARCH FOR SELF IN THE NOVELS OF RAMON
PEREZ DE AYALA.

CITY UNIVERSITY OF NEW YORK, PH.D., 1979

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SOPHIA DEMETRIOU

1979

THE SEARCH FOR SELF IN THE NOVELS OF
RAMON PEREZ DE AYALA

by

SOPHIA DEMETRIOU

A dissertation submitted to the Graduate
Faculty in Spanish in partial fulfillment
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PREFACE

The twentieth century is the age of the identity crisis in literature no less than in psychology, sociology and the other disciplines. In literature it becomes a major theme which resounds above all else a philosophy of awareness that is recognized as this century's search for inner reality. Moreover, it is a prevalent theme in the works of Eliot, Beckett, Yeats and Lawrence. In France it is the metaphysical foundation for existentialist philosophy and literature; and in Spain, it becomes the spiritual motivation in the literature of the Generation of '98 and, more importantly, of Spain's most philosophical of novelists--Ramón Pérez de Ayala--in whom the philosophy of the search for Self becomes the "main-spring" as well as the "spearhead" of his entire novelistic creation. No true comprehension of Pérez de Ayala can be accomplished without an analysis of this most fundamental concept. The purpose of this dissertation is therefore the presentation of a new and I believe vital mode in the study of Pérez de Ayala's novels: a discussion of the author's works from the philosophical perspective. This dissertation attempts the study of the literary representation of philosophical thought in its flowing, digressive and ever-expanding state. In Pérez de Ayala, the novel becomes a process of association and contrast of philosophical concepts not only with respect to the psychology of the individual but also to the nature of the novel and of its instrument--language. The task of the investigator is thus transformed into a search defined as an "unraveling" of the novelist's own quest for

identity. What is undertaken here is the entrance into an enormous philosophical, spiritual and psychological maze of concepts and theories. For what Pérez de Ayala truly undertakes is the search for the ideal synthesis of spirit and matter, theory and its application, of individual life to the life of the novel. What results is identical to what Thomas Mann expresses in Dr. Faustus: Pérez de Ayala's novelistic creation is a "mammoth variation-piece of lamentation" which "broadens out in circles, each of which draws the other resistlessly after it: movements, large-scale variations, which correspond to the textual units of chapters of a book and in themselves are nothing else than series of variations. But all of them go back for the theme to a highly plastic fundamental figure of notes, which is inspired by a certain passage of the text."

It is not an easy task to unravel these multifarious associations within Pérez de Ayala's works. Evidence of this fact are the literary investigations of Andrés Amorós in the study of this author's works. His critical editions of Tinieblas en las cumbres, La pata de la raposa, and Troteras y danzaderas, along with his study of the contemporary novel (Introducción a la novela contemporánea) and of the novels of Pérez de Ayala (La novela intelectual de Ramón Pérez de Ayala) and of the individual novel Troteras y danzaderas (Vida y literatura en "Troteras y danzaderas") have contributed to a more complete understanding of the overall nature of Pérez de Ayala's work. The search for the unifying link behind Ayala's novels is a task which at times has led me beyond the

limits of this dissertation. The reader has only to read this thesis to acknowledge this very fact. What the critic faces is the enormous problem of putting together the "existential puzzle"--a task which the author himself did not consciously succeed in completing. Pérez de Ayala remains the illusive figure as does his work: an intriguing puzzle which beckons all to enter its maze of possibilities in search for the "thread," the one definitive meaning, the one unique analysis which can lead out of the labyrinth of novels. This dissertation serves only as a glimpse, one possible explanation of the author.

ACKNOWLEDGEMENTS

I would like above all else to express my appreciation and gratitude to my adviser, Dr. Martin Nozick, for his many hours of guidance, advice and helpful criticisms as well as for providing me with the most stimulating intellectual experience in the course of which a great deal of this dissertation took its final form. His steady influence and patience, his remarkable humor and, at times, insistence will always be remembered and missed. Without Dr. Nozick's objectivity and editorial knowledge this dissertation would have remained an enormous montage of disperse ideas and concepts.

I am also grateful to my friends and colleagues for their interest and encouragement. A very special thanks to Dr. Robert Mc Cormick whose concern, encouragement and assistance will not be forgotten.

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INTRODUCTION: TOWARDS A DEFINITION

So be it. Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

(James Joyce, Portrait of the Artist as a Young Man)

The novel of the 20th century is the literary reproduction of the metaphysics of our time; it is a dynamic attempt to embrace the human condition from within and in its totality.¹ However, it is not merely a vehicle for philosophical ideas but a medium through which philosophy achieves dramatic vigor and character. It is the presentation not of the "Problem as spectacle" but rather of the "Problem as experience." It is, in its finest moments, the translation into fiction of the doubting Self obsessed with the abstraction of man, anguished by the meaning of history, and concerned with the values of civilization:

. . .man today has been uprooted, having become aware that he exists in what is a historically determined and changing situation. It is as if the foundations of being had been

¹A central idea in Jean Paul Sartre's What is Literature?, translated by B. Frechtman (New York: Harper Colophon Books, 1965).

shattered. How self-evident to the man of old seemed the unity of life and knowledge has become plain to us now that we realize that the life of our fellows in the past was spent under conditions in which reality was, as it were, veiled.²

The identity of thought and existence has ceased to exist; the metaphysical machinery has been destroyed; man has been transformed into an ambivalent, uprooted human being, influenced by conflicting expectations, incapable of consistency.³ The individual today, moreso than in the past, lives in a perpetual state of conflict doubled in intensity by the despiritualization of modern life caused by the gradual evaporation of authentic paradigmatic experience and by the destruction of "primordial images" or "archetypes" which, being formed in experience, have in the past afforded man moments of creative activity.⁴ The "center" of being has been definitively broken.⁵ With the disappearance of "primordial images" (as captured in the metaphor) man is dominated by a kind of "kaleidoscope concept of life" and is left to his own individuality.⁶ The

²Karl Jaspers, Man in the Modern Age, (N. Y.: Henry Holt and Co., 1933), p. 2.

³Edwin Berry Burgum, The Novel and the World's Dilemma, (N. Y.: Oxford University Press, 1947), p. 7.

⁴Karl Mannheim, Diagnosis of Our Time, (Oxford University Press, 1944), p. 130.

⁵See Nathan A. Scott Jr. "The Broken Center: The Crisis of Values in Modern Literature" in Symbolism in Religion and Literature, edited and with an introduction by Rollo May, (N. Y.: George Braziller, 1960).

⁶K. Mannheim, Diagnosis of Our Time, pp. 146-148.

genre which best utilizes this transmutable character of our age and which most successfully incorporates it within the very nature of its structure is the contemporary novel. It affords the author the length and depth, that is to say, a sufficient scope for the development and analysis of the modern Self. The platitudes of our time--words like: "anguish," "predicament," "dilemma," "situation," "compromise," "commitment," "desperation," divulge a profound malaise, a crisis of humanism.⁷ It is a crisis which has as its "causa causans" the re-affirmation of man's existence by way of a new struggle for "supremacy." The contemporary novel gives witness to this "Second Coming" of the individual; it is the document of rebirth and evolution. It is a literary experience which probes into its own meaning and dramatizes with metaphysical intensity the ethical and political aspects of the "human condition" as an anguished self-questioning and a tragic obsession with global responsibility. Thus, the artist finds himself embroiled in "conditions of. . . mechanism, industry and latter-day worldliness."⁸ Isolating himself by taking a step forward, he tears himself loose from the "bonds of unconsciousness" created by Progress: insensitivity and the machine. His position in a world dominated by "common man" (Ortega's "mass-man") subjects the "hombre-selecto" to periods of "extraña dualidad de prepotencia

⁷Victor Brombert, The Intellectual Hero, (Philadelphia: Lippincott, 1961), p. 8.

⁸Irwin Edman, The Contemporary and His Soul, (N. Y.: Jonathan Cape and Harrison Smith), p. 4.

e inseguridad" which characterize our age; a time "que se siente fabulosamente capaz para realizar, pero no sabe qué realizar. Domina todas las cosas pero no es dueño de sí mismo. Se siente perdido en su propia abundancia. Con más medios, más saber, más técnicas que nunca, resulta que el mundo actual va como el más desdichado que haya habido: puramente a la deriva."⁹ The modern intellectual is found "embedded" in a crisis situation, trying to free himself from mediocrity, from a society which "hace tabla rasa de todo clasicismo, que no reconoce en nada pretérito posible modelo o norma, y sobrevénida al cabo de tantos siglos sin discontinuidad de evolución."¹⁰ He is forced as a result to "conquer the last, the greatest temptation of all: Hope."¹¹ In this way, he symbolizes the culmination of the cult of disillusionment. A taint of melancholy is the penalty consciousness receives for being. It is a spiritual curse bequeathed to him by a bleak world dominated by its mechanism and its moral materialism--both defined by the philosophy of the 19th century.¹²

Within the literary tradition of the intellectual novel which begins with the psychological novel of the preceding

⁹For a complete analysis of the "mass-man" and his interaction in society as well as his effects on the "hombre-selecto," see José Ortega y Gasset, La rebelión de las masas, (Madrid: Revista de Occidente, El Arquen, 1966), pp. 63-200.

¹⁰Ibid., p. 94.

¹¹Nikos Kazantzakis, The Rock Garden, (Simon and Schuster, 1963), p. 40.

¹²Edman, The Contemporary and His Soul, p. 29.

century characterized by man's contemplation of himself as problem and the novelist's presentation of himself as protagonist, the art of the novel is converted gradually into a meditation on art and thought becomes the subject of thought.¹³ The twentieth century novel is thus transformed into an intense metaphysical exploration of a new reality: the biography of the individual (as the basic content of narration) of the nineteenth century is replaced in the works of the beginning of this century by different ideological values. The economic market, the rights of man, the unraveling of the mysteries of personality, the universal value of individualism of the preceding century are all replaced by notions of community and collective experience. Benito Varela attributes the disappearance of the romantic individual as essential reality to three basic causes:

Creo que influyen singularmente en la desaparición del individuo como realidad esencial tres especulaciones: la influencia de la vida colectiva, sostenida por la escuela alemana Völkerpsychologie; la sociología formalista, con su teoría de las relaciones y las formas sociales; el planteamiento de la conciencia colectiva por Emile Durkheim, de indudable repercusión en la roman fleuve, en las narraciones cíclicas francesa.¹⁴

¹³Benito Varela, Renovación de la novela en el siglo XX, (Barcelona: Ediciones Destino, 1967). See Chapter: "Determinantes de la renovación novelística en el siglo XX," pp. 19-39.

¹⁴Ibid., p. 26.

The literature of the first two decades evolves with links to cultural history, intellectual tradition and the dichotomy of modern art. Psychological speculation is found in a crisis situation, one which foreshadows a future reversal of the interest in psychology as the mainspring of the novel and, as a result, a greater interest in profound introspection of magical and mythical proportions. The novels of Proust and Joyce give witness to this new quality of mind found in the psychical and collective relationship between the individual and the world of objects which surrounds him; Kafka and the dehumanized world which he portrays is a prolongation of this idea to the point where character becomes mere "situation" in the world of objects.¹⁵ The intellectual may be the caricature of a literary type (as he is in Kafka and later in Beckett and Grass) or he may cease to be monstrous or "torpe" and be granted the position and dignity necessary in order to emerge as a central character of a novel of ideas (as exemplified by the novels of Sartre and Camus).¹⁶ Within this literary climate compounded of the psycho-philosophical novel of the nineteenth century (Chateaubriand, Rousseau and Fromentin) and the metaphysical novel of Sartre, Camus, Mann and Hesse is found the Spanish novel of the Generation of 1898. It is situated between two

¹⁵Refer to chapter entitled "Life Cycle of a Kafkian Character" in George H. Szanto, Narrative Consciousness, Structure and Perception in the Fiction of Kafka, Beckett and Robbe-Grillet, (Austin and London: Univ. of Texas Press, 1972).

¹⁶See Arnold L. Weinstein, Vision and Response in Modern Fiction, (Ithaca and London: Cornell Univ. Press, 1974).

epochs--two literary traditions; between the traditional and the modern, and mirrors the dichotomy of the European novel of the first two decades of the century. Heirs to the traditional novelistic art of Galdós and Clarín, which they often reject, the writers of '98 propose to recreate the fictitious world of their historical past within an age (their own) requiring a new orientation, a new approach to creativity; and they create a new hybrid form, a novel which is the product, the end result of two separate ages: one "maternal"--the present, the other "paternal"--the past. There comes into being a novel that is subject to both epochs; it receives from its present the necessity to present the hero in all his historical, social and psychological complexity, and it inherits from the past the realist-naturalist formula, a tradition which sustains a life paralyzed by its existence in a preterit time and place. The novel of the Generation of '98 is imbued with the dramatic fervor of its immediate past: a decade (1864-1875) marked by violent "situations" (La Noche de San Daniel, the episode of San Gil, the Revolution of 1868, the proclamation of the Republic, the coup d'état of General Pavía, the third Carlist War, the Spanish-American War) while it expresses at the same time the passivity, pessimism and "inquietud" of a present demanding political and moral responsibility. It is the creation of a rebellious generation of men: writers who have rebelled against the traditional procedures of the past and have effected a new synthesis of modern thought and technique.

Pío Baroja depicts the open, multi-form world of men of action and adventure; Azorín develops an impressionistic style of narration; Valle-Inclán, the expressionism of the "esperpento;" Unamuno, the metaphysics of existence. The Generation of '98 novel is the portrait of the individual and his attempts towards self-definition as well as the study of the artist and thinker within a fictional context. It thus becomes the chronicle of the individual as "l'avenir de l'homme," a being committed either to society, to himself or to his art. In this way, value resides in the "projet" and the work of art becomes "valuable" when it heeds the call to commitment. It is a novel guided by the decisive moments of history and the necessity to incorporate them within its pages; it is commitment and objectivity searching for equilibrium. Without the possibility of the dialectic of development, there is no "logic of becoming." Due to this fact, the Spanish metaphysical novel, similar to its hero, is condemned to a brief existence. The development of the intellectual hero in Spain remains in a rather germinal state, without a future of development. For such is its posture--incomplete.

The fiction of Ramón Pérez de Ayala represents better than any other Spanish novelistic creation the metaphysics of the intellectual man: more concretely, the personal Angst of the Spaniard who discovers his own existence while he doubts that of his homeland. His work is the chronicle of the

intellectual who, thrust into a limited circumstance, suffers in his attempts at transcendence. It is an "oeuvre," a monument erected to represent the logic of unfolding of a gradually revealed design. It traces the scheme of the Spanish contemporary novel of the first quarter of the century in so far as it incarnates better than all other creative efforts the almost Hegelian nature of the dialectics of development.

Steeped in a historical and cultural tradition created and developed by preceding literary generations, Pérez de Ayala's narrative works examine and interpret the literary evolution of the novel as a conflict between "una decidida voluntad de creación poética y una clara aptitud para el ejercicio del pensamiento."¹⁷ Pérez de Ayala possesses in essence, the basic characteristics of the Generation of 1898 but within a constant evolution towards the future:¹⁸ his interest in "lo local asturiano" along with the vaster and more profound preoccupation with the "problema de España" give profound proof of his literary inheritance. He is the great "remozador" of the themes of the Generation of '98 in whom is found also the echo of a new intellectual atmosphere-- a cosmopolitan "ambiente" of ideas.¹⁹ Guided by the intellectual modalities of his temperament, moved by the crises

¹⁷Gonzalo Torrente Ballester, Literatura española contemporánea, (Madrid: Ediciones Guadarrama, 1963), p. 353.

¹⁸Juan Hartado y Jiménez de la Seran, Historia de la literatura española, (Madrid: Saeta, 1949), p. 941.

¹⁹Angel Valbuena Prat, Historia de la literatura española, (Barcelona: Editorial Gustavo Gili, 1953), p. 515.

of a nation tormented by political failure, financial and spiritual bankruptcy added to the confusion and chaos of a world about to enter into war with itself, the writer commits himself consciously to the task of defining not only his own identity but that of his "patria":

. . .va hacia la realidad para observarla,
y estudiarla, como intelectual y como filósofo,
y para de ella gozar, como artista y como hombre de sentidos.²⁰

Imbued with the spirit of intellectualism of a Europe seized by the fervid philosophical activity of philosophers like Scheler, Simmel, Bergson and Heidegger--creators of a new mysticism of the self--and influenced by Freud's investigations in the psychology of the individual,²¹ Pérez de Ayala, as a member of a new generation of writers, epitomizes the urge toward aesthetic and intellectual renewal. As a "novecentista"²²--a member of an intermediate generation of novelists, he proposes the creation of a new baroque world of passionate concentric circles of thought. He, as all the representatives of the Generation of 1914:

Es un cráneo ciclópeo. Es una mente
Formidable y granítica.

²⁰Cesar Barja, Libros y autores contemporáneos, (N. Y.: Las Americas, 1964), p. 443.

²¹See Max Aub, Discurso de la novela contemporánea, (Mexico: Centro de Estudios Sociales, 1945), p. 83.

²²"Novecentista" is a term used by Richard E. Chandler and Kessel Schwartz in A New History of Spanish Literature, (Baton Rouge: Louisiana State Press, 1961).

Es una intuición terrible
Ocultá tras del duro enigma.
Es la gris tumba laurentina,
Pero una testa agigantada
Más reconcentrada y esquiva.²³

According to Sainz de Robles, Pérez de Ayala is "el tipo perfecto de escritor con un predominio de lo intelectual, del idealismo práctico"²⁴ who, in his work, aspires to render the long sought for synthesis of mind and body, spirit and soul. He expresses this aspiration in the metaphor of "el cisne negro"--matter:

Sobre el estanque calmo, que repite
la transparencia añil de firmamento,
como un dolor altivo, flota inmóvil
el cisne negro.

En redor, todo es óptimo y pagano:
aves, cantos, perfumes, rosas, céfiros.
En medio, el pesimismo aristocrático
del cisne negro.

It is the dark and melancholic Intellect contrasted to the "cisne blanco;" it is Romanticism and its other "self"--Classicism:

El cisne blanco e híspido, el loado
cisne de los poetas, cuan plebeyo
cabe la sutileza tenebrosa
del cisne negro.

²³From the poem "El penseroso" in the collection "El sendero innumerable," Obra Completa II, pp. 225-227.

All further references to the Obra Completa will be places in parenthesis after the quotation.

²⁴Federico Carlos Sainz de Robles, La novela española en el siglo XX, (Madrid: Pegaso, ?), p. 145.

Para gozar la sonrosada carne
de Leda, preferió el jocundo Zeus
encarnarse en el cisne alegre y blanco,
que no en el triste y negro. (O. C. II, pp. 147-8).

It is also the incorporation within his works of lyric
subjectivity--

. . . todo gran novelista ha sido--
aunque no haya escrito versos--un gran
poeta lírico, pues la única manera de
otorgar vida psíquica a los personajes
novelescos no puede ser otra sino exal-
tarlos, cuando llega el caso, hasta la
más alta tensión poética y lírica; esto
es subjetiva. Por decirlo así, el nove-
lista-poeta se enajena y vierte en otros
moldes de psicología viva. Este es el
milagro del gran novelista-poeta. El
poeta, nada más que poeta, canta de
continuo el aria del yo, de suyo. En
el novelista-poeta, en cambio, se verifica
la multiplicación del yo. Esta multipli-
cación del yo es perfectamente compatible
con el tipo de novela integral, que se
propone abarcar la realidad entera; o
bien, y viene a ser lo mismo, una zona
de la realidad externa, de perímetro
definido, y cerrada sobre sí misma, como
un orbe autónomo.²⁵

and dramatic objectivity:

. . . lo que determina ese raro

²⁵Ramón Pérez de Ayala, Principios y finales de la novela, (Madrid: Taurus, 1958), p. 24.

complejo e integridad máxima de un autor o una obra clásicos no es la total supresión del yo, sino la clara conciencia de la limitación insuperable del yo, y un exquisito equilibrio entre los datos de la realidad extrema y las imágenes con que el espíritu individual creador la va interpretando, a la par que se manifiesta él mismo. . . .aquel equilibrio antes mencionado entre realidad y espíritu, o sea resistencia y esfuerzo, junto con la evidencia de la limitación del yo; en tanto el don Juan romántico está empujado por la voluntad de ilimitación para su yo, y obra y se conduce en consecuencia, persuadido por esa quimera interior. Claro está que ese equilibrio clásico oscila tales veces hacia lo más objetivo e impersonal; y cuales veces, según el autor y la época, se envuelve en levísimo hálito de emanaciones subjetivas y exhalaciones meteóricas del impaciente yo; pero el equilibrio no se rompe nunca.²⁶

His work is a fusion of opposites; a unique blend of opposing forms:

He has bridged the gap between the poet and the dramatist in his creation of a complete world, peopled by real and imaginative characters who reflect aspects of his own soul and the reality

²⁶Ibid., p. 29.

of the outer world.²⁷

Pérez de Ayala, within the tradition of novelists from Sterne and Richardson to Proust and Joyce, has made his subject matter the exploration of personal identity and its relationship to time (the past as present and the present sensed as past) and to place: the two fundamental coordinates with respect to existence and being. His novels come to be an area where philosophy and fiction strive to meet. They become the vehicles of philosophical contemplation and exposition. They constitute a common ground for both novelist and philosopher; a flexible realm where the novelist descriptively presents and the philosopher analytically expounds the whole metaphysical status of man.²⁸ The novel is thus transformed into "an instrument of metaphysical consciousness" (Malraux). Like Nietzsche and Kierkegaard before him, philosophers cognizant of the impossibility of working within the philosophical abstract, Pérez de Ayala seeks a less formal medium for his philosophical speculations. And, similar to Thus Spoke Zarathustra and Fear and Trembling (works which foreshadow the movement of philosophy away from formalism and abstraction towards "fiction" and subjectivity) Belarmino y Apolonio sees the synthesis of art and philosophy: "filosofía natural" with "imaginación pasiva" in the creation

²⁷Richard E. Chandler and Kessel Schwartz, A New History of Spanish Literature, p. 47.

²⁸John Cruickshank, The Novelist as Philosopher, (Oxford University Press, 1962).

of an "imaginación arquitectónica:"

Pero la imaginación, para la filosofía natural (sigo a lord Bacon), no es sino la facultad de trasponer la realidad en una imagen total y coherente, res intus in intellectu y viceversa. . . . De donde, en filosofía natural, imaginación activa e imaginación pasiva. Imaginación activa para crear un sistema filosófico; rara avis. Imaginación pasiva para comprender, aprehender, o desenmarascar los sistemas preexistentes (idola theatri); que no menos rara.

Ocurre como con la imaginación arquitectónica. La imaginación arquitectónica activa concibe y crea una imagen, que se corresponde con la realidad futura del edificio, como esquema estructural o sistema constructivo, en que los elementos y miembros que contribuyen a la finalidad del intento determinan la forma exterior y pergeño de la obra total. La bóveda, o la catedral gótica, fueron maravillosas novedades y creaciones de la imaginación activa. La imaginación arquitectónica pasiva, en cambio, es la que nos permite a los espectadores elevarnos a una perspectiva ideal, desde donde aprehendemos el esquema unitario (su belleza intelectual) a que obedeció una gran obra arquitectónica creativa ya realizada, la cual jamás se ofrece totalmente, sino en varios sesgos, ante

los ojos corporales (dando vueltas a la manzana), sí, sólo, ante los de la imaginación.²⁹

Maurice Merleau-Ponty in the "avant-propos" to Phénoménologie de la perception suggests a parallel between philosophy and art:

. . .la philosophie n'est pas le reflet d'une vérité préalable, mais comme l'art la réalisation d'une vérité. . . le seul Logos que préexiste est le monde même. . .³⁰

He adds: "La vraie philosophie est de rapprendre à voir le monde, et en ce sens une histoire racontée peut signifier le monde avec autant de 'profondeur' qu'un traité de philosophie."³¹ The philosopher is closest to the novelist when he turns away from mere contemplation of essences and looks towards the scrutiny of existence. The novel as testing ground, can effect an imaginative, and oftentimes, emotive exploration of a system of thought. Joseph Majault in Mauriac et l'art du roman concludes this observation by stating: "Auparavant, on partait du roman pour découvrir la philosophie de l'auteur, désormais, c'est la philosophie qui fonde et explique les caractères comme la construction même du roman."³² The novel, consequently, mirrors the

²⁹Pérez de Ayala, Principios y finales de la novela, p. 116.

³⁰Maurice Merleau-Ponty, La phénoménologie de la perception, (Paris: Librairie Gallimard, 1945), "Avant-propos," p. xvi.

³¹Ibid., p. xvi.

³²Joseph Majault, Mauriac et l'art du roman, (Paris: Robert Laffont, 1946), pp. 259-260.

thoughts of the novelist-philosopher ("el pequeño filósofo") who is at once the creator and the created: he is the novelist who, through the "i-magic" quality of prose fiction is transformed into the protagonist. The duplicity of his role enables him to investigate more profoundly the characteristic inwardness of our age. And furthermore, the simultaneity of the "philosopher-novelist-protagonist" condition announces the multiplicity of both character and genre.

The novels of Pérez de Ayala constitute the analysis of the evolution of the fictional character. He utilizes his works to represent the retreat to the individual and the re-exploration of his being. He has made of his art form a "principium individuationis." The novelist has delved within himself, into his individual mind for the principles that will give his art direction and meaning. By way of the study of the evolution of the protagonist, he affirms himself "within a restricted sphere of influence"³³ which is the work. As the artist, Pérez de Ayala, by means of his knowledge, his will, his plans, in short, his subjectivity, produces and re-produces his notion, his expression. Having lost the meaningful world, he becomes Artist and Mind as reflected in the creative act and aims "at a total renewal of the world." Pérez de Ayala captures the outer world and his inner self in the figure of the fictional character born in

³³Karl Jaspers, Man in the Modern Age, p. 2.

isolation yet conceived in society. For, as Alex Comfort states with respect to artistic creativity: "No form of art can be regarded in isolation from the society in which the artist lives."³⁴ The Ayalian fictional character thus contains within himself the seeds of his dialectical existence: his independent nature (his existence in isolation) opposes his primary necessity to disclose "how life is made sick by this dehumanized and mechanical grinding of gears, the impersonality of the laborer, the false economy of the 'division of labor'" and to pronounce that "the aim is lost, genuine culture--and the means, the modern traffic with science, barbarized."³⁵ Whether he be Bertuco of A. M. D. G., Alberto Díaz de Guzmán, central character of the "first cycle" novels, Belarmino, Apolonio, Marco of Prometeo, Urbano of Luna de miel, luna de hiel/Trabajos de Urbano y Simona, or Tigre Juan, whether he be primary or secondary character, his essential function is to express the complexities of society, the problems of the alienated individual in particular and of the world in general. This setting forth for life-giving principles is the quality which characterizes this particular novelist and the modern novelist in general. It is precisely this task which makes clear his descendance from the Romantics of the preceding century.

³⁴Alex Comfort, The Novel and Our Time, (Vancouver: Pendejo Press, 1969), p. 12.

³⁵Friedrich Nietzsche, On the Genealogy of Morals and Ecce Homo, edited by Walter Kaufmann, (Vintage Books, 1964), p. 276.

For the dominant tradition of the 20th century is fundamentally a continuation of the Romantic temper. As Robert Langbaum observes in his book, The Poetry of Experience:

Whatever the difference between the literary movements of the nineteenth and twentieth centuries, they are connected. . . by their response to the same wilderness. That wilderness is the legacy of the Enlightenment, of the scientific and critical effort of the Enlightenment which, in its desire to separate fact from the values of a crumbling tradition, separated fact from all values--bequeathing a world in which fact is measurable quantity while value is man-made and illusory. Such a world offers no objective verification for just the perceptions by which men live, perceptions of beauty, goodness and spirit. It was as literature began in the latter eighteenth century to realize the dangerous implications of the scientific world-view that romanticism was born. It was born anew in at least three generations thereafter as men of genius arrived intellectually into the nineteenth. As literature's reaction to the eighteenth century's world-view, romanticism connects the literary movement of the nineteenth and twentieth centuries.³⁶

³⁶Robert Langbaum, The Poetry of Experience, (N. Y.: Norton, 1963), pp. 11-12.

Both centuries advocate a romanticism which implies as Mr. Confort states, "a belief that humanity by virtue of the development of autonomous mind is in constant state of conflict with the external universe; a conflict, in face of the human instinct for survival with death and with those members of the human race who have lost their nerve and sided with death against man: the advocates of power."³⁷ The ethical value inherent in the sense of biological human responsibility resides in the survival against death and power. Literature of the nineteenth and twentieth centuries has been, if nothing else, the testimony of the survival of the individual; and the protagonist portrays this survival as a process of becoming; as a process of being in which the search for the "ideal" is constantly merging and/or diverging with the "real." Alberto Díaz de Guzmán begins this process of becoming; he symbolizes the Romantic self in its quest for identity. From this standpoint, he is the culmination of a long tradition of Romantic "heroes" who attempt to overcome the Enlightenment, to make the imaginative organization of self and experience that could recombine the worlds of subject and object, value and fact split apart by the eighteenth century.³⁸ From this perspective, the first-cycle novels constitute a slow retreat from the old absolutes: God and religion (A. M. D. G. 1910, Tinieblas en

³⁷A. Confort, The Novel and Our Time, p. 11.

³⁸Robert Langbaum, The Mysteries of Identity, (N. Y.: Oxford University Press, 1977), pp. 45-47.

las cumbres 1907), Nature and love (La pata de la raposa 1912), Man, Society and Art (Troteras y danzaderas 1913). With the inevitable failure of the hero's vitality as witnessed in Troteras y danzaderas, the central figure finds himself unable to project, unable to make a vital connection with the outside world (the notion of the connection is a fundamental characteristic of any definition of identity), and he is thus unable to receive back from the exterior world the vitality necessary to feed his own life and creative impulse. Alberto finds himself retreating further into himself. It is the retreat into self which spurs the creation of a second series of novels (Tres novelas poemáticas 1916, Belarmino y Apolonio 1921, Luna de hiel, luna de miel/Trabajos de Urbano y Simona 1923, Tigre Juan 1926). These are novels which capture the exploration of the mysteries of self and identity in which each central figure represents the symbol of the multiplicity of self; each constitutes not only the mask of Alberto Díaz de Guzmán but of the author himself. Thus Alberto Díaz de Guzmán and the future masks symbolizing his disintegration and multiplicity compose tow extremes of the Romantic personality "that singular and energetic individual whose character contains his fate, who dominates as well as represents the society around him"³⁹ and the 20th century contemplative, self-isolating individualist and intellectual caught between

³⁹Walter Reed, Meditations on the Romantic Hero, (New Haven: Yale Univ. Press, 1974), p. 1.

reflection and the desire to act.

As a representation of the Romantic hero, **Pérez de Ayala's** character stands above and beyond the average scope of experience; he is the object that attracts, the cynosure of all around him. He is the problematical hero who is at times presented as the solution and at other times, the cause of a major problem of his period: the modern problem of an overly developed state of reflection.⁴⁰ Yet he is always unique ("un ave de singular belleza"), always a titan because his happiness and his sorrow always exceed the emotional capacity of ordinary men. Alberto Díaz de Guzmán is the romantic hero in so far as he is a self-conscious hero whose romantic self-consciousness dwells in his self-awareness and in his romantic sensibility.⁴¹ He is both man of fate and fatal man. His identity is fixed by his actions and his fate is a "daimon." As a symbol which in part represents the romantic hero, he is engaged in an agonizing relationship with himself and with his own heroic identity; for the life of the hero is "an heroic experience dependent on the impossibility of being a hero."⁴² Never being completely fixed, it is in a continuous process of

⁴⁰Ibid., p. 5.

⁴¹George Ross Ridge, The Hero in French Romantic Literature, (Univ. of Georgia Press, 1959), pp. 11-13.

⁴²V. Brombert, The Hero in Literature, (Conn: Fawcett Publ. Inc., 1964), p. 20.

erratic and, oftentimes, distorted evolution when the hero identifies himself with men who, says Ortega, "aspiran los tales a que las cosas lleven un curso distinto," who "se niegan a repetir los gestos que la costumbre, la tradición, en una palabra, los instintos biológicos les fuerzan a hacer. Estos hombres llamamos héroes. Porque ser héroe consiste en ser uno, uno mismo. . . Y este querer él ser el mismo es la heroicidad."⁴³ The romantic identity initiates a process of "devolution" (a reversal of the process and direction of evolution) when as anti-hero (as Marco of Prometeo or don Arias of La caída de los Limones), as the unheroic hero, he assumes one of the various poses or pseudo-roles and comments on his own failure at heroism:

Too bourgeois to be heroic, too lonely
and sensitive to be bourgeois, the
contradictory unheroic hero is a tragic
misfit in modern society.⁴⁴

He is an ironic individual who, as Irving Howe observes, "discovers that he cannot be a hero. Yet only through his readiness to face the consequences of the discovery can he salvage a portion of the heroic."⁴⁵ Alberto, as the decadent, metaphysical hero, is introverted, listless, sophisticated,

⁴³José Ortega y Gasset, Meditaciones del Quijote, (Madrid: Revista de Occidente, 1966), p. 159.

⁴⁴Raymond Giraud, "The Unheroic Hero" in V. Brombert, The Hero in Literature, p. 228.

⁴⁵Brombert, The Hero in Literature, p. 21.

his face engraved with the sad experience of life and the world (a knowledge acquired through the traumatic experience of the eclipse in Tinieblas. . .). He begins the long process of the affirmation of self through the distinction of spirit. He is the "hero in eclipse,"⁴⁶ an individual who has lived excessively his ideal of passivity and inactivity; he is eclipsed by his very antipathy to act. Alberto is, in the first cycle of novels, the intellectual who suffers from a psychic fatigue ("abulia") beyond comprehension. Neither a man of action nor of creation, he is the literary critic who contemplates a corrupted and intellectualized art, remnant of an aging, decadent society.⁴⁷ He is "the poetic projection of man as he unavoidably faces the meaning or lack of meaning of life."⁴⁸ The irremediable conflict between his social condition and his spiritual vocation predestines him to tragedy. He begins in Tinieblas. . . with the contemplation of his art and ends in Troteras. . . with the meditation on his intellect. This new modern personality, conscious of his alienation is not connected to a romantic dispute with society--to a superficial antagonism which juxtaposes his pride and his gestures to a bourgeois philistinism--but is to be found in a drama more profound, more complex and personal. The Alberto of Troteras. . . is affected by the

⁴⁶See Mario Praz, The Hero in Eclipse in Victorian Fiction, (Oxford Univ. Press, 1956).

⁴⁷G. R. Ridge, The Hero in French Decadent Literature, (Univ. of Georgia Press, 1961).

⁴⁸Brombert, The Hero in Literature, p. 12.

suffering of others (Teófilo, Rosina, Verónica, Arsenio, etc.) and convinced that the salvation of man resides in solidarity; his condemnation of "mauvaise foi" is intricately secured to the tragic awareness of his guilt and complicity. Nonetheless, he is equally certain of the hermetic nature of human awareness. Whether Alberto be savior or rebel, dandy or lunatic, philosopher or poet, critic or clown, he finds himself unremittingly paralyzed (in some form or another) by his own lucidity:

Dreaming of his high social and spiritual mission, he knows his efforts doomed to defeat, yet blames himself for his own futility. Concerned with the rejuvenation of mankind, driven by the urge to speak for and with others, he also flirts with catastrophe and secretly yearns for his own destruction. He is in fact the hero, the victim and baffoon of a tortured era, which experienced history as tragedy, freedom as necessity and history has assumed the urgent voice of a fatum.⁴⁹

And it is this paralysis which brings his inevitable disappearance.

The appearance of the new fictional characters of the

⁴⁹Brombert, The Intellectual Hero, pp. 18-19.

second series of novels represents a new direction in the treatment of character. Each representation of the "hero" constitutes a dramatic mode of the modern dilemma in which action and thought once again enter into conflict. Individuality, glorified in the first series as the only certain sure thing, is now treated as a problematical concept. The attempt to liberate the individual from social and moral bondage has distorted him out of existence: nevertheless it has caused the novelist to search and reaffirm the authenticity of the Self by discovering that individual identity emerges from an archetypal identity. However the stress is no longer found in the exploit, the deed. . . the "aventure;" it is in the "heroism of consciousness." Pérez de Ayala's second series reflect the notion (which is a major concept and tradition of the literature of this century) that the way out is to be found not in a narrative method but in a mythical method where the truth of the author lies not in what he is but in what he is not.⁵⁰ It is a truth found in the mask, in "Las mascararas"--each mask, a variation on the hero and each hero, a vision of extremity. Thus, Belarmino and Apolonio, Marco and Prometeo, Urbano and don Castulo, Tigre Juan and Colas, are the masks of Alberto. They incorporate visually the "psychomachia" of the original character and ultimately bring forth the

⁵⁰R. Langbaum, The Modern Spirit. Essays on the Continuity of 19th and 20th Century Literature, (Oxford University Press, 1970), pp. 166-168.

cure, the reconciliation of conflict.

The novelistic works of Pérez de Ayala originate in and with the individual (as witnessed in the first-cycle of novels); his work concludes (as seen in the "Coda" and "Parergon" sections of the Curandero...) with a philosophical exposition of being. His works witness and reflect the evolution of the fictional character first from the romantic model of "individus typisés" representing a social group to "types individualisés" created from the imagination and incarnating philosophical and/or psychological ideas or principles.⁵¹ Both constitute in essence, the dual focal points of a search. The individual composes the point of departure while the metaphysical ideal of a "unity of being" forms the terminus--the journey's end. The hero, as an "enigma to himself,"⁵² embarks upon a search through experience for authentic personal identity. It is fundamentally the "Bildungs-roman," the apprentice-novel which fashions the adolescent hero (the potential "artist" Alberto) and finally adjusts him to the demands of time and environment.

The portrait-of-the-artist type of novel is a genre of

⁵¹Maurice Beebe, Ivory Towers and Sacred Founts. The Artist as Hero in Fiction from Goethe to Joyce, (N. Y.: N. Y. U. Press, 1964), Chapter II: Art as Experience.

⁵²C. G. Jung, The Undiscovered Self, (Toronto: Little, Brown and Co., 1957). p. 43.

fiction. It is categorized as such by the fundamental characteristics which endow it with a specific generic stature. The figure of the artist (a term referring to anyone capable of creating works of art) populates the novel from the beginnings of the genre in the late eighteenth century up to the first two decades of the twentieth when it reached maximum intensity. Almost every serious novelist, from 1903 onwards, made his first novel a novel of adolescence; a novel in which was depicted the archetypal pattern by which the young artist-hero undergoes the ritual of artistic and emotional maturation.⁵³ In the artist-novel, the hero tests and rejects the claims of love, life, God, home, country until the only thing left is the true self and its commitment to art. The portrait-of-the-artist novel follows the romantic tradition of the alienated hero in whom is observed the dominant quality of the search for Self as he comes in conflict with society along with the following traits: a dissatisfaction with the environment, an estrangement from a philistine father, the belief that art is superior to time and place, the discovery of the impossibility of a return back to home and the past, followed by the final withdrawal to an ideal place. With the romantic age, the artist becomes the central figure projecting the nature and temperament of his creator; yet he never achieves a stature greater than his creator.

⁵³M. Beebe, Ivory Towers and Sacred Founts, Introduction, p. 4.

Byron, Hugo, Goethe and Rousseau will always remain superior to their fictional alter-egos. The alienated artist, according to Victor Brombert:

. . . became the héros manqué, the poète maudit and celebrated himself or prototypes of himself in his works. Then with the rise of symbolism and art for art's sake the heroes of a considerable body of work began to be portrayed as artists. The subject of the artist and the special sensibility of the artist began to be the heroic subject and the heroic sensibility which best expressed society itself. The hero was expression, without need either of motive or conscience.⁵⁴

The alienated artist was to be seen as a particular type of alienated man; perhaps superior to him, he boasted of an illustrious ancestry--prototypes like Cain, Lucifer and Prometheus. Wilhelm Meister and the young Werther contributed to the establishment of the prototype for the Stephen Dedaluses and Marcells of later fiction. They constitute an important factor in the development of the artist-novel with respect to the idea of self-development as a necessary prerequisite to the improvement of society. They represent also the need to find the balance between thought and action, art and life; for they are the fictional symbols of the divided self. The artist, symbol of the creative individual, is torn between the desire for the

⁵⁴Brombert, The Hero in Literature, pp. 234-235.

consumation of his life as a historical entity and the creative spirit which urges the transcendence of life through creative work. The historical is juxtaposed to the "ahistorical;" commitment in society is contrasted to isolation in nature; the passive spectator to the man of action;⁵⁵ the Ivory Tower to the Sacred Fount:

. . .the typical artist-hero of the Sacred Fount tradition finds the source of his art in experience. If he is superior to the average man, it is largely because he lives more intensely, feels more deeply, and is more aware of the world about him. He exults in his humanity but sees mankind as a part of nature. He may rebel against society, but when he does, he usually flees to high mountains or ocean shores so that he may commune directly with nature, become rejuvenated at the fountain source of his being, then return to the society of men. The artist of the Ivory Tower tradition, on the other hand, care little for humanity or nature. Far from wanting to live more fully, he resents his carnal appetites and material instincts, and yearns for release from human bondage. His Ivory Tower, like a monastic cell or Faust's chambers, is often without windows; and if he looks out at all, it is not so much at the world as down upon it.⁵⁶

⁵⁵C. G. Jung, Modern Man in Search of Soul, (N. Y.: Harcourt, Brace and Co.,) pp. 194-195.

⁵⁶Beebe, p. 114.

The Divided Self theme is founded hence on a psychological basis which resides in the nature of the introverted person. The double has appeared with greatest frequency in the nineteenth and twentieth centuries due to the enormous influence of psychologists on the artists of the period and/or the increased awareness in both writer and psychologist in giving expression to the complexity of the human mind.⁵⁷ Writers from Thoreau to Henry James and William Faulkner insist on "that other self" which follows and observes. Yeats builds an entire theory of art revolving around the second "anti-self;" Hesse creates the novel Steppenwolf based on the theme of the multiple self which he utilizes to stress the Protean notion that the initiated man can satisfy all of his various selves. The doppelganger theme resides in the artist himself; it is part of his subconscious and symbolizes what Robert Rogers considers as "a dysfunctional attempt to cope with mental conflict, there is nothing abnormal or malign about this phenomenon considered as part of the artistic process."⁵⁸ Angus Fletcher conceives of the doubling technique as a generator of distance and balance between (the) artist, (the) hero, and (the) reader. The detachment created by the presence of the double is, according

⁵⁷C. F. Keppler, The Literature of the Second Self, (Tuscon: Univ. of Arizona Press, 1972), Introduction, p. xii.

⁵⁸Robert Rogers, The Double in Literature, (Detroit: Wayne State Univ. Press, 1970), Preface, p. vii.

to Fletcher, a necessity in both reader and artist in order to produce and appreciate the "beauty" of the work. The intimate becomes distanced and thus a kind of equilibrium is established so that the reader may interject the "disturbing" elements of the work without experiencing unnecessary anxiety.⁵⁹ Decomposition is thus another defensive mechanism which seeks to create a distancing of the intimate; it has yet another psychological basis--that of the creative process. The double serves the important function of attempting to synthesize the contradictory attitudes of the artist, it emphasizes by juxtaposition the personal with the impersonal, the human being and the creative process.

The myth of the Divided Self of the artist as well as of his artist projection (the artist-hero) is seen as a concept closely related to the theme of time and eternity.⁶⁰ The artist through his work breaks the bonds of chronological time and enters the realm of subjective, psychic or "collective" time--a universal composed of past and present "times." The work constitutes an attempt at capturing lost time and making it be re-experienced in the work. It is the means by which the artist realizes an extension of Self in the eternity of the work.

The novels of Pérez de Ayala constitute the analysis of

⁵⁹See Angus Fletcher, Allegory. The Theory of a Symbolic Mode. (Ithaca: Cornell Univ. Press, 1964).

⁶⁰C. F. Keppler, The Literature of the Second Self, p. 164.

literary character. It is an investigation which is "fino, sutil, complejo y concluyente--desde las oscuras, evasivas, y apenas perceptibles raicillas de las motivaciones, los impulsos y los deseos, hasta las evanescentes ramificaciones e instantáneos matices de que se compone y en que se descompone al paso el flujo de la conciencia, en cada proceso de sensación, de emoción, de pasión o de intelección; intelección intuitiva y flujo vital;⁶¹ and where philosophy flows naturally into psychological self-analysis. The art of the novelist resides, according to Pérez de Ayala, precisely in this: "consiste en la proporción inexcusable, en sus rasgos sustantivos, con que andan enlazados la realidad externa y el mundo interior; lo que es y el cómo lo siente y piensa cada cual; la visión de los ojos y lo subjetivo, psicología viva de diversos seres."⁶² It is the realization of the ideal which is "la integración viviente de una superior unidad de realidad y espíritu, de materia y poesía, de objetividad y subjetivismo;"⁶³ and as such it is the search for the ideal novelistic structure.

The search for the ideal novel, what Pérez de Ayala defines as "una sola novela universal, en el otoño de su existencia [la del escritor], con toda la sustancia de la

⁶¹Pérez de Ayala, Principios y finales de la novela, p. 33.

⁶²Ibid., p. 25.

⁶³Ibid., p. 30.

vida que le ha quedado atrás, y todo lo del más allá que desde ese miradero único está columbrado ya,"⁶⁴ is the epic rendering of the evolution of literary forms. Analogous to biological evolution, literary evolution consists of a "hybridization;"⁶⁵ a "cross-breeding" of dialectical processes in which different genres combine to create new hybrids which will be able to combine with old or new forms to create a type which may be its antitype and which, in turn, may synthesize with its originator or fuse with other forms.⁶⁶ It is an imaginative and inventive endeavor whose origin lies in the epic synthesis from which emerge two antithetical types of narrative: empirical and fictional--two forms that are fundamentally dialectical and revolutionary.⁶⁷ The empirical narrative replaces allegiance to the traditional plot (mythos) with loyalty to reality whether it be to the truth of fact and to the actual past (historical narrative) or to the truth of sensation and environment (mimetic narrative--characteristic of the naturalist novel and hence the first cycle of novels). Conversely, the fictional branch of narrative places allegiance to the attainment of the ideal

⁶⁴Ibid., p. 15.

⁶⁵Francois Jost in the article "La tradition du Bildungsroman" in Comparative Literature, (Univ. of Oregon, vol. XXI, no. 2, Sp. 1969), pp. 97-115 considers the concept of hybridization as a fundamental characteristic of the apprentice novel.

⁶⁶Robert Scholes and Robert Kellogg, The Nature of Narrative, (N. Y.: Oxford Univ. Press, 1966), p. 11.

⁶⁷Ibid., p. 13.

as expressed in the romance whose aesthetic is determined by the fusion of beauty and doodness and in the fable composed of the intellectual and moral impulse (interestingly enough, Pérez de Ayala incorporates the romance and fable in the creation of the second cycle novels and when considered as a unit, the latter cycle contrasts in nature to the first cycle thus stressing the author's antithetical vision of existence). Similarly, meaning embodies another dualistic stance. When the connection between the "fictional" and the "real" is representational it produces an art which duplicates reality; when the relationship is illustrative, art seeks only to suggest an aspect of reality. Whether narrative art be mimetic or symbolic, whether it be in accord or in disaccord with man and/or society, it is a work complexly dialectical in nature; written by man for man. Such is the work of Pérez de Ayala: it is a creation, a compound fraction whose least common denominator is the individual and his search.

The search symbolizes the ritual of expulsion-ordeal-return of the hero. It is, as Joseph Campbell states in The Hero With a Thousand Faces, the monomyth, the center of reality as perceived by creative man.⁶⁸ The search motif represents the first step; it concretizes the formula of the

⁶⁸See Joseph Campbell, The Hero With a Thousand Faces, Bollingen Series, XVII, (N. Y.: Pantheon Books, 1949).

quest and definition of identity: the discovery of the philosophical and psychological truth of the individual as a "relative exception and an irregular phenomenon"--a unique microcosm. It entails the individual's search for self-definition through self-awareness: the road which leads beyond the ego to the self. For the Self, as the awareness of being, is the capacity to know oneself as the one who can see the world as an "I am experience."

Although there is no single, universally accepted definition of the Self, many concede to the distinction drawn between two fundamental postures of the Self: one conjectured by an external observer and the other of which the person himself is aware.⁶⁹ The notion of Self is acknowledged as being what does not come from without. The external world only serves the function of the "other," a kind of background which self-awareness utilizes in its development. Gerald E. Myers defines the Self as a non-physical, non-chemical something which is other than the human body and which is the referent of a first person pronoun.⁷⁰ The Self is a unity of consciousness that is identical from moment to moment, hence it "gives reality to my experiences such that I collect them all as mine and it endures as the same in time such that I consider myself, amid constant change, as somehow the same

⁶⁹Don E. Hamachek, Encounters With The Self, (N. Y.: Holt, Rinehart and Winston, 1971), p. 6.

⁷⁰Gerald E. Myers, Self. An Introduction to Philosophical Psychology, (N. Y.: Pegasus, 1969), p. 16.

person today that I was yesterday."⁷¹ The experience of the eclipse destroys Alberto's consciousness of self as a unity. His vision of man as superior to all creation is destroyed by the devastating power of the eclipse. No longer the center and the epitome of creation, Alberto is thrust into a search for that self that "endures as the same in time." It is the search for Spirit, for it is the spirit as part of the Self that develops the human being by stages; it evolves so that the individual may transcend from becoming merely an integer in a continuum to becoming a person. . . the unique complete and total individual he is meant to be. The creative force of spirit, whether it be defined as intellect, mind, will, imagination, or just as aspirations motivated by an ideal, constitutes this search for personal completion.

The ego is Alberto's starting point; it is the crude "prima materia" with which he works to further expand his self-knowledge.⁷² He can, by means of consciousness aroused by the interaction of ego and environment, establish his own individual values and relationships which are valid because they are based on the reality of his self-knowledge. In this way, Alberto can live his own existence creatively, for he is constantly adding and augmenting his own perception of Self: his "own present imperfectly expressed pulsation of

⁷¹Ibid., p. 18.

⁷²For a development and definition of the concept see Jung, Psyche and Symbol, (N. Y.: Doubleday, 1958).

meaning and purpose--this striving, this love, this hate, this hope, this fear, this deed, this desire--in brief, this idea taken as an Internal Meaning.⁷³ The individual moreover, is perpetually evolving, creating himself in the awareness of the Self's participation in the stream of becoming.⁷⁴ The goal is, therefore, the constantly repeated transformation of the ego, the crude material of personality into the ever closer ideal of the symbolical "philosopher's stone" of the primordial "I".⁷⁵ This transformation is expressed by and incorporated into Alberto's search which culminates in the concept of the timeless inner man, the "anthropos"--Juan Guerra Madrigal, brought into being by the process of individuation. As a result of this process of evolution, the individual (Alberto) comes closer to acquiring a fuller and deeper feeling of the "undiscovered self" which constitutes in essence what and who he is. Alberto and hence the Ayalian hero (that is, all the other protagonists which represent him) by these "rites d'entrée et de sortie" slowly unearths the layers separating him from his true identity, layers obscured from his sight by years of conditioning that have hid him from himself, from his own self-realization. The ritual of

⁷³J. Royce, The World and the Individual, (N. Y.: Dover Publ., 1959), vol. II, p. 272.

⁷⁴Jung, Psyche and Symbol, p. xxix.

⁷⁵Ibid., p. xxx.

rebirth liberates the Self from its rigid adherence to external conditions; it frees the spirit, the divine "noos" (mind or creative energy) to descend into the sphere of human consciousness and to project itself, to connect itself with objects and other people. Thus the self is not only a social ego (a center of social relationships determined by the fact that the self is defined with respect to society--characterized by the "social" Alberto of the first cycle, Apolonio, Marco and the "Juan facet of Tigre Juan) nor is it exclusively a personal ego (the sum total of the objective facts which make it possible for the artist to paint a portrait of his own physical, psychological and ethical person--exemplified by the romantic "natural man" in Alberto, Belarmino and the individualistic, highly ethical "Tigre" of Tigre Juan); but is, in addition a primordial ego, a soul: the source, the egological reality from which springs forth the whole concrete being.⁷⁶ It is this aspect of personality which is discovered by Tigre Juan; through the experienced sentiments of love, commitment and a guiding ideal of perfection, Tigre Juan becomes Juan Guerra Madrigal.

The dialectical struggle between mind and soul, heart and reason, spirit and life is waged within the personality. The struggle intertwined with the search, defines the individual. It symbolizes his quest for being. The road

⁷⁶See Stephen Strasser, The Soul in Metaphysical and Empirical Psychology, (Duquesne Studies, 1957) and Ludwig Klages, The Science of Character, (Mass.: Sci-Art Publ., 1937).

which leads to being composes a complex allegory of existence; it is the "road to a renewed life;" and the pilgrimage, a peregrination through time and space to the "center" of the individual.⁷⁷ Hence the object of the search entails that which lies beyond the ego but somehow within man. It is a whole universe as Calarmy proclaims in Huxley's Those Barren Leaves: ". . .within me, unknown and waiting to be explored; a whole universe that can be approached by way of introspection and patient uninterrupted thought. Merely to satisfy curiosity it would surely be worth exploring. But these are motives more impelling than curiosity to persuade me. What one may find there is so important that it is almost a matter of life and death to undertake the search."

The ideal is, once again, integration, unity, wholeness; it is an aspiration which stands like something "which is real and yet waiting to be realized; something which is a remote possibility, and yet the greatest of present facts. . . something which is the ultimate ideal, and the hopeless quest."⁷⁸ It is this "hopeless quest" which goes on unabated in Pérez de Ayala's fiction and which results in the realization of "moments," pages of profound vision. It is an "oeuvre" which seeks the fusion of a disperse universe

⁷⁷Mircea Eliade, The Sacred and the Profane, (N. Y., Harcourt, Brace and World, Inc., 1959), chapter IV: "Human Existence and Sanctified Life."

⁷⁸Sherman H. Eoff, The Modern Spanish Novel, (N. Y.: N. Y. U. Press, 1961), p. 167.

that withholds reality from the individual:

Todo: lo junto y lo disperso,
lo semejante y lo diverso,
todo danza en el universo.

Todo es un huidero hechizo,
todo es frágil y caedizo,
como el trigel bajo el granizo.

Todo es saltante y todo huye,
todo es danzante y todo fluye. . .
Y ya nada se restituye.

("Danza Universal" from
El sendero andante)

Pursued by a need to commune with a being higher than himself, tormented by doubts about the validity of the individual personality as a continuing self, the writer produces an art created in the image of an ideal of pure form, of pure technique. As the spokesman of his generation and as the conscience of his age, he portrays in his works an ideal of Personality and of Self within time, space and the novel. Hence, the focus of this study is to engage in an analytical quest through the novels of Pérez de Ayala for a definition of this Self as a unique mode of Becoming.

PART I:

STUDY IN THE TRANSFORMATIONS OF SELF IN THE HERO

The hero is the personification of the creative urge. His birth constitutes the concretization, the "corporealization" of a particular will-to-form.¹ The artist, as the creative individual, utilizes his art form as a vehicle of his will to express a "something" personal. The hero thus becomes the embodiment of the writer's personal vision as well as of his universal need to take refuge from a reality which for him signifies mortality and decay. As a symbol of transformation he reflects the basic, primal urge of every individual to become conscious of the self and of the limitations of the ego. As an archetype, the hero epitomizes the "collective nature" of the psyche. His presence implies a liberation of creative forces which take part in a ritual of rebirth. For the hero is a being "with a thousand faces;" and each face the face of Everyman:

[the hero] is the self representation of the longing of the unconscious, of its unquenched and unquenchable desire for the light of consciousness. But consciousness, continually in danger of being led astray by its own light and of becoming a rootless will o the wisp, longing for the healing power of

¹See Otto Rank, The Myth of the Birth of the Hero and Other Writings, (N. Y.: Vintage Books, 1959), pp. 109-189.

nature, for the deep wells of being and
for unconscious communication with life
in all its countless forms.²

The writer, through the hero, finds the justification of his life and experience. Moreover, the hero is in many instances, the *dramatis personae*, the mask of the writer. Their relationship is defined by this very bond: a covenant characterized by an inherent striving for and fleeing from totality. In Pérez de Ayala, it is a paradoxical union which mirrors a dialectical struggle based on the ambivalent surrender either to life or to creation: to the Sacred Fount or the Ivory Tower. Their escape is accomplished only at the cost of continual conflict with inner compulsions: the hero must live through for himself all the states of his evolution; an evolution carved out of the monolithic impulse to form an Ideal.

The derivation of the concept of "hero" may be traced back to an Indo-European origin which gave to the word "hero," the significance of "protector" or "helper." In classical antiquity it came to refer to a superhuman or semidivine being whose special powers were directed to save or help mankind. He was, like Achilles, a man of great strength, ability or courage, a being belonging to a unique class of men--the demigod. As the subject of tales

²C. G. Jung, Symbols of Transformation, vol. 5, (N. Y.: Pantheon Books, 1953), p. 205.

and legends, the hero acquired a mythic dimension, a greater than life quality enforced, re-enforced and magnified by his character. Aristotle modified the nature of the hero by reducing him in stature and character to that of a projection of man's image: to a "man like ourselves. . . the character between these two extremes--that of a man who is not eminently good and just, yet whose misfortune is brought about by vice or depravity, but by some error or frailty."³ He is neither god, nor semi-god but human--an outstanding individual reduced to a tragic dimension. The conflict in the hero begins with this ultimate and irrevocable descent from heaven. The Middle Ages conceived a hero whose martial prowess conflicted with his saintly ideals. The Medieval hero must do battle but it is in the act of martyrdom that the poet finds the resolution of the antithesis between the heroic (to act and act heroically) and the Christian (the absolution of the taint of fallen humanity). In the Medieval vision, the hero is without grace; his heroism is defined by his act of redemption; he is given heroic stature through the concept of "Felix culpa." It is precisely in this period that the hero becomes suspect and thereby transformed into problem; and the problem reverberates throughout the succeeding centuries.⁴ It is not

³Aristotle, On The Art of Poetry, (N. Y.: The Library of Liberal Arts, 1956), pp. 16-17.

⁴See Norman T. Burns and J. Christofer, editors of Concepts of the Hero in the Middle Ages and the Renaissance, (Albany: State University of New York, 1975).

until the nineteenth century with its renaissance of interest in individuality and great men that a new definition of the hero as Individual is undertaken. In On Heroes and Hero-Worship, Thomas Carlyle adds a new dimension to the concept of hero; he envisions the hero as a "light which enlightens, which enlightened the darkness of the world;" as an individual defined by his insight, sincerity and by a heroic search for truth:

The Hero is the gift of Heaven, a force of Nature, sent by Nature. His essential quality is original Insight. Insight into the great Original Fact, disbelief in Semblances. Indeed, Insight and Belief are identical since the hero is aware of Truth which under the compulsion of his quality he cannot but believe in. And in as much as he cannot escape the inner Reality of the world, he is bound to a non-conscious Sincerity of speech and action in thorough-going accordance with the Reality. This insight may be called Vision; it may be called Intellect. Sincerity may designate Earnestness. The sincerity of the Hero is therefore absolute, for it is based upon unalterable truth concretely apprehended; whereas the sincerity of ordinary men is veracity of word or conduct based upon a logically and therefore at best partially or even faultily apprehended universe. The ordinary man's sincerity is relative, since he

looks merely on things and action he
may have; but not truth of insight.⁵

Carlyle assigns the name of hero to the Great Man, the Man of Genius, the Seer, the Thinker, the Inventor, the Teacher, the Spiritual Leader, the True Son of Nature and Fact, the Great Soul, the Genuine and Original Man. All these are in turn raised high above the Ordinary Man and are made "gods" as were Goethe and Napoleon by the Romantic temperament. For the hero is life forever moving forward in all its potentialities; and he is poet, prelate, king or god according to circumstances.

With the fateful, epoche-making proclamation of Nietzsche's Zarathustra: "Dead are all the gods," the age of heroes as representatives of a "higher," more sublime self, comes to a definitive close. The hero-cycle stops abruptly with the invention of the machine and the development of the scientific method. In its stead is a new cycle bearing a new image of the hero: the protagonist. Gone are the traditional symbols; they have collapsed under the probing pressure of the microscope and telescope. Man can no longer pretend nor can he imitate the god, demi-god or exceptional man, for he is unable to sustain the "heroic awe" demanded of him in the past.

. . .there is no such society any more

⁵B. H. Lehman, Carlyle's Theory of the Hero: Its Sources, Development, History, and Influence in Carlyle's Work. A Study of a Nineteenth Century Idea. (North Carolina: Duke University Press, 1928), pp. 54-55.

as the gods once supported. The social unit is not a carrier of a religious content, but an economic-political organization. Its ideals are not those of the hieratic pantomime making visible on earth the forms of heaven, but of a secular state, in hard and unremitting competition for material supremacy and resources. Isolated societies, dream-bounded within a mythologically charged horizon, no longer exist except as areas to be exploited. And within the progressive societies themselves, every last vestige of ancient human heritage ritual, morality and art is in full decay.⁶

The protagonist today occupies the abandoned thrones of the demi-urge and superman. He reigns over heaven and earth armed with a greater psychological sophistication--sole reward of an age of doubt and demythification. The mythical hero, the superior individual has been converted into a mere synonym for "protagonist" or "chief character," an act which signals a profound fissure between thought and action, mind and spirit, the ideal and the real. The protagonist presents a widespread manifestation of an identity crisis:

The underlying tensions of moral and psychological relativism, the questioning

⁶Joseph Campbell, The Hero with a Thousand Faces, (Princeton: Princeton University Press, Bollingen Series XVII, 1949), pp. 387-388.

of the political and cosmic orders,
tend to discredit all notions of
being, laying stress instead on the
all important becoming and forcing
man into a permanent search, or a
permanent creation of his own image.⁷

Yet deep within this modern self-image lies a vestige of
that Original Man, the superior human being--the hero. And
it is this part of man's divided self that sets out in
search of him; it is the protagonist in search of the hero
and the author (Pérez de Ayala) in search of the heroic
ideal:

The hero therefore is the man or woman
who has been able to battle past his
personal and local historical limitations
to the generally valid, normally human
forms. Such a one's visions, ideas, and
aspirations come pristine from the pri-
mary springs of human life and thought.
Hence they are eloquent, not of the pre-
sent disintegrating society and psyche,
but of the unquenched source through
which society is reborn. The hero has
died as a modern man: but as eternal
man--perfected, unspecific, universal
man--he has been reborn. His second
solemn task and deed therefore is to
return then to us, transfigured and
teach the lesson he has learned of life
renewed.⁸

⁷Victor Brombert, The Hero in Literature, (Connecticut:
Fawcett Publ., 1969), p. 12.

⁸Campbell, The Hero with a Thousand Faces, p. 19.

It is a dual search embarked upon by both the writer and the hero: the hero ventures forth upon the archetypal journey represented in the rites of passage. He undergoes the trials of separation, initiation and return which bestow upon him his lost mythic dimension. In like manner, the writer sets forth on a parallel adventure which marks the task of rendering the modern world spiritually significant: "the modern hero-deed must be that of questing to bring to light again the lost Atlantis of the co-ordinated soul."⁹ Epic poetry of the past and modern narrative fiction share a common function: they present and re-present the creative, experienced portrayal of the cosmogonic ritual whose purpose lies not in attainment but re-attainment, not in discovery but re-discovery of the lost super-human dimension of the self. Whether the hero be ridiculous or sublime, barbarian or aristocrat, man of action or of thought, his quest varies little in its basic structure or meaning. Whether his actions be represented as physical or moral, there is found little variation in its morphology and significance. All human adventure traces man's search within himself and within nature for his heroic Self. In essence it is a spiritual exercise dominated by man's desire and need to Become, to Ascend and ultimately to Be.

A hero ventures forth from the world
of common day into a realm of super-
natural wonder: fabulous forces are

⁹Ibid., p. 388.

there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.¹⁰

"A hero ventures forth from the world of common day. . .": "El niño Alberto Díaz de Guzmán, conocido familiarmente por un diminutivo, Bertuco, salió de Pilares en el primer tren de la mañana." With this inicial separation from the well-known, real world of Pilares, the hero, a mere boy of unknown parentage, accompanied by a simple servant woman Teodora "la cual había llenado cumplidamente para Bertuco maternales menesteres desde la prematura orfandad del muchacho." is about to enter "into a world of supernatural wonder"--the Jesuit school in Regium: "la grave y cejijunta mole" that seems more like an insane asylum than a school: "¡Joasus! Paez un maricomio.-Teodora, se dice manicomio.", guarded at its portals by a Jesuit "fámulo de aborregado semblante," and in its inner depths by the Brother Ropero "esmirriado y amarillento; sonreía con expresión epicena mostrando la sima lóbrega de una boca letrinal." With this entrance into the darkness of the bleak and austere Colegio in Regium the hero serves to "tejer la hilaza de la historia humana. . .la infancia, levadura del pan de lo futuro, aportaba abundante e informe materia que bregar en las innumerables y quebradizas ruedas y engranes del maravilloso mecanismo" as well as to present the initiation and formation

¹⁰Ibid., p. 30.

of the young hero. Alberto's task is hence double: first, as the writer's spokesman, to present the educational system of the Jesuits and secondly, to portray the moral and religious development of the hero. ". . .fabulous forces are there encountered. . .": As an intelligent, solitary and sensitive adolescent, Alberto is influenced and, at times, dominated by the teachings and character of his Jesuit instructors--men, transformed by a child's fear and reverance into magicians, shamen who succeed not so much in physical powers so much as through hermetic knowledge, false magical powers directed toward an initiation into "supernatural mysteries."

From Father Sequeros "un jusuita verdad" he learns of piety, humility, idealism and a blind mystical adoration of God: "sanguíneo, hermoso, abierto de corazón y de caracter, candoroso y leal; sus ojos miraban siempre al suelo o al cielo; la voz, clara y masculina, ignorante de inflexiones capiosas e hipocritas; en el espíritu, voraz fuego apostólico y amor divino sin medida."¹¹ From Father Urgoiti he is instructed in the supreme value of an individual's private self and the unimportance of exterior reality. And finally from Father Atienza "aquel varón santo y desenvuelto, excelente en doctrina y en virtud, en la elocuencia único y el más alto en talentos."¹² Alberto is taught critical objectivity,

¹¹Ramón Pérez de Ayala, A. M. D. G., (Madrid: Mundo Latino, 1923), pp. 14-15.

¹²Ibid., p. 47.

humanity, individuality, honor and loyalty to one's thoughts and feelings. From all three, he is tutored in the art of heroism: to be free from fear.

Contrasted to the positive, "wondrous" influence of these three heroic men, is the negative, agonizing nightmare of spiritual and physical vexation:

- el hermano Urbina -- prevaricador de insolente brocha que infestó de mamarrachos los colegios de la Orden.¹³
- el Padre Eraña -- el hombre sencillo, de cortísimas luces y de rostro plebeyo. Usaba como todos sus compañeros, bonete sin borla, de puntas desmesuradas, que a media luz y algo a lo lejos remendaba las erectas arejas de un asno.¹⁴
- el Padre Mur -- drope gélido y narigudo, 'seco,' 'desdeñoso;' a man full of disdain and bitterness, feared by students and colleagues alike; 'el temible morro del Padre Mur, un morro puntiagudo y vibrátil como el de las ratas de alcantarilla.¹⁵
- el Padre Francisco -- Father Superior: 'Cenceño, aventajado de estatura, rígido, sobrio o más bien nullo en el ademán. Constante en un mismo gesto, veíasele por primera vez y para siempre, perdurable y hermético como un destino. Cejiapretado por donde se adivinaba

¹³Ibid., p. 22.

¹⁴Ibid., pp. 32-33.

¹⁵Ibid., p. 29, p. 35.

su tenacidad; la boca muy
sutil y contraída componiendo
una expresión en que compla-
cencia y desdén se entre-
mecían confusamente. Fanático,
pero con fanatismo sordo y
cauto. . . 16

Their presence is observed as well as experienced by Alberto. They represent for him all that is hermetic, limited, evil and grotesque: Gorgons, monsters created by man's baser nature to turn him to stone. "Constante en un mismo gesto, veíasele por primera vez y para siempre." Whether they be "ratas" of destruction and punishment or "asnos" of stupidity and ignorance, they are symbolic forces of corruption and violence which cause in Alberto physical deterioration and spiritual anguish. They are the bearers of conflict and tragedy.

Attracted to a world of fantasy, tranquility and loneliness "Hombre, la verdad, yo no me gozo nunca mucho. Ya ves, en la aldea. . . Sin amigos. . . Tuve un seminarista de preceptor."¹⁷, and obsessed with the salvation of his soul, he dreams of becoming a member of the Order. His dream is soon shattered by the realization that the discovery of his sexuality (the awakening of his sexual instinct) has led him to sin. The conversation between Alberto and a school companion, Coste offers only a fragmented, ambiguous answer to Coste's question: "¿Y de mozas? . . . --Sí. . . ya tengo malicia."¹⁸ The experience with Rosaura contributes to his

¹⁶Ibid., p. 46.

¹⁷Ibid., p. 26.

¹⁸Ibid., p. 26.

loss of innocence and produces an enormous burden of guilt which must be expelled through confession:

Una sola idea se alojaba en su mente, expandiéndose, expandiéndose como si amenazase quebrarle el cráneo. Era la idea de tener que confesar y descorrer ante un sacerdote el velo de sus pudores, mostrándole aquella vergüenza. ¡Tenía ya malicia! El demonio le había iniciado en el gran secreto que rige al mundo.¹⁹

Confined within an ever-enveloping atmosphere of austerity, the expansiveness of his adolescent spirit is checked by a containing quality: a deep-felt sense of guilt and shame-- a monomania further intensified by the fear of discovery:

. . .el Padre Sequeros tomó a Bertuco dulcemente por las sienes, elevándole un poco el rostro, de manera que le podía contemplar a su sabor, como lo hizo.
-Estás más delgado, Bertuco. Y algo pálido. ¿Porque no levantas los ojos?
¡Ay, Bertuco! ¡Has perdido la pureza; estás en pecado mortal!
-No, Padre. Por esta vez se equivoca.
-Pero no lograba reirse, como pretendía.²⁰

Alberto's attitude with respect to this essential facet of self-discovery revolves around apocalyptic visions of destruction and loss. His first sexual experience is viewed as a cataclysm of confusion in which the "edificio de su

¹⁹Ibid., p. 37.

²⁰Ibid., p. 31.

piedad y fe se desmorrenó." Plagued by a repugnance of self and a hatred of the other, he is tormented with equal intensity by "fantasmagóricas esculturas de carne femenina." The contrast between the "aridez de su corazón" and the need for the woman as "madre" and "hembra" brings to the fore the first major conflict which takes the form of a dialectic based on the opposition between soul and body, rational mind and spontaneous, sentient instinct, religion and nature, the spiritual exercises and the sexual fantasy--the "zapatitos de terciopelo:"

Jamás los había visto Bertuco. Imaginólos en el acto, a manera de cimientos de una rica hembra desnuda, más relleñica que Rosaura y con penumbrosos recodos en alguna parte.²¹

The spiritual exercises produce temporary losses of consciousness, moments of "dolorosos desfallecimientos" and interior agonies of doubt, criticism and rebellion"

Maravillábase del raro carácter de un Dios que cría al hombre como muñeco con que distraer infinito tedio, y lo trae a la acerbidad de una vida miserable y breve por recibir de él alabanzas, que, siendo Dios, no había menester, no de otra suerte que un monarca antojadizo y estólido forma cortesanos que lo recrean con adulaciones y lisonjas. Pues si el hombre es cosa tan torpe y hedionda, ¿cómo asegurar que Dios lo hizo a imagen y semejanza suya? Ciertamente que es así, y no

²¹Ibid., p. 39.

más perfecto, porque incurrió en el pecado del paraíso; mas por qué se le amasó de barro tan frágil que al primer soplo satánico hízose todo grietas y hendeduras? ¿Sabíalo Dios cuando lo sacó del barro? Pues hizo mal en criar seres para el dolor. ¿No lo sabía? Entonces, ¿dónde está la divina sapiencia y omnipresencia?²²

The conflictive love and hatred of the Order and all it represents: the destruction of body reflected in the injustices of P. Eraña and P. Mur,²³ the tragic death of Coste along with the corruption of the soul brought about by the ultimate experience of humiliation: "vete haciendo una cruz con la lengua en el suelo" -the laceration of the spirit, the violation of man's sacred sense of dignity cause the final injustice, the last punishment inflicted by a diabolic Cruelty:

Allá muy avanzada la noche, se le apareció Mur de pronto. Venía envuelto en una manta de Palencia y descalzo. Sin decir palabra arremetió sobre Bertuco a puñadas y rodillazos, estrujándole contra los hierros de la cama.²⁴

--the physical and emotional collapse of the child, victim of a nervous breakdown, subject to tragic shrieks of terror and

²²Ibid., pp. 149-150.

²³The militarism of both these Jesuits is composed of punishments to condemn the very nature--the natural disposition of the students. Punishments like "contra la pared," "en la butaca," and "never turning around" exemplify the violence and hatred of the Order.

²⁴Pérez de Ayala, A. M. D. G., p. 247.

convulsive spasms of epileptic proportion. Near death, the young hero is saved by his uncle who rescues him not only from death but from a living Inferno. Tío Alberto is the savior who leads the protagonist back to the light of day; he is the angelic guide who initiates the return to nature, to liberty, to Pilares and life.

The fictional and literary life of the novel as well as the corporal and intellectual existence of a man is in part a product of heredity. It inherits from its past and its present, a race, and environment and a time: chromosomes of the "creative cell" which furnish the novel with a physical and psychical structure. Pérez de Ayala's fictional opus inherits from its past the naturalistic physiognomy which it joins to the 20th century metaphysic (the search for a neo-romantic spirituality) of its present. It inherits from Galdós and Clarín an atmosphere and a personality in which are reflected the turn of the century "body" and "soul." It captures the essence of naturalist philosophy expressed by such statements as: "moral sickness," "dilettante of all the arts," "voice of temptation," "fatal passion," "physical pleasure," "animal instinct," "materialistic interests," "factual reality," "concepts," "Positivist century" and "perversion of the spirit." It injects into this body the blood of a spiritual romanticism transmitted by words like: "declaration," "idol," "galantuomo,"

"heroism," "savior," and "bello ideal."²⁵ Clarín expresses this malaise; he concretizes it with all the expressive power of his genius:

Aquí todos vienen a divertirse y a arruinarse; todos parecemos cómicos y aventureros, herejes y amontonados. . . . Amontonados era. . . una mezcla de amores incompatibles, de complacencias escandalosas, de confusiones abominables. . . porque había perdido (Bonifacio) el tacto espiritual; porque ya no sabía entre tanta falsedad, decoro, honor, delicadeza. . . .²⁶

Pérez de Ayala inherits a race, a spirit and a lineage of "predecessors:"

Maximiliano,	<u>Fortunata y Jacinta</u> , prematurely born in 1887, raised with a passifier and a goat, "raquítico, de naturaleza pobre y linfática absolutamente privado de gracias personales." (27) Hombre de una fisiología, naturalista; pero heredero de un espíritu intelectual y sublime; "No encerrarán entre murrallas mi pensamiento, Resido en las estrellas." (28)
Bonifacio Reyes,	<u>Su Único Hijo</u> , born in 1890, a sentimental and sensitive musician, symbol of a by-gone Romantic age; frustrated man, obsessed by the strong desire to be a father.

²⁵These concepts have been taken from Su único hijo by Clarín.

²⁶Clarín, Su único hijo (Alianza Editorial, 1969).

²⁷Pérez de Galdós, Fortunata y Jacinta, (Madrid: Novelas Españolas Contemporáneas, 1968), p. 291.

²⁸Ibid., p. 1038.

"pertenecía a una honrada familia distinguida, un siglo atrás, pero hacía dos o tres generaciones, pobre y desgraciada. Bonifacio era un hombre pacífico, suave, moroso, muy sentimental, muy tierno de corazón, maniático de la música y de las historias maravillosas, buen parroquiano del gabinete de lectura de alquiler que había en el pueblo. Era guapo a lo romántico, de estatura regular, rostro ovulado, pálido, de hermosa cabellera castaña, fina y con bucles, pie pequeño, buena pierna, esbelto, delgado, y vestía bien, sin afectación. . ."(29)

Pachico Zabalbide, Paz en la Guerra, given life in 1897, an orphan at the age of seven; he represents the future man of action:

"Creció Pachico delicadillo y enteco, hizo notar en el colegio por su timidez y viveza. . . A su temeroso espíritu, influido por cuentos y relatos le sobrecogía la oscuridad. . . Entró Pachico en la pubertad enclenque y canijo presa de una renovación interior que le consumía, de especial cobardía que le hacía replegarse en sí y desplegar su voluntad hacia dentro ardiendo, en deseos y saberlo todo. . . Entró en virilidad pasando por un período de misticismo infantil y de voracidad intelectual. Sentía fuertes deseos de ser santo. . ." (30)

Descendant of this illustrious and honorable family is Alberto-- inevitable product of his past and lamentable victim of his present:

Alberto Díaz de Guzmán,	<u>Tienieblas en las cumbres, A. M. D. G.,</u> <u>La pata de la raposa. Troteras y</u> <u>Danzaderos, Belarmino y Apolonio. . .</u>

born in 1907; an orphan since early childhood, raised by a servant; he

²⁹Clarín, p. 7.

³⁰Miguel de Unamuno, Paz en la guerra, (Madrid: Espasa-Calpe, 1964), p. 148.

is the protagonist of the first
series cycle.

As the central character of the novelist's works, Alberto constitutes the culmination of a long evolutionary process. He represents the formation and deformation of the hero. He embodies the physical and psychological traits previously mentioned: he inherits Maximiliano's intellectualism, Bonifacio's romanticism and Pachico's mysticism. As a transitional being, he attempts, in the present, a definition of self while realizing that he is the product, the rare fruit of a mentality that resides in an ever-present past; it is a mentality founded on the premise that man exists exclusively in a world of perceived phenomena--in a kind of cosmic machine that determines his existence. The circumstantial reality of the protagonist is a universe devoid of transcendental, metaphysical or divine forces. Alberto is the last member of a distinguished line of fictional yet "real" beings and the first ("rara avis, de insuperable belleza") creator of a small and no less illustrious family of descendants--fruit of the Tree of Science and Morality.

Alberto emerges from the vulgarity of his circumstance, "joven incógnito, de aspecto insignificante y vulgar;" he emerges from the "vida de Provincia"--crude and realistic reality of vice, visual concretization of the contrast between pleasure and misery. Lost among a multitude of mediocre

beings, animals in body and in spirit: Cerdá ("era una especie de sátiro. . . De terribles ímpetus viriles. . .") (O. C., p. 5.), Jiménez ("que al hablar, los miembros, dóciles al elevado voltaje de su sistema nervioso, acompañaban el discurso con súbitas y graciosas actitudes de joven animal que juega. . . bajo el bosquejo de las cejas retozaban los ojos, dos faunos mozos. . . la expresión, en conjunto mefistofélica. . .") (O. C., p. 6.), San Martín ("cuya faz áspera y plebeya. . . pudiera tomarse por la de un perro chato y sarnoso, con gorra de visera, una inefable visera de cululoide verde") (O. C., p. 113) and women like la Mariquita, la Luque, la Paya, Ramona and Remedios, "vulpejas" of pleasure's "juego deleitoso," descendants also of a large and old family of "vestales ilustres"; Alberto appears passive, an object of his surroundings, victim of a world inhabited by "bestias negras."³¹ Contrasted to an atmosphere defined by the absence of moral and spiritual individuals, he is not what he seems. His presence negates the thesis that (a) psychology is a chapter of the Physiology book--a reflection of one's physical appearance and (b) the notion that the study of literary character is exclusively the study of behavior.³² He appears, at first glance, "insignificante y vulgar" for one who "no reparase en la

³¹A frase used by Juan Valera, taken from Guillermo de Torre, Del 98 al Barroco, (Madrid: Gredos, 1969).

³²Guillermo de Torre, Del 98 al Barroco, p. 254.

complejidad y en el torbellino de fuerzas contrarias y luminosas que erraban por detrás del vidrio de su pupila." (O. C., p. 116). He emerges from the mass of people and objects, as a character without will or desire; he appears not as an individual proclaiming his liberty but as a young man (among other young men) trying to identify himself with others; attempting to lose himself in a time and place devoid of values, ideals and love. The colors of the romantic vision have been faded by an age of invention and scientific generalization. There exists no longer that remote and romantic time in which man was defined by his love of liberty, individuality and beauty. "Este mundo es un fandango" observes the narrator of Tinieblas; yet it is precisely in this outer world where the tragic vision originates and creates the tragic hero. Alberto incarnates this possibility; he is the symbol of man condemned to himself: to being what he is and will be. Tinieblas en las cumbres forms the first stage in man's evolution toward his tragic counterpart. It is the initial stage in the hero's separation from man and nature. For modern romance, like Greek tragedy, celebrates the mystery of dismemberment which is life in time. The hero as man is a divided self, lost in the clouds and surrounded by darkness; he is Zola's Physiological Man doing battle with Kierkegaard's Metaphysical Man:

Zola: Therein lies the difficulty: to
 do great things with the subjects
 and characters that our eyes,

accustomed to the spectacle of the daily round, have to see as small. . . taking a bourgeois of our time, a grotesque unsightly man and drawing sublime poetry out of him. . .³³

Ayala: - ¡Ay, qué tío! - ¡Tócame el alma!
 - ¡Olé tu cuerpo! - ¡Cochón! ¡Cochón!
 ¡Cochón! (O.C., p. 198.)

Irving Howe states in a critical essay on Romanticism and the romantic individual:

. . . they do not surrender the wish to discover in the universe a network of spiritual meaning which, however precariously, can enclose their selves.³⁴

Ayala: - No me atrevería a pintar. Esto es imposible. Podrán copiarse contornos y hasta los matices sordos y discretos de esas montañuelas, y la nota mate y triste del cielo, todo lo que sea forma, apariencia, cosa visible y patente: pero y este no sé qué difundido en la mañana, este espíritu de leyenda, de antigüedad remota, de melancolía y de ensueño que todo lo empapa, y vibra por dondequiera como música que viene de muy lejos, y. . . (O. C., p. 163.)

Alberto is the Apollinian spirit diametrically opposed

³³Zola, "Naturalism in the Theatre" in Eric Bentley, Theory of the Modern Stage, (Penguin Books, 1970), p. 364.

³⁴Harold Bloom, Romanticism and Consciousness. Essays in Criticism, (W. W. Norton & Co., 1970), p. 163.

to the Dionysian energy of his companions: "individuos para quienes el mundo exterior, la grande obra terrible y aparentemente inanimada de la naturaleza no tenía vida propia ni finalidad evidente como no fuera la de subvenir a las necesidades humanas, proporcionando tierra firme donde colocar los pies. . . ." (C. C., p. 169). He discovers in nature the means by which to arrive at an awareness of his own life. The grave and majestic attitude, the omnipotent aspect of an eternal nature creates in his spirit "un linaje de ideas profundas y trascendentales." Nature exercises her two-fold power of creator of an atmosphere and of clarifier of the hero's character; it crystallizes and even magnifies the animality of the participants on the pilgrimage. Alberto's reflective pose is contrasted to the disordered, turbulent mien of the others. The spiritual context of the environment serves only to exaggerate their vulgar and violent nature; they react "con saltos y convulsiones deshonestas, desordenados gritos y carcajadas furibundas." (C. C., p. 161.)

The naively sensual psyche must pass through separation and autonomy in order to reach the state of spiritual perfection. The motive of consciousness (or Imagination) is the separation from and transcendence of nature. Hegelian logic expresses it thusly:

The hour that man leaves the path of mere natural beings marks the difference between him, a self-conscious agent and the natural world. The spiritual is distinguished from the natural. . . in that it

does not continue a mere stream of tendency, but sunders itself to self-realization. But this position of severed life has in its turn to be overcome once more. . . . The principle of restoration is found in thought only: the hand that inflicts the wound is also the hand that heals it.³⁵

The pilgrimage to the mountain to see the eclipse serves a double function: it is a naturalist phenomenon as well as a spiritual experience. As a scientific manifestation it exemplifies the notion of an interplanetary or intersideral reciprocity which marks man's destiny. The idea of an ultimate and universal collapse is represented by the phenomenon of the eclipse--symbol of the death and dissolution of the universe. The concept of a total destruction of existence implies however, a process of a third evolution based on the premise that everything will return to a primordial, homogeneous state. The notion that the universe is a constant, recurring pulsation captures the rhythm of an alternate evolution and involution of expansion and contraction."³⁶ The universe is a nothingness perpetually in motion, ever manifesting itself into a something; and a something always reducing itself and returning to a nothing. The naturalist phenomenon is the motive for the pilgrimage; it causes and brings into being the spiritual experience. Both represent the search for self. The protagonist as a hero divorced from

³⁵Ibid., p. 49.

³⁶Roland N. Stromberg, Realism, Naturalism and Symbolism, (Harper & Row, 1968), p. 113.

the heroic must confront existential nothingness in order to re-establish the lost heroic intensity of his life. The pilgrimage is thus the archetypal symbol of the quest-romance myth.

The ascent of the mountain possesses a two-fold significance. From a psychological perspective it suggests the possibility of concretizing the self; it marks the possibility of uniting the finite (represented by the valley) with the infinite (symbolized by the mountain). From the spiritual point of view it represents the Aristotelian fall of the tragic hero from his state of grace.

Climbing slowly towards the summit of the mountain (symbol and exemplification of the Apocalyptic Revelation of the truth of being and non-being and culmination of the tragic sense of life), Alberto begins to feel torn by his decadent, naturalistic existence and his spiritual, metaphysical essence--two forces dialectically opposite: the Dionysical and Apollinian, ego and super-ego confronting each other. From the corporal/temporal abyss and the spiritual/infinite heights rises forth the future like a tragic fatum:

Me precipito en un abismo de libertinaje
y depravación; pronto llegaré a las heces. (O.C., p. 178).

Alberto, the tragic visionary, is the extremist because of the bleak austerity of his ontological stance; and due to this dramatic pose, he is transformed into a parable, into the myth of Biblical Man (Job) and Rebellious Man (Prometheus).

The character (Alberto) who cannot renounce anything lives a lacerated existence; existing more in a state of confusion than torment; unable to confront himself openly and independently, he creates another being within a dialogical context.

The eclipse destroys Alberto's thesis with respect to the hierarchal order of the universe:

. . . vése en la Naturaleza toda una como supeditación al hombre, que es su rey, y una sabia variedad de las cosas que no tienen otro fin que el de satisfacer sus necesidades. El hombre es el sentido de la tierra. (O. C., p. 191).

and man's relationship to God:

Fero tal como yo explico el sentido del universo y el de nuestra vida, que es el más claro y limpio espejo de la divinidad, la espuma a flor de la obra divina. . . (O. C., p. 188).

The eclipse annihilates this Aristotelian "verdad sublime" based on the naive and puerile illusion that man, on comprehending his role as the consciousness of the world, becomes part of God in the universe. The connecting force between man and object, mind and body is abolished by the eclipse. Alberto relives past experiences in the Jesuit school where death masked as Padre Mur flagellates him into submission and reverence. Nature is not the intelligible unity envisioned by man but a Diety, an awful power that neither hates nor loves but rolls all things together meaninglessly

to a common doom. Without God, man does not exist; without God he is only a secondary element in the cosmic order of the universe. . . "un néant a l'égard de l'infini; un tout a l'égard, un milieu entre rien et tout. . . ." Within the great silence of the summit, enveloped in a thick gray cloud of nothingness, suspended between life and death, Alberto experiences the Pascalian terror before the silence of infinite space:

Abandonáronle las fuerzas, cayó de rodillas en el lodo, y abatiendo su cabeza murmuró:

- ¡Espíritu Misterioso, Ciega y Terrible Potencia, seas quien fueses: piedad para este guiñapo de carne efímera y bestezuela inmundanamente orgullosa! (O. C., p. 214).

Religious belief is a conscious need in Alberto; for, not only is it the "raison d'être" of his life but the focal point of his philosophy. In the moment of spiritual crisis, he seeks support in his faith; he asks for a spiritual enlightenment. Similar to Job, he looks for the meaning of his suffering in God. He desires to see Him amidst the darkness which overwhelms him:

¡Oyeme, mi Dios! ¡Heme aquí, llorando, llorando, hasta que el corazón se me derrita por los ojos! ¡Dios mío, dame la luz! ¡Ven a mí! . . . ¿No me escuchas? Dame lo mío o quítame la vida.³⁷

³⁷Obras completas, p. 225. The experience of the eclipse parallels the identical experience caused by the spiritual exercises in A. M. D. G.

He searches for the answer in God but finds it in Yiddy:

-Querido Alberto, le invito a usted a entrar en la pocilga de Epicuro y Salomón. . . Ya lo sabe usted, querido Alberto, come, bebe, fornicar. Si se te presenta un placer, gózalo, pero no lo apures por no hastiarte o estregarte. Come, bebe, fornicar, rodeáte de rosas y de sonrisas, y puesto que todo es vanidad, después que mueras te quiten lo bailado. (O. C., p. 216).

"Dame lo mío o quítame la vida." In the presence of a desperation caused by man's total dependence on the Force that has created him, Alberto orders God to do his bidding. Not able to transform himself into a nothingness, nor able to arrive at a total self-realization: "aut Cesear aut nullus"--desperation offers the excuse, the way out for non-being, for the "no poder aguantarse a ser sí mismo." "Despair over self" claims Kierkegaard, "is a Despair declared; it is in despair to will to be rid of one's self."³⁸ The terror of separation and incoherence enters the human spirit as soon as there enters also Imagination (what Northrup Frye defines as an "identity-with"³⁹). When the Imagination is identified with the phenomenon of the eclipse, the hero experiences, as a result, a sickness of the spirit--a nausea of being towards death--"un être pour

³⁸S. Kierkegaard, Fear and Trembling/Sickness unto Death, (Princeton University Press, 1968), p. 153.

³⁹Northrup Frye, "The Road to Excess" in Bloom, Romanticism and Consciousness, p. 121.

le néant."

He contemplates his image in the mirror and he thinks he sees "una calavera descarnada." He shouts and his shrieks are mirrors of his life. Failing to realize within religion the synthesis of his personal dialectic and unable to maintain in a unity the multiplicity of his mental and emotional processes, he falls unconscious to the ground.

The experience of the eclipse implants in the hero the seed of terror before "le néant," in the face of life's insignificance, it clarifies the fact that he constitutes one of the tragic moments of a painful agony of the past. The eclipse offers him, within the limits of temporality, a glimpse of nature's infinite spaces; it reveals to him a vision of life as juxtaposition and fusion of three ages: the future--Yiddy representing the mature man is Agamemnon, knight-errant of infinite resignation; the present--Alberto, adolescent still creating and believing in illusions; the past--the tubercular young man as the symbol of man's slavery to the universe is naturalism reborn; he is the resurrection of childhood. The episode on the mountain marks the divorce, the separation of the child from the adult. It constitutes the point of departure that is reflected in allegorical form; for it is the myth of the young man awakened from a psychic limbo in search for his ego, his self. This search will undergo a critical progression, oscillating between appetite (the ego desiring identity)

and repression (the condition characterized by an "identity-as"). La pata de la raposa represents the oscillation of these two factors within nature.

La pata de la raposa initiates the second stage in the development of the romantic adolescent personality. It forms part of the process towards the exteriorization of the ego that has its origin in Alberto's symbolic death at the end of Tinieblas and his resultant metamorphosis in the beginning of Pata.

Alberto awakens, looks about him and feels the strange sensation of awakening in an alien body and in a room that has been changed. It is a slow, painful awakening as if "su alma volviera a la conciencia en cuerpo diferente, desconocido, enbotado." What was once an electric light is now a morning sun "mozo e inexperto que hacía su primera salida." (C. C., p. 245).--projection of his own soul.

The protagonist of La Pata is a seeker of an ideal state that will define him. It represents the desire of the hero/poet to return to his beginning, to find his origin in the contemplation of his own inner reality. He undergoes a self-examination in which are contrasted past sentiments to present thoughts of existential obscurity:

Y antes, aún él, Alberto, era un mozo a quien el azacaneo de la vida había despojado prematuramente, una por una, de

todas las mentiras vitales, de todas
las ilusiones normativas, y para quien
había perdido el caracter de fuerza
motriz todas esas palabras que se
acostumbra escribir con mayúscula;
religión, moral, ciencia, justicia,
sabiduría, riqueza. . . . (O. C., p. 246.)

All self-analysis implies destruction. Alberto rebels against his blindness with the destruction of his paintings and the condemning scrutiny and resultant discardment of his books. Each act (the manifestation of a childlike, half-willed, and transitory exuberance) passes as rapidly as it is born. The destructive undertaking is not completed; the reproduction of the Mona Lisa escapes his wrath. As the visual portrayal of the return from the world to the self, the Mona Lisa is the fascination of personality: the smile, ironic and mysterious which hides the interior self-microcosm enclosing the suggestiveness of a complex, baroque world. It epitomizes the harmonious balance of two opposites, for it is the equilibration of the real with the ideal, the momentary mood with the eternal, timeless expression of the essence of womanhood. The Mona Lisa portrays a maternal tenderness poised against a landscape of elemental generative forces. The portrait is saved for it incorporates the perfect balance of outer and inner; it is the ideal reflection of the unity of the self and as such it becomes a looking glass in which is reflected the Divided Self's ideal of totality. It represents for Alberto the artistic visualization of a desired balance

(a harmonious lyricism of the spirit); it becomes for the author the artistic symbol of totality. The portrait is transformed into a second mirror in which is reflected Alberto's destiny; after this moment, all that is known will be that which is hidden and disguised. Alberto destroys so that he may arrive at a new beginning. By destroying all illusion, by breaking the illusion of Beauty as absolute reality, he cleanses himself of all deceptive superficiality. He is thus reduced, purified to a virginal state of innocence. All previous illusions having been broken, he replaces them with the creation of yet another: he decides to go to Cenciella--his country residence. And once there, submerged in nature, the reviver of lost impressions of a former "selfless self," undefinable and formless he undertakes a second pilgrimage evocative of Yeats' Blakeian declaration:

I'm looking for the face I had
Before the world was made.

The second "quijotesque" departure to the countryside represents the search for innocence, for a biblical and pastoral Wordsworthian "tharma" in which the shepherdess becomes the image of human divinity. He leaves with the vain illusion that he will be able to forget:

Era que había venido a posarse
en él, con aleteo silencio,
como ellas suelen, una nueva
ilusión; aquella ilusión cris-
tiana y antigua que arrastró a
los padres al yerno, a los

misioneros camino adelante y a
las ardientes vírgenes al si-
lencio aquietante del claustro. (O. C., p. 248.)

Nature suggests the cyclical return to the beginning. Man, within nature, can realize the unity of certain disperse elements of his personality. For Alberto, nature will serve as an aesthetic balm for his wounded psyche. As an emotional escape, it incorporates a strong and desperate need for the continuity of the Self. Every outward movement proceeds from a full spirit that would grow sick from within if it were not exteriorized in the world of objects and other personalities.⁴⁰ The adventure in the "chigre" exemplifies this idea; it converts into action (in a dramatic sense) the protagonist's obsessive desire to perceive exterior reality from an aesthetic level in which the disorder of experience is harmonized in the disinterested, contemplative light of Art. Everything in the inn is transformed into a spectacle; the "chigrero," his daughter Remedios, a miner, everyone acquires a substance and a reality beyond the real. The miner is transformed in his imagination into a Meunier sculpture; the daughter reminds him of the women in Reubens' kermeses. Alberto's look, penetrating and clear undertakes a detailed examination of the girl; he dissects her with a sharp, cold objectivity: "su falda era un añil muy vivo, casi glorioso, semejante a los añites de Fra Angelico," and her body ("su tronco") seems "como la Mnemosyne de Lysipo." (O. C., p. 260.)

⁴⁰Bloom, p. 5. Important Freudian concept.

The father reaches concrete dimensions only when compared and identified with the Egyptian scribe in the Louvre. The harmony of art is composed of and consists in "el desorden ordenado" of personal experience.⁴¹ By means of the attention demanded by the work of art one acquires the awareness of the schism between the self and the world. Consciousness is transcended and man achieves, for some moments, the illusion of unity. Yet at the same moment, reality arrives bringing with itself the sensation of the absurd-destroyer of spiritual fruition:

. . . figuré haberme emancipado, por fin de la última mentira superpuesta a mi espíritu; imaginé haberme mandado de la última costra emperdenida que apri-sionaba y ocultaba el libre juego de mi personalidad recóndita, virgen, auténtica. Volvía a ser yo, con mi alma niña: empezaba a ser yo, yo mismo. ¡Cándido de mí! . . . La realidad permanece ajena y misteriosa para mí. Entre ella y yo se interponen las imágenes y las sensaciones experimentadas por otros sentidos que no son los de mi cuerpo. No he visto la taberna, ni el paisaje, ni a los mineros, ni al chigrero. . . Los han visto y oído por mí Jordaens, Teniers, Verrochio, Lysipo. . . ¡Maldito esteticismo! ¡Qué ridiculez! (O. C., p. 262.)

⁴¹F. Weber, Literary Perspectivism of Ramón Férrez de Ayala, (Chapel Hill: Univ. of N. Carolina Press, 1966), p. 18.

The realization of his failure along with the discovery of a lack of originality thrust the hero/artist into another state of crisis which represents the terminal point of his loss of participation within nature. Alberto tries to find in nature his lost authenticity--the purity of his soul; but he only unearths the emotion of "ruptura." He is faced only with disillusion: the corrosive force of self-awareness. The spirit, in its vain desire for a continuing unity, looks for what may be called a "remedia intellectus." This new solution is differentiated from the former, traditional one (attached to Religion) by its attempts to provide another escape from the limits of his existence by means of the cultivation of Intellect:

--'Paradise is lost' states Kleist,
'yet to return to the state of
innocence we must eat once more of
the tree of knowledge.'⁴²

--'¿Quién fuera orangután! . . . Y dar
comienzo de nuevo, dentro de mi mismo,
a la historia humana.'(O. C., p. 262.)

The idea of a return, through the intellect, to innocence--to a second innocence, is Alberto's newly found ideal, renovated and altered from that of the first crisis. The "wanting to be child" of the first crisis symbolizes the protagonist's need for incorporation within the primitive, moral world of artificial security (the religious faith of

⁴²Bloom, p. 48.

the Church). Religion is juxtaposed to nature; the experience on the Mount is contrasted to that of the Valley in order to augment the sentiment of man's impotency in the face of an omnipotent nature. . . . The adventure on the mountain is nature coming into being through the natural phenomenon of the eclipse; the adventure in the Valley (the "chigre") captures the idea of man coming into existence through knowledge. The episode in the "chigre" therefore, initiates the metamorphosis of the romantic hero:⁴³ it puts into motion the process that will convert him into intellectual hero: personage of the Apocalypse. The road that will conduct the hero to this new existential phase is paved with destruction and then creation of a new order. The method is the same as before; it is only the protagonist who changes. It is a negative inclination based on the reciprocal and destructive effect of Philosophy, Satire and Morality--all, modes of repression. This second final crisis signals a renaissance of man. Alberto gives a new start to the intellectual history of his existence; however it will not occur from within but from without.

"Hay que animalizarse," proclaims Alberto. And with this observation on the problematics of existence (constituting its problem as well as its solution), he begins to

⁴³ Alberto never reaches the level of tragic hero; in this very concept resides the protagonist's failure--a failure that is in itself tragic.

establish consciously (and to revert back subconsciously to) a naturalistic structure whose nucleus is the moral ethic. It emphasizes the desire to extend an empirical method to the treatment of values; it intends to re-analyze ethical ideas in terms of a personal logic. The focus of his observation will be the animal population of the ranch. He approaches these domestic animals: Sultán, Calígula, Azor: from a moral perspective. He enters the first stage of cosmic order pertaining to beings more homogeneous and simpler than man--animals--primal beings whose existence is defined by the satisfaction of their instincts. Alberto studies them with the intention of unraveling a moral relationship between them and man: "algo así como patrones morales que al pasar hereditariamente transmitidos al hombre hubieran perdido la pura y originaria sobriedad."⁴⁴ Another center of interest is the hen coop and the ant hill. The result of these observations is the formulation of a philosophical-moral system.

All philosophy is a weapon against society: it constitutes a mode of communication with life. It forms for Alberto another link which unites him to a fragment of nature. With philosophy the protagonist constructs a road of liberation, an escape from death. To philosophize is to learn to die and with a scientific method he plans to fill the "caja" of his "vida muerta." With what is he to

⁴⁴O.C., p. 265. It is also to be noted the importance of the role and function of the animal in Pérez de Ayala's work.

fill the box? This is the true moral problem. Will it be with Sultán? . . .

Sultán is Christian morality. Christian ethics like that of the dog resides in a biological origin: it only adorns the box from without. The intellectual rejects it "por humilde, por falta de albedrío/por servil: por cobarde, por cristiano." (O. C., p. 267.) And yet. . .

Is Alectryon--symbol of sexual ethic--the substance with which to fill the box? However:

¿De qué nos valen tus sutiles enseñanzas,
hermoso gallo, si el hombre no disfruta
tan viriles medios de gobernar? (O. C., p. 268.)

Alberto also rejects the cat Calígula--symbol of helenic morality, because of its inability to resolve the problem of "la moderna patología espiritual:" the malady of the unknowable. Madame Comino, the ant with a utilitarian morality forgets death in her daily activity. Unaware of Good or Evil, she is content in her unawareness of "el sordo abismo del no ser." The intellectual understands but does not accept. Every side of the box comprises a possibility, a thesis which, while facing an antithesis, contributes to the postulation of another thesis and still another antithesis without ever succeeding to realize the harmony, ecuanimity and measure necessary to the synthesis. All solution is partial; such is the paradox of existence. Alberto's scientific attempt to establish an order of existence based on the 19th century formula founded on the

principle that a new "Golden Age" will dawn as soon as man behaves according to rational, scientific principles, leads to the Dostoevskian refutation of the 19th century's doctrines of determinism and necessity. Alberto's use of the ant hill, the chicken coop and the "caja vacía" parallels Dostoevsky's use in Notes from Underground of the chicken coop, anthill and crystal palace and leads to the same conclusion: man is irrational and capricious; he refused to be categorized and thus limited, precisely because he is man.

Within this hierarchical, philosophical idyll consecrated to Morality, the hero elevates Fina (biblical shepherdess of a new Eden) to the level of a deity. Fina symbolizes the Absolute; the word made body. She represents another facet in the protagonist's dream of returning to a primordial state of innocence. While constituting yet another manifestation of repression, she demands the relinquishment of the search: she is Lethe, antagonist of the search. Fina is the embodiment of everything in the ego which impedes the development of the creative imagination. The hero renounces her because he cannot gain the equilibrium necessary for his intellectual development. Fina does not inspire the possessive love of the natural heart (Freudian Eros) but the Christian love of Moral Beauty. The desire for what is lacking is a habit of possession that destroys real man. Such love is an entropy. Man arrives at an awareness of others through the comprehension and recognition of his separateness. His

extasis is thereby a reduction:

Esta era mi novia y debió ser mi esposa.
Ahora comprendo, más claramente que nunca,
lo que representaba en mi vida. Y
la he perdido. (O.C., p. 339.)

Is this the human condition and is love its only mitigation?

Feeling the last illusion escaping his grasp, the hero resolves a cosmic, romantic concept of life and the world. With irony, he feels the need to laugh at the absurdity of all that is created. He accepts with violent resignation the fatidical "ananke" to renounce Josefina and to wander. He becomes a member of a group of "saltimbanquis" with the express purpose of living humorism, of showing visually the disaccord between the attempt and the result, between the dream and reality. Alberto places himself in the microcosm of the circus (whose function is the exaggeration of the ridiculous) in order to capture and relive more intensely and with more absurdity the concept that, by pursuing a transcendental finality in a transitory world, man is placed in a cosmic absurdity. He employs the circus (as do also Apollinaire, Seurat, Picasso and others) as a metaphysical artifact in the exploration of the absurd and as an artistic literary genre of a thematic moral representation. As the artist, the hero creates a series of pantomimes in which man in general and Alberto in particular is the satirical subject and object. All executed:

To cast off the idiot Questioner who is
always questioning/But never capable of
answering. . .⁴⁵

On renouncing Fina's gothic beauty, he undertakes the search for her antithesis: the woman whom he does not possess, the Greek woman--woman with an active, musical character, symbol of dynamic grace, of life's voluptuousness and natural instinct. Alberto finds all these qualities in Meg. Divided between these two extremes (Fina/Meg) yet wanting both, he cannot accept one. Because they are manifestations of extremity, he rejects both. He rejects Meg for ethical reasons and thus returns to a search for Fina: "No era Fina el escudo contra el peligro de toda loca pasión futura. . . ." The discovery of Fina's death destroys the search and Alberto's moral preoccupation. The destruction of one extreme announces the arrival of another: the death of Morality brings the arrival of the Mind. The intellect supplies a new possibility for a synthesis. Troteras y Danzaderas reflects this new preoccupation; it comprises another stage in the spiritual and intellectual development of the protagonist.

Fina's death and Meg's abandonment bestow upon the hero the much desired state of spiritual equilibrium. With the annihilation of the dialectic of love, his nature adopts once again the objectivity of an impassible aesthetic distance.

⁴⁵Keats, "Fall of Hyperbion."

From sensitive existant he is transformed into indifferent spectator. He liberates himself from the conflict and disorder of the real man in a real world in order to exist mechanically as a marginal man contemplating the world without fear of injury--from a distance. In order to regain the harmony of his life, he converts everyone into an artistic theme. Life is a work of art "como un proceso del hacer reflexivo sobre los materiales del sentir sincero, imparcial." (O. C., p. 426.) Man once again serves as the object of analysis and investigation. Alberto becomes again the naturalist, interested in the scientific observation of the actions and reactions of his subjects. The reading of Othello exemplifies the intellectual's stance as "voyeur-esthete:"

Era como si se encontrase en la reconditez de un laboratorio mágico, y palpitando entre sus dedos el desnudo corazón humano en su pureza pristina sobre el cual vertía él, los reactivos del gran arte, el arte verdadero y descubriendo como este raro elixir se mudaba en latido penetraba Alberto en la naturaleza de entrambos, del arte y de la vida. . . y él se figuraba poder aprisionarlos en una fórmula de exactitud casi matemática. Antiguas meditaciones acerca del arte y conclusiones provisionales desarticuladas entre sí, se aclaraban y soldaban en un fresco y sensible tejido orgánico. . . . (O. C., p. 564.)

He discovers that Veronica possesses the quality of "la más exquisita receptividad;" he determines to subject her to

other experiments: "Trazó líneas rectas a la ventura: rectas, curvas, mixtas, quebradas; y por la presión sobre sus hombros de las manos de Verónica comprendía que toda la vida psíquica y orgánica de la muchacha convergía hacia las líneas en vía de formación. . . .(O. C., p. 580.)

One notes the cristalization of Alberto's life into a new modern naturalism, an aesthetic, pure naturalism of the intellect that is differentiated from that of the preceeding century by the concept that proposes through discipline to distinguish the various degrees of probability inherent in ideas. It aspires after the confirmation of the premise that man and his modes of being (the aspirations and ideals rationally formulated) are as natural as heredity or. . . the eclipse.⁴⁶

The protagonist of Troteras retires more and more into his intellectual shell. As a sedentary and indifferent character, as a spirit devoid of hope and ambition, he aspires after moderation and measure. As seeker of literary fame, he goes to Madrid with the illusion of becoming an author--the conscience of humanity. Alberto submerges himself in the literary "current" of the capital to such a degree that he loses his individuality. He becomes once and again part of a group of "señoritos," pseudo-intellectuals of the highest

⁴⁶Yerrant Krikorian, Naturalism and the Human Spirit, (Columbia University Press, 1944), p. 65

order. Lost anew in contemplation, his cerebral narcissism impedes that he be "dans le coup." One realizes that he has never "sunk his teeth" into life; that, in reality, he has lead "une vie édentée." Even his self-indignation is a barren rhetoric. Alberto's attitude with respect to the other is similar to Erostate's in Le Mur whose favorite passtime is to stand by a window and look downwards at people. His "perspective plongéante," like Alberto's, reduces man in size thereby humiliating him. Alberto is, in essence, another Erostate--"héros manqué."

From the lyrical emotion of his first youth, Alberto passes to the dramatic emotion of adulthood; from the tragedy of interior man to the tragedy of man placed amidst a multitude of other beings. He witnesses intellectually the tragedy of Spanish history. The destiny of the individual is merged and universalized with that of his generation. The battlefield of modern fate is, in great part, a collective awareness grounded in historicity. Speaking with Veronica, Alberto states:

No tener dinero, hija mía, no puede ser un ideal, y no menos no tenerlo y desearlo, que esto es la bohemia, y ser perezoso e inútil para conseguirlo o crearlo. Mientras vivas en España, Verónica, harás vida de bohemia, porque vivirás entre gente miserable, holgazana e inútil, sin

fortuna y con ambición, sin trabajo
y con lotería nacional. (O. C., p. 563.)

Along with other men (allegorical types, some representative of real personages in the Spanish literary world), he expounds ideas concerning "el mal de España." One acquires a knowledge of the "problema español" as a problem characterized by an absence of sensibility. Spain cultivates spiritual impotence and in so doing destroys the individual consciousness of each man by replacing it with an ideal of mediocrity. The Spaniard destroys himself in and by his desire to be identified as "mass-man" in a multitude of men. The absence of an ideal superior to himself creates the total destruction of the superior individual.⁴⁷ The spiritual suicide of the protagonist as mirror and spokesman of his race is witnessed gradually. Man with the potential for superiority, is lost--asphyxiated by an emotional vacuum; without knowing it, he becomes the subject and object of his own physical, moral and artistic slaughter:

Somos una raza con los sentidos romos,
a través de los cuales la realidad
apenas si se filtra a intervalos y
deformada, por donde la inteligencia
está de continuo en aquel punto
de esfuerzo nebuloso y desazón
gustosa, como decían los místicos,
como si Dios en persona estuviera
para revelarsele en su interior

⁴⁷Pérez de Ayala here reflects and shares the Generation's preoccupation with Spain.

morada. Todo español es un místico en este sentido: un hombre en vísperas de la omnisciencia, adquerida por vivas infusas. (O. C., p. 599.)

Man without imagination, remains suspended in a limbo of revealed insufficiency--shadow of the real, whole man--being that could have been.

Troteras y Danzaderas announces the disappearance of the intellectual hero as nucleus of the novel. It constitutes the penultimate step in the fall of the hero from the zenith of his "mountainous" life to the nadir of death. He falls from the summit--the highest point of human experience--to the last, leveling abyss of silence. The hero falls outside of himself in society and within himself in his own emotional and intellectual intimacy. Each forms therefore a step in the fall of the hero from the "cenit" (Tinieblas) towards the "nadir" (Belarmino y Apolonio). Together they compose the tragic life of the hero. They narrate the history of the decline and fall of the intellectual as the "impossible hero."

The protagonist of Pérez de Ayala's works is, in essence, an agonist living in states of extremity. He is tragic when, in Tinieblas..., his world vision emerges from negation. The tragic reply resides in the confrontation with extremity--definer of the world through metaphor:

It is tragic when the world totally becomes what the metaphor as word

would make of it, to the denial of any other reality: the all embracing metaphor leads to the embrace of extremity.⁴⁸

The eclipse, as a metaphor of extremity, incorporates the negative vision of the "visionario trágico;" it reflects "las tinieblas en las cumbres." It determines the protagonist's future and it foresees the birth, development, plenitude and death of the hero. His confrontation with the nothingness of existence and his experience of the terror of being thrust him towards another extreme; they implant in the protagonist the classical vision: the obsession for the cultivation of the intellect. Classicism, as a philosophical state, is a product of as well as a reaction against the other extreme.

The classical mode is a profoundly affirmative vision. It is composed of the retreat from extremity. Man looks for refuge and escape in the passive contemplation of humanity. His glance is projected toward the outside; it becomes exteriorized in the world of objects. The individual, defined before by his personal experience, is now generalized in his participation and identification with the external world. What before was a "metáfora reductive" defined by its separation from the world, is now "the re-admission of the excluded world beyond language, the recognition of its right to call upon us, as language-driven animals, must modify vision in

⁴⁸Murray Krieger, The Tragic Vision, (N. Y.: Holt, Rhinehart & Winston, 1960).

the direction of the classic."⁴⁹ The classic vision therefore, is the return of the exterior world; it represents in part the acceptance of everyday reality. The classic visionary neither jumps nor falls in the "brecha;" he only observes, investigates, formulates, expounds: accepts. He is born in Pata with the creation of a moral philosophy based on the observation of animals and is further developed in Troteras until he arrives at his completion in Belarmino y Apolonio.

There is always a return to the beginning, to the origin of the creative process: the son directs himself to the past in order to discover the present--he returns to the father. Such is our pattern of investigation: to return to the literary source in order to analyze the birth of the thematic nature of another artistic manifestation. Belarmino y Apolonio is the literary fulfillment of Bonifacio's request to climb above the banal reality of his environment. "Bonifacio hombre sencillez en el lenguaje y en el trato, frío en apariencia, oscuro y prosaico en gestos, acciones y palabras, a pesar de su belleza plástica por dentro como él se decía, era un soñador, un soñador soñoliento, y hablándose a sí mismo usaba un estilo elevado y sentimental de que ni él se daba cuenta"⁵⁰ and of Diego Valcarcel's practice:

⁴⁹Ibid., preface, p. xiii.

⁵⁰Clarín, Su único hijo, p. 11.

Tenía el abogado Valcarcel que luchar en sus discursos forenses con el lenguaje ramplón y sobrado confiado que se usaba en su tierra, y que aún en estrados pretendía imponérselo: mas él, triunfante, sabía encontrar equivalentes cultos de los términos más vulgares y chabacanos: y así, en una ocasión, teniendo que hablar de los pies de un horreo o de una panera, que en el país se llaman pegollos, antes de manchar sus labios con semejante palabrota, prefirió decir "los sustantaculos del artefacto, señor excelentísimo."⁵¹

Bonifacio considers himself the hero of a novel but his inability to give expression to what he is able to feel transforms him into a frustrated artist. What he lacks in form, he is compensated in feeling. Bonifacio is, essentially, a theatrical being of melodramatic dimension--he is Apolonio, Don Diego de Valcarcel, aesthete of the written word and spokesman of a linguistic culteranismo is Belarmino. Both are "hijos alegóricos" of Alberto's conceptualism.

Belarmino y Apolonio encompasses a double significance:

(1) it represents the culmination of the intellectual process in which the protagonist is the incarnation of a thesis and (2) it marks the lowest point in the existence of the character as an independent, central unit of a work. The novel comes to be the fictional framework for the total dehumanization of the hero. One can no longer speak of central characters but

⁵¹Ibid., p. 17.

rather of fictional monads of an omnipotent narrator appearing directly in the work. These novelistic symbols, noumena of the fictional world, owe their existence to an Idea which is their superior. The novelist creates within the novel a cosmic order in which he (the creator of the novel), Don Amaranto (naturalist-theoretician), Don Guillen (narrator of the Belarmino y Apolonio legend), Angustias along with the novel's originating thesis, are superior to Belarmino and Apolonio--symbolic characters of man's duplicity.

Thesis: El universo es coordinación de infinitos fenómenos heterogéneos. Cada ciencia, en cambio, se conforma con añascar enteco troje de fenomenillos homogéneos y obstínase en no admitir que de fuera, aparte, por abajo y por encima de ellos exista realidad alguna. La edad científica sigue a la edad teológica. . . . (otros individuos) volviéronse de espaldas al cielo, ya vacío y desalquilado, humillaron los ojos hacia el suelo y aplicáronse a reunir por semejós hechos minúsculos. . . . Pues con penetrar un poco en todas las ciencias así puras como aplicadas, se descompone al punto una imagen en millares de imágenes. . . .⁵²

The central preoccupation of the narrator/theoretician is to express the idea that each life is a drama, an unconstant, inconsistent, multifarious shadow and that in order to

⁵²Belarmino y Apolonio, (Losada, 1967), p. 11.

ascend to the sentiment and concept of life, it is necessary to pass through drama (exterior man) and philosophy (internal, creative man)--sole routes to knowledge. The theoretician and the esthete propose to give us a diafenomenal vision of existence, bearer of a philosophical perspectivism. Reason defines life as a retreat from absolute finalities: it conforms to "finalidades concretas, naturales, biológicas se perfecciona, se somete a la lógica cósmica;" it exceeds the absurd with simplicity and efficacy "como un mecanismo perfecto--vuelve a la Naturaleza." Emotion defines man by his sentiments. He is not a human being because he thinks but because he feels, experiences and suffers. . . because he knows he will die. "Amo la vida porque temo la muerte. Amo el Arte, porque es la expresión más íntima y completa de la vida. Pongo el Arte sobre la Naturaleza porque la Naturaleza, no sabiendo que de continuo se está muriendo, es una realidad inexpresiva y muerta."⁵³

Philosophy confronts drama and recreates the same dialectic: Lirio confronts Lario, the latter's positivism contradicts the former's spiritualism; reason is contrasted to emotion, the body to the soul, the man of thought with the man of action, the philosopher of language and Being with the playwright of frustrated action and existence; the "urraca" with the "gallo de pelea," Belarmino juxtaposed to Apolonio, the Alberto of Tinieblas and Pata (theological and moral age)

⁵³Ibid., p. 11.

emerges as an antagonist beside the Alberto of Troteras and Belarmino y Apolonio (scientific and classical age). What are Belarmino and Apolonio if not the allegorical personification of the two ages in Alberto's life? What do they symbolize if not the schizophrenia of the intellectual?

The individual is the subject and object of all philosophy. He is a self, an intimacy submerged in a circumstance, venturing upon a definition, upon a discovery of his basic connection with it. His search for definition as an "identity-with" forms the nucleus, the central axis of philosophy. The individual is a self, an "I" in search of an intimate relationship with things; he searches for meaning in the very things which surround him. The Self is memory and process; it is the memory of all its phases and the process of interchange with the external world. The movement of thought into sensation and back again (the first cycle novels) traces the circular movement of the self into nature and back again. It parallels also the circular movement from the subjective individual to the objective archetypal phases of identity and back again. Each circular movement, which may be conceived as starting from outside and inside, is a new creation--a new confirmation of self. Pérez de Ayala re-establishes this model of the modern self-creating, self-regarding identity which draws its vital force from a connection with inner and outer realities: with the inner nature of self and the nature of exterior reality. Only in this way, dedicated to the task of informing himself of the properties of the self and of

outer reality, does he discover authentic identity. The author captures the meaning of things through knowledge and expression; and possesses them by means of the idea--the unique vehicle of profundity. The themes of comprehension and language are thus major concerns of Pérez de Ayala; they become modes of philosophical investigation in Belarmino y Apolonio.

Language is the association of images and ideas. And that of Belarmino aspires towards essentiality, towards an identification with words and objects. Belarmino is the Imagination with all its creative power. He re-creates the world and the word by applying them to his own thought characterized by the idea: "conocer es crear y crear conocer." The word is the key with which the enigmas of the world are descifered; it is the vehicle of direct communication with the absolute; it is the profound perception of the primitive essentiality of the world. The word thus acquires its own substantial reality: a pristine and mythological essence. The search of the value of the primitive word is the force that language exerts over thought in every sphere of spiritual activity; it is primarily a force which reduces the word to its metaphysical value. In each word there is concealed a secret: a world of realities and of "sugerencias." The essential meaning hidden in the word reflects a poetic form, a poetry inherent in the consciousness of man, in the primitive, pre-reflective life of the individual. Language for Belarmino is the discovery of the "cellular" form of consciousness. It

is, in other words, the uncovering of the mythological and poetical qualities of language as the spontaneous expression of its truth-bearing power.

The classicism of the work is noted in the theory concerning the nature and function of language. Belarmino's revolutionary theory expounds the vital concept that nothing exists hidden in language. The barriers between exterior reality and interior world are broken by the essential universal quality of language. Language functions in its uses. Man has only to open his eyes to see and describe how it works. There is no need therefore to seek its meanings but its uses; and the latter are multiple and varied because they reflect the multiplicity and variety of a given reality. Consequently, there is no one properly known language but languages which reflect "formas de vida." What is called language are the "juegos de lenguaje." There is no common function of the expression of language; there are however, innumerable classes of expression and there exists a variety of categories, of ways in which to use words--for what they are or for what they seem to be. There is nothing hidden behind the "juegos de lenguaje;" the games are the usage which one makes of them, the means by which they serve in the "formas de vida."⁵⁴ The word as the metaphor of the "forms of life" symbolizes Belarmino's personality; the "language game" reflects Apolonio's. The former are interior manifestations

⁵⁴Ferrater Mora, Diccionario de filosofía, (Buenos Aires, 1965), pp. 455-458.

of the "reflecting self," the latter is the externalization of the role-playing, social ego.

Nothing exists beyond the self. The exterior world is an illusion of the senses, a mirage of the Imagination. The world outside is a misleading creation of the world within which is its life-form (its "forma de vida"). Belarmino resolves to put his interior world in an order based on peace and beauty; and in so doing, to harmonize the exterior world, which is the image of the other:

Usted es la materia; yo soy el espíritu. Usted se alegra con las cosas; yo, alejándome de las cosas. Usted es el sí y yo el no. O, si usted quiere, usted es el no y yo el sí. . . Ni el sí es superior al no, ni el no es superior al sí, pero el sí y el no son superiores al qué sé yo. Comprendo que usted es tan filósofo como yo. . . .⁵⁵

Philosophical questions emerge from language; but they are not merely linguistic questions; they deal rather with realities which place the individual in a state of confusion owing to his inability to know how to see these realities and thus to deal with them. Philosophy neither explains, nor deduces nor infers anything. "Pone a la vista" the perplexities in which the tenacious propensity to forget the reason certain concepts are used, places us:

Cuando un hombre llama árbol a un árbol porque le ha oído llamar así, un hombre no conoce el árbol ni sabe lo que dice; si conociese al

⁵⁵Belarminio y Apolonio, p. 147.

árbol, lo hubiera creado el mismo, le hubiera
dado un nuevo nombre. . . En el cosmos--es
decir, en el diccionario--están los nombres
de todas las cosas, pero están mal aplicados,
porque están aplicados según costumbre me-
cánica y en forma que lejos de provocar un
acto de conocimiento y de creación, favore-
cen la rutina, la ignorancia, la estupidez. . ⁵⁶

Belarmino reflects in this passage, Wittgenstein's theory
on the therapeutic positivism of language: philosophy is a
struggle "una lucha contra el embrujamiento de nuestra in-
teligencia por el lenguaje." The word, returned to its
primitive origin and reduced to a mythical state, succeeds
again in possessing (a) meaning. It realizes once again the
"union and interpenetration of the universal and particular"
(Coleridge on Shakespeare); it reclaims the fullness and
rotundity, the extension (denotation) and intension (conno-
tation) it originally possessed. The word as "verbal icon"
would lack meaning if it did not possess an emotive quality;
for meaning is acquired through the expression or evocation
of emotion. Wittgenstein's philosophy consists of the re-
duction of thought to a series of clarifying and pacifying
operations which have as their finality, the purpose of
practicing intellectual psychoanalysis. Belarmino's language,
as are those of Joyce, Mallarmé and other surrealist writers,
calls attention to the symbolic nature of language and, in so
doing, invite evaluation. By calling attention to itself as

⁵⁶Ibid., p. 89.

"verbal icon" and as reflection of intellectual self-analysis, the word also calls attention to the difference between itself and the reality which it resembles and symbolizes. It seeks within itself the reflection of the perspectivism of existence: the fusion of diverse points of view.

Belarmino is the self that rebels against the repressive forces of exterior reality. He represents the triumph of the intellectual self against the temptation of self-analysis; he liberates himself from the feeling of guilt and joins the Imagination in its quest for the creation of a philosophical system.

Belarmino's integration within external reality, symbolized by his acceptance of Apolonio, marks the death of Imagination as a creative genius. Apolonio's acceptance (Eros as limited and mediocre reality) demonstrates the triumph of frustration and denial. The ego moves from disillusion to creation, from religion to creation in order to expire uncompleted and unfulfilled in the arms of the ugliest reality-defeat. There is no resolution of the dialectic of transformation; man has not found his lost heroism. With death, the dialectic is drawn down into nothingness. The death of the intellectual hero announces also the subsequent death of the novelist.

Man is, in essence, a will thrust into a world which demands its transformation into action. Man, according to

Schopenhauer (The World as Will and Representation) "is the most necessitous of all beings. He is concrete willing and needing through and through; he is a concretion of a thousand wants and needs." His is a being characterized by an unceasing, unquenchable thirst for transcendence: a demi-urgic exigence which can only be "appeased" by man's reaching out beyond himself and his own limitations in quest of personal fulfillment. His actions retrace the pattern originally ascribed to divine protagonists; a pattern which "descended" to him over a period of centuries from the god to the demigod to the exceptional man. Gifted with formidable capacities and relying upon his courage, strength and intelligence, he sets out to regain that something denied him at the outset--those things which would have rendered him a hero, if not a god. The protagonist as symbol of modern man, undertakes the final phase in the search for Self. It is the third and last stage in his development; a stage marked by a reverse movement. It is "pure" Mind (Belarmino y Apolonio) in search of body; Spirit in quest of the Hero. The quest, marked by man's vanity, is the supreme act--prodigious yet all too human--of the Promethean spirit to find the lost City of Man: "Querer es Poder." Prometeo is thus the internalization and mythification of the quest-romance; it initiates the cycle in which Man as Myth becomes the seeker not after nature but after his own powers. Man turns away from nature to what is more integral: he looks within himself to recapture his lost selfhood.

"It is within the ego itself that the quest must turn, to engage the antagonist proper, and to clarify the imaginative component in the ego by its strife of contraries. . . ."57

The protagonist of Prometeo portrays man's need to be the exceptional individual who incorporates a humanistic will toward the good, noble and "feeling" life. He symbolizes man's aspirations towards heroism through the physical dominance of body as well as environment:

Parecíale sentirse hombre ya, libre por entero y dueño de sí mismo y de lo porvenir. Se mezcló con la sociedad moza de los otros estudiantes y a tiempo que seguía con deleite sus cursos universitarios dedicóse señaladamente a cultivar la fortaleza y agilidad del cuerpo.⁵⁸

and through the exertion of a Socratic will characterized by the contemplation of self and universe:

Quería ser él, él mismo. Pero en forma que no acertaba todavía a definir: quería su propia exaltación hasta un grado máximo, a modo de grande dique levantado en mitad del caudal de las edades, que detiene y recoge todas las aguas del pasado en un ancho y profundo remanso, y luego las va vertiendo al futuro en eminente e impetuosa cascada.⁵⁹

⁵⁷Bloom, p. 16.

⁵⁸Tres novelas poemáticas, (N. Y.: Las Américas, ?), p. 13.

⁵⁹Ibid., p. 14.

Marco, like Leopold Bloom, is the modern Odysseus. As a contemporary vision (restricted and oftentimes distorted) of the classical hero of antiquity, Odysseus is an intellectual man of letters contemplating the possibility of uniting "sabiduría" (acquired through reading) with "inteligencia" found in experience (through the direct study of nature and man):

la sabiduría : Busco conocer las cosas en todas sus faces, y más que en todas sus faces, en todos sus reconditos sentidos y correspondencias.⁶⁰

la inteligencia: la experiencia lenta y espaciada de una vida que ha sabido emplearse bien. . .⁶¹

For Marco, thought is not the "ré mora" of action but its "estímulo y fuerza motriz." Overtaken by a power of attraction mightier than his will, he finds himself held prisoner by the Charybdis of spirit (books) and the Scylla of body (wine):

Con esto, en su espíritu se iban amalgamando sin número de bullentes inquietudes, presunciones, ansias, vislumbres, ímpetus y terrores, que en él afluían, llegando de zonas remotas de los puntos cardinales del alma de la humanidad, dispersa en las diversas edades y en los diversos países.⁶²

⁶⁰Ibid., p. 14.

⁶¹Ibid., p. 15.

⁶²Ibid., pp. 15-16.

Realizing the need to act: "Sólo la acción conduce al éxito" and understanding the concept of success as the realization of one's destiny, he undertakes a voyage of apprenticeship to discover "mis normas de acción:" the resolution of "el gran problema" of self in society. Marco basically strives to answer two great questions: Who am I? and what am I? The answers are never found, his mission is marked by failure; the ideal to which he aspires is unrealizable. His ideal of a heroic archetype in whom is united in perfect equilibrium, fortitude, grace and astuteness is unattainable. Man cannot strive for a perfection of epic proportions in a world devoid of a true, vital tradition. Unable to find fulfillment in himself, he declares himself a frustrated man; it is a frustration born of the realization that "la felicidad está reservada al hombre de acción; pero el hombre de acción no inventa la acción, la realiza; la acción la concibe el hombre de pensamiento; luego el hombre de pensamiento debe preceder al hombre de acción; el hombre de pensamiento comienza por creerse feliz en la fruición de puro conocer por conocer; hasta que llega el dolor de conocer que la felicidad reside solamente en la acción; y, por último de este dolor asciende al alto goce de conocer que también a él le está reservada la más noble manera de acción: la de engendrar el hombre de acción;"⁶³ Marco's original dream of heroism is replaced by another: "aspiro al éxito anónimo de la paternidad," in which he envisions himself to be one of the artificers, gods--not mere heroes--who feel called to

⁶³Ibid., p. 20.

the noble task of creating the perfect man of action--Prometheus, physically, morally and intellectually faultless. Prometheus: semi-divine redeemer of humanity is symbolic of man's effort to secure immortality in an age of disbelief. The creation of Prometheus fulfills Marco's profound desire for self-expression. The child is the reflection of the father, of the father's eroticism, a deforming, grotesque malady of the century.

Marco, modern waxen figure of the hero, attempts to surmount his limitations and fails. The child here is a mirror image of the father: a mediocre man vexed by illusions and inaction, grotesque in his flights from true heroism, a dwarf seeking the stature of a Titan. The defiance of the natural order of things and the renunciation of the only true quest (the search for one's own identity) brings forth his destruction. The heroic world perishes with the desire of false ideals. The birth of the child only serves to concretize, to make visible his failure. Prometeo is the corporealization of the self-love of the father. Love begins as ego-libido forever after a history of sorrow; it is a "surrealist" chronicle in which the ego stumbles from delusion to frustration, to expire in the compromise--the reality principle.

Similar in nature to Marco is the secondary character of Luna de miel, Luna de hiel and the Trabajos de Urbano y Simona, Doña Micaela Cano de Fano. As a transitional character, Micaela concretizes and further develops the Marconian

temperament while heralding the future character--Tigre Juan. Whereas Marco is the affirmation of self, Micaela, as the contrapuntal, dominant and enharmonic note, pronounces the assertion of self as will through a denial of nature and life: "Ocupaba, contra luz, una cabecera de la mesa rectangular. En la otra cabecera no había nadie." Doña Micaela's "raison d'être," her "resorte vital" is ambition; and ambition not of a romantic nature (vague and propelled by a desire for self aggrandisement) but a clear-cut, persistent ambition toward practical, well-defined goals. Dominated by a sense of direction in life and aided by qualities subservient to ambition: a suspicious temperament, a cold-bloodedness and a stubborn will, she is determined never to deviate from the route, never to be dragged along and pushed by life. Instead of submitting to reality, she makes it submit. Hers is a Schopenhauerean philosophy of will and dominance:

La mayor parte de las criaturas humanas
no dejan de ser, mientras alientan,
meras criaturas, entes pasivos; en el
punto de nacer, criaturas del pasado; y
luego en cada uno de los instantes de
la existencia, criaturas de las cir-
cunstancias. Doña Micaela, por el con-
trario, no admitía la realidad tal cual
espontáneamente se ofrece, sino que
antes de aceptarla, pretendía convertirla
en lo que ella, dona Micaela quería
que fuese y creía que debía ser. . . A
todo lo exterior y más allá de su

epidermis y sentidos lo dominaba 'la vida' y 'las cosas de la vida.' Para ella, 'la vida' era una potencia oculta, que creaba y mudaba el mundo sin cesar. Todo el resto--la gente, las bestias, los sucesos y los objetos materiales--eran 'cosas de la vida.' Estaba segura de la omnipotencia de la vida, y asimismo de su ceguedad y estupidez. La vida podía hacerlo todo; pero, como andaba a tientas y sin inteligencia ni designio, no hacía más que disparates objetos feos, animales feos y brutos feos, gente fea, bruta y mala. La vida necesitaba de alguien que la tomara como de la mano y acertase a aprovechar su misteriosa fuerza todopoderosa, conforme a una idea neta y un propósito elevado. (O. C., IV, pp. 235-236.)

The "clear idea," "primera en el tiempo y la más profunda en la geología de sus entrañas" is social position: her first ideal of being a "señora"--dream forged in her spirit by the childhood experiences in the market place. The market place has taught Micaela the basic rule of life incorporated within and about herself: to correct and channel the reality at hand and the flow of life that had fallen to her lot. Not judging with her senses but with her mind, yet dominated by one primordial trait (the absence of sensuality), she sets the task of fulfilling her first dream and creating another; she quests for the arrival at a sweet land of dreams--"terra firma" with an unchanging climate--a lost paradise, a recovered Garden of Eden in which intelligence reigns over

disorder, instinct, feeling and imagination. The birth of the child (Urbano) promises the realization of the ideal. With Urbano is realized the dream of being a man: an exceptional being, suzerain and shaman of unlimited power:

Ya soy hombre; mi hijo soy yo misma;
haré de él lo que apetezca. Aquí
tengo la vida, la vida ciega, que
puede ser maldad y dolor, o bondad
y dicha, sujeta a mi arbitrio. (O. C., IV, p. 245.)

Urbano will be the perfect man, symbol of purity, of Paradisical Man before the Fall; the Edenic man of before the eating of the fruit, a man of innocence undefiled by the cognition of negative reality:

Haría de su hijo todo lo contrario
de lo que había sido ella. Ella
sabía todo lo repugnante de la vida
a los ocho años. Su hijo llegaría
a casarse sin haber presentado ni
menos sabido nada. Sería el primer
ejemplar de hombre perfecto. (O. C., IV, p. 245.)

Micaela, in contrast to Marco's Dionysian spirit, is the personification of the Apollinian artificer, the "maestro artista" who wills: "¡Sería! ¡Será! ¡Será como yo lo dispongo!"--a total fiat burdened with a sense of doom. It is the theme of the disastrous choice in which Micaela is confronted with the problem of choosing. Her final choice is characterized by the desire to go beyond the Self, in negation of the Self, beyond the possible and the real. Her choice is made, and whatever it means, it means disaster. It is

the choice which leads to an Inferno of insanity and perdition.⁶⁴ Micaela is the lioness and her desire to will announces the coming of the tiger--synthesis of Marco and Micaela.

The works of Pérez de Ayala compose an analysis of the transformation of conceptual themes into novelistic structures. As vehicles for a fictional transliteration of philosophical concepts, they reflect the dialectics of reality and of knowledge. The belief that knowledge is relative and that there exists nevertheless a unique and absolute reality beyond the reach of human reason, forms the basis of what might be called his philosophical doctrine. It is an effort toward a cosmic harmony which reconciliates the conflicting forces of being (mind/matter, intellect/emotion, commitment/freedom, science/religion (metaphysics)). His novelistic works constitute the verbalization of the author's preoccupation: it represents the search for synthesis, a synthesis which corresponds, in thematic terms, to the Hegelian exploration of the concepts of tragedy and of catharsis. Pérez de Ayala adopts the notion of reconciliation from Hegel, creating in his work a final unity similar to the conclusive power of tragedy. The insistence on an absolute quality--on the unity and indivisibility of an "ethical substance"--is due to the attempt of the author to create a metaphysical equivalent for the unity of the Greek world (a unity which permitted tragedy to surpass the

⁶⁴See Chapter 3 in C.M. Bowra, Heroic Poetry, (N.Y.: St. Martin's Press, 1966). The chapter deals with the theme of the hero.

hero's challenge). "Hamartia" defines the hero and originates in his exclusive identification with a sole moral pretention which is, from the perspective of a total morality (the ethical substance), partial. Consequently, the hero's vision is necessarily destructive of the cosmic unity of the world. The ethical substance must proclaim its homogeneity by assuring the defeat of the hero whose nature (which is "his greatness and his condemnation") does not recognize any position without complete enthusiasm; he identifies himself with the force that moves him.

Hegel claims that all development passes through three stages: the in-itself, the out-of-itself and the for-itself.⁶⁵ This constitutes the process or method of the triad. For this reason, when philosophy is applied to the individual, it traces the development of that individual from his apparent unity into the divergence of opposites so as to arrive at a full truth in the reconciliation of opposites. For "all position is negation" and "all negation is position," so that the full truth is found neither in affirmation nor in negation, but in reaffirmation which results from and comes after both affirmation and negation. Pérez de Ayala incorporates this fundamental pattern of Hegelian philosophy. By way of the presentation and development of the "hero," Pérez de Ayala achieves the reconciliation of conflicting views, thereby effecting catharsis. The dialectical process

⁶⁵Nicholas A. Horvath, Philosophy, (N. Y.: Baron's Educational Series, 1974), pp. 100-101.

in Pérez de Ayala is a truly long and complex one; it takes the hero from affirmation to negation to re-affirmation of self and of existence; it effects the many transformations of self thus leading the Ayalian protagonist from Alberto to "Tigre Juan" and the "Curandero."

Pérez de Ayala (following Hegelian concepts) starts with the Idea or the Absolute in Itself. The Idea, following the law of development, is at first in-itself, and the science of it is logic: it is defined by the statements of Alberto in Tinieblas. . ., first by the concept that "el sentido del universo y el de nuestra vida, que es el más claro y limpio espejo de la divinidad, la espuma o flor de la obra divina" (O. C., I, p. 188.) and later by the affirmation "vese en la Naturaleza toda una sabia supeditación al hombre, que es su rey. . . El hombre es el sentido de la tierra." (O. C., I, p. 191.) The Idea is then outside-of-itself, or in a state of otherness, the science of which is the philosophy of nature. In Pérez de Ayala, otherness is induced by the eclipse at the end of Tinieblas. . . and characterized by the negation. "El que seamos nada; el que no sepamos nada; el que sospechamos que el Universo es una cosa ciega, estúpida y fatal, el que pasemos por la vida como la sombra... sin dejar nada. . ." (O. C., I, p. 216.) and developed in La pata de la raposa and Troteras y danzaderas.

Alberto Díaz de Guzmán, as the central character of the first cycle novels, experiences the terror of being, the "horror vacui" of existence in the midst of a nature which

he perceives as antagonistic, mysterious and foreign to human understanding. From a psychological and spiritual perspective, the eclipse represents the possibility of the individual (as member of the cosmic order) to concretize the Self by means of the recognition of his finite nature in the infinity of a Nature both superior and eternal. The result of the eclipse is not the awareness but the evasion of Self. The self dissociates and searches for oblivion through the futile quest for identification and definition in beliefs or attitudes foreign to itself. Alberto's desire in La pata de la reposa is to find a new meaning of existence within the limited sphere of his own life. He tries to find it first in the return to the past: in the memory of his childhood in A. M. D. G. (a novel whose publication date offers evidence of its function as memory) and to the stability of nature evoked by his retreat to Cenciella in La pata. . . . However, it is a discovery impregnated with even more anguish; it is a sentiment born from the despair of being forgotten, of being abandoned by God. This revelation thrusts him into the world of knowledge. In Troteras y danzaderas, he discovers, in the development of the aesthetic sensibility, an alleviation, a comfort and a cure for his spiritual malady--an oblivion of Self in the observation of the Other.

Tinieblas. . . constitutes the starting point as well as the end point in the search for synthesis. Within the romantic atmosphere of extremity Alberto could achieve not only autonomy and separation from his novelist-creator but also

the possibility of becoming committed and conscious of his physical and metaphysical role. Tinieblas. . . composes the only moment in the life of the protagonist in which there could be realized the possibility of the affirmation of his uniqueness--his completeness and authenticity. What in reality does result is the fragmentation of a hero placed in an extreme situation. Multiplicity results from confrontation in a moment of crisis. All possibility of "salvation" vanishes before Alberto's flight from the mountain. Multiplicity, that is to say, fragmentation of the self is realized by the supremacy of the Other. Alberto's history, as is also that of Spain, is thus seen to portray "el lento avance hacia la victoria de la idea formal sobre la difusa materia." It leads to the third and last stage (which contains also a complex dialectic) of the triad: the Idea for-itself, discussed by the philosophy of mind and developed in the second cycle novels; more precisely, with its dramatic portrayal in Tres novelas poemáticas, Belarmino y Apolonio, Luna de miel, luna de hiel/Los trabajos de Urbano y Simona, and Tigre Juan/ El curandero de su honra.

The Idea is a unifying element; it is another exit presented as a necessary yet partial solution to the problematics of existence. It is another level in the protagonist's flight before the ~~terror~~ of his multiplicity and the resultant search for a viable solution. Alberto, impotent with respect to the realization of the inevitable (the reality of a Self divided

by the eclipse), reflects the same defect of his author-creator. Unable to succeed in further developing the schism (created by the eclipse) of the protagonist Alberto, the author, transforms himself in Belarmino y Apolonio into (1) the characters of the narrator, "omnipresent and omnipotent eye" of the Novelist/God, and don Amananto de Fraile, Olympic observer of the human species, and (2) the protagonist Alberto into Belarmino and Apolonio. Pérez de Ayala thus manipulates his fictional beings to the extent of converting them into mirror-images of his own ego; re-incarnations of his own frustration and despair--disperse pawns on the chess-board of his Intellect. His "naturalist" attitude is made evident in Troteras. . . (which along with A. M. D. G., Tinieblas. . . and La pata. . . compose a "künstlerroman" of the development of the writer) in which we note the disappearance of the central character. Generically, the form of the naturalist novel proceeds from the desire to trace the evolution of a human being from his origins, through the effects of environment and incident. Since life does not offer a convenient solution, none is received from the naturalist novel which oftentimes leaves the protagonist abandoned to an antagonistic circumstance in order that he continue the perpetual struggle. The final consequence is in Troteras. . ., the gradual yet inexorable dissolution of the hero--the result of a change of perspective. Alberto retires into the background and there dies, transformed in the second-cycle novels into myth and symbol: into archetypal

images of Self into Belarmino, Apolonio, Prometeo, Urbano, Simona, and Tigre Juan. The constant struggle to maintain a position in the foreground of the novel diminishes the hero; no longer the "cynosure" of all around him, the intellectual hero loses in his struggle to the archetypal forces. Unable to sustain his heroic stature, the writer reduces him by limiting his vision to exclude everything foreign to the Self. What is to follow is the portrayal of the gradual "depuración" of Alberto and the reduction of the generic hero from epic dimension (Tres novelas poemáticas, and Belarmino y Apolonio) to allegorical stature (Luna de miel, luna de hiel and Los trabajos de Urbano y Simona) to mythical symbol in Tigre Juan and El Curandero de su honra.

The duplicity of man into Man/Idea and Man/Emotion produced by the division between faith and reason, forms another link in the chain of evolution. The "depuración" of the individual to the reduced state of Myth (Man/Philosopher, Man/Dramatist) is an inevitable outcome in the development, or rather, "involution" of the protagonist. Belarmino y Apolonio is the postulation of two theories: one on language and the other on drama. Belarmino y Apolonio displays a deeper preoccupation over a philosophy of language; and with respect to the dramatic theory, it presents this theory without completely developing it. Belarmino y Apolonio presents the schematization of a philosophy of drama; Tigre Juan and El curandero de su honra develop it by transforming theory into vital experience. They also represent the bifurcation of the novel into two dramatic halves by further developing Luna de miel,

luna de hiel/Los trabajos. . . . The appearance of Tigre Juan (along with the other double novel: Luna de miel, luna de hiel/ Trabajos. . .) witnesses the disappearance of the novel and the "novelistic" protagonist. As a hybrid form, generically a "cross-breeding" of novel and drama, it composes the second half--the second part of Belarmino y Apolonio and the culmination of Los trabajos de Urbano y Simona. Urbano is thus the "spiritual child" of Apolonio, who finds his maturation in Tigre Juan; both constitute the doubling of the dramatic hero--being of tragicomedy.

As we speak, therefore, of the novels of Pérez de Ayala, no single novel is discussed as an entity independent of the rest, but rather of his entire work as a process; as an indivisible unit in which each novel reflects one of the multiple perspectives of a single, original character. On the technical level, the novelistic art of Pérez de Ayala develops the Ortegian theory of perspectivism; and from the point of view of plot, it narrates the undulating life of the principle protagonist. His work captures the continuum of time and space, thus creating strata of reality. Central axis of the ultra continuum is the principle character and his quest. The novels of Pérez de Ayala thus form a "magnum opus" in which is realized a "temps délivré;" a recovered ethic which exists dormant in a remote time and space. His work, as a whole, envisions the reconciliation of the self and the world by way of the acceptance of an ethic--fundamentally Christian--in drama. The search concludes thusly--with the birth of

tragicomedy ("low tragedy") in Tigre Juan/El curandero de su honra.

Tigre Juan is the fusion of expression and emotion. Within the character are united two attitudes, antithetical in nature: an obsession with honor reflected in his physical countenance--Tigre:

. . .el rostro cuadrado, obtuso, mongólico,
con mejillas de juanete, ojos de gato
montés. . . Su piel, así por la entonación
como por la turgencia (piel jalde, tir-
ante, bruñida) parecía de cobre pulimen-
tado. Cuando una emoción fuerte o el
humor de la cólera, se le subía a la
cabeza, la dura cara de cobre se ponía
broncínea, verde cardinillo, como si, de
súbito, se oxidase con la acidez de los
sentimientos.⁶⁶

Naturalism: temperament resides in the physiological: the
ferocious expression of anti-donjuanesque honor.

Romanticism: the mysterious origin of Juan Guerra Madrigal:
the myth petrified by the world into verse:

Barba Azul
Tigre Juan
mataste a tu mujer
enterástela en el desván;

and his love for Vespasiano Cebón "transhumante Tenorio de
menor cuantía," alter-ego of Tigre Juan, equally grotesque,
incorporates all the traditional characteristics of the

⁶⁶Tigre Juan/El curandero de su honra, (N. Y.: Las Americas,
1964), p. 10.

legendary Don Juan: lady's man, hypocrit, coward, liar, deceitful, scheming, unfaithful along with an air of sexual ambiguity:

. . .con aquellos ojos lánguidos, aquellos labios colorados y húmedos, aquellos pantalones ceñidos, aquellos muslos gordos y aquel trasero saladizo. Tiene autonomía de eunuco.⁶⁷

Vespasiano, spiritual doppelgänger reflects Tigre Juan's desire to be the other:

Meterte dentro de mí;
meterme yo dentro de ti
Eres una parte de mí
mismo que me falta
como yo debiera ser una parte de tí.⁶⁸

This love for Vespasiano along with a great enthusiasm for the Romantic theatre make him a member of a club of drama aficionados, "la Talía Romántica," contribute to the formation of the second part of his name--Juan, a dramatic name: Don Juan--legendary man, mythical man--Tigre Juan: half a being, an incomplete although multiple individual; he seeks blindly the synthesis of his own physical and metaphysical dialectic:

Thesis: "De cintura abajo se ataviaba como un labriego de la región." -- Tigre.
Antithesis: "De cintura arriba iba vestido a lo artesano. . ." -- Juan
Thesis: "Con el aldeano empleaba voces y giros de dialecto popular." -- Tigre

⁶⁷Ibid., p. 32.

⁶⁸Ibid., p. 132.

Antithesis: "Con las personas educadas procuraba hablar por lo retórico." -- Juan

Tigre Juan is the battleground in which is fought the battle between honor (Tigre) and love (Juan), Don Juan and Werther, Naturalism and Romanticism, the tiger and the man. Behind this conflict surges the catharsis of the Hegelian man; the purgation which makes of man a hero. In his excessive identification with honor ("era un fanático del deber y del honor") he sins and falls. His attitude, based on a vision of extremity, defines him as the "hamartia" defined the Greek hero first and Hegelian man later. The hero's catharsis resides in a reconciliation and purgation. The blood-letting (la sangría) is its instrument of catharsis, of the purification of sin and the salvation of the soul. The love for Herminia and Colás contributes to his metamorphosis. The love for the legitimate child transforms him; it constitutes the synthesis of the dialectic. It is a synthesis which transforms Tigre Juan into a new man, blinded by love to all social convention. He resigns himself to an ethical stance created and forged by his nature (his self) and his experience. It is a philosophy acquired through personal trial and tribulation which converts him from Tigre Juan--pseudo hero, nemesis of a false concept of self--to Juan Guerra Madrigal--true possessor of identity.

PART II:
TIME AND THE SEARCH OF SELF

Man is nature apprehended in awareness; nature is time which is the cause of all awareness. Man, his nature, his ideas, his concepts constitute the measure of all things. Yet he is not in nature as an absolute but as a component of the "existential machine"--that "sublime" power which is the measure of reality. He is the bifurcation of nature into a causal, influent nature and an aparent, effluent nature;¹ he is the metrics of change as well as the note of permanence. The mind as meeting point generates the awareness of man's temporality. It is the common ground for the dialectic of existence; for existence is being in time and time both finite and "infinite" is the moving image of eternity. Man as a "being there" in existence incorporates a philosophy of time--a "philosophical anthropology" whose unique and metaphysical function is the discovery of Self, of the quinta-essential nature of being in the world.² The intellect's revelation of Self through dread, care, the call of conscience (guilt) and

¹Alfred North Whitehead, The Concept of Nature, (London: Cambridge University Press, 1926), p. 31.

²Martin Heidegger, Existence and Being, Introduction and analysis by Werner Broch, (Chicago: A Gateway Edition, 1949), "An Account of Being and Time," pp. 11-116.

resolve are the utensils of time by which man as motion and impulse ("thymos") and as intellect ("noos") arrives at an awareness of what is meant by Being.³ The phenomenon of time thus serves as the link between Dasein and Being. It acts as the "transcendental horizon" for the problem of being. In order to arrive at the comprehension and realization of the Self as authenticity, it is necessary to begin at the starting point which is human dasein and to establish through experience the role that man as a "one like many" plays in the world. For this "one like many" is a genuine existentialistic trait of the constitution of Dasein; and the authentic Self-Being is not completely divorced from the "one like many" but is a modification of it. Time is the artificer of the Self; the vehicle by which man discovers his identity. For the self is a retrospective construction of the imagination and thereby a necessary fiction.⁴

Time as Kant observed in the Critique of Pure Reason is the most fundamental and characteristic mode of experience. Time is principally meaningful to man in virtue of its inseparability from the concept of self: man is conscious of his biological and psychological growth and development in time. That which is called "self" or "individual"

³Bruno Snell, The Discovery of Mind, (N. Y.: Harper and Brothers: Harper Torchbook, 1960), pp. 9-13.

⁴See Hume's "On Personal Identity," Book I, sec. vi.

is experienced exclusively against the background of motion and change that make up the individual's life. Time as a universal condition of life enters into the self-consciousness of the individual as well as into the study of man and society. Man is historicity: he is history with reference to the past and history with reference to beings that change in time in contrast to nature and its changes. Man is finally history with respect to what is handed down and repeated; he is ritual and cult and hence tradition.⁵ He is a present continually being reconstructed from a past and endlessly being hurled into a future. He is a "wavering breadth of boundary between the two extremes."⁶ He is memory and anticipation. Man is what he is and what he has become in and through time:

Time makes and unmakes us, both in the physical sense of the changing cell structure of the body--completely renewed, it is said every few years--and in the psychological sense of a constantly changing stream of consciousness.⁷

Yet within man there is a hidden unity in his multiplicity. The self or "espíritu" exhibits this sense of continuity and identity in the midst of the kaleidoscopic nature of the world of changes:

Los elementos constitutivos de nuestro organismo se están renovando sin cesar.

⁵M. Heidegger, Existence and Being, pp. 93-95.

⁶A. N. Whitehead, The Concept of Nature, p. 69.

⁷Hume, Book I, sec. vi, "On Personal Identity."

De tiempo en tiempo, un lapso de algunos años, no hay en nuestros tejidos una sola célula antigua. Hemos cambiado de cuerpo. Y, sin embargo, el espíritu persevera en su unidad, con la memoria del cuerpo ya desechado y la conciencia del cuerpo flamante. Lo cual demuestra que el espíritu no es una función del cuerpo.⁸

* * * * *

Time is the "immediate datum of consciousness" and in literature it invariably pertains to elements of time as presented in experience:

Time in literature is "le temps humain," the consciousness of time as it is part of a vague background of experience or as it enters into the texture of human lives. Its meaning therefore is to be sought only within the context of this world of experience or within the context of a human life as sum total of these experiences. Time in this sense is defined as private, personal, subjective--psychological.⁹

Time is no longer a mere extended image of space, a chronological measure of motion, a background for the recreation of

⁸An important statement by Colás in El curandero de su honra, p. 211.

⁹Hans Meyerhoff, Time in Literature, (Berkeley: Univ. of California Press, 1955), p. 4. This theory of time in terms of experience, first formulated by St. Augustine, will be re-echoed in the 17th and 18th centuries by philosopher Hobbes, Locke, Condillac, Berkeley and Hume.

events within a literary framework. It becomes the essence of reality, the core of the work of art:

If, at least, time enough were allotted to me to accomplish my work, I would not fail to mark it with the seal of Time. . . and I would therein describe man, if need be, as monsters occupying a place in Time infinitely more important than restricted one reserved for them in space. . .¹⁰

The work thus ceases to be a pure and simple "geometry of space," a "pretension to reality," but a vital stream of becoming, a vibrant flux of human experience fashioned after a vision of life as a constant fusion and defusion, a perpetual mixing of time present of things past (memory) with time present of things future (desire), forming thus a mixed tense symbolic of contemporary life. Time is multiple, relative because it is a "time in the mind" which puts aside the conventional and the socially acceptable generalities and tries to penetrate into the depth of the human psyche in order to find the "very movement of the inward life of things," the very personality in its flowing in time which is the self:

A literature which is content with 'describing things,' with offering a wretched summary of their lines and surfaces is, in spite of its pretension to realism, the furthest from reality. . . for it abruptly

¹⁰Marcel Proust, Time Regained, translated by S. Hudson, (London, 1951), pp. 430, 433.

severs communication between our present self, the past of which objects retain the essence and the future in which they encourage us to search for it again.¹¹

Time makes of the novel in general a creative "inward turning" and of Pérez de Ayala's novelistic accomplishment a study in the psychology of the individual. His entire work, in this way, is transformed into a memoir, a literary portrait of one basic character duplicated, multiplied, refracted and at times consciously distorted. It follows the major trend of fiction of the first decades of this century which turns away from external reality and becomes a direct and intense involvement with the mental and emotional machinations of its characters. His literary portraits thus demonstrate that the principles of "unity within multiplicity" (Leibniz) and "unities of interpenetration" (Bergson) must be carried beyond the present into the past in order to present the characteristic pattern of responses and associations which constitute what is termed as "character":

Time past and time future
What might have been and what has been
Point to one end, which is always present.¹²

Literary reconstruction of a life invariably includes as necessary circumstance two temporal dimensions: a subjective pattern of significant associations (poetry) and an objective

¹¹M. Proust, Time Regained, pp. 239-240.

¹²T. S. Eliot, "Burnt Norton," Four Quartets.

frame of attestable historical and biographical data which comprise a chronological time. The former is flexible, alterable, fluid and proteiform; the latter, stable, solid, immutable. Both dimensions are found not only in biographical or autobiographical literary forms but prevail as well in the literary portrait. To construct a man's life, whether it be real or fictional, implies either a reconstruction of those "significant associations" which follow closely, reinforce and supplement the objective, historical facts or a presentation of the inseparable interpenetration and intertwining of "dichtung" and "wahrheit": poetry and truth.¹³

The writer's preoccupation with and need to confront time is clear evidence of its major role in twentieth century fiction. The novelist's most arduous yet most dignified task is that of giving "the sense of duration, of the lapse and accumulation of time."¹⁴ For the novelist, time is the key conditioning factor in the technique of the novel:

This eternal time question is. . . for the novelist always there and always formidable, always insisting on the effect of the great lapse and passage, of the dark background and abyss by the terms of truth, and on the effect of compression, of composition and form, by the terms of literary arrangement.¹⁵

¹³H. Meyerhoff, Time in Literature, "Of Time and the Self," pp. 26-53.

¹⁴Henry James, Notes on Novelists, (London: J. M. Dent and Sons, 1914), p. 349.

¹⁵H. James, from preface to Roderick Hudson, quote originally from A.A. Mendilow, Time and the Novel, (N.Y.: Humanities Press, 1972), p. 16.

Time affects every aspect of fiction; it exercises a determining influence on the theme and the form; it modulates the tempo, continuity, suspense, causality, sequence and even the medium. Such is the hegemonic sway of time on the novel and such is the task and aim of this chapter: the presentation and the analysis of the thematics of time as it is creatively expounded in the novel of Pérez de Ayala.

Time is mobility; it is what is happening and more so, it is that which causes everything to happen. As movement it consists of a series of positions; as change, it is a series of states, indivisible and substantial. Time is thus seen as a development; it is a phenomenon which always evolves yet never is, a hypothesis based on opinion which is founded on perception and is yet without definition:

Hija mía, el reloj marca el tiempo
pero no es el tiempo. El tiempo es
cosa de Dios; mejor dicho, no es
cosa de Dios, porque Dios es eterno.
No sé como explicarme. (O. C., I, p. 743.)

All that becomes indeed must have a cause of its becoming. Time is not in itself eternity, yet it is an imitation of it and an abstraction from it. It is a division as well as a separation, a parenthesis hollowed out of the stillness and measured.

In the novel, the notion of a time-dimension depends upon the amount of space the author devotes to each part of his narrative. Fiction-time entails two fundamental aspects: the narrative-time (the time narrated events purport

to cover) and author-time (the time or space the author devotes to each part of the narrative-time). The relationship of these two factors constitutes the time-structure of the novel. In Perez de Ayala, flow of time is seldom if ever regular. In Tinieblas... author-time is equated to narrative-time; however far more author-time is devoted to the narration of Rosina's past than to the development of the principal events of the present. The time-structure of Tinieblas... does not imitate strictly the regularity of chronological time but shows a varied rhythm modulated by events and characters. Past and present are woven delicately into the framework of the novel; they constitute the two fundamental times which determine the development of the characters. The "Event" (brought about by nature and thus superior to man) brings forth the commencement of "time-present." Time-past (the life of Rosina in Arenales) forms a counter-time which slows down time-present. It is the adagio for what is to follow: a chapter entitled "La jornada" characterized by its "stop and go" movement--a presto of rapid motion and change--a metronome with which the author creates the narrative. The Epilogue assumes a rather interesting function; it serves as a third time: the "time-future" (with respect to the narrative-time) of a second narrator (the Jesuit Father X) which in reality is a time-past for the reader. Chronological time has been purposely ignored or made vague by the narrator ("Cierta tarde o mejor dicho cierta noche. . ." and later "Algún tiempo después. . .") in order to create the illusion

that the narrative time of the novel is not a progression in the present but a present made past and the only indication of a time-present is that of the reader. A similar technique is used in A. M. D. G. written in 1910 and published in 1923. It serves the same function as chapter II of Tinieblas. . .: it stops the narrative flow of events begun in Tinieblas. . . and continued in La pata de la raposa (1912) and gives cause for a return to the past. Tinieblas. . . sets the pattern for Pérez de Ayala's entire work. It is an introduction, a first attempt at what is to become the most noteworthy novelistic technique of the author. What has been introduced however simplistically in Tinieblas. . . and A. M. D. G. will see its development and mastery in future works.

Time has been seen as a becoming that has been set in motion. Time's measureability entails two different forms in the universe. Plato envisioned them as two circles of the Same and the Other; the Same being uniform and regular representative of the self-identity of the universe while the Other is divided into several subordinate motions symbolic of the diversity of the universe.¹⁶ The sun, the moon, the planets were created and set in motion in accordance to the principle of number. They were fashioned to create the phenomenon of time.¹⁷ Time is a multiplicity of motions which

¹⁶John F. Callahan, Four Views of Time in Ancient Philosophy, (N. Y.: Greenwood Press, 1948, 1968), pp. 17-19.

¹⁷Henri Bergson, The Creative Mind, translated by Mabelle L. Andison, (N. Y.: Greenwood Press, 1968), p. 17.

regulates not only the motions of man but of his work as well. The novel is an art form composed of a multiplicity of times; an artistic "universe" that revolves around time and which finds its meaning and form within it. Life's complex diversity admits the duality if not the multiplicity of time. Time is divided into two orders: one quantitative identified with the physical or chronological aspect of time: days, months, years, meteorological phenomena, distances, verbs and adverbs of time and of mood; and the other qualitative, equivalent to the expression of interiority.¹⁸ Exterior time (the time of the clock) is in essence a life by time, a time brought forth by an event independent of the individual. It is the eclipse in Tinieblas. . . or the passage of a day in La pata de la raposa where individual events are witnessed and experienced in time. The "Biometría" of life is calculated as an extension of time. The novel reveals and modulates the events within its time-structure: chapter I of La pata de la raposa: "La noche" (beginning in a September afternoon) progresses to chapter II: "El alba" (starts in a February morning) leads to a final chapter III reflecting the theme of the novel: "La tarde" (starts with a "return" to September and parallels the maturity of the principal character reflected also by the season.) It is too late for Alberto; maturity is derived from the realization that "No podía consagrar su vida a una mujer, doblar la

¹⁸For a concise presentation of the theme of time (as well as of space) in the 20th century novel, see Elizabeth Boa and J. H. Reid, Critical Strategies. German Fiction in the 20th Century, (Montreal: McGill-Queens Univ. Press, 1972).

perpendicularidad de su vida ligándola a otra vida ajena." (O. C., I, p. 445.) It is an elliptical time where several years in the life of Alberto are compressed into the passage of one day.

Another example of a "life by time" is the double novel: Luna de miel, luna de hiel/Los trabajos de Urbano y Simona. Time defined in terms of astronomical motions is evident from the title of the first novel. The phases of the moon determine the passage of narrative-time. They correspond to and furthermore induce the experiences of the characters. The narrative-time (approximately one year) is dominated by the lunar month while both are inscribed within the overall structural "dramatic-time" of the novel. Part I (Luna de miel, luna de hiel) consists of two phases of the moon: Waning Moon ("Cuarto Menguante") followed by First Quarter ("Cuarto Creciente"). The first phase (not chapter) of the novel begins with a specific time (the 8th of June) and lasts for a month. The second phase which is initiated with the phrase "No hay tiempo que perder.", is a faster moving progression of incidents that occur within a week. The "waning moon" presides over the major theme of this first phase; it is a lengthy development of the schism of the individual ("el Urbano de siempre" contrasted against "el Urbano de ahora" created by the mirror of the "armario de luna"). (O. C., IV, p. 272.) The last quarter of the moon reflects the waning of the individual. Time here regulates the conflict of the individual; Urbano, haunted by the tragic consequences of his marriage to Simona questions with perplexity: "¿Soy un hombre o estoy

como un niño perdido entre el bosque y la noche?" Ironically it is this last phase which begins the novel. Time thus determines the individual; it is once again a "life by time." The second phase ("Cuarto Creciente") parallels the initiation "en los oficios escabrosos de la erótica connubial." It is a phase symbolized by the beach at Boves which takes the form of a "media luna de pedrezuelas blancas. . . una media luna en campo de azur y de sinople." (O. C., IV, p. 207.), representative of life in its diversity and freedom. The second and last phase of the novel ("Cuarto Creciente") coincides with the development of Urbano; it is a phase which begins with his arrival at Collado one Friday night and ends with the ~~climactic~~ death of doña Rosita exactly one week later. The first quarter moon terminates in a "lunar eclipse" (the death of doña Rosita) which only occurs during a full moon and which occurs, in the novel, dramatically at the climax. The novel ends at this intense moment.

Los trabajos de Urbano y Simona begins with the "New Moon" ("Novilunio") and a critical resumé of the climax in the preceeding novel by don Cástulo. It is a beginning which creates a distance between character, reader and event. Don Cástulo stresses the fact that characters and their actions are the results of a malicious life that prepares her strategies as victories and as vengeance over man. "Había transcurrido no más que un cuarto de luna. Otra gota, la de un solo día, en la clepsidra; sólo otro crepúsculo vespertino o la complicidad de otra noche, y el himeneo de Urbano y Simona se hubiera consumado. Y nada en los cielos ni en la tierra, sería bastante fuerte para

desatar el nudo carnal establecido." (O. C., IV, p. 388.)

However a catastrophe brought about by a "vida maliciosa y despiadada" delays the outcome. Time makes of Urbano a being both tragic and comic. Both characteristics are transformed by "vengeful time" into the grotesque. It is time as the mode of being and development which, when concretized--materialized in the form of the characters of a play, converts the fictional world of the novel into a "tragedia bufa."¹⁹ When the fictional world of the novel portrays a grotesque tragedy, its time structure is affected as well. Time stresses the "inverosímil;" it becomes itself "inverosímil" and implants this same quality in both character and circumstance. Don Cástulo, playing the role of the classical Hellenic Messenger or Watchman speaks to the "audience" (the reader) of this very quality:

Os reís de la tragedia como os reís de la mitología. Los mitos los juzgáis inverosímiles y los calificáis de cuentos de viejas. Lo que no comprendéis, decretáis que no existe. Si supieráis de Antígona, diríais que no es verosímil y que, por lo tanto, no existió. Si supieráis de Micaela, de Urbano, de Simona, diríais que son inverosímiles y que, por lo tanto, no existen. Yo, el más inverosímil de todos, soy el que menos existo. Pues sí, a pesar del vulgo, a pesar de vosotros, existo. Aquí me tenéis, contra toda lógica y verosimilitud. ¿Qué hago yo aquí, no siendo personaje de la tragedia?. . . Determino casarme cuanto antes. Inverosímil. Una criatura ideal

¹⁹See O.C., III, Las Mascaras, "El valor y la tragedia grotesca," p. 314, for a discussion of this theme.

aunque criada de servir. ¿Inverosímil?
Los cuentos de hadas y las historias
abundan en ejemplos de princesas des-
graciadas e ilustres fregonas. (O.C., IV, pp. 390-1.)

Time reveals its duplicity, its "paralelismo." "Real" time is transformed within the fiction into the fable in the same degree as the novel projects its double nature as drama (imbued in a rigid time-structure) and myth (more flexible and in reality beyond time). Los trabajos de Urbano y Simona traces this progress from reality towards fable. Chronological time is not of great importance in this second part. It is made purposely vague in order to contrast with Part I. Author time becomes more recognizable with phases III (Novilunio) and IV (Plenilunio). The author stresses the importance of the emergence of a new stage in the development of the two characters. The "New Moon" traces the development of Urbano while the "Full Moon" concentrates mostly on Simona's experiences until she is finally rejoined with Urbano. The "Full Moon," similar to the "Semana Santa" in Belarmino y Apolonio and the "Noche de San Juan" in Tigre Juan/El curandero de su honra, brings the two lovers together. It is a phase (as are all the others) which makes the improbable a reality. The natural order of time and, in this case, the phases of the moon are radically distorted (from New Moon--First Quarter--Full Moon--Last Quarter to Waning Moon--First Quarter--Waxing Moon--Full Moon) to accomodate the thematic material. This radical distortion of the temporal (lunar) sequence identifies the grotesque

nature of the fiction. It is a technique more extreme than that used in Belarmino y Apolonio in which time-present is juxtaposed to time-past as the refractions of a literary perspectivism. The numerous times of Belarmino y Apolonio follow a natural order for they are created through memory. Don Guillén's monologue which begins in Madrid and in the present (Martes Santo) lasts a total of four hours and covers both the action in Madrid by the narrator-witness (six days) and the events in Pilares by the omniscient narrator (eight years, although ending several years before the Madrid episode). In Luna. . . and Trabajos. . . time is distorted, placed beyond the reach of both reader and character through the will of the author. It is the re-application of Pérez de Ayala's maxim: "Querer es poder" applied to the "powers" of the author as creator. In this respect, Trabajos. . . parallels Las tres novelas poemáticas which in turn project a bifurcated time scheme. Poetic time is contrasted to narrative time in the same manner as the mythical past is reflected against a "grotesque" present. The juxtaposition of these time-structures is exercised to augment the absurdity or rather, the absurd and ironic nature of existence. Luna. . . and Trabajos. . . also serve as an introduction to Tigre Juan. Urbano is characterized as both an "ángel" and "bestia." This duplicity however is placed beyond the real. Urbano is part of a fable and thus is not within a fictional "real" world. His existence can only be verisimilar if the reader executes a "salto into acceptance" of his lack of verisimilitude. Tigre Juan on the

contrary, is a novel well within the real and thus the main character is not labeled as "inverosimil" but eccentric. Unity in this last double novel is brought about not in the fable but in the real world. The myth of Tigre Juan/El curandero de su honra occupies a secondary level as it does in Belarmino y Apolonio.

The treatment of time in the novel takes the form of two basic trends: the two types of novel may be classified as linear and fugal. The lineal novel deals with the forward progression of events even though the rhythm of this forward movement may vary depending on the interplay of psychological and chronological (event) time. The first cycle of novels falls under this first category. The novel which most closely exemplifies the linear novel is Troteras y danzaderas. Time, in this novel, is treated as a vital force, an entity that advances into the future. In the prologue to Troteras y danzaderas Pérez de Ayala states: "en la narración en presente el tiempo se va desglosando y pereciendo en gotas de agua o tic tac de reloj. Quiero decir que una novela se compone de las reacciones de conciencia de cada personaje frente al presente vital." The author's main objective is the transmission of a sense of time passing similar to our sense of time in reality as succession and change. Yet within this "presente vital" lies submerged a past seeking new expression: a new classification in the face of an ever-changing present; for it is the past, in part, which renders the present "vital." Without the past, the present would be a useless, repeated

event. Time is a multiple presence as St. Augustine states in the Confessions:

. . .it is not properly said that there are three times, past, present and future. Perhaps it might be said rightly that there are three times: a time present of things past; a time present of things present; and a time present of things future.²⁰

It is this very quality of time which Pérez de Ayala seeks to discover and express in the novel. It is time as direct experience, as memory and as anticipation which makes of his novels mediums within which author, character and reader investigate the complexities of existence. The novel for Pérez de Ayala is the means by which the author structures the fictional world to a degree beyond what is possible in reality. It is the fugal novel whose ultimate aim is not primarily the presentation of succession but the unfolding of past and future in the present. It is the disclosure of time's simultaneity and the overcoming of its limitations. The final effect of the fugal novel as compared to the linear novel is of a spatial network of relationships rather than a temporal succession of states and events. The relativity of Belarmino y Apolonio with respect to its structure is evidenced in the narration of the story from three separate points of view. The author divides himself into omniscient author (writing chapters III, V, VI, VIII which tell the main story using the first person narrative technique), the narrator-witness (Don Amaranto) who writes the prologue, chapters I, II, IV, VII and the epilogue and Don Gullén, the narrator-actor who

²⁰St. Augustine, Confessions, xi, 20. See also C. A. Patrides, Aspects of Time, (Manchester Univ. Press, Univ. of Toronto Press, 1976).

tells the story to the narrator-witness. The central character through one or several minds. Belarmino is seen through the point of view of Don Guillén but this view is made up of those of secondary characters like Angustias, Colignon, el padre Aleson, don Resituto, Bellido, Escolar, Felicita, and Xuantipa; Apolonio is described basically by his son, yet this view is also composed or perhaps refracted by those of the same secondary characters who, throughout the novel, become principal actors of the drama of Belarmino and Apolonio. Both are seen also through the eyes of not only don Amaranto but the omniscient author as well. All compose an innumerable multiplicity of truths and yet between all of them: "se extienden sin número infinito de otras verdades intermediarias que es lo que los matemáticos llaman el ultracontinuo. Hay tantas verdades irreductibles como puntos de vista."²¹ Nevertheless, the affirmation of multiplicity leads the author to the confession that the essential negation of his own point of view was just a ploy, a mask to cover involvement: "Y singularmente he apelado a la ciencia y doctrina de estos caballeros, por disimular que frente a Belarmino y Apolonio ni tenía ni tengo punto de vista determinando. Belarmino y Apolonio han existido y yo los he amado."²² The objectivity of the author, maintained through theoretical doctrines pertaining to drama, philosophy (life by Emotion vs. life by Intellect) and the work itself (perspectivism) leads to a single unity. Perspectivism leads

²¹Belarmino y Apolonio, p. 199.

²²Ibid., p. 199.

to a monodimensional world by means of affirmed emotion and commitment: "No digo que han existido en carne mortal sobre el haz de la tierra; han existido por mí y para mí. Eso es todo. Existir, multiplicarse y amar."²³ Existence ends in love and it is this search for commitment in love which inspires Tigre Juan/El curandero de su honra. In a sense, this final double novel, stressing the fundamental duplicity of existence, parallels Belarmino y Apolonio in its narrative structure: what multiple points of view are to Belarmino y Apolonio interior monologue is to Tigre Juan/El curandero de su honra. The stream of thought of a "divided soul" is captured by the metaphor of the river--leitmotif of the work.

Pérez de Ayala's quest for self is a quest in time as total recall and re-creation of time-past rather than a mere anticipation of time-future. It is at the same time the aesthetic search for the fugal novel in which a horizontal melodic line with its succession of notes is transformed into the vertical chord of simultaneous notes. It is Tigre Juan/El curandero de su honra where a "life by time" is transformed through music into an aesthetic "time by life." Seen in this fashion, time by life--that is, life lived as a time subjectively experienced, becomes a true "advance into novelty" (Alexander): "Así fluía la vida de Tigre Juan" is placed beside "Así fluía la vida de Herminia"--two parallel columns representing the vertical chord of simultaneous lives.

* * * * *

²³Ibid., p. 199.

Time is an immeasurable multiplicity of moments in which man creates and is created. His life is marked by these moments. They compose his life. Time is, in one respect, causality: a manifold multiplication of a single, original moment; but from another frame of reference it is synchronism: a time shared--a history created and evolved in time. Time is history and history a human creation. Man as a "one like many" shares with others a similar history, the same historical time. He is an historical unit, a part of an ethnical "whole" which is the nation. Before man is an individual "I," he is an historical self:

Pero la experiencia de la vida no se compone sólo de las experiencias que yo personalmente he hecho de mi pasado. Va integrada también por el pasado de los antepasados que la sociedad en que vivo me transmite. La sociedad consiste primariamente en un repertorio de usos intelectuales, morales, políticos, técnicos, de juego y placer. . . la determinación de lo que la sociedad en cada momento va a ser, depende de lo que ha sido, lo mismo que la vida personal. En la crisis política actual, las sociedades de Occidente se encuentran con que no pueden ser, sin más ni menos, 'liberales,' 'democráticas,' 'monárquicas,' 'feudales,' ni. . . 'farónicas,' precisamente porque ya lo han sido, por sí o por saber como lo fueron otras. En la 'opinión pública política' actual, en ese uso hoy vigente,

sigue actuando una porción enorme de pasado, y por tanto, es todo eso en la forma de haberlo sido.²⁴

Before man are diverse possibilities of being; behind him is what he has been; and this past self acts negatively on what he can be:

Sí, señor, sí; la historia de España del siglo diecinueve es una historia de casa de huéspedes. ¿Qué le vamos a hacer? No crea usted que la historia de las demás naciones cultas en el siglo diecinueve es muy superior a la nuestra. Aquí y acullá, y en todas partes, la historia del siglo diecinueve es la historia de la clase media-clase media más rica y culta allá, más miseranda y cenil acá--; la historia de una época de libertad anárquica; la libertad de explotación; torbellino de átomos insensatos e incoherentes; época egoísta y brutal, que pensó suprimir el dolor fingiendo ignorar que lo hubiese, y alardeó de apreciar las ideas y la belleza porque las avillanó y sometió a precio cotizabile en el mercado, como cualquiera otro artículo de comercio; época, en fin, en que el negociante venció y aniquiló al filósofo y al poeta.²⁵

²⁴José Ortega y Gasset, Historia como sistema, (Madrid: Revista de Occidente, 1962), pp. 45-46.

²⁵Belarmino y Apolonio, p. 15.

Part of the past is the nightmare experienced in Regium with the Jesuits:

Ellos secuestraron mi niñez, me la robaron. Seis años, Fina, día por día, ligándome el alma y apretándome fuerte con la soga del temor al ridículo, embotándola con la idea de la inutilidad del esfuerzo aquí abajo, en la tierra. Cuando se cree después de estos seis años se hace un fraile o se entrega uno a ellos como un cadáver. Cuando no se cree. . . .(O. C., I, p. 432.)

This confession serves furthermore as an echo of another past, lost and lamented by Padre Ocaña:

El jugo es mi infancia, es mi pasado, era mi yo, como dicen los filósofos de ahora, y todo lo he perdido en mis años de noviciado. ¡Ah el noviciado! Me pregunto: ¿son los caminos de Dios? ¡Las incertidumbres que hube de sufrir en Carrión y luego en Oña. . . . ¡Las noches de aridez y desconsuelo!. . . Si viera usted con qué fervor, esto es, con qué crueldad en las prácticas de penitencia en común, atormentaba mi carne a disciplinzaos. . . Me refugié en los libros. . . por anularme. . . Como le he dicho, me contemplo y no me conozco. Imaginé que nosotros, los maestrillos, éramos considerados como personas. No sé si algunos lo serán: yo no lo soy. No sé nada, no veo nada claro, no sé adonde vamos, ando a tientas, entre zozobras y presentimientos de un no sé qué.²⁶

²⁶A. M. D. G., pp. 76-77.

Ortega:

La historia es ciencia sistemática de la realidad radical que es mi vida. Es pues, ciencia del más riguroso y actual presente. Si no fuese ciencia del presente, ¿dónde íbamos a encontrar ese pasado que se le suele atribuir como tema? . . . El pasado no está allí, en su fecha, sino aquí en mí. El pasado es yo, se entiende, mi vida.²⁷

Pérez de Ayala:

Teófilo: . . . quedamos en que España es el país de la danza, y que la historia de España es toda ella una danza del vientre. . . vacío. (O. C., I, p. 649.)

La salud del pueblo. . . . El pueblo. . . ¿Qué es el pueblo? Observa aquí el pueblo, si puedes sin que se le revuelven las tripas. Observa qué vientres, qué caras, qué cabezas, y no que habría que verlos por dentro. . . . (O. C., I, p. 628.)

Muro: . . . estamos en el país de los viceversas. . . En último término, ¿qué importa todo? La cuestión es pasar el rato. Toros, política y mujeres, esta es nuestra santísima trinidad. Ahora que parece que para los toros se requiere virilidad, para la política entusiasmo y para el amor incentivo de la juventud, y aquí viene nuestra afición a lo paradójico: los toreros son estetas, los políticos viejos chochos, y las prostitutas, viceversa de los políticos. . . . (O. C., I, p. 696.)

²⁷Ortega y Gasset, Historia como sistema, p. 56.

Alberto capitulates this vision by relating history, nation and individual to Art:

El espíritu de la raza a que pertenezco y la vida histórica de esta nación en cuyas entrañas fui engendrado, ¿son trágicos o melodramáticos? ¿Soy actor de coturno y persona, dignidad y decoro encorporado a la caudal tragedia humana o soy fanteche de una farsa lacrimosa y grotesca? (O. C., I, p. 577.)

Ortega diagnoses the "symptoms" and formulates the following conclusion:

España padecía y padece un déficit de orden intelectual. Había perdido la destreza en el manejo de los conceptos, que son--ni más ni menos--los instrumentos con que andamos entre las cosas. Era preciso enseñarla a enfrentarse con la realidad y transmutar ésta en pensamiento, con la menor pérdida posible.²⁸

Pérez de Ayala offers the possibilities of a remedy to "los males de España":

Teófilo forsees no hope within Spain; the only solution is escape:

Tendría que escaparse de Madrid y acaso de España. Era lo mejor; emigraría con Rosa a un país en donde ganarse la vida no fuera en detrimento de la dignidad. ¡Adios, maldita España, para siempre! (O. C., I, p. 593.)

²⁸Ortega, p. 70.

Tejero places Spain's salvation upon youth's insistence first on an active political environment:

Los jóvenes tenemos el deber moral de hacer política activa, Alberto; de pensar en los destinos de la patria. Toda otra labor es estéril si no se ataca lo primero al problema de la ética política. La última crisis ha sido bochornosamente anti-constitucional y averguenza pertenecer a una nación que tales far-sas consiente. . . (O.C., I, p. 592.)

and second upon the creation of a civilized nation:

España se salvará, alzándose a la dignidad de nación civilizada, el día que haya nueve españoles capaces de leer el Simposio o banquete platónico en su original griego. (O.C., I, p. 597.)

founded upon self-awareness and political responsibility:

Muchas, muchas cosas; enormedades. Despertar la consciencia del país; inculcar el sentimiento de la responsabilidad política; purificar la ética política. . . (O.C., I, p. 598.)

Alberto offers a contrapuntal melody; an adagio in minor key exalting sensibility rather than political activity:

¡A qué esforzarnos en dar a España una educación política que no necesita aún, ni le sería de provecho? Lo que hace falta es una educación estética que nadie se curó de darle hasta la fecha. . . Labor y empresa nobilísimas se nos ofrece, y es la de infundir en este cuerpo acecinado una sensibilidad; despertarle los sentidos y dotarlo de aptitud para

la simpatía hacia el mundo externo. . .
Y para concluir, sin sentidos y sin
imaginación, la simpatía falta; y
sin pasar por la simpatía no se llega
al amor; sin amor no puede haber com-
prensión moral, y sin comprensión
moral no hay tolerancia. En España
todos somos absolutistas. (O. C., I, pp. 598-9.)

Ortega:

Pero el hombre no sólo tiene que
hacerse a sí mismo, sino que lo más
grave que tiene que hacer es deter-
minar lo que va a ser.²⁹

Pérez de Ayala:

Se veía [Alberto] como un ser cor-
respondiente a futuras y más per-
fectas civilizaciones, cuando todos
los hombres tuvieran aquella facultad
de destilar el mundo en conceptos e
imágenes, y aquella aguda y bien
templada sensibilidad que hacía eco a
la más leve palpitación del Universo,
determinando necesidades personales
ineludibles. (O. C., I, p. 42.)

Ortega:

La vida es un gerundio y no un participio:
un faciendum y no un factum. La vida es
quehacer.³⁰

Pérez de Ayala:

Sobre esta base, atraído por el incentivo
de poner ideas en reata, se metía por lo

²⁹Ortega, p. 37.

³⁰Ibid., p. 38.

venidero, y construía una sociedad futura, poniendo a contribución la mayor parte de sus teorías socialistas. En aquel momento por extraña comenazón paradójica, hubiera querido hallar en posición de su desvanecida fortuna, solamente por dedicarse a la política y hacer propaganda socialista, a su modo; un socialismo humano integralmente. (O. C., I, p. 413.)

True authentic existence is characterized as an act of creation; an unspecious endeavor carried out by man in his effort to discover the vital trajectory of his own life within an ever expanding universe. Life in these terms is, as Ortega proclaims, invention. Man as "homo faber" "invents" his life in order that it may be his own:

El hombre se inventa un programa de vida, una figura estática de ser, que responde satisfactoriamente a las dificultades que la circunstancia le plantea. Ensaya esa figura de vida, intenta realizar ese personaje imaginario que ha resuelto ser. Se embarca ilusionado en ese ensayo y hace a fondo la experiencia de él. Esto quiere decir que llega a creer profundamente que ese personaje es su verdadero ser. Pero al experimentarlo aparecen sus insuficiencias, los límites de ese programa vital. No resuelve todas las dificultades y produce otras nuevas. . . El hombre "va siendo" y "desiendo"--viviendo. Va acumulando ser--el pasado--: se va haciendo un ser en la série dialéctica de sus experiencias. Esta dialéctica no es la

razon l6gica sino que precisamente
de la historia--es la Realdialektik. . .³¹

Man is thus seen as a becoming, as a character in evolution. As evolution he exemplifies the Platonic concept of time symbolized by two circles of motion: man is the motion of the Same because he is a social, historical and political being who shares a common fate; he incorporates likewise the motion of the Other, for he is one among others who are different. His life merges both circles of existence; his becoming is a representation of two convergent circles whose mutually occupied area is symbolic of the individual. Man is always a duality: a Self and an Other; a composition of opposing forces bijugous in nature which limit and define him. He is ego/id, consciousness/unconsciousness, outside world/inner self, will and sexuality in constant movement. This activity marks the development of the individual characterized by a process of inner ideal formation.³² Man's life is inscribed with the mark of continuous struggle against outer forces and constant conflict with anxieties which the individual must experience for himself and endure all the stages of his evolution.

The modern novel is the presentation of a character's inward life. It may be a developmental characterization in which the protagonist's personal traits are attenuated in order that his progress along a plot line with an ethical foundation may be stressed. It may also be a chronological

³¹Ortega, pp. 49-50.

³²Otto Rank, The Birth of the Hero and Other Writings, p. 288.

characterization in which personal traits are ramified to stress gradual shifts in character within a temporal frame.³³ Pérez de Ayala utilizes both techniques of characterization. It is a work which traces a modern "life by time" in search of a "life by values." It is a lengthy literary metamorphosis of the individual in which enslavement and compulsion are transformed into freedom and totality.

The first level in the developmental process which initiates the protagonist's struggle for freedom is one in which the individual wills what he was previously driven to do, that is, what external world and inner compulsion forced him to pursue and bring about:

A los pequeñuelos, a los recién llegados, no era empresa árdua saturarlos presto de espíritu religioso moviéndolos, a voluntad, por el asa del temor a Dios, cultivado sabiamente con narraciones de interés sumo y tales aciertos trágicos que las carnes de los chiquitines se estremeciesen y el cuero cabelludo se le erizase. Los pipiolos de la tercera división, la mayor parte de ellos, en los albores de la vida consciente, no ofrecían dificultad alguna pedagógica ni de otro linaje. . . En la segunda división. . . no era tampoco difícil imbuir la resignación claustral. . . Al fin y al cabo, eran todos aun almas pasivas y ligeras

³³Scholes and Kellogg, The Nature of Narrative, p. 169.

como la arcilla en manos del alfarero.³⁴

The protagonist in this initial stage corresponds to the type of duty-conscious individual oriented towards the external world. He is the child who carries out on his own the desires of those around him. Guilt, intensified by the religious exercises, leads the young Bertuco to a self-inflicted punishment. It is a violent act that reflects the teachings of the Order: punishment is the only cure for a soul lost in sin:

Bertuco se oprimía las sienes y trituraba los labios murmurando: «¡Jesús, Jesús bondadoso, ayúdame! Es Satanás que se introduce en mi inteligencia. . . . ¡Virgencita blanca y guapina, madre de mi alma, no me desampares! Ves que camino al infierno. ¡Dame la mano!>» Paso toda una noche arrodillado en su camarilla. Fabricó a su modo unas disciplinas, con la cuerda de hacer las palas de red para el juego de pelota, y se azotaba hasta que los ojos se le anulaban y los sentidos se le adormecían.³⁵

He is the ego in its adaptation to the world and its moral code:

Mas viéndose impelidos los hombres a esto, toman el estado del matrimonio, se casan, y entonces pueden hacer lo que las leyes del matrimonio permiten, y pueden desahogar legítimamente su pasión, sin que de ello resulte ningún

³⁴A. M. D. G., pp. 42-43.

³⁵Ibid., p. 150.

desorden, antes bien, es como las pesas de un reloj que hacen andar con buen orden y concierto la propagación del género humano. Mas si usted por antojo o codicia hace gastarse al hombre, es ciertísimo que Dios Nuestro Señor estaría muy agraviado de usted. . . .³⁶

He is the individual who, partly through fear, accepts reality with all its demands and in so doing adjusts his own individuality to it so that he may be able to perceive and accept himself as part of that reality. He erases the feeling of difference in order to be one with that reality:

¡Qué horror! Ya veis, la Virgen sólo quiere que se la quiera; Dios quiere que se le tema, que uno se maltrate y haga penitencias para salvar el alma. Yo quiero salvarme. Al parecer, ningún jesuita se ha condenado. Seré jesuita.³⁷

The personality who occupies this first step needs the external compulsion offered him by reality. Therein lies his similarity to Medieval Man: the fundamental characteristic of his behavior is found in and defined by his great adaptability. For this individual, as for medieval man, there is no distinction between existence and being. To exist and to be are synonymous to the need to adapt. Everything is possessed of a continuity. Existence remains contingent and dependent because existence, in the form of permanence, is a created existence dependent upon a Creator who by an

³⁶Ibid., p. 209.

³⁷Ibid., p. 238.

act of will caused man and the world to be and to endure. Time moreover, is not a mode of duration entirely different from permanence. It is a "permanence incomplete, still in the process of achievement and guided toward completion by the forms inherent in being."³⁸ Alberto, in like fashion, feels a continuous attraction or compulsion towards spiritual perfection. Time is thus born in the awareness that human existence is a limited existence; and it is this need, forged by time that carries man towards the divine force or selfhood which, through salvation, gives time a direction and man a belief in eternal continuity.

The ideal is to be as others--an ideal representative of average man. It reflects the individual's need to be part of a group and to define himself as a social animal:

Diseminados en el recinto del coche
estaban los ínclitos varones, sentados
unos encima de los cestos, en los
brazos de los divanes, otros, cuales
en pie, cuales con las manos en las
rejillas. De ellos, eran los más
mozos Paco Alvarez y el joven insignificante,
llamado Alberto Díaz de Guzmán; San Martín,
el más talludito de edad; el mas diabólico y
turbulento Jiménez; Cerdá, el más lascivo;
Travesedo, el más velludo; todos ellos
buena gente, bien humorados. . . (O. C., I, p. 115.)

Man experiences within the group a comradeship in existence, in "nuestra terrenal y corpórea romería" against time:

³⁸Poulet, Studies in Human Time, p. 5.

. . .come, bebe, fornica, rodeáte
de rosas, que florezca tu sonrisa
y que yo respire en tus labios el
néctar de Epicuro. La vida es bre-
ve, la vida es un río de amenas
orillas. Contemplémoslas sin pen-
sar en nuestro fin y acabamiento.
(O. C., I, p. 219.)

Sensation thus becomes an idea--an ideal formed out of the experience with nature and with other men. From the state of nature, man passes or falls to the state of society. In this new state, he as subject, is opposed by the object; as a result the self discovers the existence of a non-self. Man no longer lives in an absolute; he is no longer a primitive vehicle of pure sensation; he can no longer identify himself with nature nor can he confirm himself to the sole feeling of existence. Time is insufficiency, the bearer of pain and unhappiness. Man in time is a divided being; stripped of his immortality he is torn between God (that which is "forever") and Epicurus (that which is "now"). This condition constitutes the second level in the process of characterization; it is a stage represented by the feeling of division in the personality through the desunity of will and counter-will, which signifies a double conflict (usually moral) against the outer world as well as with the inner self. The second level is that of the neurotic personality.³⁹ It represents the failure to develop out of

³⁹Otto Rank, The Birth of the Hero. . ., "The Levels of Development," pp. 288-293.

the mimetic first stage into the final stage of creativity. The individual is trapped in this intermediate level in which he observes the exterior commands and compulsions as threats, as something which must be opposed yet is unable to affirm the ideals to which he corresponds. He is therefore ridden by a guilt towards society and by an awareness of guilt towards himself. Alberto experiences this enormous sense of guilt and turmoil after the eclipse as a compulsion to fill up his existence with a time experienced and transcended:

Horror y vergüenza se hundieron muy pronto en el olvido, empujados por más graves preocupaciones que acaporaban el espíritu de Alberto. Durante unos días le retenía de continuo dentro del cráneo la voz de las campanas que había oído estando en el cementerio de Cenciella; un sonido grave, magistral, suasorio, permanente, que se propagaba por los ámbitos del cielo, sin extinguir nunca, y luego, un golpe agudo, atipado, efímero, agrio, que fenecía al pronto, absorbido por el temblor perdurable de la primera campana. La campana grande parecía cantar ars longa; la otra apenas si concluía a sugerir vita brevis. Era lo mismo que Alberto se había dicho espontáneamente: Hay que hacer, hay que apresurarse. Lo clásico, sobre lo individual. (O. C., I, p. 412.)

Teófilo is also plagued by the very same feeling of a self divided by guilt:

Teófilo sentía dos obsesiones que para él eran normas madres de la vida: la del dinero y la del amor. Según su peculiar manera de concebir la sociedad, ésta se asentaba en dos pilares: el sentido conservador, del cual nace el principio de propiedad, y el instinto de reproducción, de perpetuación, turbio subsuelo en donde arraiga el amor, libre o constituido en familia. Ahora, Teófilo se preguntaba: "Estos dos principios de la sociedad, ¿son constructivos o son destructores?" Movíale a formular este interrogante el haber visto al desnudo el instinto de la propiedad y el amoroso: el primero, en el juego; el segundo, en la prostitución. (O. C., I, p. 672.)

And Rosina experiences remorse with respect to her amorous attachments to Fernando, Teófilo and don Sabas:

. . .y al tropezar con la rosa de Teófilo, ajada y medio deshecha por otro hombre, sintió su consciencia traspasada de remordimiento. Vió que la conducta de Fernando para con ella era la misma de ella para con Teófilo. Teófilo la quería para sí, por entero; pero ella no se atrevía a renunciar a los beneficios que

de don Sabas recibía. Fernando tampoco se resolvía a despreciar las dadas de aquella desconocida amante. Rosina ere supersticiosa. Pensó:
"Castigo de Dios. Me lo he merecido.
El que a hierro mata, a hierro muere."
(O. C., I, p. 660.)

Marco, in Prometeo, tormented by the fear of the birth of a deformed child, attributes it to a life of decadence and spiritual laxity: "¿Quién podría hacer limpia una criatura engendrada en la corrupción sino Tú solo, señor?":

. . .acercóse luego al lecho de
Perpetua, dejó caer las rodillas
en tierra y la cabeza sobre la
almohada, y allí, junto a la dulce cara febril color de cera,
translúcida por el misterio de la
maternidad, lloró sin consuelo,
sin ser dueño de sí, como un niño.⁴⁰

The only possible reaction is that of silence; Marco encloses himself within a wall of death-like aphonia. Arias, in La caída de los Limones, unable to resolve the conflict between fantasy, reality and sexual compulsion is led to violence as the sole adventure in action:

Cuando oía hablar del crimen, establecía en mi espíritu vagas relaciones, como entre nieblas, o como si lo hubiera soñado. Llegué a que lo había soñado; que el sueño se me imponía como realidad, que mi razón desvariaba. . . .⁴¹

⁴⁰Tres novelas poemáticas, pp. 41-42.

⁴¹Ibid., p. 135.

Doña Micaela's ideal in Luna de miel, luna de hiel of human perfection is transformed by reality into a hideous monstrosity; and guilt:

Hablabas, Señor, por la lengua de Leoncio, y yo, insensata, teniendo oídos, no le oía. Has tomado, Señor, mi corazón entre tus manos y le has dado una vuelta, como haces con la tierra donde pisamos, convirtiendo la noche en día y el día en noche. Lo que antes estaba oscuro se ha iluminado en mi alma; y la vieja claridad se ha hundido en tinieblas. Aborrezco lo que amé y odio lo que adoraba . . . He de matar a este Urbano de ahora, como está muerta aquella Micaela de antes. (O. C., IV, pp. 372-373.)

And it is this guilt which eventually leads to insanity:

-¡Quiquiriquí!. . . ¡Quiquiriquí! Mi canto alfilado es el chirriar de unas tijeras de plata. ¡Quiquiriquí! Mi canto desgarrar la negra vestidura de la noche; queda desnudo el blanco cuerpo de la aurora. ¡Quiquiriquí! Por ti lo hago, picarín, para que te abrasces con ella. No temas. Soy tu centinela; el centinela de la sombra. Con las tijeras de plata cortaré las rejas al centurión. (O. C., IV, p. 513.)

The ideal of the neurotic personality is to be himself; it is a Dionysian code which demands of him the fulfillment of what he himself is and not what others want him to be.

The problem of this type of personality is based in the acceptance of his own individuality. It is not an adaptability to others but an adaptability to one's self; one which in many cases leads to destruction. It is in essence, a negativity embedded in the affirmation of the neurosis:

Debiera matarme. ¿Qué fin ni qué utilidad tiene mi vida?" Aumentaba su temblor y angustia. "¿Cómo? ¿Matarme? ¿Cobarde yo? ¿Yo desertor del cumplimiento del deber? Vivir para sufrir. Dios lo manda. Tantos años, tantos, castigando con el látigo del deber la furia del alma y la rebeldía del cuerpo hasta someterlos. . . En un abrir y cerrar de ojos, de nuevo la fiera se revuelve y me derriba. ¿Dónde está el látigo? Vivirás, vivirás, vivirás. ¡Ay de mí! Me siento morir. . .⁴²

Tigre Juan falls to the ground twisted and distorted by convulsions--the result of a man who has lived in a world completely his own. The exterior world for him functions only as a projection of his interior needs and will. Reality must submit to his demands; to what he desires of it. Reality and the self are, at best, conflictive forces, opposing wills struggling for supremacy. It is a conflict which can only lead to fragmentation, to a self divided into an "I" and a "You":

¿No sabes lo que es una mujer perdida para el marido? Basta con decir una mujer perdida. Cuida no la

⁴²Tigre Juan/El curandero de su honra, p. 58.

pierdes de esta suerte. ¿Qué prefieres; morirte tú, que se te muera, o que te burle? Pudiera sucederte lo último. Ella es de la misma pasta quebradiza como las demás mujeres. ¡Qué atrocidad! Es ejemplar único. . . ¿Qué harías tú? Lavar tu honor. Magnífico Juan, magnífico. . . ¿Qué prefieres: matarla o matarte tú? Matar-me yo. Pero matarte tú es también perderla.⁴³

Will and counter-will, love and honor wage a war whose ultimate objective is the survival of the fittest:

Se le aborrascó el semblante en cercazón colérica. "Juan, Juan. . . ¿Cobarde tú? ¿Desertor del deber? Bonito ejemplo para maridos desgraciados. . . Bueno andaría el mundo si todos, en tus circunstancias, te imitasen. . . Tigre Juan, hermano mayor de la cofradía de los cornudos. . . Te darán el honroso título de cabrito consentado.⁴⁴

Within Tigre Juan resides the possibility of creativity in which ideal-formation (or what Freud calls the super-ego) works out constructively an acceptance of the self, of the individual will. What was originally denied manifests itself as ethically justified. Consciousness of one's compulsions constitutes the only road to freedom. It is an inward turning of a turbulent ego "lanzado por la violencia del

⁴³Ibid., p. 170.

⁴⁴Ibid., p. 171.

dolor, desde la realidad hasta la alucinación, contemplaba ahora, sub specie aeterni, la realidad como un sueño evanescente. Como si de sus ojos emanase un agente corrosivo, Tigre Juan, mirando al mundo exterior, percibía que, involucrados unos en otros los elementos, el mundo se desintegraba y fluía, fluía con fugitivas mudanzas. . . .⁴⁵

It is a discovery realized in time and, to a certain degree, by time itself. Chronological time transfigured mystically into a fantastic time of enchantment--Noche de San Juan--effectuates the expulsion (the Christian metamorphosis) of the destructive will: "Curandero de tu honra: purga tu propia sangre. Purifícate." This apocalyptic command initiates the last cycle in the transformation of the self--from negation, destruction, violence to passivity, acceptance and creation. Tigre Juan--Juan Cabrito--Juan Guerra Madrigal.

The romantic self develops the idea of the incapacity to be.⁴⁶ To feel that one's existence is an abyss is to feel infinite deficiency of the present moment. Man as creator of man, having lost the sense of divine causality, having been reduced for a century to the generation of self from sensation (Condillac's I am "odor of rose"), can now determine and evaluate the enormous gulf which separates his existence as creature of sensation from the profound

⁴⁵Ibid., pp. 185-186.

⁴⁶Poulet, p. 25.

being of whom aspiration and recollection grant him a confused yet gigantic conception:

-Ciertó que vivimos apegados a la costra de la tierra sin curarnos de considerar su humilde posición en el vasto conjunto de orbes. Mas esto no empequeñece el humano linaje, sino que le eleva y transporta a elevadísimo lugar. Acaso la consciencia no sea otra cosa que fenómeno huidero; pero por él todos los átomos del inmenso conjunto han de pasar, a su vez, sólo con el fin de que posean y afirmen esta verdad sublime: "Soy la consciencia del universo." Y cuando el hombre lo comprende así, es realmente parte de Dios en el Universo.
(O. C., I, p. 213.)

In communing with nature man can project and encounter reflected from without the total image of his being:

. . . vese en la Naturaleza toda una como suspeditación al hombre, que es su rey, y una sabia variedad de las cosas que no tienen otro fin que el de satisfacer sus necesidades. El hombre es el sentido de la tierra.
(O. C., I, p. 191.)

He experiences the entire past reborn within him:

Mi corazón latía en la noche. Sonó la esquila de una vaca. En aquel solemne instante comencé a perder mi naturaleza humana. Mis músculos pusieronse rígidos de pronto; sentí como de mis plantas

brotaban muchedumbre de filamentos
que escarbaban la tierra, la hora-
daban, se metían por sus entrañas,
formaban raigambre recia. Aquellas
imágenes que poblaban mi cráneo,
arcanas ideas musicales, armonías
inefables, color, ritmo, emoción
y movimiento y reconcentrada pal-
pitación de gérmenes, todo ello
agrietó los áseos muros de la ca-
beza, desparramóse con ímpetu por
el aire y la noche enpompa fron-
dosa, quejumbrosa y fragante de
follaje. Yo fui un árbol. (O. C.,
I, p. 187.)

Man is in possession of time; and its possession is the
possession of images projected by time, characterized as
the intimate expression of motion. Time thus experienced
as motion, in which beings achieve their becoming, is not
completed time; it is a time which becomes and which never
draws to a close:

Y yo extendía las ramas de mis bra-
zos a fin de cubrir todo el universo.
Y la ardiente vida de Dios, que todo
lo anima, inflamaba mi espíritu y me
confundía. (O. C., I, p. 187.)

Yet it is within nature that man feels and fears the dis-
tance which separates the present from the past. It is not
recollection but a sensation of a sadness of the past and
the anguish of a future. The present within nature becomes
a void and the eclipse "personifies" this sensation of the
nothingness of existence in time as "the blurring of

objective reality and the dissolution of certainties in all fields of thought." (H. J. Muller)

La sombra, o más bien penumbra
cárdena, que insidiosa y paula-
tinamente, se tendía sobre la ti-
erra, metíasele a él por el es-
píritu y le enturbiaba el cora-
zón. Había bajado la temperatura
en considerable medida, y parecía
correr en escalofrío trágico por
la epidermis terrestre, erizándola
de terror. (O. C., I, p. 211.)

Human time is part of cosmic time; man's existence is marked and measured by the continual appearance and disappearance of the sun; it depends entirely upon it and falls victim to its motion:

A cualquiera hora, dentro de un
instante: ¿Qué son diez, veinte
siglos en la vida de un astro?
Menos, muchísimo menos que un
segundo en la vida de un hombre;
y de la misma suerte que pasamos
como una sombra entre la muche-
dumbre de nuestros semejantes,
este misérrimo astro que nos sus-
tenta pasará como una chispa en-
tre la muchedumbre infinita de los
astros y el inmarcesible fulgor
de las constelaciones. (O. C., I, p. 212.)

The eclipse brings the inevitable closer to man's sphere of existence. The motion of man's existence and that of the sun are fixed; they become two concentric circles that mark in unison the destiny of all creation. Man, lost in a sea of

darkness ("un mar de tinieblas") falls on his knees and, in the mud, pleads for mercy:

- ¡Espíritu Misterioso, Ciega y
Terrible Potencia, seas quien
fueses: piedad para este guñapo
de carne efímera y bestezuela in-
mundamente orgullosa! (O. C., I, p. 214.)

Nature is not and cannot be anthropomorphized; it is not identifiable with man. Reason has been eclipsed by nature. Man as he is portrayed by Alberto does not comprehend the true function of nature or of the individual. Alberto perceives of existence as the subjugation of nature ("...vese en la Naturaleza todo una supeditación al hombre. . .") and of reason as the mere regulation of the relation between means and ends. In so doing, nature is not transcended or reconciled but repressed and reason is not the vital force for understanding and determining the true nature of things. The blunt instrument of the antagonism lies between self and nature.⁴⁷ The eclipse symbolizes the century in which Alberto lives, not only in the breakdown of its cultural forms and the uncovering of many questionable presuppositions upon which these forms depend:

Quieras que no, mi padre me lle-
vó a la escuela de minas y allí
comencé mi carrera. Años terrib-
les, años funestos en que la a-
rridez de las ciencias exactas me
obligaron a buscar un refugio en

⁴⁷See Max Horkheimer, The Eclipse of Reason, (N. Y.: The Seabury Press, 1974).

lo más íntimo de mi ser, exaltando de este modo mi natural temperamento melancólico y mi imaginación aventurera. (O. C., p. 185.)

. . .le aseguro a usted que este indecente vicio a metafisquear y neoplatonizar a solas con la naturaleza es el peor de todos los vicios y el que conduce a más miserable vida. (O. C., I, p. 184.)

It is also the encountering of the destructive consequences of forces set in motion by action springing from naive or fanatical adherences to these presuppositions:

Porque hay dos maneras de sentirse misántropo: una, despreciándose uno por contemplarse en los demás; y otra más lógica, profunda y definitiva, despreciando a los demás por contemplarlos como resumidos y representados en uno mismo. Claro que, en último término, lo esencial es despreciar a la humanidad, y todos los caminos que conduzcan a ello son buenos. (O. C., I, p. 189.)

The convergence of sun and moon and their mutual disappearance in abysmal darkness announces the dissolution of chronological time. The "motion of the Other" is brought to a halt by an omnipotent Nature and it is up to man to establish an alternate time based on the motion of the Self. The present is found converged with past and future to form one pulsating, psychical moment. The present (the eclipse) resounds the

echo of a similar past; Tinieblas. . . brings forth A. M. D. G.:
Nature's eclipse foreshadows the eclipse of the individual:

Cuando el anciano oyó la historia
menuda y proluga de Bertuco y Ro-
sina, encrespóse coléricamente;
babeando, con voz tatajosa. . .

- ¡Mereces morir aquí mismo,
sin absolución, miserable! ¡Ten-
tado estoy de no absolverte, bestia
maligna!

Bertuco se arrastraba por tierra
implorando:

- ¡Absolución! ¡Absolución!
¡Por Dios, tenga caridad!
Y sus bellos ojos azules manifes-
taban el espanto de un cielo en
donde se apagase el sol para
siempre.⁴⁸

It announces a future that is a present-past:

. . .Tigre Juan llegó a persuadirse,
al cabo de algunos años, de que el
pasado no es una forma del presente,
sino una quimera que, en disipándose,
es ya imposible de restarar. Y he
aquí que, de pronto, como si el des-
tino. . . le obligase bruscamente a gi-
rar sobre los talones, se hallaba
cara a cara con su pasado redivivo,
incólumne. . . "¡La Apocalipsis!" Era,
para él, como el derrumbamiento y
catástrofe de un mundo falso, pere-
cedero, mundo de apariencias vanas,
. . .en el cual vivía adormido, tras-
volado en un duermevela. . . . Y así

⁴⁸A. M. D. G., p. 151.

como el día del Juicio Final, en la
gran zarabanda postura de la vida
y danza universal de la muerte, lo
grotesco se abrazará con lo horrible. . . .⁴⁹

The encounter with being represents an appeal which invites a response from the individual. Faced with the experience of nothingness man is obliged to respond in the form of activity or responsibility. Submerged in an unsurmountable state of boredom (the first taste of nothingness) Alberto is led to a feeble response--a "killing time" attitude that is the starting point of metaphysics. Time stands still in this first stage of consciousness; it beckons the self to act; however, the self cannot be drawn into action; it lives by and for abstractions: metaphysical principles created by the intellect in its boredom. The self waits: "según los cálculos científicos, faltaban aun más de dos horas para el sidéreo acto, y no era cosa de estarse a pie firme y campo raso con un vidrio cubierto de hollín sobre las narices, y en esto convenían... no encontrando mejor y más divertida tarea que emprender, uno de ellos desenfundó la guitarra y se puso a tañerla." (O. C., I, p. 208.) The world acts; the self is acted upon. Its response is a looking, a contemplation of nature:

Permenecieron afuera, pendientes de los
celestiales acontecimientos, Travesedo,
Yiddy y Alberto. Hablaban de raro en
raro, y tan pronto convertían sus ojos
hacia el firmamento como se abismaban
en la contemplación del paisaje. (O. C., I, p. 210.)

⁴⁹Tigre Juan/El curandero de su honra, pp. 81-82.

--a static, mute reply to the motion of the constellations:

Atento a estas particularidades, Guzmán dejaba pasar el tiempo, con los codos en el vallador y las mandíbulas apoyadas en las manos. Sacábale de su mutismo y distraimiento algún rayo de sol que rasgara las nubes, muy de tarde en tarde, y entonces volvíase hacia el cielo con el semblante lleno de ansiedad. (O. C., I, p. 211.)

Nothingness is the ultimate reality of things encountered in the state of dread, found not apart but within them. The eclipse as the symbol of "le néant" inspires in Alberto sentiments of fear and anguish. Initial "astonishment" in nature's presence is soon converted into dread of an existence diminished by this very nature to nothingness. The world of objects and of people slips away; Alberto's control over them is loosened, weakened by the foundering of reason at its own limits. He is repelled by the experience and thus seeks a retreat, a withdrawal. Alberto withdraws into a paroxysm induced by alcohol:

. . .ya que hoy los siete sellos del libro de la sabiduría se han roto para mí. Y dentro no había sino desolación y tinieblas. Las tinieblas se extendieron sobre las cumbres de mi alma; en una de ellas, en la más alta, como la antorcha bíblica debajo del fanal, estaba una luz, y era el ideal de la gloria; pero las tinieblas amortajaron las cumbres. ¿Quién traerá nueva luz? Bebe, come,

fornica, coronate de rosas. Soy un
majadero y un borracho. ¡Bebe, Rosina!
¡Te digo que bebas! (O. C., I, p. 222.)

The self awakens from its spiritual darkness to find itself in a world devoid of meaning. It is a slow, painful awakening almost Proustian in nature. It is a return to consciousness brought about neither by the sun's light nor by "lampes à pétrole" but by an artificial light emanating from the ceiling: "Desde la techumbre, la luz eléctrica, guardaba en un globo de cristal rosa, cuajado, efundía leve esplendor auroral." (O. C., I, p. 245.) Alberto has lost all faith in his own value when no infinitely valuable totality works through him. Art, religion, friendship, all have been devalued, uprooted by the eclipse. Nothingness has deprived all events of a unity that gives man the sensation of being a part, dependent upon a "something," a "wholeness" that is superior to him. Alberto passes through nihilism as an affirmation of this "nothing." Having reached this standpoint, Alberto grants the reality of becoming as the only reality. It is a Nietzschean "veritas" which guides him through the ritual of rebirth and regeneration to a return to the Self. It is the re-enactment of the myth of return.

The fictional cosmos of Pérez de Ayala discloses a world of decadent cultural forces and antiquated, fossilized principles; yet within this system of false beliefs lies a vital force, an authentic need to reaffirm the creative will which, rising up against biological, cultural and historical

forces rather than submitting to them, wills what man is to be. It is a world in which power and creative drive generate for themselves their own forms and values; and in so doing, fulfill the purpose of mankind as the novelist envisions it--the creation of superior individuals. Such a being, subject to the power of his own creative vitality and to the purpose of his own fulfillment reveals that which man essentially is: "a spirit who has become free."

"No hay bien para el hombre, sino que coma y beba." The beast lives unhistorically; it goes into the present without leaving a trace; it is only the present. "Me siento arrebatado en el torbellino lóbrego de la materia estúpida. (O. C., I, p. 262.) The human being is an imperfect tense that is unable to become a present since the consciousness of his mortality makes him a continual "has been." The deeper his inner nature, the more he will take the past and incorporate it within himself. His life thus becomes burdened with time and by time. It exists in a state of excess and it is this quality of excess that defines the individual. Man's life by nature becomes an "excess of history;" it is a "life by time" which has lost the capacity to live "unhistorically." His life has lost the power of forgetting, which is the only true sign and the sole assurance of happiness, that is, of life lived unhistorically. For by excess of history life becomes maimed; existence becomes distorted and degenerate and is quickly followed by the degeneration of history as well. It

is a parasitic activity, a vicious cycle in which man and history are affected by an excess of time. A mutilated history is man's worst enemy. Nietzsche states in the preface to his work: The Use and Abuse of History that modern man is a weakened personality, "his individuality is shaken and left without any sure belief in itself; it sinks into its own inner being, which only means here the disordered chaos of what it has learned, which will never express itself externally, being mere dogma that cannot turn to life. Looking further, we see how the banishment of instinct by history has turned men into shades and abstractions: no one ventures to show personality but masks himself as a man of culture, a savant, poet or politician. . . ." ⁵⁰ This is the world of Troteras y Danzaderas, a world of false, hollow subjectivity masked as creative, artistic "objectivity." The antidote to the "malady of history" is the "unhistorical" and the "super-historical." It is the Nietzschean parable of man organizing the chaos within by "thinking himself back" to his true needs: he is a return to Myth; he is a submersion into "intrahistoria." Man as a "presence" forms the fulcrum of existence. As the urge to continue, to subsist, he is a looking forward; he is ascent to immortality through fame and the child--he is the present longing for permanence in the future. The eclipse serves as a "time corridor" connecting both realms, past and

⁵⁰Jean T. Wilde and William Kimmel, The Search for Being. Essays from Kierkegaard to Sartre on the Problem of Existence. (N. Y.: Twayne Publ., 1962), p. 121.

future. It is the crucial pivotal point, the "lumen naturale" around which Alberto's past and future revolve.

The idea of death implants in man the desire to intensify, to magnify his life. The image of life as a "vellón de humo" leaving no trace of its existence produces in the individual a profound melancholy joined to an intense preoccupation with life as well as with death. It produces in Alberto a premature sense of loss, and a desire for fame:

¿Cómo acrecentar, intensificar y dilatar este precioso don, mezquino en las proporciones en que se nos otorga? No había otro camino que la gloria. He aquí mi ideal. Soy mozo aún. Tras de ella voy. Por su virtud, si la consigo, viviré en mis semejantes de un modo intenso y luminoso antes de la muerte porpía; y tras de ella seguiré viviendo de la misma manera. (O. C., I, p. 192.)

The desire or ambition for glory is none other than the struggle for existence. Immortality as a posthumous fame is the measure of a life lived in profundity: "Si yo, en una longitud de cuarenta años, por ejemplo, he vivido en profundidad, en penetración emotiva del mundo, lo correspondiente a cuatro siglos, mi memoria vivirá cuatro siglos en el recuerdo y emoción de los demás hombres." (O. C., I, p. 192.) Alberto decides to become an artist and through painting negates the brevity of life. It is an ideal forged in his consciousness by a logic that is a blend of necessity and fear. It is a

contagious malady shared by others:

La familia Tramontana in La pata de la raposa:

Todos habían puesto en él fe ciega y de antemano se enorgullecían de que con el tiempo el sordo apellido familiar corriera el mundo ensamblando a un nombre rimbombante y glorioso. Don Medardo aseveraba que, a la vuelta de un año, Alberto había llegado a la cúspide de la gloria, siempre había pensado que su futuro yerno no había nacido para llevar una vida oscura y antigiénica sino para brillar sobre el común de las gentes. (O. C., I, pp. 441-442.)

Rosina is also transported to the future by her need:

La fuerza atractiva de la gloria la orientó hacia el futuro, de manera que continuó hablando con voz de longinquidad, como si los seres y cosas en torno de ella hubieran dejado de existir. . . . (O. C., I, p. 531.)

The desire for fame is soon tarnished by reality. It diminishes the ideal of supreme becoming to a passive resignation:

Reality modifies Alberto's ideal of becoming a world-renowned painter; he resigns himself to being a writer and fame is diminished by mediocrity:

Renombre si lo tenía, era escaso, y sólo entre literatos. Rendimientos, ninguno, como no fuera la misérrima renumeración por alguno que otro artículo, muy de tarde en tarde. Su carácter era sedentario, soñador e indiferente; espíritu nada pedestre,

porque le faltaban los dos pies con
que el espíritu sale al mundo a em-
prender y concluir acciones: carecía
de esperanza y de ambición. (O. C., I, p. 544.)

or by the absence of love:

. . . [Rosina] necesitaba del amor de
Teófilo, lo ansiaba como complemento
y realce del otro amor. . . Recordando
ahora el sumo acatamiento y entrega
que de sus potencias Teófilo le ha-
bía hecho en otro tiempo y la ex-
altación gozosa y altanera que de
aquel amor ella había recibido,
ardía en anhelos de resucitar las
emociones de entonces. (O. C., I, p. 767.)

For Arias, languid and idle dreamer of chimeras and pro-
digious adventures, fame is realized through discovery and
conquest. A story of the conquest of Mexico serves as a
stimulus to Arias' desire to act: "Quería oscurecer la fama
de los antepasados." Life takes in epic proportions; the
ideal is illusory and is once again, shattered by reality.
The ideal is a future embossed with fascination and vivacity:

Yo seré como la doña Marina de
Hernando Cortés--suspiraba [Dominica].
Navagaremos por mares de plata,
donde dicen que hay grandes pe-
ces dorados. Pasaremos la línea del
Ecuador, donde están los pájaros
marinos que duermen volando por-
que jamás se posan, y, con las
alas extendidas, son tan grandes

que tienen tus metros de punta a punta.⁵¹

It is a quixotic vision also fated by reality to failure:

Aquella misma noche, la mozuela
y los dos niños huían a conquis-
tar nuevas tierras para el rey y
para la adusta Fernanda. . . Des-
atracaron una barca y como no su-
pieron regirla, la corriente los
arrastró aguas abajo unas cuantas
leguas, hasta que la barca embarcó
en la presa de un molino, en donde
los hallaron al día siguiente.⁵²

"El éxito, esto es la realización cabal del propio destino."
With this proclamation, Marco in "Prometeo" formalizes his
dream of success: a future of Promethean dimensions; "Pues,
bien, sueño con mi Prometeo. Mi espíritu y mi carne están
embebidos en este sentido del futuro. . . ." ⁵³

Yet oddly enough, it is the individual who, seeking
within, achieves fame. Belarmino envisions his life as a
search for meaning beyond mere physical existence. It is
the Intellect in constant search and definition of reality
and existence: "Ea, Belarmino, aquí estoy yo; vamos a dis-
currir cosas nunca oídas."⁵⁴ Existence is for Belarmino "El
aquel de hablar bien y pensar de doble fondo y en autonoma-
sia, ser filósofo." It constitutes a metaphysics of exis-
tence in which, each day, man comes closer to finding "una

⁵¹Tres novelas poemáticas, p. 109.

⁵²Ibid., p. 107.

⁵³Ibid., p. 20.

⁵⁴Belarmino y Apolonio, p. 52.

sola palabra en donde cupieran todas las cosas." His philosophy encompasses all; it is a philosophy which, in Unamuno's terms "responde a la necesidad de formarnos una concepción unitaria y total del mundo y de la vida, y como consecuencia de esta concepción, un sentimiento que engendre una actitud íntima y hasta una acción. Pero resulta que este sentimiento, en vez de ser una consecuencia de aquella concepción, es causa de ella. Nuestra filosofía. . . brota de nuestro sentimiento respecto a la vida misma. Y éste, como todo lo afectivo, tiene raíces subconscientes, inconscientes tal vez."⁵⁵ It reaches beyond the individual to affect all existence:

No; ahora Belarmino no cavilaba sobre el problema del conocimiento; no le preocupaba lo que debía pensar, sino lo que debía hacer. Su vida externa, el curso y movimiento de su vida social, era el modo de una rueda dentada en engranaje con otras; esta rueda cada día realizaba mecánicamente una vuelta completa, entreverando sus dientes con los dientes de las demás ruedas, siempre los mismos y siempre de la propia forma y disposición y de suerte que no cabía averiguar si ella hacía girar a las otras o las otras le hacían girar a ella, o si la una y las otras rodaban con regularidad a impulsos de un mecanismo incógnito y enorme.⁵⁶

⁵⁵Miguel de Unamuno, Del sentimiento trágico. . ., in O. C., III, p. 752.

⁵⁶Belarmino y Apolonio, p. 51.

It is a vision which he shares with all around him. The Intellect must express in words and in actions that which it seeks. Therefore Belarmino becomes an orator and republican ("Claro que hablo en público; pero no quiero ser orador, sino locuente, sólo locuente, como mi maestro Salmerón. Bueno; también republicano de cerebro."). As a member of the "Círculo Republicano de Pilares," he endeavors to instruct its members in the "procedimientos del discurso de doble fondo." It symbolizes Belarmino's individuality, that "rueda" which makes all others revolve. The individual as such is a centripetal tendency. All things are individual as is man; but man is in addition "person." And the person in him is formed in society; for only in society is being a "person" possible. It demands communication. The tendency here is centrifugal because this is where the instinct for perpetuation begins to function. Awareness is the "noumenon" which tends towards infinity--man is not an isolated existent. He possesses the innate instinct for survival; likewise society is maintained by a similar instinct for the perpetuation of man. Society thus grants the individual fame, and in so doing, is transformed into his critic. And fame is not always and entirely glorious:

El sastre Belmisa, el director y redactores de La Aurora y demás correligionarios pertenecientes a la clase media baja intelectual, tomaban a broma a Belarmino y le calificaban de chiflado. El clero y las familias piadosas le reputaban como un loco,

aunque generalmente inofensivo, en ocasiones peligrosísimo y de más cuidado que todos los otros republicantes. Pero el estado llano del partido, obreros y artesanos humildes, dedicaban a Belarmino supersticiosa fe y se enardecían oyéndole.⁵⁷

For Apolonio, the ideal is to cultivate the excessive sensibility that he possesses: "quería seguir la carrera de autor dramático" and upon discovering that such a career is non-existent: "Pues si no autor dramático, zapatero." As with Belarmino, the art of shoe-making serves only as a means to fulfill his ideal. To be a playwright and poet signifies a total projection of Apolonio's inner self:

Cualquiera cosa le agitaba, se enternecía por fútiles motivos hasta las lágrimas. Todo lo tomaba a pecho. Por manera espontánea se producía con exuberancia y énfasis. Era también muy aficionado al canto. Cuando cantaba me hacía el efecto de que se iba a derretir en la atmósfera, como un terrón de azúcar en agua. Y en cuanto a lo de improvisar versos, también era natural en él.⁵⁸

The desire to be a playwright presupposes the possession of a philosophical vision: dramatic art is the esthetic vehicle of human passion:

Mi padre como autor dramático suponía

⁵⁷Ibid., p. 53.

⁵⁸Ibid., p. 66.

que cada persona es víctima de una pasión, necesariamente; si no el amor, el odio; si no el odio, la envidia; si no la cólera; si no, la avaricia. Concebía a los hombres, como números de una pieza con un solo resorte, y los dividía en nobles, indiferentes y viles según la pasión dominante. Siendo pues, cada hombre un elemento simple, rara vez puede entenderse con los demás, y de aquí vienen los conflictos dramáticos. . . .⁵⁹

and character is reflected by certain physiological traits:

Mi padre clasificaba a todas las personas que veía según ciertos rasgos de la fisionomía y, cosa curiosa, del pie, y aseguaba: 'ese es noble,' frente despejada, pie ario, 'ese es vil,' sienes angostos, mandíbulas prognatas, pie planípedo, semita e inmediatamente se dedicaba a imaginar la biografía del desconocido, con los conflictos dramáticos que le habían sucedido o que le habían de suceder.⁶⁰

Apolonio's existence is defined in the fusion of inner ideal ("autor dramático") with the external world-reality (zapatero):

¿Por qué se figura usted que soy zapatero? Porque soy poeta dramático. ¿Por qué se figura usted que soy poeta dramático? Porque soy zapatero. . . . Pues son cosas inseparables.⁶¹

⁵⁹Ibid., p. 68.

⁶⁰Ibid., p. 68.

⁶¹Ibid., p. 104.

All of his energies are directed towards one end: the epitome of his life's work which is the realization of the ideal--fame. For Apolonio, it is attained through the presentation of his only drama El circo de Orduña y señor de Oña. However, no matter how much society may criticize and distort Apolonio's ability ("Ese hombre desarrapado está tan loco como el zapatero"), there still remains below the distortion and the farse "una verdad difusa y pesada:" that Apolonio as well as Belarmino "son personas de especie distinta y acaso de naturaleza superior."

Don Juan Guerra Madrigal in Tigre Juan/El curandero de su honra is yet another member of this distinctive lineage of individuals "de especie distinta" and of superior nature who create their fame by their very individuality. His renown is due partly to his physical presence: a strange, disturbing physical countenance that exudes energy, animality, barbarism and a remarkable innocence: an unusual primitivism exceeded only by a reputation as "Memorialista, Amanuense y Sangrador." His life is the image of clarity and honor; his reputation, proverbial. All these qualities contribute to making all activity in the marketplace revolve around don Juan (Tigre Juan):

Como Tigre Juan era epítome de habilidades y centón de conocimientos, acudían a su puesto gentes las más heterogéneas e inesperadas: estudiantes, a empeñar libros a principio de curso y a comprarlos en vísperas de

examen; señoras grávidas en busca de
nodriza; criadas a servir. . . solter-
onas en vinagre. . . sacerdotes obesos
y reumáticos. . . cobradores de banco. . .
labriegos solapados, en consulta a
toda laya, así en lo tocante a la sa-
lud como a litigios y pleitos que sin
cesar entre si traían y finalmente la
parroquia de su negocio de granos.⁶²

His mysterious origins, his unsociability and his "traza
hosca" have made him legendary: he is Tigre Juan, and his
nickname symbolizes the intensity and enigmatic duplicity
of an individual beyond the ordinary. His life is dedicated
to the profession of his faith in truth and integrity.
Tigre Juan's fame is derived from this very quality. And,
in this way, he lives an authentic existence; for it is a
life rooted in that which is believed and expressed. Fame
depends on this very truth; it is a quality of life grounded
in the authentic. Fame, the type of glory which endures
beyond time and change, is not the outward futile groping
for Society's glory (which gives rise to the "tigre") but
the inward quest for value and definition. Those who search
blindly outside of themselves seek only a false name and
find:

aridez del polvo extranjero
y jamás lograrás tu destino.
Jamás dejarás el cayado.
¡Siempre de peregrinación!
y te sentirás desterrado

⁶²Tigre Juan/El curandero de su honra, pp. 11-12.

en el fondo del corazón.⁶³

* * * * *

The child is another manifestation of man's desire for permanence. As a projection of futurity, it is the corporealization of the obsession for continuity which is immortality as well as the formalization of the urge to compensate for the ego's limitations:

. . .we are confronted, at every new stage in the differentiation of consciousness to which civilization attains, with the task of finding a new interpretation appropriate to this stage, in order to connect the life of the past that still exists in us with the life of the present, which threatens to slip away from it. If this link-up does not take place, a kind of rootless consciousness comes into being no longer orientated to the past, a consciousness which succumbs helplessly to all manner of suggestions and, is, in fact susceptible to psychic epidemics. With the loss of the past which has become "insignificant," devalued, and incapable of revaluation, the savior is lost too, . . .⁶⁴

The child, as the re-interpretation or re-construction of the self in its process of individuation, thus becomes the

⁶³"Rapsodia a manera de prólogo," Tres novelas poemáticas, p. 3.

⁶⁴Jung, Psyche and Symbol, p. 120.

promise to fulfill what the parent could not realize in himself. For Marco in "Prometeo," the child is the realization of the ideal: the creation of a perfect being. Time however, serves only to distort the ideal to such a degree as to transform it into a reality below the real. The child as promise of futurity is violently transformed into a grotesque being; as the savior of an incomplete, unfulfilled past it is unable to live in the present. Arias, the child-man in "Caída de los Limones" is another example of this prominent characteristic of inability. Although not physically deformed, Arias duplicates the nature of Prometeo by reflecting a distortion of the psychological and spiritual make-up of the child. Unable to accept limitations, they become children of doom. The only child which escapes this violent end is the child of Balbina and Castor ("Luz de Domingo"), who survives, along with his grandfather, a fatal shipwreck. The child as future is thus united with the past (represented by the grandfather). The violent tragedy of the present (symbolized by the parents) is finally erased by the enveloping sea in which both "se dejaron morir dulcemente, abrazados el uno al otro, como un solo cuerpo. . . volaron al país de la Suma Concordia en donde no existen Becerriles ni Chorizos. . . ." ⁶⁵ For Simona in Luna de miel, luna de hiel, the child is the culmination of her naive concept of love and marriage. The child is first experienced by her as a "bulto dentro de mí. . . En la

⁶⁵Tres novelas poemáticas, "Luz de domingo," p. 86.

garganta."; it is a sensation derived from her limited knowledge of the Bible and is expressed and experienced as an "annunciation to the virgen":

Suponía que así había sucedido y había de suceder en cuantos matrimonios fueron, son y serán. Estando ya casada con Urbano debía de ser dichosa. Y lo era. . . . Un contacto fortuito con Urbano le inundó el alma de un fluido amoroso, caricioso, balsámico, que se le comunicaba desde el marido, por manera misteriosa y exquisita, y le iba empapando e hinchando el corazón como esponja saturada. Era tan celestial al par que lastimado su anhelo que sintió necesidad de proyectar los ojos hacia el infinito, y envió sus pupilas en derrechura hacia el horizonte. Por detrás de unas nubes moradas subía un vaho nacarino, incandescente, como de luz increada. Flotaba en la luz una nubecilla incorpórea de color rosa sobrenatural; color que emanaba de dentro y no se reflejaba desde fuera, como los colores y matices de la tierra. La nubecilla tomó la forma de un arcángel con plateadas alas extendidas. Simona recibió un dardo centelleante en el pecho, que se lo pasó de claro, y sin hacer siquiera uso del discurso, interpretó aquella visión identificándola con el milagro de la Anunciación de la Virgen. (O. C., IV, p. 270.)

This initial imaginary expression of a young girl's fantasy of the child as the realization of a wish (the child as "wish-fulfillment") becomes in the final page of Trabajos de Urbano y Simona a woman's desire for "Un hijo, sí, un hijo de mi carne; no, como antes, un hijo de mis sueños." Simona's

desire is finally fulfilled in El curandero de su honra where fantasy is transformed into ritual:

En las fragosidades de Traspañas, de donde Tigre Juan era nativo, existía una costumbre curiosísima, milenaria, prehistórica. Así que la mujer penetraba en la agonía creadora del alumbramiento, el marido se metía con ella en la cama, como si él fuese en realidad el parturiente. Lo mismo los procreantes como los testigos nada escasos, del acto, aceptaban la solemne simulación de que el padre era quien había parido a la criatura. Este raro rito, llamado la covada, ingenuo y humano simbolismo, aunque al parecer contra natura, encerraba alto sentido y social transcendencia. . . .⁶⁶

Tigre Juan, enclosed in the "desván" which serves as a laboratory for his drugs, plays out all of Herminia's labor pains:

Tigre Juan puso lumbre a un hornillo de carbón de encina y colocó en la brasa las tenacillas con que hacía obleas y sellos. Se despojó luego de las polainas de paño. Cuando las tenacillas estuvieron al rojo las aplicó repetidas veces a la molla de entrambas pantorrillas. La voluptuosidad del dolor voluntario insufló en su alma una sonrisa de ángel, y en su rostro una sonrisa de antropófago que se alampa y regodea con el husmo de carne humana tostada. Su felicidad era ya completa.

El niño nació muy bello. Semejaba a la madre, salvo que sus ojuelos mongólicos,

⁶⁶Tigre Juan/ El curandero de su honra, p. 229.

grises tirantes y en hechura de ojal,
acreditaban, a modo de indeleble marchamo,
el origen paterno.⁶⁷

The child forms the nexus, the connecting link of the present to the past without which there would be no future. The child as futurity, therefore, looks to the past for its orientation to the future. Man's stability in the present is assured through the child, the child is the ego's awareness of its temporality. As the embodiment of the maturation process of personality, Jung perceives the child as the involuntary representation of "pre-conscious processes" which pass over to the conscious mind. The archetype of the child is a consistent motif in the novelistic creation of Pérez de Ayala. It signals the author's view of the self as potential future. The constant occurrence of the child theme in the psychology of the individual, as traced in Pérez de Ayala's work, signifies an anticipation of future developments; it paves the way for the future change of personality.

Yo soy el Hombre. Soy el Hombre,
el rey del mundo. Soy la sal
de la tierra. En mí concluye
la Historia. En mi comenzará
la Historia. . . .⁶⁸

Tinieblas en las cumbres initiates the cycle which imaginatively recreates the process of individuation of the central character. It is the beginning and, as such, it contains

⁶⁷Ibid., p. 230.

⁶⁸"Nausikaa," Tres novelas poemáticas, p. 23.

its end which is a vision of death. The novel concludes in a room which Alberto defines as a "tumba de un muerto vivo," a room which in turn is transformed by fear and anguish into a "cubil de Salomón" and later into a "caja vacía, cuyas paredes son de diamante negro"--symbolic of both life and death, beginning and end. La pata de la raposa and Troteras y danzaderas develop these images. The latter work's final statement: "¿Qué ha producido España?. . . ¿Poco? --Nada. ¿Qué es lo que ha producido? Sepámoslo. --Troteras y danzaderas, amigo mío; Troteras y danzaderas.", parallels and reinforces the "world of excess" depicted in Tinieblas. Both works carry the plot on a cyclical journey to the beginning which hermetically encloses the characters in a "holding pattern" of inactivity, indicative of doom, of a "no exit situation." The sea, symbol for the unconscious, beckons man to his rebirth:

No sigas rutas terranales.
 Gobierna sobre el mar tu huida.
 Echa pie en misteriosas arenales
 cual si nacieses a una nueva vida.⁶⁹

The sea is image of the mother, of all that exists; both are synonymous for "birth" and "beginning." "Desnudo me parió mi madre." is equated to "me arrojó desnudo la mar." From the symbolic image of the "caja vacía" (suggestive of the "sepulchral fate" of man as well as of a renewed begetting) the individual fashions a new vehicle with which to navigate the "maternal waters" of the receptive feminine sea:

⁶⁹Ibid., p. 3.

". . .comenzó a cortar troncos de árboles, que luego gobernó unos con otros, atándolos en forma de balsa mediante cuerdas de estropajo." The individual of the past--Marco--proclaims the rebellious spirit of all who are enslaved by mediocrity (Frederica). The declaration: "He roto el círculo fastidioso en que me mantenías asido" makes ready the individual and sets him forth in a raft (symbol of the begetter) on a journey of rebirth. Marco is the transitional character who initiates and thus makes possible a new generation of beings engaged in a new search for meaning. Life will be a ceaseless renewal of self. Carried by the "eternal child" in him, that spirit which Jung defines as "an indescribable experience, an incongruity, a disadvantage, and divine prerogative; an impossible that determines the ultimate worth or worthlessness of a personality."⁷⁰ Marco sets out on the final journey to "wholeness" as the reconciliation of two conflicting forces: the paternal (the descending spirit--the mediocre painter from whom Marco inherits that quality which makes of life a "comer, dormir, y enamorar mujeres o, por mejor decir, dejarse enamorar") and the maternal (representative of grace and aristocracy--the ascending spirit).

Man experiences time as a continuous flow. "Life is a flux, a flowing into the future, and not a stoppage or a backwash."⁷¹ Thus the experience of time is characterized

⁷⁰Jung, Psyche and Symbol, p. 145.

⁷¹Ibid., p. 127.

not only by successive moments and multiple changes but also by something which endures beyond succession and change. This is the child for it proclaims: "Let beginning and end be fused into one. . . ." (Goethe, Maxims.)

Prometeo, "criatura repugnante, enleque, el cráneo dilatado, la espalda sinuosa," is clearly not the empirical child but the symbol of the wonder-child, the divine child begotten, born and brought up in extraordinary circumstances:

Crióse raquí'tico y la sinuosidad de su espalda se definió en rotunda joba. Fue precoz sobremanera. A los seis años, su cara, sutil y afilada como una lámina, mostraba tanta impertinencia, quedábase de tal suerte mirando de hito en hito a las personas mayores, y su pupila vibraba tan agriamente, que no se dijera sino que un espí'ritu malí'fico se albergaba en él.⁷²

He is the embodiment of a fierce sexuality; the only characteristic which ties him to his father is the sailor suit-- exterior vestige of his father's past. His deeds are as miraculous or as monstrous as his nature and physical make-up" ". . .extraviado y lleno de frenesí, se lenzaba, como araña gigantesca, sobre el denostador, mordisqueándolo y arañándolo. Se hizo temer."⁷³ He is a thing to be feared: "Su voz se había estrangulado. Tendió las manos, huesudas y crispadas, dio un salto, asió de la cintura a la aldeana y empinándose, intentaba alcanzar a besarle la boca. La lechera,

⁷²Tres novelas poemáticas, p. 42.

⁷³Ibid., p. 43.

no recobrada aun la sorpresa, miraba a Prometeo con ojos turbios. . . ."74 And he is also to be pitied for he is the uncontrollable energy which points back to an original state of nonrecognition--of darkness and twilight--of a non-differentiation between subject and object where man was unconscious identity with the universe.

According to Jung, abandonment, exposure and danger are all preconditions and elaborations of the child's beginnings. Separated and, at times, isolated from the mother, the child is threatened on the one hand by the negative attitude of the conscious mind incorporated in society and, on the other, by the "horror vacui" of the unconscious. Bertuco is found affected by the conflict of opposites: sensuality is checked by religious fervor; the desire for woman is repressed by a need of equal magnitude for salvation against the nothingness of life after death. Urbano demonstrates a remarkable resemblance to both Prometeo and Tigre Juan as the physical and psychological embodiment of opposites:

. . . mancebo de veinte años; voluminoso de cabeza, fisionomía en exceso aniñada para la edad, bigotejo primerizo, tez lechosa como de fruta madurecida en el sobrado; muy tímido, exajeradamente susceptible al rubor y aun al llanto, y como contraste, mandíbula ancha, que denotaba fuerte voluntad, acaso soterrana y en germinación todavía. (O. C., IV, p. 226.)

⁷⁴Ibid., p. 44.

and is threatened by his future marriage to Simona. Torn between obedience to mother and fear inspired by a lack of knowledge "de las prácticas amorosas:"

El alma humana está integrada de contrarios en equilibrio inestable. Por un fenómeno de mecánica psicológica Urbano, antojado en casarse cuanto antes, al oír a su madre fijar la fecha sintió terror. Se le agallinó la piel por todo el cuerpo. Con ojos de angustia miró a su padre, ansiando, de modo absurdo, que aplozase la fecha de la boda. (O. C., IV, p. 232.)

The child is a being evolving towards independence. This it cannot do without a "voluntad soterrana" which forces the child to detach itself from its fears:

A falta de otros términos de elección, prefirió lo absurdo a lo indeciso. Levantóse temprano y escribió a Simona:

'Me voy a mi casa. Vete a la tuya, en el primer coche. Ya nos veremos cuando sea tiempo. (O. C., IV, p. 273.)

and later from its origins.

Colás, adopted son of Tigre Juan:

. . . hombre ya de dieciocho años, estudiando el cuarto de leyes. Era a la sazón un mozo espigado, cenceño; brazos largos de gorila; los coyunturas de los huesos, en rodillas, codos, muñecas y nudillos, saledizas, nudosas, desmadejado de miembros; los movimientos habitualmente, tardos, y de pronto,

vivaces, nerviosos, como sacudidas
galvánicas. Dejábbase unas barbas pri-
merizas y deslavazadas, y color estopa.
Los ojos, pequeños y azules: dos flores
de lino. Boca indecisa, de contemplativo.⁷⁵

He shares with the others the same mysterious beginning:

Era hijo de un amor instantáneo e
irresponsable de naturaleza; no se
podía averiguar quien lo había en-
gendrado. Quizás la educación más
feliz y apta para él hubiera sido
la no educación, la selvática li-
bertad. Y Tigre Juan lo quería
guardar secuestrado, como si fuera
posible aclimentar un águila en un
sotabanco. . . .⁷⁶

along with an identical pattern of conflict based on the in-
stability of opposites. For Colás, "hijo del aire," it is the
desire to discover his true parentage; as child of the wind,
he is driven to the experience of total liberty:

Lo pasado, pasado y allá penas. No
me importa de dónde vengo. Y digo
más: tampoco me importa adónde voy.
Esto es lo que me place, vivir flo-
tando, de aquí acullá. Ya ve usted:
no sé si mi padre fue titiritero;
pues a mí me gustaría serlo. Rodar
por los caminos.⁷⁷

Yet as a child of man, he is found enslaved by his love for

⁷⁵Tigre Juan/El curandero de su honra, pp. 20-21.

⁷⁶Ibid., p. 37.

⁷⁷Ibid., pp. 21-22.

Tigre Juan. The awareness of his father's unconscious love for Herminia causes Colás to sever the bonds which unite them:

He sentado plaza de voluntario. Ma-
ñana, a las seis, salgo con otros
reclutas para Valladolid, y de allí,
más tarde, para Cuba o Filipinas.
He pedido servir en Ultramar.⁷⁸

The separation of the child from its origins (with respect to Colás, there is a double severance: from the wind and from Tigre Juan) is the sine qua non of all empirical knowledge. The knowledge of "otherness" develops the self which, in turn, makes possible consciousness and identity.

The child is primary being; it is the symbol of the unity of personality--of the self where the battle of opposites finds its reconciliation. In this way, the primary being becomes the distant, far-reaching goal of man's self-development. The child is the concretization of the unconscious desire for wholeness. It symbolizes the union of the conscious and the unconscious personality: the anima and the animus. In man it is the fusion of the masculine conscious mind with the feminine unconscious:

Tigre Juan coloca a su hijo debajo
del sobaco como un vaquero la gar-
rocha. Con el brazo que le queda
libre, saca de una cestita un in-
fiernillo de alcohol, un cazo, una
botella de leche, y se aplica a

⁷⁸Ibid., pp. 54-55.

preparar el biberón. De tanto en tanto, mete un dedo en la leche, para comprobar la temperatura. Finalmente, el mismo da el biberón a Mini, conforme al procedimiento habitual, ridículo y tierno a imitación de una nodriza; como si le estuviera dando la teta.⁷⁹

The child brings forth a "coniunctio" of the male and female: Tigre Juan is both father and mother to Mini. It realizes within itself the union of both beginning and end, for it is an initial and a terminal being:

The initial creature existed before man was, and the terminal creature will be when man is not. Psychologically speaking, this means that the "child" symbolizes the pre-conscious nature of man. His pre-conscious nature is the unconscious state of earliest childhood; his post-conscious nature is an anticipation by analogy of life after death. In this idea the all-embracing nature of psychic wholeness is expressed. Wholeness is never comprised within the compass of the conscious mind--it includes the indefinite and the indefinable extent of the unconscious as well. Wholeness is therefore, empirically speaking of immeasurable extent, older and younger than consciousness and

⁷⁹Ibid., p. 235.

enfolding in time and space.⁸⁰

The self as represented by the child undergoes several levels of transformation before it achieves wholeness. The first stage is that of personal infantilism; a level which portrays an abandoned, misunderstood and unjustly tortured child. This stage finds its parallel in Bertuco-Alberto: the protagonist of the first cycle novels. It is the child Bertuco, abandoned and beaten seeking the love of a lost, distant father and finding only salvation in an uncle and a servant woman:

Cuando me acuerdo de mi papá creo
volverme loco. No me quiere, ni me
ha querido nunca. ¿Por qué sera? Yo
soy bueno. El único que me quiere es
mi tío Alberto y la pobre Teodora. . .⁸¹

and the "adult-child" Teófilo explains the feeling of being "desamparado, empequeñecido e impotente; . . . inútil para la vida. . . hombre frustrado" as the result of his hatred for his mother:

Eso que has dicho acerca de esos
dos sentimientos me parece que
tiene mucho de verdad; pero hay
tantos, tantas cosas además por
encima, por debajo y alrededor
de lo que tú has dicho. . . ¿Y
sabes en lo que se resuelven
aquellos dos sentimientos? Se
resuelven en otro sentimiento

⁸⁰Jung, Psyche and Symbol, p. 144.

⁸¹A. M. D. G., pp. 238-239.

bárbaro, desmesurado, avasallador. . .
de odio a mi madre?⁸²

Alberto sums up the relationship between child and parent as a national character:

Yo me explico muchas veces que la mayoría de los españoles maldigan de sus padres. De pequeños nos enseñan la doctrina y a temer a Dios, y a este pobre cuerpo mortal, a este guñapo mortal, que lo parta un rayo. A los veinticinco años somos viejos y la menor contrariedad nos aniquila. Somos hombres sin niñez y sin juventud, espectros de hombres. ¿No has observado, cuando hay un gran público de españoles, la extrema delgadez de la mayoría? Se dirá que es porque comemos poco y mal. En parte es verdad; pero sobre todo, es porque no se han cuidado de hacernos hombres cuando éramos niños.
(O. C., I, p. 694.)

The epiphany of the hero characterizes the second stage in which a colossal pretension grows into a conviction that the individual self is something more than ordinary; it is an extraordinary quality which claims "Querer es poder" and the

⁸²O. C., I, p. 761. The two sentiments referred to by Teófilo are explained by Alberto as:

". . .la primera se pudiera llamar aspiración a lo infinito; la segunda, consciencia del fracaso y su amargura consiguiente. La primera es nada menos que el deseo de subir hasta Dios y codearse con él; la segunda, descubrimiento tardío de que por pretender lo demasiado hemos descuidado lo preciso, y que sin haber llegado a dioses ni siquiera nos hemos hecho hombres." (O. C., I, p. 760.)

conviction leads the individual to a second discovery that the impossibility of the pretension ever being fulfilled proves man's inferiority. It is the second cycle of novels in general which poeticize and aggrandize the individual to super-human dimensions and then diminish him to his proper stature: that of the heroic sufferer. The third and final level in which there is reflected the possibility of a synthesis of the unconscious and conscious elements of knowledge and action leads to a shifting of the center of personality from the ego to the self. The realization that Society as the "Other" with its demands and restrictions on the individual must not be the sole determining factor in the developmental process is the fundamental characteristic of this level. The damaging effects of the "Other" can only serve to keep the ego enchained to the desires of an entity beyond and outside of itself. True selfhood can only be achieved through the liberation of the self from its enslavement. Urbano as well as Tigre Juan recognize this basic fact and initiate the discovery of the true nature of the ego as symbol of the "I" as subject not of "me" as object of society. These three motifs are present in the work of Pérez de Ayala. Abandonment is the first cycle of novels; invincibility is the second cycle initiated by Prometeo and "hermafroditism" constitutes the last stage which is the Curandero de su honra. These levels are not only literary motifs, they are "rites d'entrée et de sortie" which compose the Myth of the Self as Child.

Consciousness is achieved through experience by the interaction of the individual with inner and outer stimuli. Form and meaning are placed in experience by culture and the self; yet it still remains in the individual as an entity and as a will (on the scope of his intelligence) to embrace the whole of life, to totalize and absorb all worlds by falling back to the farthest limit in the dimension of the present. It is interpreting the signs: past and future become signs because they are perceived and interpreted in the present. The past must be placed within the present in order to be understood as a sign. It is through memory that the past resists oblivion and is brought forth into the present: "El cerebro es la despensa de la memoria. Acaso en él permanezcan grabados de modo desconocido los recuerdos, durante el corto espacio de tiempo que resiste a la desorganización o putrefacción." (O. C., I, p. 195.)

Seated in a park bench Alberto:

. . .volvía sobre el tiempo que había corrido desde que en aquel mismo paraje había estado por primera y única vez con Rosina, caída ya la noche. Repasaba rápidamente los acontecimientos; el estropicio de las obras de arte, las normas morales sugeridas por los animales domésticos, el beso de Fina la noche de Villaclara, el Pichichi, el juez zumbón y el juez solemne, el olor a humedad de la fortaleza, el Morillo, Fausto. . . Creía hallarse a punto de despertar de un sueño. Y aquel sol

pegadizo y tembloroso como que desmaterializaba las cosas. (O. C., I, pp. 365-366.)

And Teófilo, seated in Rosina's room, experiences the same anguish:

. . .le señorió con no acostumbrado poderío, imbuyéndole la ilusión de la omnipresencia. Veía plásticamente en la memoria, toda su vida pasada como un momento actual. En su historia, tal como él la veía, no se engendraba la vida a costa de la muerte: no había la función materna de un hecho para con el que le sigue, de una nota para con la nota que va detrás, como acontece con la poesía y con la música, sino que todos sus pasos y estados de ánimo, aun los remotos de la infancia, destacaban sobre un mismo plano en estado de presencia. . . . (O. C., I, p. 495.)

The human soul is a primordial time, and memory its vital mode. From it are derived all forms of life; from it are created "the timeless pattern, the religious formula to which life shapes itself." (T. Mann) Van der Leeuw defines primordial time as a "prototypal time in which everything already happened which today does not begin anew but is repeated. Primordial time is creative; it creates what happens today. And this is brought about through the repetition of its myth."⁸³ It is a third time, a time immutable, a kind of

⁸³G. van der Leeuw, "Primordial Time and Final Time," Man and Time. Papers From the Eranos Yearbooks, Bollingen Series XXX, 1957, translated by Ralph Manheim; p. 333.

eternal and unchanging universe of time to which the individual makes flesh and bone certain given forms which compose a mythical frame established by his ancestors:

Yo tenía en el alma cumbres cristalinas y puras; la oscuridad ha penetrado dentro de mí, lo ha anegado todo, todo lo ha aniquilado.
Yo no veré nunca la luz. (O. C., I, p. 215.)

Max Muller:

Mythology is inevitable, it is natural, it is an inherent necessity of language, if we recognize in language the outward form and manifestation of thought; it is in fact the dark shadow which language throws upon thought and which can never disappear till language becomes entirely commensurate with thought, which it never will. . . because we ourselves live in the very shadow of it, and because we will shrink from the full meridian light of truth. . . .⁸⁴

Alberto masks the experience of the eclipse with an allegorical language that universalizes the experience and places it within a mythical context; it is the re-creation of a ritual: the repetition of the biblical myth of the creation. It consists of the re-enactment of the beginning.

⁸⁴From "The Philosophy of Mythology" appended to Introduction to The Science of Religion, (London, 1873), pp. 353-354. Also found in E. Cassirer, Language and Myth, translated by Susanne K. Langer, (N. Y.: Dover Publ., 1946), p. 5.

It is a modification of the creation of the world; it is a modern vision of the world as a reversal of the beginning: Alberto experiences the disappearance of the light and the reappearance of the earth in darkness. The creation of the world as the Heavens and the Earth are transformed into the symbols of the Mountain (Earth) and the Eclipse (the Heavens). The experience is not only the recreation of the initial separation of darkness from light, it is the banishment of man from the Garden (Nature). Alberto's philosophical "enlightenment," brought about by the eclipse, converts his original optimism ("el hombre es la consciencia del universo") to a dark vision of man as negligible factor of a universe that is "ciega, estúpida y fatal." This very recognition constitutes Alberto's banishment from nature. The eclipse is, in reality an end: it brings an end to what Alberto was; yet, it is a beginning--it possesses a magical quality, a compelling force which compels Alberto towards his own development. It is a paradoxical beginning that has always gone before; for in the beginning lies all the past, and the past is the beginning. Tiniblas--the allegory of the hero's "descent" into awareness--introduces another descent into the Dantian inferno of darkness and fear which is A. M. D. G.

* * * * *

The experience of nothingness is an awareness of the multiple and polymorphous nature of experience and of the will urging the conscious self to shape its confusion through

the projection of myths. Myth is composed of a set of stories, images and symbols by which perception, attitude, value and action are given substance in addition to significance.⁸⁵ A culture exists and endures through its ability to create myths and the experience of nothingness is the origin and stimulus of all mythic creation.⁸⁶ One myth Tinieblas engenders another: La pata de la raposa:

Cuando la raposa cae en el cepo,
dicen que se roe la pata hasta
que se la troncha, y huye con
las tres sanas. El granizo de
antaño no daña la flor de hogaño.
(O. C., I, p. 426.)

The myth of the fox's paw serves to enlighten the protagonist in his confusion. The fox is the symbol of force and cunning, an optimistic Nietzschean image of strength and will. It is the myth of the self in its ascension towards existence and being, representative of "las fuerzas motrices del alma centuplicadas en ímpetu, potencia y eficacia." The fox, along with Azor, Sultán, Calígula, Alcetryon, Madama Comino, Sesostris, Delfín, and even Tigre Juan are raised to mythical images of "momentary deities." They constitute for man that which causes joy, grief or oppression; they become for the protagonist a mirror image of himself, a projection of his own self. They instill in his "religious" consciousness a sense of divine being which he in turn subsumes under the category of "daimon." They represent for the protagonist

⁸⁵Michael Novack, The Experience of Nothingness, (N. Y.: Harper Row, 1971,), p. 17.

⁸⁶Ibid., p. 23.

not a part of some universal force but a "something which exists only here and now in one indivisible moment of experience, and for only one subject whom it overwhelms and holds in thrall."⁸⁷ The fox is thus raised as a new deity, a "special god" originating not so much from spontaneous feelings but from ordered and continual activities of man in society. As intellectual and cultural development progresses, Alberto's relation to the outer world changes from a passive to an active pose. He ceases to be Laodicean in the face of outward influences and strife; he exercises his will in the direction of his needs and wishes:

La idea de la muerte es el cepo; el espíritu es la raposa, o sea virtud astuta con que burlar las celadas de la fatalidad. Cogidos en el cepo, hombres débiles y pueblos débiles yacen por tierra; imaginando cobardemente que una mano bondadosa y providente lo ha puesto allí por retenerlos y conducirlos a nueva y más venturosa existencia. Los espíritus recios y los pueblos fuertes reciben en el peligro clarividente estupor, desentrañan de pronto la desmesurada belleza de la vida y renunciando para siempre la agilidad y locuras primeras, salen del cepo con los músculos tensos para la acción. . . .
(O. C., I, p. 427.)

⁸⁷E. Cassirer, Language and Myth, p. 18.

It is a revelation (the second) handed down to Alberto and to Fina on yet another mountain (el "Monte Cerrado") by tita Anastacia, who along with Gonzalfañez (A. M. D. G.) "hombre extraño y nombre de romance antiguo," "Deidad esquivada de las encrucijadas," Adam Warble, symbolic name "tierra roja," earth illuminated by a dawning sun--the first man to enlighten Alberto--the first bearer of a bitter philosophy of life, Doña Rosita (Luna de miel, luna de hiel):

Tú Urbano, que estás al parecer tranquilo, eres el más desconcertado. Tú Simona, tan descompuesta en tus facciones, no has perdido el asiento y firmeza del alma. Estás desconcertado Urbano, porque piensas en el porvenir. Etás firme Simona porque, con el sobresalto del momento, no sospechas que hay un mañana. Se acercan días difíciles, lo veo como desde una montaña muy alta, donde ni siquiera el aire estorba para ver, aunque se hecha de menos para respirar. Se os vienen encima los días de prueba y es preciso para atravesarlos con bien, que tú, Urbano te serenes y fortifiques; y tú Simona, que presientas el peligro y ya presente, no te anodade. Os desgarrarán el uno del otro como el leñador corta un arbusto y lo reparte en dos heces de leña. Apartados pensad que un día arderéis en la misma hoguera. (O. C., IV, p. 365.)

Nachín de Nacha, rustic spirit, mysterious inhabitant of the mountains; and doña Iluminada, "viuda de Góngora,"

mixture of youth and age like Sleeping Beauty "está sonámbula o en sueño catalíptico. . . . A veces sale del trance con ojos pasmados. Es joven y es vieja, a ratos,"--all are Delphic oracles, makers of man's destiny, beings of mythic proportions who dwell among mortal men to guide and advise, to fortell the future and reveal the past.

The knower is himself, dependent on a basic myth. For the knower is acting out a quest. Knowing is a heuristic activity; it is a goal-centered "rite de sortie," the expulsion from the biblical Eden to the City of Man. It is Adam and Eve, Urbano and Simona, in search of knowledge based in experience:

El y Simona eran Adam y Eva. El demonio también se encontraba presente aunque escondido en la tiniebla. El, Urbano, había oído el canto inconfundible de la culebra. . . El hombre de saberlo todo, que a él le aquejaba, ¿qué era sino la tentación de comer la fruta prohibida, las manzanas del árbol de la ciencia del Bien y del Mal? . . .

Vendría el arcángel con la espada flanigera. ¡Adios, paraíso terrenal! Vendría Jehova a expulsarlos del eden diciéndole a él 'Ganarás el pan con el sudor de tu frente. . . y a ella 'Parirás con dolor. . . ." (O. C., IV, p. 344.)

The hero of myth must abandon all and be abandoned.

He enters, of necessity, the pit, the labyrinth, the cave, the ark, the wilderness, the city of man and that of death, the tomb.⁸⁸ He must plumb the depths in order to scale once again the heights. The myth of the hero portrays the necessity to resolve the tension of antithetical forces, even though conflict is inherent in the universe. Life energy is released through the clash of polarities.⁸⁹ Man, like Urbano, trembles before his fate; he fears the chaos, uncertainty, the alienation, the trials of life and death in the face of Paradise Lost. Yet, within him are present two mythical forces: the immortal and divine potential of Pollux and the mortal Castor typifying the earth force which man cannot deny but must perpetually encounter and transform. He is Prometheus, the destroyer of the laws that enslave man to the gods; the symbol and hero of the awakening consciousness. And enchained to the rock, he becomes one with it; a totality whose center is unfeeling, unmoving, unthinking, unchanging. He becomes like the rock, meaningless, purposeless, timeless and entirely beyond progress and the confines of human destiny. He is Prometeo, dangling from the very Tree of Life that gave him breath. He is Ulysses (Marco) whose intelligence and curiosity characterizes the untypical hero. He is a "man of many turns" whose special qualities become specially luminous against the sordidness of his environment. He is the mournful exile

⁸⁸Dorothy Norman, The Hero: Myth/Image/Symbol, (N. Y.: World Publ. Co., 1969), p. 5.

⁸⁹Kees W. Bolle, The Freedom of Man in Myth, (Vanderbilt University Press, 1968), p. 87.

yearning for Ithaca (Spain), the adventurous traveller, the man who sees himself as king and who becomes one in the eyes of Nausicaa (Perpetua). Or he is the secular and godless hero--Don Juan, unclassical in the sense that he ignores the maxim of "Nothing in excess;" he is the legendary anti-hero, the myth of man driven by passion, coming to conflict with the classical Faustian myth of man's passion to know. He is Vespasiano Cebón: he is "Castor" enslaved to his body; a Promethean personality enslaved to a Satanic self:

Porque ésta es la pura verdad y aquí reside la esencia del donjuanismo genuino; las mujeres se enamoran de él como por obra y gracia del diablo. En Don Juan se encierra un agente diabólico, un echizo de amor, el diablo es seductor por excelencia, y a la máxima primieva y sempiterna seducción del diablo se le llama pecado contra el espíritu santo. (O. C., III, Las Máscaras, p. 381.)

a universal and cosmopolitan force:

Don Juan es un hombre universal, por el carácter, en cuanto representa algo sustancial al sexo masculino, y que se halla más o menos desarrollado, acaso latente, tal vez activo, en todos los hombres. Además, es Don Juan un cosmopolita. Si Don Juan hubiese visto la primera luz en nuestros días, su cosmopolitismo no sería de notar mayormente. Pero, por los años en que Don Juan salió al mundo, cosmopolita era

sinónimo de aventurero. (O. C., III,
Las Máscaras, pp. 387-388.)

When the Don Juan myth conflicts in the Ulysses tradition with the force of intelligence as personified in him, the battle between passion to urge and reason to control sets the mechanism to the creation of a figure who represents the conflict. It is Tigre Juan: Ulysses and Don Juan. It composes the setting for the ritual, the rite of the second expulsion--the catharsis of primitive forces. It is a new myth which "signals the birth of a new kind of life. It is not the utopian life envisaged by the political revolutionaries of the late eighteenth century, since it is uncertain, complex, tragic. It is, in fact, genuinely new and therefore filled with potencies and possibilities."⁹⁰ It is a three-faceted myth, composed out of the eclipsing of previous myths: The myth of tradition which teaches that the past and society know best and are not to be questioned; the rationalistic myth which demonstrates that there is a rational foundation in ethics, some rational or emotive base that establishes the system of norms by which man evaluates his actions; and the humanistic myth which teaches man that he is entirely a unique and valuable self, independent of his physical, cultural and social environment.⁹¹ All three have failed; for the individual has experienced the failure of each and every myth.

⁹⁰Karl Kroeber, The Artifice of Reality, (Univ. of Wisconsin Press, 1964), p. 118.

⁹¹Novack, The Experience of Nothingness, pp. 53-55.

Prometheus cannot be for too long the modern symbol of man; he is overcome by Juan Guerra Madrigal--the new hero of a completely new myth. He symbolizes a new cycle, an ideal beginning which possesses the possibility of a new, authentic mode of being or a tragic ending of a cycle announced and uncompleted. Beginning and end are truly fused into one.

PART III
SPACE AS A MODE OF DISCOVERY

Time, in the preceeding chapter, has been noted to be the experience of motion and change. The individual experiences time as a flow, as a "perpetual perishing" (Locke) of periods of time: temporal intervals which mark and separate human events, thoughts and feelings. Time is, in this way, envisioned as a human time, as the experience of the individual. It constitutes, as Samuel Alexander states in Time, Space and Deity, an "advance into novelty" and nature is "focused in lines of advance with a history, and at each level of the process where there is a new emergent quality, this quality is the spearhead of creative advance at that stage."¹ This "advance into novelty" is the function of the mind; it is the "nisus" which makes possible all progress into creativity; it is an advance in terms of time. Time is thus the "time of life"--the "year of the soul"--the image of simultaneity and the circle.² Yet, the individual is not only time; he is also space and the body; and "in order to refer to temporal things

¹Samuel Alexander, Space, Time and Deity. The Gifford Lectures at Glosgow 1916-1918, (N. Y.: Dover Publ., 1966), 2 vols., intro. p. xxi.

²G. van der Leeuw, "Primordial Time and Final Time," p. 327.

as to anything else we have to do so via spatial things. In order to identify the person, a spatial thing, whose thought it is."³ The individual is in addition, spatial succession and the image of the straight line; he is matter, an "event" whose extended patterns measured in terms of space comprise the "body." Hence, both the circle and the straight line are perceived to be necessary characteristics--fundamental spatial symbols of the self. If time be the mind of space, space is then the body of time.⁴ Matter and mind, time and space are thus the co-ordinates of existence. They are entities which comprise the most fundamental of all dialectics--that of existence and being; and in turn, by their very nature, present to philosophy and the novel a problem yet to be solved. Any attempt towards a solution can only be found in man; for without the individual there is neither the notion of time nor that of space. The individual constitutes the link; he connects time and space through his personal vision. The individual, by way of experience, may either reflect a unity between self and world or effect a separation of world from self. He can either reflect the nature of space or he can contrast his nature to that of space. Space thus can be a reflection of character or a contrasting mode; it can unify or disperse the individual. In so far as man is both a spatial and temporal entity, the final goal of any investigation must

³Richard Swinburne, Space and Time, (N. Y.: St. Martin's Press, 1968), p. 157.

⁴S. Alexander, Space, Time and Deity, vol. II, p. 38.

include a combined "construction" of Space and Time (since all events are ordered in space as well as in time). One can not exist without the other. Without space, there would be no position in time; without time there would be no points to connect. There is no moment of time without a position in space; and no point in space without an instant in time. Divorced from space, time would merely be an event repeated continuously without diversity.⁵ In this way, space qualified with time becomes the matrix of all being. Thus saturated with time, it becomes the stage for perpetual movement. Therefore, there is no space independent of time but a "space-time:" a four dimensional continuum within which any and all events can be precisely located. Hence, with respect to identity, the search for Self involves a complex process of identification in time first and then in space.⁶ It will lead the individual from partiality to totality. The problem of man and of existence is analogous to that of the squaring of the circle. This problematic desire is not a whim but an enigma and a challenge, an ideal deeply rooted in man's innermost being. The quest progresses from simplicity to complexity, from separation to "coniunctio," from mere definition to omniform application,

⁵Ibid., see pp. 49-63.

⁶Max Jammer in his study, Concepts of Space. The History of Theories of Space in Physics, (Cambridge: Harvard Univ. Press, 1969), intro., pp. 3-4, stresses this basic point by discussing the theory that the construction of a philosophical system entailed the notion of time as preceeding that of space. He re-enforces this statement by enumerating the group of philosophers (Basri, Synge, Reichenbach, Bergson and Whitehead) who have placed spatiality after temporality.

from the real to the fulfillment of the ideal: from the image of the line and circle to that of the square.

Within this universal scheme, spatial in origin, man's evolution traces a parallel development from movement in space to contemplation in time.⁷ All that comes into being and evolves, follows this one, primal pattern. The individual's search for Self is no exception; it must find the basic pattern and follow its trajectory from initial sensation of movement to final awareness (and creativity) in contemplation.

The realm of the novel (the structure), analogous to the "real" world, forms the frame of reference, fixed in its nature, for the inclusion of character and place. The work itself as finite reference, characterized by its specific dimensions, has the physical (structural) property of setting boundaries or limits to what inhabits it. Both character and setting are determined by the constraining powers of the novel's space. Fictional space is thus not some kind of pure extension lacking all qualities or force but is rather a kind of primordial atmosphere endowed with pressure and tension assuring or preventing that which exists within its covers from becoming indefinitely large or small. Fundamental aspect of fictional space is the setting. So essential is the function of setting in a work that it may assume the status not only of revelator of character but also the status of character. It may actually

⁷This notion serves to emphasize the paradoxical nature of both Space and Time. The awareness of space is brought about by the mind through contemplation which is an activity in time. The problem is here one of determining whether the beginning of existence is a beginning first in time or in space. The attempt here has been the separation of the two phenomena for the sake of analysis.

shape the events of a work. Place helps to determine the nature of the fictional character as well as determine the outcome of the story. Place is, in this sense, both an adjunct to plot, a characterization and shaper of events along with the quality of determining the personality of the characters themselves.

Character is situated in a particular place which confines and, in part, determines his nature.⁸ Space as "topos" is hence, the first characteristic to be identified with the novel. In Pérez de Ayala, specification of place is the first determining factor which initiates Tinieblas en las cumbres:

Estaban en la habitación de una fonda
provinciana, los dos personajes, Jiménez
y Cerdá. (O. C., I, p. 5.)

This statement not only serves as the first paragraph of the novel, it presents also (and more importantly) place as an element directly connected with the secondary character. Place thus serves to reveal his basic lack of unity and stability. The secondary characters Jiménez and Cerdá are contained within a space which is their superior. The secondary Character is thus transformed into an object placed within a space which is his container. The study of the secondary character thereby becomes a study of the container and the thing contained. Specification of place ("la habitación de la fonda") in Ayala's novel precedes the presentation of character. More importantly, space as primary defining quality, lays the foundation of the

⁸Character is used here as personnage.

entire work. It defines fictional character as a spatial phenomenon:

Cerdá's body (. . .una especie de sátiro, producido en las boscosidades de la provincia de Lérida) is described as a material object:

De aventajada estatura, membrudo, conciso de ademán y parco de gensto, parecía un gran maniquí con rígidos y escasos resortes. (O. C., I, p. 5.)

His head is outlined in detail, stressing emphatically its geometrical proportions:

Surgía desde la planicie, de los hombros a modo de obelisco o columna, totalmente celíndrica, formando un solo cuerpo con el cuello, pues la sobarba y el pestorjeo eran tan carnosos y abundantes que, corriendo en redondo, rellanaban la depresión que por debajo del cogote, orejas y barba suele hacerse en las personas que tienen cabeza humana. . . el cráneo cupulino; la color, bermeja, y así la columna capital se tuviera por ladrillo. . . (O. C., I, p. 5.)

Jiménez is delineated in like fashion to emphasize the interpenetration of space and fictional character:

Ni alto ni bajo, cenceño y levemente rotundo de espaldas, al hablar los miembros dóciles al elevado voltaje de su sistema nervioso. . . Su faz, hormiguero de picardías, estaba siempre inquieta; bajo el bosquejo de las cejas retozaban los ojos. . . el triángulo de la nariz asentaba uno de sus catetos en el bigote hozco y erizado. . . (O. C., I, p. 6.)

Place and character, from a spatial perspective, limit and define each other. The description of the "habitación de la fonda" exemplifies first the notion of place as a grouping of material objects:

La habitación de la fonda cae a un pasaje angosto y retorcido en donde hay un café. Por el hueco de la ventana entrábase el bullicio confuso del establecimiento: rumores, golpeteo de fichas de dominó sobre mármol, retemblar de vidrios, vibraciones de metal y una tenue luz plomiza. Andaba la ropa por las sillas, abandonada, en rebujos, y unas cuantas botas y zapatos hacían por tierra combinaciones grotescas. (O. C., I, p. 8.)

Secondly, it functions as the mirror image of the nature of the characters themselves. Characteristics such as: "angosto," "retorcido," "bullicio confuso," "tenue luz plomiza," "rumores," "vibraciones de metal," and "combinaciones grotescas," emphasize audio-visually their primitive, carnal nature; a nature identified with its physical surroundings--a character twisted and vociferous, filled with nervous instability and lacking all intimacy. The nature of the "fonda" serves to foreshadow the nature of the novel Tinieblas en las cumbres. It is a place and an environment that is by nature disperse and chaotic; an atmosphere of "frenética ceguedad." It is a space in which the individual is easily lost among objects, surroundings and incessant movement.

The secondary character is thus described as a spatial form: a cone, sphere or cylinder confined to a bigger space

("la habitación") characterized as a maze, another geometrical labyrinth which confines the individual. Space's supremacy is the first quality noted in Pérez de Ayala's work. It allows a directness of feeling while revealing the depravity ordinarily hidden behind the facade of everyday appearances. Such is the quality evoked from the description of the prostitute Mariquita, another secondary personage of Tinieblas en las cumbres:

. . .la boca, vista de frente, un arco de medio punto, y allí donde debería estar uno de los chapiteles, el pitillo colgante como columna; el ojo del mismo lado entornado, a fin de esquivar las espirales del humo, con lo cual el rostro adquería un gento de befa, cansacio o desdén. (O. C., I, p. 19.)

It is an intellectualized technique of description which places distance between author and character as well as between reader and subject described. The description of Emeterio Barros exemplifies this notion. It is a description reduced to the analysis of the sphere:

Pero, en compensación, conocía al dedillo las consecuencias de la ley de la gravitación universal, por haberlas experimentado en la caída de sus ojos, unos ojos magníficos de diámetro, tenebrosos de pupila, que ostentaban su esfericidad poco menos que tangente al rostro; maravilla de mecánica celeste. Dijérase arte de brujería aquel par de mellizos astros rutilantes manteniéndose

fuera de órbita sin descender en
busca de apoyo al soporte de los
inhietos bigotes. (O. C., I, p. 26.)

In La pata de la raposa an entire character is reduced to one anatomical structure--the head of Míster Levitón. It is a reduction that serves to intensify the "special" abilities of Míster Levitón. The author magnifies this structure by "zooming in" on the head of the director of the circus thus transforming it into an indifferent exposition whose purpose is its "objectification." The head is converted into an object: it is one object holding other objects:

El preboste o superior se llama Víctor. Es la cabeza de este cuerpo andariego; una cabeza bastante gorda. Aparentemente, una cabeza es algo a modo de callosidad o protuberancia que suele surgir sobre los hombros, sin utilidad conocida. En la mayoría de las personas, tanto individuales como colectivas, la cabeza tiene todo el aspecto de no servir para nada, como no sea para colgar en ella un sombrero, o un ros, o un bicornio, o una corona, como en una percha. Así ocurre con nuestro director. (O. C., I, p. 340.)

Don Celso on the other hand is a study in contrast to Emeterio Barros: where the latter is a study of the technique of reduction, the former is an amplification, an envelopment of character in spatial (architectural) terminology:

El estilo de la arquitectura corporal de don Celso pertenecía al orden ciclopeo; sus piernas, dos bárbaras columnas monolíticas; su vientre, un templo primitivo, habitado por una divinidad cruel y turbulenta, en cuyo propiciamiento se inmolaban a diario innumerables víctimas arrancadas a la libertad de sus naturales elementos-- . . . La cúpula de este templo que siempre se mantenía en actividad religiosa, era una cúpula tricolor, decorada con franjas paralelas; primero, el cuello blanco de la camisa; más arriba, un gracioso lóbulo o abombamiento, que al fundirse, formaban la papada y el pestorejo, . . . la próxima franja en altitud la formaban la nariz, las mejillas, las orejas y el colodrillo, todos ellos tan arrebatados de entonación que del rojo había pasado al azul índigo; y, por último, la sesera, de bruñido bermellón con irisaciones metálicas, como el vidriado de los azulejos moriscos. (O. C., I, pp. 391-392.)

In Troteras y danzaderas Pérez de Ayala uses the concept of verticality to portray the character of don Sabas. Physical countenance described in spatial concepts suggests the personality of the politician, "hombre público por la carátula que llevaba puesta. . . carátula que tiene vida propia, pero vida escénica." (O. C., I, p. 520.) The spatial concept is here used to distort; it lends well to the caricature of the politician:

En su perfil dominaba la vertical
como en el de las cabras, y de hecho,
a primera vista, con su faz alongada
y huesuda, sus barbas temblantes,
saledizas y demasiado lóbregas por
la virtud del tinte, sus ojos oscuros
y distraídos y el despacioso movi-
miento de la mandíbula, según daba
medido curso a la densidad del vo-
zarrón, hacía pensar en una cabra
negra, rumiando beatíficamente un
pasto abundoso y craso. (O. C., I, p. 521.)

Spatial description is not limited to the first cycle novels. Another good example is found in Belarmino y Apolonio in which the author characterizes the secondary figures as personifications of space:

don Gullén is "un santo de cartón de piedra,
recién salido de las moldes y aca-
badito de pintar."

Xuantipa's bodily movement is described as
"vestida de huracán."

Colignon's presence is heralded by its
"rubicundez flamígera."

El Padre Alesón's voice is heard "sonando
siempre a nivel del cielo raso."

In contrast to the technique of first-person presentation of the principal character, we note in Pérez de Ayala the presentation of a "minor" place; a secondary and, at first sight, unimportant location which contains a rather central idea: a vision of the world as a space broken up into angular wedges, jagged portions which conceal the individual. The enlongation and angularity of the characters presented are

conjoined with a sense of energy and weight to produce a total effect of figures well anchored in space. The secondary characters themselves represent the notion of man submerged in space who, like the somnambulist unaware of his own impulses, are at the mercy of forces beyond their control. They do not emerge from their natural surroundings but lie submerged in them. The secondary character plays an important role in the novels of Pérez de Ayala; he composes a study in contrast to the principal character, whether he be Alberto, Belarmino, Apolonio, Urbano or Tigre Juan--principal characters who emerge and develop, who endow space with qualities inherent in their own personality thus transforming space into the vehicle of their transformation and evolution. The novels of Pérez de Ayala thus trace the evolution of space from fragmentated vision of place as vehicle of dispersion and separation to a total vision, symbol of the principal character's newly discovered sense of unity.

The space of the novel is a slow enlargement of place. It is a gradual opening up of space from room to district, from district to city, from secondary character to primary personality. Pilares is described from a cubist perspective: it is a fragmentated space where each part: "Las Puertas Nuevas," "La Casa Lupanaria," the Church, "El Ayuntamiento," the Market place, are juxtaposed, contrasted; each placed on a different level to emphasize the desperse, divided nature of space. It is a space which reflects the divided nature of

the individual first presented in Tinieblas en las cumbres by the protagonist and later intensified in future works. Any sense of progression and continuity in and among the novels is derived not by mere physical action or the act of thinking but by the continued reference and cross-reference of images, symbols or places which must be referred to each other spatially throughout the entire novelistic creation.⁹ The end result is a "montage" of place and inhabitant:

Las Puertas Nuevas: a "barrio" located in the higher section of the city and in which are found, on both sides of the road leading to Castilla, two strange yet "Vital" streets:

. . .escalonadas en un recuesto, retuércense dos callejuelas pinas y pedregosas, en donde moran de tiempo atras esas que Cervantes llamó mujeres cortesanas, o por otro nombre trabajadoras o enamoradas. (O. C., I, p. 12.)

The "Puertas Nuevas" not only houses the "palomas toraces" of the oldest profession, it also is the location for "otras muchas mansiones, pequenñuelas, hermosas, y miserables, morada de trabajadores y jornaleros de toda especie." (O. C., I, p. 12.) The "Puertas Nuevas" is contrasted to the old section of the city "llena de obraderos y talleres:"

De una parte levantábase una iglesia con una torre mocha y otra puntiaguda. Ocupa otro costado de la plaza el Ayuntamiento,

⁹See Joseph Frank, Spatial Form in Modern Literature, Swanee Review, vol. 53, 1945, p. 439.

con un balcón voladizo a lo largo y porches en la base. Haciéndole rostro, las casitas, desiguales y fantásticas, se agrupan en un abigarramiento teatral. Frontero a la iglesia, el terreno desciende en no floja pendiente, en cuya raíz se levantan otras casitas, vistosas también, también con soportales. Parecía una decoración escénica. (O. C., I, p. 18.)

The "Casa lupanaria" is contrasted to the Church and the "Ayuntamiento:"

No son hermosas por lo regular, pero maldita la falta que les hace. Feas y todo buscan las gentes su deleitoso comercio, y no se dan abasto a despachar la demanda de favores. No son jóvenes, antes al contrario, la que no esplende en opulenta madurez es que ha entrado en franca ancianidad, lo cual no impide que alguna que otra, si la estatura y disposición de sus miembros son propicios, se vista una falda a la altura del tobillo o un mandilón corto, se suelte el cabello en melena adolescente, responda por el apodo familiar de la Pequeña o la Peque, haga dengues de virgen púdica, y asegure con encantador ingenuidad que no ha llegado a los veinte ni lleva más de un mes dedicada a la prostitución. (O. C., I, pp. 14-15.)

The prostitutes are obliquely juxtaposed to the "mosdistillas vivarachas, locuaces, reidoras:"

Si no bonitas, eran casi todas de incitante frescura, ojos bailarines pequeña nariz, boca no tan pequeña, y húmeda, labios rojos y dientes pulcros; raudos los movimientos y de tanta desenvoltura y picardía que delataban el muslo y las nalgas, cualquiera, viéndolas, venía a cabo de que pensaban sacar buen rendimiento de sus curvas. Ninguna era el tipo de Cerdá. (O. C., I, pp. 17-18.)

The "Casa de Mariquita":

. . .se asienta en un recuesto; vista por delante, tiene dos pisos y azoteas, está pintada de severo gris y adopta un digno continente; por detrás un piso tan solo, y no grave, sino de tono claro y jacarero. Así como en la antigüedad clásica el falo de broce sobre el dintel era de equívoca elocuencia, en esta edad prosaica las verdes persianas corridas hacen el oficio de signos rituales. En casa de Mariquita no faltan esos a modo de párpados, caídos con una especie de falso rubor, pero no son herméticos, como en otras mansiones lupanarias, sino que permanecen separados del balconaje a distancia, no diré honesta, porque nada debe serlo allí. Numerosas pupilas viven recoletas en este albergue, mas todas ellas son escasa carne de fornicio, no ya para ahitar, pero ni para satisfacer la concupiscencia hambroña

de los respetables vecinos de esta
ciudad. (O. C., I, p. 14.)

This brothel is one of the "temples" in which "han establecido el duro moneda como unidad métrica del deleite;" a "pandemo" erected for the glorification of a fickle deity; a market place in its own right organized to sell its hidden wares as is the market place of Pilares: extraordinary storehouse of colors, sounds and smells:

. . .un gran espacio cuadrangular, entre caducas y claudicantes casitas con soportales, que a las horas a temeridianas se colmaba con el aflujo de la aldea, en un ancho hervidero de colores, olores y clamores, los más nimios y acres; toda suerte de carmines, cinabrios, veroneses y gualdas, de las frutas y las hortalizas; los bermellones, cadmios, índigos y morados de las basquiñas, los dengues y los quitasoles labriegos; el aroma balsámico de las yerbas montesinas, el olor fatigoso de los quesos de pimentón, de afuegaelpito y de pata de mulo, vaho de terruño húmedo, husmillo de carraliza y de establo; cacareos de pollos, graznidos de patos, balidos de corederos, ladridos de canes, sonos de zanfonia y de cornamusa, risas, sugragios e imprecações, la oratoria del sacamuelas, la salmodia de la niña de los romances, la quejumbre del ciego, recitador de crímenes y naufragios. A prima tarde, la plaza se desangraba e iba cayendo en pálida y silenciosa quietud, sin ningún

signo de vida. En el aire inerte cerníanse las campanadas de la vecina iglesia de San Isidoro, doblando a Animas. (O. C., IV, Luna de miel, luna de hiel, p. 236.)

The marketplace is the historical archive of Pilares; a center, a type of national "archeion" where intimacies as well as ordinary activities are documented and compiled for the mutual benefit of all: "Nada hay que se haya olvidado. El caudal histórico embalsado en este pequeño recinto, es historia viva, narración oral, que va circulando de boca en boca y de una en otra generación. No hay, en la ciudad, hogar tan arcano cuyas interioridades no sean averiguadas, referidas o glosadas en este corrillo de viejas fisgonas. El secreto, aún el más púdico, de cada hogar se escapa por la cocina en derechura al mercado."¹⁰ There is only one who has eluded the probing eyes of the marketplace--Tigre Juan: whose store, similar to his life, is set apart from the rest. Character and place are once again in unison:

El puesto de Tigre Juan se distinguía de los demás por varias particularidades. No estaba situado en el hueco central de la Plaza, sino en un ángulo entre dos columnas cuadradas de granito; mitad bajo los porches, mitad en abertal. Era un puesto permanente: todas las horas del día y todos los días del año. En vez de toldillo de loma, como los demás, poseía a manera de un caparazón, acoplado con tres enormes paraguas de varillas de ballena, regatón de bronce y puño de asta;

¹⁰Tigre Juan/El curandero de su honra, p. 7.

uno, morado, color del estandarte de Castilla; otros dos, rojo y gualda, los tonos del pabellón nacional. No se sabe si la selección de colores era obra del acaso o alarde de patriotismo.¹¹

The marketplace is a constant; it retains its fixed value throughout changes in space and time. It appears and reappears connecting and solidifying time to space. It is a place which keeps unified the spatial dimensions of the entire work. As the work's fulcrum, it centralizes all movement; as its magnet, it pulls the individual and keeps him within its boundaries. It is a center which incites and urges a return.

¿Qué es una ciudad, y dentro de una ciudad, una calle? Una finalidad concreta; un lugar donde vivir de asiento, con agrado y comodidad. El hombre ya manumitido de supersticiones y que acepta con buena gracia los postulados biológicos, trazará una vía ancha, en lugar llano, y edificará viviendas holgadas, aireadas, luminosas, higiénicas, conforme a un patrón fijo y que mejor provea en las necesidades domésticas. El conjunto será una calle lógica, decorosa, bella.¹²

The ideal, an image forged in the imagination, is a "reality" outside and, at times, beyond the real. It forms a dialectic stressing the asymmetry of that which is outside, with respect to the real, which lies within. It creates, in spatial

¹¹Ibid., p. 8.

¹²Belarmino y Apolonio, p. 33.

terms, the first myth: a Euclidean geometry of being and non-being. The ideal is a city based on a classical vision of equilibrium, logic, beauty. In Pérez de Ayala, it is contrasted to the real which is an expressionist vision based on a romantic impulse. The ideal is the outside, an abstraction, vast and luminous in its "non-being;" the real is the concrete inside that, when placed next to its counterpart, produces an asymmetrical relativity: La Rúa Ruera--

He aquí esta calle absurda y odiosa.
¿Por qué se le ha de denominar calle?
Cada casa es el producto impulsivo
del arbitrio de cada habitante. No
hay dos iguales. No se echa de ver
norma ni simetría. Todo son líneas
quebradas, colorines desvaídos y roña.
. . .Está además, en un pendiente de 45°,
losada de musgosas lápidas de granito.
Por ella no pueden subir carruajes ni
caballerías, ni cardíacos. Soledad,
soledad. El sol no penetra por esta
angostura, que parece un intestino
aquejado de estreñimiento.¹³

The utilization of La Rúa Ruera as a spatial image serves the function of communicating the central impression of the personality of Lirio and Lario. It serves to emphasize the "dramatic" poet's (Pérez de Ayala) method of description. It defines both the physical and psychological aspects of character in an image or series of images. The two perspectives given by Lirio and Lario not only describe their bipolar nature, but act also as an introduction for the presentation of another set of

¹³Ibid., p. 31.

spatial perspectives: Belarmino y Apolonio.

The "inside" is a geometrical metaphysics stressing the spiral nature of space as man's creation:

. . .las casas se amontonan, se empujan
buscan el abrigo de la catedral. Sí;
parece que las casas están dotadas de
volición y de movimiento. Cada una
tiene su personalidad, su alma, su fi-
sionomía, su gesto, su biografía. Aque-
lla casona de sillares de granito, an-
gostos y escasos huecos de romántico
diseño, gran portón de arco apuntado
y escudos junto al alero, es un señorón
feudal que se atreve a mirar a la Ig-
lesia casi par a par y se mantiene apar-
tado de ella. Aquella otra casa solar-
iega, de entrada barroca y escudo blan-
quinoso, labrado, no ha mucho, es un no-
ble de ayer, y muy afecto a la Iglesia,
puesto que salen del portal dos domini-
cos de abundantes libras. Luego vienen
los burgueses, el estado llano, la ple-
be. En aquella casuca amarilla, de en-
trada abismática, como el orificio de
una boca desdentada, galería de vidrios
como antiparras, y tejado redondo, ne-
gruzco y a trechos desguarnecido, como
gorro mugriento, vive sin duda, un pre-
stamista. Aquella casita cenceña y lar-
guirucha, con ventanas pobladas de mace-
tas y pájaros, que ha de ser sino la
morada de una doncella talluda?¹⁴

and place, the unique image of the individual:

¹⁴Ibid., pp. 34-35.

Que un zapatero se asila en aquel bajo,
lo proclaman las dos diformes botas de
montar que cuelgan de sendas palomillas;
y que el zapatero es persona de fantasía,
se desprende con evidencia del rótulo:
'El Nenrod boscoso y equitativo, Zapatería
bilateral de Belarmino Pinto.'¹⁵

El rótulo rezaba: 'Apolonio Caramanzana,
maestro artista.' Había un ancho escapa-
rate, forrado de peluche verde, se alin-
eaban varios pares de zapatos y botas,
realmente exquisitos, apoyados oblicua-
mente en sendos sustentáculos de níquel,
y con inscripciones debajo. . . Al fondo,
en una urna, guardábase el esqueleto au-
téntico de un pie humano. Sobre la urna
se leía: 'Osteología del pie'. . . Encima
de la urna colgaba de la pared del fondo un
cuadro pintado a la acuarela, que represen-
taba una bota, de perfil, despidiendo ra-
yos; en la cabecera, un letrero: 'La po-
doteca ideal,' y, en la parte inferior una
estrofa. . .¹⁶

The house is, quite obviously, a small universe furnished
with objects and with people; with disperse images and with a
unified body of images that reflect its complex nature as
symbol of a "world-space."¹⁷ It is a miniature, a smaller
representation of a vaster topography. It is a geometrical
contradiction in which Representation, dominated by Imagination,

¹⁵Ibid., p. 35.

¹⁶Ibid., pp. 60-61.

¹⁷See Chapter I of Gaston Bachelard, The Poetics of Space,
transl. by Maria Jolas, (Boston: Beacon Press, 1969), pp. 3-5.

becomes a body of expressions with which to communicate images--visions of self and world. The shoe store is not far from this basic philosophical principle. Belarmino's is a place incurious, perhaps insensible (to the point of ignorance) to the "outside," to what resides beyond its walls. It is a fantasy, a closed world where inside and outside remain independent of each other; where outer world and inner self find their symbolic representation in the two deformed boots that are hung as signs--hallmarks of man's interior space. Man as "homme de la nature et de la vérité" (Rousseau) retreats; he rebels against Hegel's formula ("All that exists is rational, all that is rational exists.") and the Hegelian World-Will by asserting the individual's right and desire to affirm his individuality in the face of society, environment and urbanism; he retreats, he descends below; he goes underground:

El cuchitril en donde Belarmino filosofaba y remendaba zapatos estaba bastante por debajo del nivel de la calle. Se descendía desde el portal por unos escalones de piedra. Las paredes encaladas, con caprichosos arabescos verdinosos, de la humedad. Recibía la luz por un ventano apaisado, con barrotes de hierro, que por la parte de dentro lindaba con cielo raso y por fuera arrancaba aras de la calzada; por allí se metía un raudal compacto de claridad cenizosa, como en los cuadros que representan apariciones, y se derramaba, a modo de bautismo, sobre

el costado izquierdo de Belarmino.
A través del ventano se veían pasar
las piernas de los tanseúntes, de rodilla abajo, haciendo un ruido acompañado sobre las losas.¹⁸

There, within and part of the earth as the ant is to the ant-hill¹⁹ Belarmino experiences the most essential, the most fundamental mysteries of existence. The liberated Imagination reigns free; to unearth the enigma in Revelation is its prime duty:

Belarmino pensaba hallarse providencialmente metido en la entraña de la tierra, colocado en la raíz y cimiento de las cosas, y que para conocer a los hombres lo mejor era verles nada más que los pies, que son la base y fundamento de las personas. Però, hundido en aquella penumbrosa covacha, oficina en donde se destilaban y clarificaban los enigmas del pensamiento y de la existencia, de continuo a horcajadas sobre su torno de montar, que era Clavileño y era Pegaso, Belarmino se eximía de la gravitación y esclavitud de la materia, volaba libremente por los espacios fantásticos, se cernía en las esferas uranias, contemplaba el diccionario, es decir, el mundo, desde perspectivas tan remotas, que acaso se mareaba

¹⁸Belarmino y Apolonio, pp. 90-91.

¹⁹The image of the ant and anthill is first discussed as philosophical concepts in La pata de la raposa.

y se le ponía la carne de gallina.²⁰

Belarmino's subterranean dwelling develops the Platonic myth of the cave presented conceptually (that is to say philosophically) in the Prologue "El filósofo de las casas de huéspedes" in which the narrator/author expounds a dramatic concept of "existence-within:"

Cada vida es un drama de más o menos intensidad. Cada vida es, asimismo, una sombra inconstante y huidera. ¿Recuerda usted la alegoría de la caverna, de Platón? Pues es preciso ir todavía un poco más allá: los que Platón pone aherrojados en la caverna no son cuerpos materiales sino sombras, pero sombras dramáticas y atormentadas; y lo que sobre el muro ven, sombras de sombras. Por estas penumbrosas estancias circulan sin cesar nuevas sombras y más sombras, vidas y más vidas, dramas y más dramas.²¹

"Existence-within:" the self-imposed, self-enclosed existence of the individual intent on discovery is a life related to drama and to philosophy. For, as the narrator/author proclaims: "El drama y la filosofía son las únicas maneras de conocimiento." It is a drama in search of its "philosophical roots"--an individual drama in search of essence. For Belarmino it is a withdrawal into the realm of philosophy:

Trabajaba con intervalos: los ratos de

²⁰Belarmino y Apolonio, p. 91.

²¹Ibid., p. 14.

trabajo, cada vez más leves, y los intervalos, cada vez más largos. . . En ocasiones meditaba, ajenado de la realidad externa, siguiendo con los ojos formas sólo visibles para él que cruzaban por el aire.²¹

It is a world of shadows projected on to the "screen of the mind" and there transformed by the intellect into images symbolic of knowledge as a creative activity:

Leía las palabras del cosmos--es decir, del diccionario--, evitando, con el mayor escrúpulo, que razase sus ojos la definición de que iban acompañados. Leía una; en rigor, no es que la leyese; la veía, materialmente, escapándose de los pajizos folios, caminar sobre el pavimento, o volar en el aire, deluirse nebulosamente en el techo. Unas veces eran seres; otras eran cosas, otras, conceptos e ideas; otras, sensaciones de los sentidos; otras delicadas emociones. Tal vez se producían resultados que para el espíritu superficial, pudieran parecer cómicos; pero en el fondo todo era muy serio. Camello, decía el cosmos--es decir el diccionario--; y Belarmino veía, en efecto brotar de la página el dicho cuadrúpedo rumiante, aunque muy mermado de proporciones, y salir dando despaciosamente por el piso;. . . Camello, de allí en adelante, significaría

²¹Ibid., p. 88.

para él ministro de la Corona.²²

The "cuchitril" enveloped in darkness is the realm within which the mystic attempts communion with the absolute ("un a modo de comunicacion directa con lo absoluto e íntima percepción de la esencia de las cosas"²³); it is an atmosphere in which the sensitive and imaginative intellect can ascend towards philosophical contemplation "sub specie aeterni;" it is a place which points to another--a "depth" signaling the "heights" of the "Asilo de caridad." The darkness of the "cuchitril" foreshadows (as well as juxtaposes) the "luz elísea" in the asylum's garden. It is a light symbolic of the "dema-terialization" of the individual:

Luz elísea. Cada vez que el señor Colignon, tan carnal y concreto se asoma a aquel jardín, se figura pisar las lindes primeras de los Campos Elíseos, habitados por las imágenes desencarnadas de los que fueron y ya no son, de aquellos que dejaron en la tierra el cuerpo sólido, sede de los placeres amables, y no conservan sino la apariencia de vida, y con ella las pasiones añejas, porque las pasiones son el alma, y el alma es indestrutible.²⁴

As a personal metaphor of the soul's retreat, the Asilo is a place beyond reach and above the real world. It is a temporary stay, a "topos sub specie aeterni" and as such, a transitory,

²²Ibid., pp. 89-90.

²³Ibid., p. 42.

²⁴Ibid., p. 184.

intermediate stage in the development of the individual and here of Belarmino and Apolonio. It signifies that the search for Self lies not in the retreat (in the Ivory Tower) from the real but in the return: in the descent towards the world and "las delicias de la vida fisiológica y agitada."

Thus for Belarmino, the "cuchitril" and the Asilo are retreats from the menacing and destructive exterior world; both are places which serve as the mediums for the re-creation of the world (el cuchitril) and the transfiguration of the self (el Asilo). The images of the "cuchitril" and the "Asilo" find their duplication in the novel El curandero de su honra; more precisely in the "desván" of Tigre Juan: the supply-room (which served in the past to cure Tigre Juan and to transform him into "don Juan") is also the place which witnesses the ritual of the "covada:"

. . .Tigre Juan, mientras duró el doloroso misterio, permaneció encerrado en el angosto desván que le servía de laboratorio para sus drogas, allí donde ocho meses antes había intentado quitarse la vida. Se revolvía furibundo entre las cuatro paredes, rugiendo a lo sordo, por ahogar la necesidad que sentía de expandirse en aullidos bestiales. . . Su padecimiento era de orden moral, a causa de sentirse impotente para aliviar los sufrimientos físicos de su mujer, apropiándose una parte de ellos.²⁵

Apolonio and his "podoteca ideal," on the other hand,

²⁵Tigre Juan/El curandero de su honra, pp. 229-230.

face the world, depend entirely on it; for their substance is formed from their need to be in and among the world. What lies without, outside its walls is identical to what lies within. Its showcase is a "mise en scène" where each object assumes a particular role defined by its specific, all-important place and "dramatic" pose. It is an allegorical representation, an even smaller miniature of the world as "proscenium" and of man as "dramatis personae." Both the "Nenrod boscoso" and the "Podoteca ideal" portray the contradictory nature of existence in its simplicity and complexity, in its finiteness and limitlessness, in its semblance and its reality. However, it is a quality not limited to one particular place; it is a function which all places disclose. There exists an incongruity not only in place "itself" as a separate, independent entity but an inconsonance, a paradoxical incompatibility between and among places. Place is thus a "field" of magnetic and electrical forces which induce action, interaction and reaction; it is a living, vital organism--a city--a totality of place whose character is determined by its component parts: Pilares--

Pilares, la decrepita ciudad, centenario asilo de monotonía y silencio, yacía al sol poniente, más callada y aborta que nunca. De vez en vez, la voz medieval e imperecedora de las campanas sacudía, como errante escalofrío, la modorra de aquel pétreo organismo. La ciudad parecía respirar un vaho rojizo y grave. Sobre el monte Otero, que le

sirve de respaldar y la ampara contra los vientos del Norte, sobre las praderas y bosques en que está engastada, los ocres y amarillos otoñales imponían ya su nobleza al verde gayo y frívolo de primavera. (O. C., La pata de la rana, p. 239.)

Pilares reveals yet another facet, another contradiction between the Real and the Ideal. Life in Pilares is not a dynamic exchange between place and individual. Life, like Pilares, is decrepit, monotonous, petrified, absorbed. It is a "living death" of inactivity where geography and topography contribute to the creation of a Euclidean "biometría" (a geometry of life) where space is a geometry of the flat plane and existence, a two-dimensional still-life. Life in Pilares, is deprived of curvature and movement: qualities which would add that needed third dimension. It is a city without depth, without future, isolated from the "vientos del Norte," yet similar to every other provincial city in Spain; it remains motionless, staring into space:

Cuando un hombre se encierra en sí resistiendo cuanto puede al ambiente y empieza a vivir de sus recuerdos, de su historia, a hurgarse en exámenes introspectivos la consciencia, acaba ésta por hipertrofiarse sobre el fondo subconsciente. Éste, en cambio, se enriquece y aviva a la frescura del ambiente como después de una excursión al campo volvemos a casa sin traer apenas un recuerdo definido. . . Y así, sucede a los pueblos que en sus encerronas y aislamiento hipertrofian

en su espíritu colectivo la consciencia
histórica a expensas de la vida difusa
intrahistórica, que languidece por
falta de ventilación; el pensamiento
nacional, trabajando hacia sí, acalla
el rumor inarticulado de la vida que
bajo el se extiende. Hay pueblos que
en puro mirarse al ombligo nacional,
caen en sueño hipnótico y contemplan
la nada.²⁶

Any sense of a discovery is muffled, smothered by a hypertrophy of the collective instinct causing a diminishing of individual sensitivity. Pilares induces a loss of sensation; identity is destroyed and the Self is lost. Alberto is forced to abandon it in hope of finding a future in another place. Marco is absorbed by it; Prometeo, Castor, Balbina and don Arias are destroyed by it. Belarmino and Apolonio escape by projecting and in reality by losing themselves in philosophy and drama.

Pilares remains fixed in space, contemplating its past and, with an impertinent reserve, watches its youth leaving behind all hope of a future there. Madrid becomes the new center, the end point in the line which begins in Pilares. Both Pilares and Madrid become the two extremes in Alberto's erratic life line; they constitute the past and the future; they represent the notion of beginning and end. The provincial town and the capital incorporate within the individual the two

²⁶ Miguel de Unamuno, En torno al casticismo, chapter V: "Sobre el marasmo actual de España," pp. 142-143.

opposing sides of a dialectic of individuation and development:

Sí, cada otoño ocurre. Son diez, veinte, cien muchachos entre los miles y miles que entretienen su naciente ambición y su hastío adolescente sobre el reps triste y fatigado de los cafés provincianos: esos muchachos que en su humilde estancia familiar, después de haber leído una novela sugestiva, un clásico latino o un tratado de Patología, sueñan posibles vidas espléndidas. Diez, veinte, cien entre todos ellos sienten crecer en sus almas un mismo deseo, un deseo cada vez más imperativo: ir a Madrid, triunfar en Madrid. Piensa uno ser escritor eminente, político otro, pintor famoso el tercero, médico de modo éste, jurista o notario aquel. A Madrid, a Madrid.²⁷

Madrid is the unconscious setting in which is actualized continuously the historic life of Spain. It is "pura actualidad viviente" devoid of a live tradition. It is characteristic of all Spain as the nucleus is of the entire cell: a city deprived of a stable and efficacious tradition, lost in the present and victim of its past.

Madrid es una ciudad artificial, construída de súbito más bien que nacida con pausa; y por artificial, nerviosa,

²⁷Pedro Lain Entralgo, La generación del noventa y ocho, (Madrid: Espasa-Calpe, 1967), p. 70.

mudadiza, Madrid es todo eso, y, sin embargo. . .²⁸

Its artificiality is evidenced in Rosina's apartment:

El gabinete había sido planeado por don Sabas Sicilia, ministro de Gracia y Justicia y amante de Rosina. Era una pieza amueblada y decorada al estilo Imperio, y mal que pese a todas las antipatías, a Teófilo le había servido para hacer las siguientes anotaciones literarias: 'La gama completa de los rojos se fusiona en un conjunto de incandescencia aguda y cesareo esplendor. Los muros tapizados con seda rojo mate, como ladrillo romano, y en ella esparcidas coronas de laurel, de color bermellón anaranjado. La caoba bruñida de los muebles, trasunto del rubí traslucido de los vinos de la Campania. La alfombra, de un carmín intenso, casi violáceo, como púrpura antingua.' Y luego añadía para sí: '¡Qué bobadas!' (O. C., I, pp. 493-494.)

Rosina's room captures the personality of its inhabitant. Its overpowering, meretricious ostentation is characteristic of a personality lacking cultural awareness. The apartments of don Alberto del Monte-Valdés are also patterned after their dweller. They make visual the pride, mordacity and extravagance of a nature desiring to remain in a glorious past: "como los españoles de antaño, había dado los nerviosos años de la juventud a las aventuras por tierras de Nueva España, en cuyo descubri-

²⁸Ibid., p. 71.

miento y conquista, al decir, de don Alberto, habían tenido gloriosa parte antipasados suyos," (O. C., I, p. 480.) yet he is forced to accept the reality that past glory can only be kept alive by memory: "Y a todo esto el escaso dinero con que había llegado a Madrid andaba a punto de consumirse. No conseguía publicar ningún artículo en los periódicos, y si por acaso alguna revista de poco fuste se lo acogía, no se lo pagaba, como no fuera en elogios. Habiéndose reducido su caudal a dieciséis duros mal contados, caminaba cierto día sin rumbo por las calles, considerando lo que darían de sí y el tiempo que tardaría en ganar otros dieciséis. . . ." (O. C., I, p. 480.) Don Alberto is a curious mixture of Lazarillo's "escudero" and Cervantes' Don Quijote with Madrid's "modern man":

. . .comenzó la época misteriosamente heróica de la vida de Monte-Valdés, la época de la conquista: conquista de renombre y, en segundo término, si ello viniera de añadidura, conquista de bienestar. Y así como la enjuta Castilla de los tiempos del Emperador; con el hambre en casa y la miseria, conquistaba el mundo lidiando por la fe, y tanto como se le apretaban las tripas se le erguía la cabeza ante ojos ajenos, Monte-Valdés peleaba, a su modo, por un ideal de arte, y cuanto más recia era la escasez en casa, más se le entiesaba y endurecía la raspa, que no la doblaba ante nadie. Solamente entre

españoles se encuentra el tipo de hombre que ha hecho compatible el hambre con el orgullo y a quien no envilece la pobreza. (O. C., I, p. 483.)

His room reflects this strange mixture of past with present:

. . .hubieron de atravesar un pasadizo que daba a un angosto patizuelo; en él una puerta con dos escalones, y por ella se entraron a una pequeña antesala y luego a una ancha pieza, con vidrieras a un costado y en el techo, a modo de estudio de pintor. Estaba esta pieza atalajada con pocos y vetustos muebles de nogal denegrido; un arcón tallado, sillones fraileros, y en el respaldo de uno de ellos una casulla; una mesa de patas salmónicas trabadas entre sí por hierros forjados, un velón de Lucena, algunos cacharros de Talavera y Granada, una cama con colcha de damasco de seda carmesí, y en la cama un hombre flaco, barbudo y sombrío. (O. C., I, pp. 478-479.)

An atmosphere of agitated excitement, nervous expectation, and strained impatience contribute to what Lain Entralgo calls "la Madrid nerviosa." It is a quality which cannot but affect the individual:

Guzmán, sin dinero y con algunas deudas; Angelón, con unos duros y mucho más endeudado que su amigo: tal era el estado de uno y otro cuando se juntaron a vivir en la misma casa. . .

Comían en cafés y retoranes conocidos dejando a crédito el gasto. Los mozos les servían a regañadientes y con gestos de procacidad. De los cafés pasaron a las tabernas. Alberto estaba en constante agitación nerviosa. Una mañana despertó con fuerte calentura. (O. C., I, p. 551.)

"Madrid, hervidero de pura actualidad. La esencia de Madrid consiste, como el carácter nacional alemán pontificó Nietzsche, en estar siempre haciéndose."²⁹ The constant, frenetic need for fame and money produce an energy and a movement which require of the individual that he be in constant movement. The Madrid of Pérez de Ayala is an organism of streets and avenues in constant activity; and the "madrileño" is an individual in perpetual motion: he is a man of the streets and sidewalks. To know the "madrileño" and Madrid is to walk its streets and avenues, to discover its rhythm and chart its flux. It is a map depicting "La avenida del Botánico," "La calle de las Huertas," "La calle de Jacometrezo," "La calle de Fuencarral," "Las calles de Alcalá y Barquillo," "La calle del Caballero de Gracia," "La calle de Carretas," "La calle del Horno". . .

Madrid is the "Museo del Prado," the "Botánico," the "Ateneo" ("el foco más radiante de la intelectualidad española,")--an edifice of "lóbregos pasillos. . . esclarecidos en pleno día con luz artificial," (O. C., I, Troteras y danzaderas, p. 696.) and the Circo: "Por los pasillos y las

²⁹Pedro Lain Entralgo, La generación del noventa y ocho, p. 74.

escaleras del escenario iban y venían, subían y bajaban, peregrinos ejemplares de todo linaje, edad, sexo y condición, ataviados de manera inusitada y polícroma. El aire estaba espeso con aromas de tocador y efuvios zoológicos, y dentro de él temblaban derretidos cuchicheos, risas, voces y ladridos de canes." (O. C., I, Troteras y danzaderas, p. 623.)

Madrid is the city of cafes and restaurants like the "Los Italianos" and the "Liceo Artístico:"

Las varias estancias y gabinetes del Liceo Artístico tenían aspecto sordido, de gusto depravado. Las paredes estaban revestidas con papel descolorido, estampado de floripondios como coles; de trecho en trecho, un pego- te de papel diferente, o un rectángulo donde el papel conservaba su color original por haberle defendido de la corrosión de la luz un cuadro que allí había estado colgado en otro tiempo. También había en los muros uno que otro espejo, saldo de un café o casino quebrado, con espigas y amapolas pintadas al óleo en una esquina y el mercurio de la luna amortiguado y ensombrecido por unos a manera de vapores de incierta amarillez. (O. C., I, Troteras y danzaderas, p. 663.)

As the promise of fame and prosperity as well as the disappointment of defeat and poverty, Madrid is an open book revealing the dramatic life of every man. It is the "Casa de huéspedes;" an institution, as don Amaranto states in the prologue to

Belarmino y Apolonio, typically Spanish, "una enciclopedia de las ciencias, es summa, es biblia;" a universe in which is evidenced the decomposition of reality into an unlimited number of images: "Pues con penetrar un poco en todas las ciencias, así puras como aplicadas, se descompone al punto una imagen en millares de imágenes, . . .y subsecuente visión por miríadas de imágenes se obtiene profesando, por vocación y con fe, en una casa de huéspedes."³⁰ In the "Calle de Hortaleza" is la casa de huéspedes de doña Trina:

. . .cobijo llevadero por la abundancia, ya que no por la delicadeza de bastimentos, y sobre todo, lugar ameno, si los había, a causa de la afluencia de gentes de todo estado, edad y condición: sacerdotes, toreros, políticos, tahures, comerciantes, covachuelistas, militares, estudiantes, labriegos, inventores, pretendientes, pe-tardistas; ingredientes y rebabas del revoltiño social, que allí se mezclaban desde todos los rincones de Iberia. . . destacaba a modo de vasto y rico almacén, con géneros únicos de fabricación única.³¹

It is a part of a greater metropolis of smaller colonies located in adjacent streets: "la señora había alquilado otros cuartos, al modo de colonias, en los aledanos y calles contiguas, uno de ellos en la calle de la Reina."³² Seated at the "mesa redonda," "solíamos acomodarnos hasta una treintena

³⁰Belarmino y Apolonio, p. 13.

³¹Ibid., p. 15.

³²Ibid., p. 20.

de pupilos, muchos de asunto, los más de paso, todos gente llana y buena pagadora"³³ listening to and witnessing the unwraveling of "dramas empaquetados"; doña Trina's round table is transformed into a "world-theatre" serving as the setting for the drama of Arias Limón and for those of Belarmino and Apolonio.

Este Madrid de nuestros pecados le cautivó con su aliento maligno. Adquirió muy presto, innumerables amigos y se hizo madrileño neto y castizo. . . Su etapa en Madrid, la rotulaba Marco: 'episodio en que mis compañeros hicieron matanza y comieron de los rebaños de Helios, incitando a los dioses a que se vengasen'; y con este título daba a entender, por manera alegórica, que en Madrid se vive de noche y el castigo es no hacer cosa que valga.³⁴

The disposition of the times curiously confused, feverish restlessness compounded by blunted discouragement and fearful presage of perdition and extinction, the need for commitment and escape, for fame and abandonment, produce a "fin de siècle" mentality magnified by place. Madrid is the very place in which to observe these expressions of decadence and decline, where "mere sensuality passes as commonplace," where "elegant tintilation begins where normal sexual relationships end."³⁵

³³Tres novelas poemáticas: La caída de los Limones, p. 90.

³⁴Ibid., Prometeo, pp. 18-19.

³⁵Max Nordau, Degeneration, (N. Y.: D. Appleton and Co., 1895), p. 13.

It is Sodom and Lesbos, Bluebeard's castle and the servant's hall of the Marquis de Sade. It is a grotesque carnival of savage aggressiveness in which the organic integrity and continuity of the body is denied. Pérez de Ayala assumes the role of painter and portrays a succession of scenes from different brothels. It is a Fauvism characteristic of James Ensor's "Intrigue" and Picasso's "Les Demoiselles d'Avignon."

La casa de la Socorrito, "una casa de cinco duros" is one of a number of places where one lives "de noche." The brothel constitutes yet another facet in the life of the capital. It is compared to "una grande y hedionda úlcera" belonging to a corrupt body. It is a hidden disorder, an all-consuming disease which reduces man to the most elemental. The brothel, as spatial manifestation of a decadent culture, exteriorizes in part, this inner affliction. It is a Baudelairean world where the excess within takes precedence over the ideal of moderation that lies without. The modern "hero," as member and participant of the "mundillo del libertinaje y de la juerga" is noted for his ingenious "adventures." He represents one archetype of the modern hero "a quien el prosaísmo de la vida contemporánea fuerza y constriñe a emplear el esforzado ánimo en empresas poco lúcidas y muy inferiores a su ímpetu y arrestos." (O.C., I, p.772). Heroism as a metaphysics of transcendence is reduced to non-existence within the limiting and leveling walls of the house of prostitutes where mediocre, anti-heroes play out their bacchanalian pleasures and their "insatiate thirst of enjoying a greedily desired object." (Montaigne)

La casa de la Alfonsa calls attention to all passers-by that the house is identical to the woman: "en el umbral de la casa había una gran losa de marmol con letras negras que decían: ALFONSA."

Pasaron todos a la sala de recibir,
pieza rectangular, empapelada de rojo,
con divanes también rojos en redor.
Sobre los divanes, y sentadas la mayor
parte a la turca, había hasta siete
mujeres, muy pintadas, con tocados
complejísimos y oleaginosos, vestidas
como máscaras, descotadas hasta el
ombligo y mostrando las piernas. (O. C., I,
p. 775.)

In the "calle del Horno de la Mata," one of many streets which make up "aquellos sombríos y fétidos senos de Madrid," is another brothel, more perverse and grotesque than the previous two: "un enorme caserón, en donde, según se les había dicho, cada uno de los pisos era una mancebía de bajo estipendio." (O. C., I, p. 776.) La casa de la Opulencia, guarded by "una criatura indefinible y lamentable; la cabellera era femenina y el rostro varonil, hirsuto," is as indefinable and ambiguous as its owner. Nevertheless, the bedroom, "amplia, en donde había una cama matrimonial de blanca madera curva, algunas sillas y un lavabo" is as concrete and specific as the three characteristics assigned to her: "era gorda, vieja y sucia."

The senses can only recognize defused shape; it can only perceive general proportions while concentrating on what is

also in excess: color, smell, proximity and distance; for the mind, sole perceiver of the exact dimensions of geometrical space, is placed aside, excluded. Everything within this "caja vacía, cuyas paredes son de diamante negro," every single figure within this "crystal palace" attempts "by some singularity in outline, set, cut, or colour, to startle attention violently and imperiously to detain it. Each one wishes to create a nervous excitement."³⁶ Its atmosphere strives to stimulate the nerves and dazzle the senses; it must forever promise but never perform. It is a place which duplicates the "fin de siècle" personality; it is the only place where it can be glorified, exalted, given the illusion of fullness and unity.

The life of the capital gnaws at the soul and devastates the mind's faculties. The spirit seeks liberation and finds the only victory in escape. The image of the "loco" in Antonio Machado's Campos de Castilla personifies the soul's call for deliverance:

Huye de la ciudad. . . Pobres maldades,
misérrimas virtudes y quehaceres
de chulos aburridos, y ruindades de
ociosos mercaderes.

.
Huye de la ciudad. ¡El tedio urbano!
- ¡carne triste y espíritu villano!-

It echoes Alberto's advise first to Teófilo:

Porque viviendo de verdad en el

³⁶Ibid., p. 12.

campo harás buena poesía. Deja a Madrid, hombre. ¿Qué haces aquí, como no sea corromperte y anularte? No te dice nada el ejemplo de Enrique de Mesa, de Antonio Machado y, sobre todo, de Unamuno, el mejor poeta que tenemos y uno de los mas grandes que hemos tenido? (O. C., I, p. 588.)

and later to Arsenio:

-Vete a tu pueblo. Arsenio; vete a tu pueblo. Aún es hora para ti. Aquí terminarás por corromperte física, moral y artísticamente. Cuando te acuerdas, quizá sea tarde. Ya has saboreado una dedada de vicio e insensatez, y eso nunca está mal en la primera juventud, porque te dará el claroscuro de la vida. Tu eres un raro ejemplar de espanol que tiene sus cinco sentidos muy sagaces y despiertos. Cuida de no malograrte. Y si, como dices, amas al arte, huye de Madrid de prisa, vete a tu pueblo, Arsenio; vete a tu pueblo. (O. C., I, p. 641.)

and doña Trina's observations to Lolita:

-Eres muy niña e inocente y no te das cuenta de las asechanzas que el diablo tiende por dondequiera. Este Madrid es una Babilonia corrompida.

.

-Me alegro. En cualquiera parte mejor que en Madrid, tortolica inocente, Porque, ¿qué hay en Madrid que valga

la pena? Dirán que el aquel del señorío y de la nobleza rancia. Con nobles no te has de mezclar, y si por el señorío es, te digo, como persona vieja y experimentada, que el de los pueblos es señorío más verdadero que este de Madrid en donde si te paras a discurrir echarás de ver que todo se va en bambolla. (O. C., I, p. 731.)

The only victory is the return to the beginning, to one's origin. The road to Madrid is also the road which takes the individual back to the Pueblo. The notions of "forward" and "backward" form the two points of one line drawn on the plane of spatial motion. The movement backwards reduces the distance between these two points, thus causing them to fuse into one: forward and backward, Madrid and the "pueblo Natal" form one single point found in the cessation of motion in ataraxia--in a passivity of peaceful contemplation and revery. Time is suspended in Space thereby effecting the latter's bifurcation into Madrid and Guadalfranco:

Guadalfranco es una vieja ciudad española, capital de la provincia del mismo nombre. La provincia entera es una sierra fragosa, con llanadas de altura y ríos encanizados, como torrentes. En el corazón de la fragosa sierra, sobre peñascales cortados en tajo, se alza la vieja ciudad. Aunque no más de veinte leguas alongada de la corte del reino, cae, sin embargo, tan fuera de mano, que para llegar hasta ella es fuerza emplear un día con su noche; media jornada de fatigoso y asmático ferrocarril,

hasta Tendilla de los Burdéganos, y desde aquí la otra media, de poco diligente diligencia.³⁷

The geography of Spain is dissected by lines of advance and recession; roads which lead everywhere and anywhere; that traverse the plains and tunnel through mountains, pointing to a place, a location more imaginary than real, a region whose ill-defined and at times, unknown coordinates bespeak of its non-existence:

. . .Guadalfranco no existe. Es una provincia que tiene existencia imaginaria, pero carece de existencia real. Busquen ustedes en las guías de ferrocarril y verán que ninguna línea penetra en la provincia de Guadalfranco, sino que pasan bordeando sus fronteras. Fronteras imaginarias como que no se despachan billetes para el país de las hadas. . .³⁸

It is an area belonging to a Spain of dreams--"una España Soñada:"

No podían caer en resentimiento los hombres del 98. Habían fracasado como españoles, porque desearon otra España, clamaron por ella y cuando llegó 'aquel mañana de su ayer'--1915, 1920--, España bajo la apariencia de cierto progreso material, seguía siendo tan insatisfactoria como en 1900. Pero junto al fracaso del fragmento español de su ambición estaba su triunfo

³⁷Tres novelas poemáticas: La caída de los Limones, p. 98.

³⁸Ibid., p. 99.

literario, cada vez mas indiscutible y menos discutido, y estaba, sobre todo, su ingénita capacidad de ensueño, su íntima y decisiva vocación literaria. No cayeron en el resentimiento, y se evadieron hacia el ensueño.³⁹

And if we want to go beyond history, or even, while remaining in history, detach from our own history the always too contingent history of the persons who have encombered it, we realize that the calendars of our lives can only be established in its [space's] imagery.⁴⁰

The analysis of man's being resides within an ontology based on the desocialization of his most important memories and the attainment of the plane of the daydream. Space is everything within the daydream, for time ceases the motion of memory in its movement towards the past and lulls the mind in a pendent moment of Bergsonian dimensions. The daydream lies not beyond the real world but partakes of it. It is not the negation of the external world of precise geometrical proportions but an inner realm built on the elements of the real: essences, concepts, figures, feelings, compose it and give to it its amorphous character. Place and time merge to create a crystalline space of ideal proportions based on the recollection of moments of confined, shut-in, simple space:

. . .acudía [Alberto] a retirarse en el cuarto de la fonda y gozar largamente

³⁹Pedro Lain Entralgo, p. 174.

⁴⁰Bachelard, The Poetics of Space, pp. 8-9.

de un saleroso embebecimiento, del cual venían a sacarle a modo de impulsos delicados y sutiles de lo inefable, que le exigían con urgente emoción ser expresados de manera plástica y rítmica. (O. C., I, p. 437.)

The daydream, along with the mirror and the dream, are modes which enlarge place by creating another dimension. The principal character uses them as vehicles for self-discovery. It is the creation through the discovery of forms: images "arrancadas" from himself that present an intellectual and emotional complex in an instant of time. The poetic symbol--image brings forth the unification of disparate ideas and emotions previously presented spatially. It represents the emergence of a poetic sensibility characterized by its capacity to form new "wholes;" to fuse seemingly disperse experiences (Madrid and Pilares) into an organic unity. There results a sudden liberation, a freedom from confining space. The daydream symbolizes the search for depth, for a space filled with light to bind objects and persons together and to cancel out the individual's self-containedness. In essence, daydreaming is a search for temporal value; for presenting objects in depth gives them a time value because it connects them with the real world in which events do and must take place. It is a space that does not seek to be extended or defined:

The Real

. . .una casita de campo, flamante,
de rusticidad arquitectónica adre-
damente rebuscada; ventanucas, teja-
dillos, cuerpos adusados al principal,

a modo de establos, cuadros o cubiles.
Los huecos están siempre en ceguedad,
obturados por cortinas inmóviles de
tela blanca. Un jardín sombrío, húmedo
aprisiona la casa, y una alta cerca,
enrejada por uno de sus costados
guarda el jardín.⁴¹

However, Reality is a space which finds its parallel in the
Ideal:

The Ideal

Una casa, y no más; blanca y sencilla,
lejos del mundo y de los hombres vanos.
Un huerto en que frutezca la semilla

por la virtud humilde de mis manos
y del sudor labriego de mi frente.
Una vida sin odios cortesanos;

no incertidumbre del placer presente,
no angustia mensajera del mañana,
ni envidias, donde el mal abre su fuente.

Una vivienda pobre y aldeana,
cerca del bosque, y del mar, amigo
de mi risa infantil no este léjana.
(O. C., I, pp. 440-441.)

All revery is an exercise of the Imagination. The ideal,
as mode of revery, constitutes a "space of fancy" (Samuel
Alexander) in which are posited all images pertaining to the
inner self. It is contemplated space forged from the act of
remembering and from the imagination (thought) of a past self.

⁴¹A. M. D. C., p. 6.

It is an inhabited space, an ideal house, a home in which memory and imagination remain associated; each one functioning for their mutual intensification. Together they form a community of recollection and image. The house is the image of man's vital space. The ideal constitutes, in part, a return to the past and, in like manner, the ideal home is a dwelling place where "we travel to the land of Motionless Childhood, motionless the way all Immemorial things are. We live fixations, fixations of happiness. We comfort ourselves by reliving memories of protection."⁴² ". . . Dios mío/que no nos huya nunca tanto bien." (O. C., I, p. 441.) The creation of the ideal house is the act of a higher self in which all objects become independent extensions of the body; for the higher self is in all its stages a continuation expansion and refinement of the bodily self. The house as closed entity serves as the receptacle of the bodily self. The house as closed entity serves as the receptacle of past sensation, as the symbol of stability, centrality and intimacy.

The ideal house is extended infinitely in space. Situated near both forest and sea, it is a place in which Alberto can live in alternate security and adventure. As symbols of Alberto's needs and aspirations, the forest and sea form visual notions or impressions concretized by the psyche. The forest is a veiled space, a hidden grandeur possessing a depth, which beckons the psyche to lose itself in its detail of light and shadow. "Y, cuando no estaba en el baño procuraba acogerse a

⁴²Bachelard, pp. 5-6.

la esquividad de un bosque, en donde suspiraba largamente por su libertad perdida. Hasta que se determinó en su ánimo a escapar."⁴³ The forest is here symbolic of the notion that one is in the presence of an impressive need or sensation seeking to be expressed. For Alberto it represents all the hidden mysteries of existence that must be resolved. Within its boundaries is contained an infinity incapable of domination; it is a challenge rising up from the self as it is for Odysseus (Marco) tempting the ego to enter; it is a shadow projecting a moral problem that challenges the entire personality. . . "for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge. . . ."⁴⁴ The forest is a quiet earth bearing an aura of silence, and illuminating an image of intensity. It is the individual's remote past, kept in the shadows of the unconscious. It is myth and ritual clothed in a mantle of green.

The sea is the symbol of absolute depth and volume. It is a limitless, one-dimensional fluid space which possesses rhythm and movement. It comprises, as does the forest, what Ernst Cassirer terms "perceptual space"--a rich composition derived from the multiplicity of sensations which contribute to its creation. It is an invitation for immersion into the

⁴³Tres novelas poemáticas, p. 6.

⁴⁴Jung, Psyche and Symbol, p. 7.

fluid, luminous, beneficent, dense matter:

los innumerables ruidos dispersos
del mar formaban un clamor único y
las voces confusas, errantes sobre
la iniquita y verde planicie, articu-
lábase en un solo grito ensordecedor
que llamaba a Rosina, atrayéndola
hacia el misterio del abismo. (O. C.,
I, p. 82.)

It is matter in constant motion and change, ceaselessly trans-
forming itself from friend to foe:

Cuando el mar, mostrándose enfur-
runado y soez, advertía de modo irascible
que no estaba para bromas y no quería bar-
cas sobre sus lomos, ni redes en su seno,
los pescadores dedicábase a aderezar el
huerto o recoser las mallas del capo o
a labrar sus heredades. . . (O. C., I,
p. 25.)

It is a deity, a superhuman "being," a duality that sows as
it reaps:

En los pequeños pueblos de la costa
cantábrica hay dos cementerios: el
religioso, que está adosado a la igle-
suca, por lo común, y el civil, por
decirlo así, que es el mar. Rosina tenía
parientes en este cementerio vasto, su-
blime y sonoro. Creía oír, en el formi-
dable clamor, el requerimiento de algún
espíritu familiar preso en el cristal
de las aguas. (O. C., I, pp. 82-83.)

The sea is a being to be feared and yet, in moments of soli-
tude where world space and human space blend into one, it is
a world ever so attractive and fascinating:

Tuvo miedo al mar; su loca inquietud,
llena de colores y trasparencias, le
fascinaba y atraía; las olas, que venían
resbalando insidiosas hacia ella hasta
reventar en la roca con chasquido bestial,
le parecían fauces de monstruos ávidos
que querían tragársela. (O. C., I, p. 83.)

The sea is Neptune rising from his kingdom, a mythological
creature challenging the mortal, prohibiting him entrance:

Y antes de que la luna asomase en el
cielo, el iracundo Poseidaon, como si
se mostrase propicio a las invocaciones
de Federica, se irguió en todos sus
miembros. Las frandes olas, llenas de
ímpetu, empujaban la balsa de un lado
a otro.⁴⁵

or, it is the only means of escape:

¡Cómo sopla alegre el viento! ¡Qué azul
y blanco está el mar!
El galeón se impacienta--cual potro ensillado ya.
Marinos llevan el ancla--con gritos de libertad.
Las velas tiemblan, como alas--congojosas por volar
del reino de la mentira--al reino de la verdad.
Timonel, rige la caña.--Corta la amarra, rapaz.
Salio' mar adentro el buque,--con rumbo a la Eternidad.⁴⁶

a call for rebirth and renewal:

Abrázate al foltante leño.
Échate a navegar por el mar.⁴⁷

It is the beginning that incorporates within its nature, an
end; it is a renewal which begins and ends with the past, for
all the past is the beginning of eternity:

⁴⁵Tres novelas poemáticas, p. 8.

⁴⁶Ibid., p. 83.

⁴⁷Ibid., p. 3.

Todas las olas se deshacen
 contra el muro de lo infinito.
 En el mar infinito se caen
 y se pierden todos los ríos.⁴⁸

Both river and sea are spatial images symbolizing time. As "spaces of time" they are mirror images of the self:

El agua es espejo donde hombre
 y mundo se hallan copiados, du-
 plicados--móviles, borrosos
 cuando una mano se hunde y agita
 la corriente--. . .⁴⁹

They reflect a "conciencia del paisaje" in which human space and world space are reduplicated to bear the sign of a contemplated space. River and sea are modes of self-reflection. For Rosina (in Tinieblas en las cumbres) the river reflects the image of the "carretera;" both converge into one as space is absorbed in time: "En la vítrea penumbra nochariega, carretera y río ondulaban paralelos, como mellizos ideales; la una, albicante y leve; silencio quieto y estrellado el otro; porque el firmamento se miraba en su quietud." (O. C., I, p. 83.) The river is used in the Curandero. . . as the symbol of the current of life: "La vida de Tigre Juan y la vida de Herminia, confundidas y disueltas en el remanso conyugal, se bifurcaron de pronto como el río que, ante un obstáculo se abre en dos brazos, con que lo rodea, no pudiendo saltar sobre él. De aquí adelante, cada vida había de seguir su curso, misterioso para la

⁴⁸Ibid., p. 107.

⁴⁹Ricardo Gullón, Una poética para Antonio Machado, (Madrid: Editorial Gredos, 1970), p. 139.

otra; pero las dos tenían ya que ser vidas paralelas. Entre una y otra vida y a través de la distancia, era fatal que existiesen mútua correspondencia, misteriosas resonancias, secreta telepatia e influjo recíproco."⁵⁰ Yet for Herminia the sea can only serve to reflect the turbulence of her inner self: "Al desembocar en una plaza que daba a la marina, Herminia, viendo la verdiazul planicie, convulsa bajo un viento recio, exclamó, con susto: --¡Oh! . . . --¡El mar! . . . ¡El mar! . . ." ⁵¹ In Alberto's revery there are neither roads nor rivers, for the revery is a suspension of time. The dream of the ideal bears no sensation of finitude. It is an ethereal world of mystical contemplation where the past is brought and kept in the present by a friendly sea--"del mar, amigo/de mi risa infantil."⁵²

Man's desire for a state of perfect repose forms yet another revery; it constitutes an additional facet to the ideal of inner harmony, to the hope of finding Dilmun, Elysium or Eden:

En su quietud, a solas, sin testigo,
he de labrar el alma como el huerto,
del vendaval poniéndome al abrigo.

Mi brazo en la labranza se hará experto.
Aguzaré del alma las pupilas
cuando en negrura el orbe esté cubierto
y las obras de Dios yazgan tranquilas.

⁵⁰Tierré Juan/El curandero de su honra, p. 167.

⁵¹Ibid., p. 198.

⁵²From the poem, "El Ideal," O. C., I, pp. 440-441.

Morderé, de la amada biblioteca,
la fruta idónea, entre apretados filas,
cuyo zumo no se agria ni se seca.
El alma vestire del recio lino
que la historia hubo helado con su rueca.⁵³

Man is led in his search by an inner force to regain Paradise Lost. He is seen following roads which he hopes will lead to "the oasis of harmony, across the awesome wastes of the mind."⁵⁴
He discovers however, that he is lost:

Hallábase Alberto a campo abierto, en la carretera de Pilares. Sobre el polvo mate del camino brillaban los rieles de acero del tranvía, paralelamente. Atraído por ellos, Alberto comenzó a andar, siguiendo el centro de la vía. Aquellas dos rectas que se hundían en una penumbra cercana y que nunca se habían de unir le martirizaban, inculcándole desesperados presentimientos. . . Las ilusiones que durante el día se habían ido cuajando en su espíritu disipáronse inexorables y para siempre. Abarcaba con desolada claridencia la amplitud de su desgracia; se habían hundido los cimientos de su vida moral; había perdido su dignidad; había infestado, por cobardía y torpeza, el agua de salud en donde debió abrevarse.
(C. C., I, p. 317.)

The individual searches within nature for that earthly paradise; he walks through fields and meadows--

⁵³Ibid., pp. 440-441.

⁵⁴A. Bartlett Giamatti, The Earthly Paradise and the Renaissance Epic, (Princeton: Princeton University Press, 1969), p. 7.

Las praderías verde-veronés, tachonadas por la mancha bermeja de las vacas pacientes, le obligaba a detenerse en ocasiones, henchido de sutil emoción de color, reposándose de toda inquietud, a la manera que un líquido, rota la redoma se difunde por una superficie plana. Recobrábase luego y entendía de pronto, aunque sin pararse a teorizar, el infinito deleite egoísta que macera la soledad del casto ermitaño; casto, pero vive gozando sensualmente y sin tasa la virginidad de todas las cosas de la naturaleza. (C. C., I, pp. 279-280.)

--in search of "las ideas matrices y las normas morales de una vida renovada, toda serenidad y aplomo." (C. C., I, p. 279.)

Everything in nature points to that "locus amoenus," that ideal landscape where man may experience a total sense of satisfaction and completion:

Josefina permaneció en la huerta, repasando y adobando hortalizas y plantas de flor. Sacó a Sirena, la vaca familiar, a pacer de la apretada y sustantífica hierba de un predezueto, al borde de la cerca. Luego se acercó a las colmenas, adosadas en fila sobre la pared del palomar. Muy próximo, corría un arroyo, atravesando de un lado a otro la huerta, y en sus márgenes se apretaban, a modo de guardilla infantil, matas de margaritas y narcisos, de rosas y claveles. Josefina fue a acomodarse en el césped, en un redondel de sombra, a la vera de las flores. Sus ojos se elevaban involuntariamente hacia la cima

de los grandes álamos negros, agudos como torres ojivales que emboscaban la casa. Una bandada de jilgueros, uno en pos de otro, giraban en torno de la copa del álamo más alto, y era como una corona alada y melodiosa suspendida sobre-naturalmente en el aire azul. Y Josefina, casi fascinada, adelantaba el rostro, alargando el cuello como para comulgar. La canción clara del arroyo le acariciaba los oídos, el olor de tanta rosa la mantenía con los labios y los dientes entreabiertos, jadiando un poco. Las abejas venían a su vecindad; se posaban sobre sus brazos, sobre su cabello, sobre su seno; todas la conocían. Cuando los jilgueros rompieron el círculo encantado, Josefina se volvió a las abejas, y comenzó a recitar con suavidad cantarina. . . .
(C. C., I, pp. 291-292.)

The "paradeisos" is a beautiful place in which is experienced the feeling of fulfillment caused by an equilibrium (capable of erasing all boundaries and topological distinctions) between internal standards and exterior surroundings. Its internal way of life, tempered by the biblical ideal of love and harmony, mirrors man's spiritual state. The "huerta" as "paradeisos" exemplifies the conception of nature as a "Natura Naturans," as a "vicaress of God" (creator of all beautiful things), as a mediator between God and all things created and as "ministrant to man."⁵⁵ Josefina is placed within the garden as a creature of God, a "natura naturada," an angel, a Madonna who is seen as ". . . en el huerto una flor/una flor

⁵⁵Otis H. Green, Spain and the Western Tradition. The Castillian Mind from "El Cid" to Calderon, (Madison, Milwaukee, and London: Univ. of Wisconsin Press, 1968), vol II, p. 76.

de los grandes álamos negros, agudos como torres ojivales que emboscaban la casa. Una bandada de jilgueros, uno en pos de otro, giraban en torno de la copa del álamo más alto, y era como una corona alada y melodiosa suspendida sobre-naturalmente en el aire azul. Y Josefina, casi fascinada, adelantaba el rostro, alargando el cuello como para comulgar. La canción clara del arroyo le acariciaba los oídos, el olor de tanta rosa la mantenía con los labios y los dientes entreabiertos, jadiando un poco. Las abejas venían a su vecindad; se posaban sobre sus brazos, sobre su cabello, sobre su seno; todas la conocían. Cuando los jilgueros rompieron el círculo encantado, Josefina se volvió a las abejas, y comenzó a recitar con suavidad cantarina. . .

(C. C., I, pp. 291-292.)

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⁵⁵Otis H. Green, *Spain and the Western Tradition. The Castillian Mind from "El Cid" to Calderon*, (Madison, Milwaukee, and London: Univ. of Wisconsin Press, 1968), vol II, p. 76.

blanca, una azucena." It is an atmosphere which inspires man to higher levels of consciousness ("alteza de entendimiento"). Josefina like Sabino in Fray Luis de Leon's "Granja de la Flecha," is inspired to song: "mas yo, como los pájaros, en viendo lo verde, deseo cantar o hablar."⁵⁶ The garden is a mystical landscape out of which the human figure evolves and into which it passes back. It is a "vale of Soul-making" where the soul grows in its remembrance of primal experiences and where it experiences the union with God (Natura naturador) in its growth towards wholeness.

The garden recaptures a lost, mythical Golden Age where life was "golden," that is, simple, noble and comfortable. It is a state of being whose happiness is represented by a munificent, bountiful, harmonious nature in which happy souls live a virtuous life and where Cronos reigns over the individual "con alma de místico, por la posesión de Dios."⁵⁷ It is an island surrounded by nature, separated yet oddly

⁵⁶Fray Luis de Leon, De los nombres de Cristo, (Zaragosa: Editorial Ebro, 1961), p. 27.

Es la huerta grande, y estaba entonces bien poblada de árboles, aunque puestos sin orden; mas eso mismo hacía deleite en la vista, y sobre todo, la hora y la sazón. Pues entrados en ella, primero y por un espacio pequeño, se anduvieron paseando y gozando del frescor; y después se sentaron juntos a la sombra de una parras y junto a la corriente de una pequeña fuente, en ciertos asientos. Hace la fuente de la cuesta que tiene la casa a las espaldas, y corriendo y estropezando, parecía reírse. Tenían también delante de los ojos y cerca de ellos una alta y hermosa alameda. Y más adelante, y no muy lejos, se veía el río Tormes. . . El día era sosegado y purísimo, y la hora muy fresca.

⁵⁷Introduction to Los nombres de Cristo, p. 10.

enough, essential part of it; it is a specific, special place--one of the "islands of the blessed" at the world's end where time is a time suspended in duration and nature a matter developed in a "temps ondulant" where "la matière se transforme en rayonnement ondulatoire et le rayonnement ondulatoire se transforme en matière."⁵⁸

The garden as landscape for the individual reappears in Luna de miel, luna de hiel; it is no longer the simple Biblical metaphor of the Shepards and her flock (La pata de la raposa) but the setting in which are evolved the Renaissance and Baroque concepts of individual development coupled with the Biblical tradition of perfect "eros" and "agape" in the Garden of Eden. The "Finca de Collado" follows the basic pattern of the "paradeisos" however it is a paradise created by man for man--a humanistic world that witnesses and actively participates in the evolution of human personality.

La finca, de área muy extensa, estaba ceñida de un muro almenado, a modo de adarve. Dentro del recinto, a más de parque y jardines, había anchos huertos de legumbres, con linderos de frutales varios, pomaradas, praderíos donde pastaba un gran rebaño de vacas berrendas, gallineros, conejeras, colmenares.

Desde el portón de entrada--un arco latino entre dos blasonados cubos de fortaleza--arrancaba, en suave declive ascendiente, una avenida festoneada de

⁵⁸C. Bachelard, La dialectique de la durée, (Paris: Presses Universitaires de France, 1963), p. 130.

rosales, hortensias y geranios, la cual, como marfileña cuchilla, hendía por mitad un verde otero, en cuya cima se lanzaba al aire un bosquecillo o copete de cedros, laureles y olmos, casi negros al sol de puro verdes. Dentro del bosque, recoletá en tupida y amorosa sombrosidad, guardábase la vivienda, mostrando apenas breves retazos morenos de sus paredes graníticas o movibles lampos azulinos de su techumbre de pizarra entre la apretada celosia arbórea.

Al pie y detrás del coronado y señorial otero, sobre el fondo de la tierra extensa y fragosa, desarrollábase con medidas y graciosas modulaciones un panorama de pastoreos y cultivos encuadrado e insulado dentro del muro de almenas; exquisito poema bucólico, compuesto en vivo sobre la rústica ociosidad del campo, de horas eternas e indefinidos horizontes. Chocaba el sol acaso en el cobre de una esquila, temblorosa bajo la papada de una vaca matrona, y no se sabía si el claro y largo oscilante retiñir era un reflejo del sonido o era un eco de la luz. La voz áerea de un zagal se prolongaba en ondas vibrantes, mellizas del resplandor del día. (C. C., IV, pp. 253-254.)

It is perfection amidst the imperfections of life in Filares. It is a beauty compressed but almost breaking through the bounds of control. It is Baroque space recaptured in its

grandiose complexity and austerity to form the background for the interplay of strong emotion and stronger social, intellectual, moral, religious and aesthetic restraints. Baroque space is the medium in which the tension so characteristic of the "baroque" personality is caused. Passion confronted with control, along with the re-interpretation of the myths of Daphnis and Chloe, Cinderella and Jack the Giant Killer and Robin Hood are placed along side the Spanish literary traditions of the Buscón and the Trabajos de Persiles y Sigismunda to produce a duplicity of purpose and design.⁵⁹ Renaissance romance in juxtaposition to Baroque intricacy characterizes not only the nature of the "finca" but composes the spatial structure of the entire work: "exquisito poema bucolico, compuesto en vivo, sobre la rustica ociosidad del campo, de horas eternas e indefinibles horizontes." Place is here without limits; it is location without horizon, a totality, the all-encompassing universe of being--the "visión plástica of Jaspers' philosophical notion of "horizon."

Collado is the symbol, the emblem of the Encompassing; it forms "the whole as the most extreme, self-supporting ground of Being."⁶⁰ All of man's knowledge and dealings with things lies within its "indefinidos horizontes;" it is here in Collado where the possibility for the individual's deepest

⁵⁹Cinderella is Simona, Jack the Giant Killer is Urbano, Robin Hood and Don Juan are represented by Casin, and the myths of Daphnis and Chloe are again portrayed by Urbano and Simona.

⁶⁰See Kaufmann, Existencialism From Dostoevsky to Sartre, pp. 211-212.

insight into being arises. Love and the birth of the Individual is re-enacted in Collado. Love appears as the key phenomenon in the autonomous development of the modern self. It becomes almost identical with individuality itself. It is the penetration of the outer shell of "natura naturata" with reason. The recognition of love as inner decision, as the giving and accepting of love brings rationality. Collado is thus the location for the individual's first experience of sex and eros. The theme of the myth of the Fall as outcome of this first encounter with self (a theme which is also leit-motif of the Tres novelas poemáticas) is succeeded by the myth of the Expulsion and by the myth of the Trials of man in the wilderness. The earthly paradise is transformed by experience and reason into the false paradise "for it confronts the individual with the impossibility of its accessibility and possession." It "embodies the split between what seems and what is; it looks like the true earthly paradise but in the end it is not. It looks like the image of all man thinks he has sought in his spiritual wanderings, but in the end it is the scene wherein he learns he was wrong; where he learns that his inner wishes were only the illusions a man creates for himself, and through which he must pass in his quest for true inner harmony, for a true earthly paradise existence."⁶¹

Collado, similar to the Biblical Eden, reflects the innocence and perfection of Urbano and Simona. External nature mirrors the essential harmony and purity of human nature. Nevertheless, God fashioned man in His image of perfection, however he was not made immutable and man's will, though free is mutable.

⁶¹A. Bartlett Giamatti, p. 85.

Thus if the garden is to be a true reflection of these first couples (Adam and Eve, Urbano and Simona) it must embody all that constitutes their nature; it must include the potential and necessity for change: "El mundo, hijos míos, se muere de aburrimiento. Es preferible la aflicción al tedio." (O. C., IV, p. 367.) Paradise is the beginning in perfection and all perfection carries the possibility--the germ of evil and imperfection. Evil appears masked; it arrives from the outside (from the outer world beyond the walls of Collado) in the form of Justice--Celedonio and Bartolo: "Uno paréceme tener erisipela, que es mal fino, mal de los señores, como no venga del beber, al otro cuélgale un tanti cuanti de papo, que a lo que yo en mis días, tengo visto es achaque nada más que de probes." (O. C., IV, p. 351.) They represent the seeds of suspicion, doubt or fallen experience--seeds which bear their own peculiar, bitter kind of fruit. Expulsion from a false El Dorado is, in reality, a horizon of Pilares:

Mirad el jardín, el parque. ¿Diréis
que es el Paraíso perdido? No sino
el limbo. Y si para vosotros fue Para-
íso, que sí lo fue, débese a vuestras
congojas y anhelo de dicha, que no
habéis logrado. El paraíso está fuera,
más allá de esos muros, en las luchas
de la vida. (O. C., IV, p. 367.)

Doña Rosita's definition of paradise as the individual's struggle within the world emphasizes the role man plays in his own development. It stresses man's capacity to experience value--

satisfactions and re-enforces his desire for new and emergent experiences. The life of every individual and also of every society must be regarded as both an achievement and an experiment.⁶² Doña Rosita makes a Nietzschean declaration stressing the active participation of the will as prerequisite for the transformation of the world by means of productive labor. It does away with the medieval tradition of the exaltation of the "vita contemplativa" at the expense of the "vita activa." Man's life must center around productive labor with learning as essential correlative; learning and labor together make possible the discovery of one's own productive and creative potentialities. He fulfills his mission by functioning both as "ego cogitans" and as "ego agens." Urbano's love for Simona (which in essence symbolizes his love of an ideal) and his need to be part of the world as that "Other," incomprehensible and distant lead to the discovery of self and consequently, to his maturation. They demonstrate the Baconian doctrine in which learning, work and communication with the outside world replace the Caveman. Anselmo guided by Ariel is transformed into Tigre Juan: example of man's independence founded on responsibility and exertion. Collado thus constitutes the first step, the initial road which leads the individual to Filares: all roads converge into one major artery--the road inward to the self. Pardaliego, Ferredo, Pobleño, Vidiango, Madrid, Cenciella bring the traveler closer and closer to the center. The

⁶²See H. Contril, "The Individual's Demand in Society" in Conflict and Creativity. Part II of Control of the Mind, ed. by Seymour M. Farber and Roger H. L. Wilson, (N. Y.: McGraw Hill, 1963).

train, metaphor of the continuum of space and time ("devora y devora día y riel") traverses the hills and valleys; "se esconde y resuena/dentro de un monte gigante" on its way to "el Valle de las Piedras."

Tras los montes de granito
y otros de basalto,
ya es la mar y el infinito.⁶³

Infatigables y regocijados, nuestros caminantes marchaban con bullicioso denuevo, elevándose prodigiosamente sobre el nivel del mar. El cielo no abría, sino que continuaba gris, tedioso y frío como un retrato de meditaciones espirituales. Esta grave actitud del firmamento y el gesto dulce y apacible de la tierra acordábanse y componían un medio ambiente propicio a todo linaje de ideas profundas y trascendentales. (C. C., I, p. 161.)

Juntos vamos; libres somos.
Aunque el Dios, como en el cuento
fiero rey, cabalgue a lomos
del mejor corcel del viento,
aunque nos jure, violento,
su venganza,
aunque ensille el pensamiento,
libre amor, nadie lo alcanza.⁶⁴

Fero la contextura espiritual de aquellos redomados libertinos era tan refractaria

⁶³A. Machado, "Canciones a Guiomar," III.

⁶⁴Ibid.

a la influencia del medio que, lejos de caminar con la cabeza baja, mudos y pensativos, según convenía a la solemnidad del caso, hacíanlo de la manera más desordenada y turbulenta, con saltos y convulsiones deshonestas, desordenados gritos y carcajadas furibundas. (O. C., I, p. 161.)

"Natura naturata" is a "natura maravillosa" which is hidden from the understanding of man; it is a contradiction, a perplexing network of contrasting shapes and forms:

En aquellas cumbres, por el contrario la mente sentíase sobrecogida y el juicio suspenso. Según se mirase al Mediodía o al Septentrión, y a partir de una raya neta, recortada, definitiva, que es la que deslinda las vertientes o cuencas hidrográficas, lo que por una parte, hacia el Sur, era desolación y yermo y taciturnez terribles, era a la parte opuesta, hacia el Norte, exuberancia y frondosidad y jugo y color; y el gran promontorio que en una de sus bandas va haciéndose trabajosamente a fuerza de serrigones, collados y colinas, apoyados los unos sobre las otras, cuando caye a la otra banda más que descender parece como que se despeña, y que de sus flancos se desgajan moles ciclopeas que nunca alcanzan de abismos insondables, y por dondequiera hay quebraduras, canchales, ingentes rocas, laderas escarpadas, y sobre todo brío de frondas, ímpetu de boscajes, selvas de pinos

oscuros, de robles verdinegros, de castaños, entonces guarnecidos de amarillas eflorescencias, y cuando no, grandes tapices de helechos y colgaduras de breñas en donde la flor de la genciana prendía doradas constelaciones, y en las coyunturas del paisaje una sombra acarminada y violeta, cristalina, diáfana, que se tomara por el reflejo de un amatista. (O. C., I, p. 205.)

Natura naturata is nature in all its detail, "in extenso." It is the wellspring from which all truth originates. It is a nature fashioned from divine activity--from the law inherent in all things ("Divinus omnium rerum ordo");⁶⁵ a music resounding the primordial movement of the universe:

El terreno caía por debajo de ellos en vertiginosa pendiente, hasta un hondo y desgarrado barranco, a una parte del cual sube una loma, al principio tan poco a poco, que apenas se echa de ver; pero empinándose más adelante y discurrendo cada vez a más altura, hace y deja formados primero un rosario o ringla de montículos y luego se trueca en gigantescos montes y conciliábulo de extraños y deformes mónstruos de piedra, por cuyo cráneo trepan verdes marañas y penden barbas de bosque. A la otra parte huye el terreno, escalonándose, ondulando, tan pronto en crispaciones como en concavidades, hasta una lontananza blanda y de dulces tonos que forman dos cadenas de montañas, las

⁶⁵Covarrubias' quote in Tesoro de la lengua castellana (1611), quoted here by Green in Spain and the Western Tradition, vol. II, p. 97.

cuales dejan entre sí una hoz o abertura, a través de la cual filtrábase entonces una luz gloriosa, anaranjada y palpitante. (O. C., I, pp. 210-211.)

Nature is a mirror reflecting the soul of man, a Dopplegänger made in him image; it is the "selva oscura" where the soul is lost, the "colle" that the pilgrim succeeds in climbing, the "castle" in Limbo's green fields:

Tierra adentro y cara al mar, asentado sobre una lona de los aldeanos de Regium está el Colejio de Segunda Enseñanza de la Inmaculada Concepción.

Es una mole cuadrangular, cuyas excesivas dimensiones hácenla medrosa; la desnudez de todo ornato, inhóspite; la rojura viva del ladrillo con que está fabricada, insolente. No tiene estilo. Su fachada lisa, de meticulosa austeridad, abierta por tres ringlas de ventanales, se ofrece a la mirada inquisitiva del viandante con la tristeza sorda y hostil de los presidios, los cuarteles y los establecimientos fabriles. Sábese que es casa de religión porque hay una gran puerta ojival, rematada por una cruz, al extremo siniestro del frente, según se mira, a la cual conduce una escalinata de piedra; un campanario voladizo de hierro, a manera de jaulón de micos, en el tejado y a plomo sobre aquella puerta; y unas letras de oro, continguas al alar, promediando el cason: A. M. D. G.⁶⁶

⁶⁶A. M. D. G., p. 5.

the Inferno of darkness and anguish--"la gran fundición de hierro:"

No lejos de la vía desplegábase una especie de infernal decoración. Infinidad de chimeneas en ringla recortaban su contorno por negro, contorno agrio, escueto y diabólico, entre los coruscantes efluvios que ellas mismas vomitaban, rojos, anaranjados, sanguinolentos. El cielo pesaba sobre el cuadro, como una techumbre cóncava, deslustrada, de color de ladrillo. Arriscadas montañas en círculo, cerrando el valle: recias quebraduras y hurrános perfiles, inyectados en carminosa lumbre. (O. C., I, p. 131.)

the Lake whose depths conceal man's mythical past--"La laguna de Estigia:"

De la zona profunda, negra y dormida de la memoria, laguna Estigia de nuestra alma, en donde se han ido sumiendo los afectos y las imágenes de antaño, se levantan, de raro en raro, inesperadamente, viejas voces y viejos rostros familiares, amañera de espectros sin corporiedad. Así como en la noche los lóbregos e inmóviles pantanos respiran niebla blanca y fantasmal, así nuestra interior laguna Estigia deja en libertad sus vaporosos espectros a las horas en que la tiniebla del sueño satura nuestro espíritu. Pero en ocasiones, las criaturas incorpóreas del más allá de la memoria se alzan a la luz del día.⁶⁷

⁶⁷Belarmino y Apolonio, p. 27.

And the Heights which reveal to man the depths of his soul and the inner, transcendent truth of the Self and of Being. Altitude affords man a broader vision, an all encompassing perspective of existence--"El cerro de Santa Delfina" where virtuous man debates the theme of pride. It is the spatial image, the "metaphor" which foreshadows the Fall of the individual; it is the symbol that prefigures the Mountain of Purgatory:

Treparon a la montañuela, en
cuya rocosa raíz yace de una parte
el puerto, y más hacia el mar un
fuerte. Desde allí dominaban la
villa; la masa cuadrada y roja del
colegio en las afueras, entre verde
veronés de praderías. La villa, con
sus casitas cucamente apinadas, era
como rompecabezas de niño; el co-
legio, una pieza inútil dejada de
lado. Más allá del colegio, coli-
nas, boscajes, que alejándose azu-
leaban; al fondo, una sierra azul;
y el cielo, de un azul menos agrio
que el serraniero, por encima. Vol-
viendo el rostro, mar, mar. . . trai-
neras de vuelta al seguro; humaredas
tenues de invisibles buques; una ga-
viota, cerniéndose.⁶⁸

The "Monte Cerrado" is an "espesura" that encloses the individual in a blanket of mystical contemplation. The individual, druid guided by "celtic" thoughts, lets himself be carried along by a flux of unconnected, disperse impressions:

⁶⁸A. M. D. G., p. 75.

"Y se tumbó de nuevo a pensar, a decidirse; esta era la palabra que le escarbaba en la mente. Absorto en sus meditaciones, púsose de rodillas sin saber lo que hacía. Un jilguero cantó sobre su cabeza. . . ." (O. C., I, p. 417.)

The "Monte Cerrado," closed within itself, distant yet "cast into the world," is an atmosphere, expansive in nature which transforms the realities of existence (death, danger, failure) into a rarified truth. Allegory, the sole and unique symbolic mode of man's adversity and need to know is the most essential characteristic of the "Monte Cerrado." It is a knowledge which emerges from myth and ritual, from religion, philosophy and art, and which contrasts the mystical notions of Tita Anastasia and Fina with the aesthetic beliefs of Alberto. The "Monte" incorporates poetic as well as dramatic elements; it is a "persuasive figure" which contains a doctrinal truth wherein are defined the limits of all intelligible human activity.⁶⁹

The "Monte Cerrado" similar to the forest, is a parabolic structure where belief, rhetoric and image work together to create a "metaphor of purpose," a limitless world of prolonged mystery and sacred silence.

The mountain is a continued metaphor, a fundamental characteristic of allegorical device which visually exhibits the relation of concretion to abstraction contained in the form of particulars with further meanings. It demonstrates

⁶⁹Edwin Honig, Dark Conceit. The Making of Allegory, (Evanston: Northwestern University Press, 1959), p. 11.

both clarity and obscurity; thus aiming for the ideal which is the Enigma. In Luna de miel, luna de hiel the mountain is the symbol of nature and the destiny of man. Doña Rosita, near death, experiences the sensation of separation through distance and elevation. The human soul is born to ascend, "a subirse a ser estrella" (Calderón), and from those sacred heights, to foresee the destiny of others. Seated near a window opened to all nature, doña Rosita, as in a dream, sees clearly ("donde ni siquiera el aire estorba para ver") the forthcoming trials and tribulations of Urbano and Simona. They appear to her in the horizon like visions of "miseria hominis." The mountain is the sacred place of revelation; it is where Nature and Fate appear as co-creators of the individual. Life is revealed to dona Rosita as the beginning and foundation of all blessings. It proclaims the future as the first true vision of optimism--the sole authentic Promethean attitude:

En vuestras próximas y terribles
aflicciones (las veo, las veo
claramente) emborrachaos como en
una batalla y luego alegraos con
frenesí, como salvajes victoriosos.
Que nada os amilane. (O. C., IV, p. 367.)

Enlightenment enables the individual to act; and the soul is an act, an activity which creates out of self-study, self knowledge. Man becomes thus, a Prometheus Unbound--"The glory, jest and riddle of the world." (Pope). Urbano and Simona take on new identities: "Porque hemos comenzado una nueva vida. No soy el Urbano de antes, ni tú aquella Simona. Tenemos que

buscar nuevos nombres. Tenemos que olvidar lo pasado. . . ."
(O. C., IV, p. 546.) They become Juan Pérez and Pedro Fernández--"jest and riddle of the world"--"Nous" as antithesis to
"Nomos," the idea in opposition to the law:

-Recordarás- dijo Urbano un día-
que tu abuela, antes de morir, nos
pidió que en memoria suya cometie-
ramos algún disparate pintoresco.
He pensado que debemos cumplir su
última voluntad. Hasta ahora nuestros
disparates no han sido voluntarios y
libres. Se me ocurre que tú vayas
vestida de hombre. . . Imaginarán que
somos dos hermanos. (O. C., IV, p. 544.)

The mountain has been observed to be the spatial projection of the psyche because it carries the emergence of memory as the experience of the individual's beginning. The relation between mind and nature is understood in Pérez de Ayala as the evolution of soul (or the sense of identity) in its identification to hallowed places. The mountain is thus seen as the "Omega Point" as "a distinct Center radiating at the core of a system of centers; a grouping in which personalisation of the All and personalisations of the elements reach their maximum, simultaneously and without merging, under the influence of a supremely autonomous focus of union."⁷⁰ The mountain of the "Valle de las Piedras"--"bare steps where desolation stalks" (Wordsworth), represents this "omega point" of ultimate intensity; it is another hallowed place where the "hoard of consciousness"

⁷⁰Pierre Teilhard de Chardin, The Phenomenon of Man, (N. Y.: Harper and Brothers Publ., 1959), p. 262.

adds itself together and accumulates. The eclipse is the fundamental part of the omega point for it brings about the dissolution of space and time in nothingness. Alberto's experience here forces him to be pivoted on himself; he closes the door on the remainder of the universe and sets himself at the antipodes of the All. He witnesses the extension of his being (his "noosphere") not as an extension in the Impersonal but as the expansion of the Hyper-personal. The ego diminishes and ends in the elimination of itself while at the same time, tending towards the opposite pole which is the Collective and the Universal. In the dissolution of that corporoscular and ephimeral property termed personality is found also the ascent towards consciousness. The mountain of the "valle de las Piedras" is a Mount of Purgatory where man experiences the involution of all being; it is a Golgotha, an experience which brings forth the centering of everything upon itself, leading to the centering of existence upon itself and on its association with other centres. The "Omega Point" is a convergent nature which fuses and consumes the person and the All unto itself. It is a point-center analogous to Wordsworth's definition of Mount Snowdon as the "spot of time" where the whole world seems to turn to water; for Alberto, space and time are envelopped in a darkness, an all-consuming, all-encompassing energy from which all emerges and into which all falls back as into an ocean,--a "mar de tinieblas." The experience symbolizes the epiphany of pure imagination in its attempt towards a definition

of place as existence. Pure potentiality defines it as an attribute of God in which absolute space is seen as a "sensorium of God" (Newton), and place is understood as a divine extension connecting space and God. The imagination identifies space with yet another phenomenon--light. Light becomes the medium in which God becomes visible to man; it constitutes the basis of extension in space. Man's existence is made visible to him in the light of day; it renders to him the assurance of existence in space and time. Darkness erases every trace of certainty and security; existence becomes problematic and man senses the "malady of space-time" as a futility; as a sensation of being crushed by the enormities of the cosmos. It appears in the form of the "neblina," the visual extension of the enormity of duration as suspension.⁷¹ It forms the abyss (the despairing and disparaging effect of stability and monotony) into which man falls. In addition, the experience is intensified by the malady of the multitude: the great numbers of people who form the unterminable chain of disperse movement and erratic motion. Yet it is in this infernal place that evolution "as a light illuminating all facts, a curve that all lines must follow"⁷² finds its beginning, its purpose. . . its end and culmination, for Tinieblas leads to yet another mountain. The descent from the "Monte de las Tinieblas" with its

⁷¹For a further discussion of the theme of the "neblina" see Manuel Fernández Avelo, Pérez de Ayala y la neblina, (Oviedo: Instituto de Estudios Asturianos, 1970).

⁷²Teilhard de Chardin, The Phenomenon of Man, p. 218.

suspension of belief carries the hero to Pilares and within this original point of departure he finds the only point of return. Alberto's descent is succeeded by the Curandero's ascent of the same mountain, duplicated in order to furnish the hero with another drama:

Noche cerrada. El tren, con su bamboleo y baraunda, rueda por la altiplanicie leonesa. Tierra rusa, como un mar de brea. Cielo trasparente, cóncavo, duro; una redoma de cristal. Innumerables gotitas de líquido, pegadas al vidrio; tiemblan y brillan las estrellas. Minúsculas chispas rojas de la locomotora vuelven fugaces.⁷³

Tigre Juan's awareness is imbued, diluted, and as such, amplified in things; it is merged with the cosmic consciousness of the All. He thinks and feels in an emotional, inefable way; swept along by the motion of the train, he experiences a similar parallel rhythm; a rhythm of union, of "mega-synthesis," of motion towards a higher plateau of being. The experience of totality is expressed poetically as a "coniunctio" in the self of the individual:

¡Padre nuestro, que estás en los cielos!
¡Hijo mío, que estás en mis brazos!
¡Mujer mía, que estás a mi vera
y en mi tuétano estás impregnada, y estamos
alma y cuerpos, tú y yo, en este hijo de entrambos!⁷⁴

⁷³Tigre Juan/El curandero de su honra, p. 240.

⁷⁴Ibid., p. 240.

Celestial Father, child, wife, along with Tigre Juan--all four form the four points of the square as mandala of the Individual. Tigre Juan as the "curandero" of his honor, as symbol of man's individuality and independence, fashions a unique, indivisible Monad, a cell "composed of pulsating protoplasm signifying the psyche's basic hungers, lusts and urges to live."⁷⁵ At the very center of this trembling mass of desires and fears:

¡Hijo mío, sobre mi pecho;
 leve espuma, naciente onda,
 en el curso del río eterno
 de la vida! La vida. . . ¡Oh vida!
 A ti te la he dado, como a mí la dieron.
 ¿Adónde vamos? ¿De dónde venimos?
 Medroso estruendo colma el silencio del universo;
 el retumbo del torrente de la vida
 en el vacío inmensuable
 repercutiendo. . .
 ¡Padre! ¡Padre! Tengo miedo.
 Tengo miedo.⁷⁶

It is the window to another world--the archetypal psyche, the soul. The experience of Individuality as a transpersonal fact is found in the very core of man's personal make-up. The train, symbol of the individual's extension over space and time as cyclical journey, takes the three of them (Tigre Juan, Herminia and the Child) to Lourdes where belief is resurrected and life consummated in the union of Man and Creator--the ultimate gift of Nature. Grace bestows upon the individual a heroic optimism beyond his limitations. Three, (trinity image expressing the

⁷⁵Edward F. Edinger, Ego and Archetype, p. 178.

⁷⁶Tigre Juan/El curandero de su honra, p. 241.

totality of psychological experience in its developmental, temporal aspect) becomes Four (quaternity image stressing the totality of the psyche in its structural, static or eternal sense.)⁷⁷ The square, circumscribing a circle, is itself circumscribed in a circle; the inner circle corresponds to the "prima materia," the original boundless chaos: "la noche es un agujero negro, enorme;" the square represents the separation of the "prima materia" into four elements (Tigre Juan, Herminia, the Child and the Celestial Father); and the outer circle reveals the higher unity, the quintessence, the "Natura naturans." It is the emblem of Being, of the end of the search for Self:

Vivir es adolecer.
 Lo torpe guía hasta lo honesto.
 El dolor desemboca en la alegría.
 La fealdad empuja hacia lo bello.
 ¿Qué importan el dónde ni el adónde,
 si el hombre nunca alcanzará a saberlo?
 Por qué ni para qué, ¿qué importan?
 Sólo Tú, Padre, estás en el secreto.
 De Ti se origina la vida,
 como el agua del manadero.⁷⁸

* * * * *

This final declaration of the Curandero proclaimed in a time and place reduplicated from the past (Tinieblas en las cumbres) fulfills a profound human need to verbalize the

⁷⁷Edinger, Ego and Archetype, p. 211.

⁷⁸Tigre Juan/El curandero de su honra, p. 242.

conflicting feelings of revelation. It is an affirmation of life founded on the assurance of the supreme good inherent in the cosmic order. An existence born in fear and doubt is transformed by the revelation of a unique time and place into an optimism, an act of faith in Being. It is the last stage in the hero's rite of passage from conflict to final unity; it represents in essence, the end of the search. However, it is a search undergone not only in a space outside the individual but one experienced also within. The geography of exterior space is reduplicated within the individual. Exterior Space (Madrid/Pilares) forms a web, an intricate and complex network in which are woven "place" and "character." The study of the relationship between space and the individual has been evidenced as primarily the study of the secondary character in whom was seen a unison of the two. However, with respect to the principle character space served only to emphasize the major conflict between both place and the individual. Pilares served only to stress the sense of loss, of "ruptura" further intensified by the eclipse. Torn from place, the individual (Alberto) sought to restore and, at times, to mend the gap between him and space. What Pilares could not give, he sought to find in Madrid. Once again, Madrid resounded the same dissonant note of loss and separation. Madrid represented with a heightened intensity the supremacy of space over the self. The City augmented the dichotomy of Self and Other: the Other engulfing, reducing the individual to extinction. In so far as it is the "alien," the "Barbarian Without," the

city caused the individual to retreat into self and there experience the conflict of fragmentation. The interior space of the individual is a psychological and philosophical space whose pattern parallels that of exterior space. It is a geography dissected by lines which mirror the perennial necessity to resolve the tension of antithetical forms and to realize that it is, first and foremost through the interplay and clash of polarities that life energy is released. Thus there is not one search in Space but two. The search for being entails not only a search from without but a parallel search within. Conflict is waged and its resolution is ultimately realized also from within; it is concretized and transformed into a spatial phenomenon by the image of the Double. Hence, the investigation on the nature of space and the protagonist is intertwined in Pérez de Ayala with the concept of Self as the spatial expression of a "psychomachia" in which the "hero" experiences the mystery of a contradiction, of simultaneous sensation of distinction and identity, alienation and integration, exposure and security. It may be expressed also in Sartrean terms as matter ("en-soi") constantly threatening to engulf consciousness ("pour-soi"): the present ready to destroy all power of projection into both past and future. From a spatial perspective, the hero is noted to be the figure who stands as the representation of the ego as it is fragmentated (by the author's excessive self-observation) into component alter-egos, thereby personifying the conflictive nature of existence. The fragmentation of the hero thus enables the writer to deal with a

complex moral world through the creation of protagonists who eliminate the limitation of reality and the writer.⁷⁹ It is also a necessary process by which space and the individual can be re-united.

The theme of the Double in literature involves the concept of conflict. Where the conflict is intrapsychic the fragmentation of the character serves to augment the dramatic characteristics of that conflict.⁸⁰ The primary function of doubling is to separate, concretize and thus emphasize the wishes, fears, thoughts and associations of one original self; it resides in the establishment of an aesthetic distance which affords the writer the opportunity to express a balanced appeal to the reader's psychological make-up. But beneath this outer pose of structural balance and emotional equilibrium is the struggle of the self to extend itself beyond its finite limits. This basic conflict between the real and the ideal, between restriction and freedom, is caught by the split of the "I" which the writer utilizes in the imaginary conflict between "hero" (Ideal) and his "double" (Real) or the first and second Self.

The multiplicity of the Self is apparent in the novels of Pérez de Ayala. It is the complexity of Self captured in a series of characters in opposition and/or in unison with the first self. More so than a theme, the Double in Pérez de Ayala deals with movement and variation; with a symphony of characters

⁷⁹C. F. Keppler, The Literature of the Second Self, p. 130.

⁸⁰*Ibid.*, p. 163.

created out of the primordial rhythm of one single mind.

The theme of the Double is formally (that is to say, theoretically) expressed in the novel Luna de miel, luna de hiel. The tutor and mentor of Urbano, don Cástulo, expounds the concept "con cierta certidumbre científica. Como que esto que a mí me ocurre se describe en psicología como un fenómeno de desdoblamiento; fenómeno fuera de lo común, que me enorgullece;" (O. C., IV, p. 337) as a perfect parallelism between student and tutor:

--Lo que sucedió fue que desde entonces se estableció un paralelismo perfecto entre Urbano y yo. En los trances en que Urbano se halla, me hallo yo asimismo, imaginariamente. Lo que él siente, yo lo siento con absoluta identidad. El es el mecanismo del reloj; yo soy la muestra, donde las manecillas marcan la hora. Y viceversa: yo soy la columna de mercurio del termómetro; él es la escala numerada. Yo me dilato, él se dilata. Yo me encojo, él se encoge. No necesito informarme con los sentidos de la situación de Urbano; miro a mi corazón, y eso me basta. (O. C., IV, p. 336.)

The Double is envisioned as a "Moi identique"; a positive double which supports the hero; it is exemplified as "cuando quiera que hablo de los amores de Urbanito, empleo, sin poderlo remediar, la primera persona de plural, cual si yo fuera también protagonista;" and demonstrated by: "Urbano, no me atosigues. Esto es, no te atosigues" (O. C., IV, p. 338.) as well as by:

"Me conozco. Quiero decir, conozco a Urbano." (O. C., IV, p. 330.) Don Cástulo as the Double and Second Self embodying the empirical "I", is the conditioned, unfree part of the psyche which can only be recognized by its awareness of the other or First Self. Don Cástulo experiences life indirectly through Urbano; he lives vicariously the life of the Other. Don Cástulo is the personification of the second self; he is the shadowed self surrounded by an aura of the uncanny that makes him seem to pertain to a different order of reality from that of the world. Half "angel," he is a relic, a vestige of an age composed of fairytales and classical Hellenic myth. He is an uncanny creature, part "angel" and part "papanatas," possessor of "secrets" however erroneous and juvenile which the first self (Urbano) can never quite understand. Not only is he different from the reality surrounding him, he is different also in another particular way: he is the self that has been left behind, or overlooked or unrealized; he is the "adult," the "inverosímil" man "suspirando por el amor; toda mi vida sonando con la mujer; todo mi vida sonando con la mujer; toda mi vida tan alejado de la piel femenina, del aliento femenino, de la voz femenina, como el otoño lo está de la primavera; toda mi vida, tan cobarde para la iniciativa galante," (O. C., IV, p. 391.) Don Cástulo and Urbano are the adult and the adolescent: two halves of a single whole; the Baroque Dioscuri who deliberately exhaust their possibilities and border on their own caricature. Don Cástulo and Urbano are both overt representations of the Double theme, commenting and analyzing their existence and their role in the work.

Identical to Urbano and don Cástulo is the relationship between doña Iluminada ("la viuda de Góngora) and Carmina of Tigre Juan/El curandero de su honra. It is the realization of an ideal through a second self:

Con cuánto más emotivo puedo yo
llamar a Carmina mi otra mitad.
¡Qué mi otra mitad! Mi otro yo,
por entero. La simiente que en
ella he sembrado soy yo misma.
Toda yo, dechado de obligada
esterilidad, simiente apta que
jamás podría por sí dar fruto, he
tenido que descuartizar las infecun-
das entrañas en mil pedacitos, que
he ido aventando a voleo en el
alma de Carmina, para en ella
fecundarme. ¡Qué ella ame,
como yo se amar, y que sea
amada como a mí nadie me ha
amado!⁸¹

Doña Iluminada symbolizes the "esposa mística," fixed somewhere in time between the past and present; submerged in the darkness of her store and ordained to an existence limited by a perpetual "duelo." She represents a sublimated sexuality; a desire interiorized by a childless marriage: "No eran hombre y mujer, sino dos socios bien avenidos. En el caso de doña Iluminada y don Bernardino, la virginidad de entrambas partes era absoluta, de orden físico."⁸² Her desire for life

⁸¹Tigre Juan/El curandero de su honra, p. 149.

⁸²Ibid., p. 18.

is transferred to Carmina in whom she implants "una pasión casi mística, semejante a la vocación de las esposas de Cristo, salvo que no estaba enderezada a un fin sobrenatural, sino esencialmente natural y humano."⁸³ It is a passion without hope yet possessed by its own "raison d'être;" it is thus fortified by its own self sufficiency; it is a passion which doña Iluminada bequeaths to Carmina:

Dona Iluminada de continuo, pintaba a Colás, para Carmina, como un arquetipo de donceles y príncipe de amadores perfectos, colocándole en la suma jerarquía del águila con respecto a los demás pájaros.⁸⁴

She creates in Carmina's imagination an image of Colás identical to the one she has secretly experienced for Tigre Juan. Both Tigre Juan and Colás represent a love "de otra forma de martirio más emocionante que el sórdido suplicio a que estaba condenada."⁸⁵ It is "un amor de fantasía y sin esperanza," an absolute love similar to that of don Cástulo for the ideal woman (who ironically enough is represented by Conchona).

No podía por menos de parangonar y oponer en cotejo a su marido, todo linfa y grosura, con Tigre Juan, todo nervio y tendón. Ante sus ojos contrastaban de continuo, casi palpablemente, la fofura de uno frente a la erección del otro.⁸⁶

⁸³Ibid., p. 149.

⁸⁴Ibid., p. 150.

⁸⁵Ibid., p. 19.

⁸⁶Ibid., p. 19.

Doña Iluminada is here a "desdoblamiento" of doña Rosita (Luna de miel, luna de hiel); she is the older, wiser woman, a mystic who lives in the past and, in so doing, forsees the future. She is the guide, the vehicle which inspires the adolescent toward experience and knowledge. In this way, she, along with doña Rosita and don Castulo, parallel earlier versions of the instructor: Yiddy of Tinieblas en las cumbres and Father Atienza of A. M. D. G. They all compose a series of variations, a multiple perspectivism of one original character.

Tigre Juan and Vespasiano Cebón comprise another variation on the theme of the Double. In a certain sense, the relationship between Tigre Juan and Vespasiano parallels that of Urbano and don Cástulo, for both revolve around the concept and nature of human sexuality. Where Cástulo and Urbano are equal in their lack of sexual experience, Vespasiano symbolizes for Tigre Juan the desired second self; he is for Tigre Juan "el hombre más hombre," "el hombre entero," the savior "del espantoso pecado de ridículo." Vespasiano becomes the ideal second self, the superior friend, the "piano melodioso" to Tigre Juan's violent and fiery staccato:

. . .la melodiosa fluidez de ruiseño
en celo; de Vespasiano, su otro yo,
el que él hubiera querido ser de cuando
en cuando, ahora, por ejemplo; la otra
mitad, que echaba de menos en su personalidad de enamorado.⁸⁷

However, it is a relationship in which the Double is, in reality, a negative Second Self--a "Dopplegänger" who supports the

⁸⁷Ibid., p. 145.

illusions of Tigre Juan.

Important also in the analysis of the Double is the concept of the positive second self as a force which confronts the hero. Each self constitutes a contrasting point of view; an opposing variation that serves a thematic as well as a dramatic function. Such is the relationship between Alberto and Teofilo of Troteras y danzaderas: both characters are the result of the decomposition of an earlier, original Alberto--the Alberto of Tinieblas en las cumbres and more importantly of La pata de la raposa. Torn between Rosina and Fina, Alberto experiences a division of his complex nature due to guilt compounded by platonic love for Fina (symbol of purity: "flor blanca") and desire for Rosina (symbol of uninhibited sexuality: "cuerpo impuro de marfil"). He becomes through the medium of poetry (more precisely, the poem "La dulce Helena") Alberto--the self as first-person, directly experiencing life:

«Si dos minutos la existencia
ha de durar, según Voltaire,
brindemos uno a la sapiencia,
y antes demos otro al placer.»

Así diciendo, dulce Helena,
me ofreciste, en un ademán,
tu desnudez humilde y plena,
como la esclava ante el Sultán.

.
Y si es tan breve la existencia
como dices, citando a Voltaire,
para mí es hora de sapiencia,
ya que hartó he vivido el placer.
(O. C., I, pp. 321-322.)

The presence of a first self suggests also the existence of a Second Self. It is "Alberto--testigo," the third-person objective witness:

Lo que antecede es obra de un amigo
que es poeta sentimental.

Yo, por raro incidente, fui testigo
de la escena narrada. La vestal
Helena es una daífa de estipendio
muy módico. El fondo fue un burdel
de provincias, esto es, suma y compendio
de la antigua Babel.

Mi amigo, que hace tiempo está en amores
con una virgen de la población,
salíó del antro presa de terrores,
lleno de confusión. (O. C., I, p. 322.)

Decomposition is the mechanism by which various attributes of a given personality are disunited, separated into two or several individuals each endowed with various qualities of the original character. Thus Alberto, the sensitive adolescent of La pata de la raposa, becomes duplicated into Alberto "sedentario, soñador e indiferente." (qualities which define a classical temper based on a life of moderation and balance achieved through distance and objectivity)--the critic and translator; and Teófilo: (the romantic personality whose life is founded on "una apasionada voluntad de coronar el fondo tenebroso del cuadro de su vida con aquel vivo oro de aurora a guisa de firmamento" (O. C., I, p. 495.))--the dramatist. His is a spirit consumed by the love for Rosina; it is a love defined by its need for complete and absolute possession:

. . .experimentó perentoria voracidad de poseer a Rosina enteramente. Pero esta entera posesión no era la posesión física o concupiscencia de gozarla, sino la sed de beberle el alma, de conocer toda su vida, de atraer el pasado diluído en sombras hacia el presente y transplantar las oscuras raíces de aquella amada criatura a su propio corazón. (O. C., I, p. 510.)

For Teófilo love is also the obsessive desire for financial security. Money for Teófilo is the only form of freedom; it is the only means to combat poverty: "El desaliño de la indumentaria: desaliño de penuria económica y también por obra de cierto desden hacia las artes cosméticas. Las botas y los pantalones. . . dilataban con sañuda insolencia la inopia y desaseo de Teófilo. . . con aquellas prendas tan deleznales y mal acomodadas a los miembros, las matejase de escasa tenacidad ante el infortunio y falta de adhesión a su amo," (O. C., I, p. 473.) and the lack of sophistication ("temía hacer erróneo uso del cuchillo o de otros adminículos que hay en las mesas distinguidas." (O. C., I, p. 505.) Teófilo's view of life is metaphorically described as a "larga mesa redonda, cubierta con un tul color de rosa, y las moscas luchando encarnizadamente por quebrantarlo y llegar hasta los frutos y galletas, más incitativos y codiciables por estar detrás de un aislador impasible, falaz, sonrasado y transparente." He deciphers the image of the veil as the symbol of his entire life; and he, the image of the fly: "entre él y los bienes del mundo se extendían no sé qué velo de ilusión que lo exaltaba todo, y en acercándose,

el velo era muralla." (O. C., I, p. 490.) Alberto, "rara avis de insuperable belleza" finds his counterpart in Teófilo identified with Sesostris, the "galápagos," symbol of "las razas inútiles y de excepción. . . pero no pueden arrastrar. . . el peso de la vida normal civilizada." (O. C., I, p. 498.) Teófilo, "el príncipe de los poetas españoles" and playwright (who develops in Troteras y danzaderas the dramatic and poetic nature of the Alberto of La pata de la raposa) is contrasted to Alberto, the literary critic and translator (who reflects the "Alberto-testigo" and narrator of La pata de la raposa). Both hold opposing views with respect to the nature of Art and Society. Where Teófilo as poet believes in an "art for art's sake," Alberto as critic conceives of the artist as the pretext of society: "tú no vives por y para tí, sino por y para esa gente." The critic ("el tejedor de sofismos") expounds a theory of art:

. . .el creador de la obra artística
posea de consumo espíritu lírico y
espíritu dramático, los cuales, fundidos,
forman el espíritu trágico. El espíritu
lírico equivale a la capacidad de suje-
tivación, esto es, a vivir por cuenta pro-
pia y por entero, con ciego abandono de
uno mismo y dauidosa plenitud, todas y
cada una de las vidas ajenas. . . El
espíritu dramático, por el contrario, es
la capacidad de impersonalidad, o sea
la mutilación de toda inclinación, simpatía
o preferencia por un ser o una idea enfrente
de otros, sino que se los ha de dejar uncidos
a la propia ley de su desarrollo, que ellos,
con fuerte independencia, choquen, luchan,

conflagren, de manera que, no bien se ha solucionado el conflicto se vea por modo patente cuáles eran los seres e ideas útiles para los más y cuáles los nocivos. El campo de acción del espíritu lírico es el hombre; el del espíritu dramático es la Humanidad. Y de la resolución de estos dos espíritus, que parecen antitéticos, surge la tragedia. Cuando el autor dramático inventa personajes amables y personajes odiosos, y conforme a este artificio inicial urde una acción, el resultado es un melodrama. (O. C., I, pp. 735-736.)

And the artist finds artistic inspiration in his own life:

--Pero a mí no me gusta discutir
empleando voces y conceptos de humo. . .
Yo pongo siempre el caso concreto, el
ejemplo palpitante, de carne y sangre,
de dolor y de lágrimas. Helo aquí.
Un poeta se enamora con todas sus
potencias y sentidos de una mujer que
finge corresponderle con no menos ardor.
Toda la vida pasada, presente y futura
de este hombre se resume y encarna
en aquella mujer. . . Pues yo creo, por
el contrario, que el arte es caracter-
ización, síntesis, y que los buenos, a
través de la obra de arte, aparecen
mejores, y los malos aparecen peores.
(O. C., I, pp. 736-737.)

Art versus life, theory versus experience, the Ivory Tower versus the Sacred Fount are here expressed clearly for the first time. It is in La pata de la raposa that the dualities of creation are stated; and it is from this very novel

that all future novels originate. La pata de la raposa thus serves as the presentation of theoretical views while the second-cycle novels incorporate them within their structural and thematic framework. From Prometeo to Tigre Juan, the fundamental intention of the novelist is to portray the relationship between the tragic and melodramatic, as well as between the dramatic and lyric modes.

The first self and its relationship to an opposing second self is duplicated once again in Belarmino y Apolonio where Alberto's theoretical voice is echoed in the central characters. Belarmino is lyric subjectivity whereas Apolonio is dramatic "impersonality." The present novel mirrors a contrasting image to what Alberto has achieved in La pata de la raposa. The novel (prose as dramatic objectivity) reflects the opposing image of an earlier literary work represented by the poem "La dulce Helena." Both are explained by the omniscient narrator in La pata de la raposa as a duplicated composition:

¿Por qué dividió el autor de esta
composición en dos partes y la drama-
tizó, desdoblandose en dos personas?
Quizás el propio Alberto no se dió
cuenta, obediciendo al instinto de bi-
furcación que en tales crisis esconde
el corazón humano en dos porciones;
llora la una de verguenza y lo otra,
sofisticándose a sí propia, fingiendo
comprensiva entereza, ríe y supone que
así expulsa de su vecindad inseparable
aquella otra porción dolida, su mitad,

que ha padecido rebajamiento indeleble.

(O. C., I, p. 324.)

Belarmino and Apolonio follow this basic pattern; both exemplify in their antithesis, the relativity of reality and knowledge. They are opposing selves "standing like reflecting mirrors at the beginning and end of the novel, they serve as both the structural and conceptual frames."⁸⁸ Belarmino and Apolonio are symbols representing the notion that only through drama and philosophy can human life be comprehended. They are in addition the reflection of two other protagonists: the "theoreticians" don Amaranto (who states that drama is the attempt to penetrate man's inner being and philosophy, the assessment of human action in view of eternal categories) and Escobar (who shares the contrary opinion that drama is not interiorization but only a simulation of subjectivity). Both are in themselves duplications of Teófilo and Alberto.

Belarmino incorporates the native sense of self as a subjectivity confronted and threatened by reality into being an objectivity. The content and essence of Belarmino is the way in which inner self is formulated and expressed in language to become Self. Language, Belarmino's baroque, cryptic language leads subjectivity in the attempt towards transcendence; it leads to new possibilities of experience which can first be suggested by language. The creation of a new language based on contrasting "metaphors of existence" implies the reorganization of external reality to mirror the subjectivity

⁸⁸Frances Weber, "Relativity and the Novel: Pérez de Ayala's Belarmino y Apolonio," Philological Quarterly, vol. 43, April 1964, no. 2, p. 256.

of inner man. By fusing and contrasting verbal patterns, Belarmino attempts the mystical "salto" into the undifferentiated wholeness of a reality which lies beyond the level of language. It is a realm where both philosophy and language converge to create a new mode of being; a truer, more authentic sense of existence. It is a vision of language which, like Proteus, is infinitely capable of changing its form. This protean quality of language proclaims the notion of self as the possibility of becoming all things without ever losing its center. It is the symbol of an imaginative and powerful self which, like a vortex, draws everything inside.

Apolonio is the symbol of the Self in its capability for exteriorization, of playing numerous roles. He is the dramatic self concerned with the task of creating free, unique and ordered ways of acting out individual subjectivity rather than playing the set roles offered by society. Apolonio is evidence of the belief that there is a fundamental urge in man which is dramatic or mimetic: the need to "play." He is the Self which is closest to external reality and the other. However the enactment of his play, El cerco de Orduna y Señor de Oña brings failure; for there is no harmonious balance between inner and outer. Apolonio cannot find the necessary balance because the externally defined role does not bring the feeling of the existence of an inner self. What Apolonio lacks in self-awareness the absence of this "inner man" brings his disaster. The various "surface structures" which comprise his personality are deprived of a "deep structure," a cognitive center of a

subjective self. Belarmino's failure also stems from this basic lack of balance. For Belarmino inner self cannot adapt to outer requirements. The absence of the ability to act leads to the failure to recognize exterior reality. He represents the difficulty encountered by the subjective, inner self as the problem of knowing that which is external. It is a problem which finds its solution in the Curandero de su honra where solipsism is transformed into integration.

The appearance of Colás in the double novel Tigre Juan/El curandero de su honra brings into play another series of duplications. He is the re-emergence of the character of the intellectual as was previously presented by Bertuco of A. M. D. G., Alberto and Teófilo, and Marco of Tres novelas poemáticas. Colás is the "moi antérieur," another reflection of a past self which serves as a positive force impelling the hero towards confrontation.

He is a Divided Self manifesting all of the duplicities of the intellectual:

El la callada reclusión de su cráneo
andaban sin cesar a la escaramuza
ideas punzantes, arbitrarias y dispares,
como las floretes en un asalto. Su ima-
ginación era sobremanera plástica y cor-
poréa, panorámica y arriscada, como
un paisaje montaraz por cuyos riscos
brincaban diseminados sus antojos y
fantasías, como rebaño de cabras sil-
vestres. Era propenso al entusiasmo y

así al tedio. Ahora se enardecía;
luego se descorazonaba. Tomaba
decisiones irreflexivas y le entraban
arrepentimientos súbitos. Poseía
raras aptitudes musicales y gimnás-
ticas. Tocaba la acarina, el acor-
deón y otros instrumentos insólitos,
que él mismo aderezaba con vasos, con
tarugos, con cencerros. Silbaba a
dos voces.⁸⁹

However Colás is the last member of a long line of intellectuals and perhaps because of this very fact, he is a hybrid being in whom is found elements of the grotesque: peculiarities of an expressionistic world view so characteristic of the last two novels. It is an expressionism of action as well as of form:

Daba volteretas en el aire;
andaba sobre las manos con
tanto desembarazo como en dos
pies; se contorsionaba, hasta
renudar una rama y avanzaba
así a saltos.⁹⁰

Between Colás and Tigre Juan exists a relationship based on the notion of opposition and contrast. It is a dramatism of opposing views:

. . .entre tío y sobrino se entabló
un diálogo de esencia dramática.
Los dos personajes, de opuesto tem-
poramento y textura espiritual dis-
tinta, al efundir sus ideas en pala-
bras, proyectaban la figura de su

⁸⁹Tigre Juan/El curandero de su honra, p. 21.

⁹⁰Ibid., p. 21.

alma como un cuerpo su sombra. Eran dos sombras inconciliables, chocantes, cargadas de contrarias acciones, latentes y necesarias, en estado potencial. . . se agitaba en el fondo de cada cual fuerte animosidad hacia su interlocutor; agresiva desazón que había de perdurar algún tiempo, a modo de turbiedad sentimental.⁹¹

It is a dramatic conflict founded on opposing visions on the nature of woman and of Don Juan. Colás conceived here as a duplication of don Cástulo of Luna de miel, luna de hiel, possesses a noble vision of women: "Colás parecía rehuir de la cercanía de las mujeres. En cambio, cuando hablaba de la mujer, en abstracto, se extasiaba y profesía expresiones de caballeresca veneración," while Tigre Juan ("en quien, tocante a las mujeres, andaban mezclados algunos borbotones de la sangre de Otelo con algunos retoños del pensamiento del misógino Euripedes"⁹²) reproduces the grandiloquence both "desabrida y frenética" of the Prophets. It is a difference, a separation inherent in the very nature of the two men; for both are authentic individuals who make their views true codes of existence. Nevertheless it is only through love that both finally resolve their basic differences; it is a love which inspires both men with the need to understand each other. It is Colás who finally brings Tigre Juan to the full comprehension of his feelings for Vespasiano: it is a resolution of conflict born from the realization that "Vespasiano es un Don Juan" and

⁹¹Ibid., p. 25.

⁹²Ibid., p. 22.

that "Todos los Don Juanes vienen a ser viajeros de comercio, y precisamente del ramo de pasamanería, sedería y novedades."⁹³

Enlightenment is the final decisive victory; and the exhilaration or feeling of exaltation arises from the triumph of spirit pervaded by intellect. Tigre Juan's recognition of Vespasiano's true nature brings a state of grace which results when he (Tigre Juan) acquires an understanding heart. Enlightenment is spirit made supremely conscious of itself through suffering and experience. It is a recognition not only of the inauthentic Double (Vespasiano) but also of Tigre Juan's inner authentic self: a truth founded on the condition of being an individual with all its consequences and implications--a truth which remains the ultimate fact of being. Transfiguration is the climax of recognition; Tigre Juan's metamorphosis into Don Juan Guerra Madrigal is cristalized, epitomized and thus exalted in the novel's closing poem where the two parallel processes of discovery in Space (discovery of Self in exterior space and discovery of the inner, multiple space of the individual) are brought together in the second Revelation on the Mount. This final revelation comprises a total ascent. One which deals not only with the physical ascent of the mountain nor with the attainment of "heroic" stature but with the transformation of melodrama (low drama limited to "psychology" or social situation) to high drama: a mode open to metaphysical and archetypal expression. The

⁹³Ibid., p. 265.

Second Revelation on the Mount comprises the rebirth of the Self from the past in the Self of the present (the phenomenon of "palingenesis"). It is the "Now Self" (Tigre Juan) in confrontation with the "Then Self" (Alberto). The result is the observation and defiance of the laws of time; it is the folding backward or forward of time upon itself so as to yield a glimpse of the sort of timeless identity of which all men have a sense:

¡Don divino de la vida!
Vivir. Vivir. Arrobo supremo.
¡Qué placer el de la vida!
La vida, ¡qué sufrimiento!
Gozar. . . Pensar. . . Vivir.

Goces y penas huideros.
Todo huye y se desvanece.
Vivir. Soñar. La vida es un sueño.
No soñamos los hombres mortales.
Nosotros mismos soñamos un sueño.
El mundo es el sueño de Dios.
Sueño de amor. Sublime misterio.
¡Hijo mío, que estás en mis brazos!
¡Mujer mía, impregnada en mi tuétano!
¡Padre nuestro, que estás en los cielos!⁹⁴

⁹⁴Ibid., p. 242.

CONCLUSION:

A SENSE OF AN ENDING

¡Una cosa así me vendría a mi perfectamente! Otra alma que entrara en mi cuerpo; una vida nueva, sin los compromisos de la antigua.

No esperaba milagros. No le gustaban siquiera. El milagro era absurdo, algo contra la ley en todo, ley constante, sin excepción. El milagro era romántico, revolucionario, violento y él no estaba por el romanticismo, ni por la violencia, ni por lo extraordinario, ni por la pasión. . . . Si había amor que valía más que el apasionado. Mas era: había amor sublime que, no era el amor sensual, por alambicado y platónico que éste quisiera considerarse. . . . Amor de varón a varón, de padre a hijo. ¡Un hijo, un hijo de mi alma! ¡Un ser que sea yo mismo, con sangre de mi sangre!¹

Pérez de Ayala begins in Tigre Juan with what Bonifacio proclaims in Su único hijo. He continues the trajectory of the preceeding novel (Belarmino y Apolonio) incorporated in his dissertation, at the end of the novel, on the dramatist and Don Juan:

¹Clarín, Su único hijo, Alianza Editorial, p. 194.

La cualidad primordial del dramaturgo (léase Apolonio) es la aptitud del dramaturgo para la simulación eficaz. Esta simulación no es sólo externa y de superficie. El dramaturgo desde el fondo de su propia alma, comienza a simular para consigo mismo; pero el ego más recóndito y personal permanece siempre ausente e inhibido de la emoción. Por eso el dramaturgo es incapaz de amar verdaderamente. Hay una paradoja del dramaturgo; es la misma que Diderot llamó paradoja del comediante. La emoción no se comunica, sino que se provoca. Para provocar una emoción hay que mantenerse frío. Hacen llorar los actores que saben fingir el llanto. Los que lloran dos veces hacen reír. Lo mismo con el dramaturgo. La dramaturgia creó el tipo de hombre que provoca amor a todas las mujeres, porque él finge amar, pero a ninguna ama: don Juan.²

Tigre Juan and El curandero de su honra unite these two themes by making them the two focal points in the drama of individual consciousness. The desire for a child is expressed by Tigre Juan as a necessary facet, an essential duty in man's work to create stability, unity and meaning:

¿Hay en el mundo dicha como la tuya, Juan? Pues, ¿no has oído y es lo cierto que no hay dicha que cien años dure? Cien años. . . Señor; yo no pido tanto. Me conformo con una jornada cabal y dichosa,

²Belarmino y Apolonio, p.197.

hasta que pueda entregarme al descanso,
después de haber cumplido con mi deber.
Sólo aspiro, Señor, a dejar concluída,
en un hijo mi obra de hombre; obra du-
radera, que viva por mí y yo vivò en
ella, cuando mis huesos sean ya polvo.³

The Child is, along with the Beloved, the symbol of the other, positive Self which tends towards unity of Being. Don Juan is the negative, dark self, the intruder from the background of shadows who represents the possibility of dispersion, irresponsibility, inauthenticity and dramatic mimesis. It is the side of the human personality which, when developed, can only bring disaster masked as farce:

Tigre Juan vistió el don Gutierre
de una manera que al presentarse pro-
vocó carcajadas. Como no disponía de
mallas, se puso unos calzoncillos de
franela color cresta de gallo. Colgado
a la bandolera, llevaba un espadón
que le obligaba a dar traspiés. Se
había pintado tenebrosamente entrecejo,
ojeras y barba corrida como facineroso.⁴

El curandero de su honra dramatizes the union of the multiple selves of the individual. It represents the ultimate attempt toward reintegration of the disperse elements of human personality. It comprises the last stage in the development of the classical Hellenic myth (narrated by Aristophanes in Plato's Symposium) of man depicted as a severed whole seeking to grow

³Tigre Juan/El curandero de su honra, p. 169.

⁴Ibid., p. 139.

back into one.⁵ It is this quest which is the origin and remains the essence of the magical power of love. It is a notion alluded to repeatedly throughout the entire work, described in Luna de miel, luna de hiel:

Pero además de este hombre externo, cuya atención andaba dispersa sobre las cosas de fuera y los actos fútenos, había otro hombre interior, sobremanera recóndito, que tenía sobre sí mismo enfocada la atención, como con una lente. Pensaba, por asociación, en un intervalo de la palabra oral: «¿Pues no acabo de decir que se me ha olvidado cuanto estudié?» Es que, de pronto, habían aflorado en la zona clara de su conciencia unas pocas palabras aprendidas muchos, muchos años antes, siendo niño, cuando cursaba Psicología. «Espinosa define el alma: idea sui corporis (la idea de su cuerpo).» La idea del cuerpo, ¿de quién? Ahora, aquella en otro tiempo indescifrable definición se alumbraba de un resplandor nítido. La noche anterior, Urbano había adquirido la idea del cuerpo Simona; es decir, había adquirido un alma. Hasta entonces, había sido un hombre inanimado; ahora era un hombre completo, con las prerrogativas de la intimidad y la noción de la conducta; hombre interior y hombre

⁵The myth tells of the story that humans were once rounded instead of one-sided creatures; with four hands and four feet, back and sides forming a circle, one head with two faces. This roundness made them a most formidable people. To humble them Zeus divided them into vertical halves, each half seeking to come together.

activo; alma y cuerpo. (O. C., IV,
pp. 330-331.)

This is creatively expressed in El curandero de su honra:

. . .Pero, como estoy [doña Iluminada]
tan contenta con vosotros y me sabe
a poco el tiempo que aquí lleváis, yo
quisiera, si no es indiscreción, pre-
guntaros que pensáis hacer.

--Lo que quiera Colás--dijo Carmina.

--Lo que Carmina quiera--dijo Colás.

Y de esto no salieron.

--Puesto que ninguno de los dos tiene
voluntad propia, cosa que me place y me
complace, porque demuestra que los dos os
sentís verdaderamente libres, me permitiré
espresaros mi deseo, ya que no mi voluntad.
Quedaos por ahora. Vuestra felicidad me
hace tan feliz. . .

--Como quiera Carmina--dijo Colás.

--Como Colás quiera--dijo Carmina.

Y, de pronto, los dos a la una:

--Como usted quiera.⁶

The love for Herminia and the desire for a child lead Tigre Juan towards the experience of totality as a unity of being. It is a unity founded on a middle ground between Alienation and Capitulation to Society. The middle ground need not be compromise nor the acceptance of a "limited freedom;" however, it must be based on a sense of individual honor which is the "suprema libertad:"

¿Y qué es la libertad? La potestad
de obligarse, que sólo al hombre le
ha sido dada, pues los seres sin

⁶Tigre Juan/El curandero de su honra, pp. 245-246.

libertad no se obligan, sino que son obligados. ¿Y en qué consiste esta potestad de obligarse? En la facultad de disponer del futuro de uno mismo. . . El honor es sentimiento de la propia responsabilidad, que no comenzón y prurito de aquilatar responsabilidades ajenas y enderezar entuertos que a nuestra vanidad vidrios_a se nos antoja que alguien ha hecho. . . El honor es fidelidad para con uno mismo. El honor es bravura en arrostrar las consecuencias de los propios actos.⁷

Dualisms cannot be overcome by a mechanical compromise between extremes of opposition. It is perhaps possible to glimpse a way in which dualisms of Alienation/Society, may be resolved through a consideration of the meaning of action, freedom, love, honor, justice, life and reason--achieved by means of a dialogue motivated by the need to comprehend one self and the other. This is the very nature and function of the last section of El curandero de su honra entitled "Parergon;" it is the crystallization--, the conscious, philosophical exposition of the origin of consciousness in the breakdown of the "Bicameral Mind." It represents in metaphorical terms the "space" allotted to the individual in which take place the various colloquia between Intellect/Reason (Colás--the ego) and Spirit/Passion (the super-ego as personified by Tigre Juan, the "lion-hearted, the warrior whose unique virtue is courage guided by temperance symbolized by doña Iluminada--the Id). The author describes

⁷Ibid., pp. 247-248.

this last and most important phase as a time suspended in which: "Nada pasó, digno de la historia externa, durante aquellos meses; meses de repaso, en que las almas, tan agitadas anteriormente, se fueron serenando, posando más y más."

It is a period of time characterized as externally uneventful in which the spirit "por ley de equilibrio y necesidad de conciencia, apetece recobrar la quietud, la claridad, la transparencia de su divina sustancia, iluminada ahora con una nueva luz vivísima: la luz de la experiencia dolerosa."⁸

The historical time of dramatic events gives way to an internal time, generator of meditation and self-expression which are in turn changed into life-giving norms of conduct. The "Parergon" is the last passage depicting yet another allegory of the Self and its conscious struggle to comprehend the nature of the soul and the concept of man. It constitutes the last step in the process of transmutation in which is attempted the release and redemption of a supreme value from its bondage to matter:

"Las pasiones se eliminan, decantan, purifican y alquitaran, mediante una alquimia psicológica o manera de evaporación, que las trasmuta en ideas diáfanas e incólumes." The base matter is the "prima materia," the matter that one started with, corresponding to the inflated immaturities of one's own psyche-- (as represented by the ideas of Colás with respect to love/desire, responsibility/freedom, Reason/Life, and Tigre Juan's views on vengeance and justice). "Pero las ideas no logran esta integridad diáfana, a no ser que adquieran expresión y tomen cuerpo en la palabra reveladora. Una confesión no es

⁸Ibid., p. 243.

otra cosa que una liberación." The original "prima materia" is thus transformed (through "la eliminación de las pasiones y reflexión sobre sí mismos") into the "lapis philosophorum" (the philosopher's stone), a divine essence. The "prima materia" is the ego-Self identity, the end-result or by-product of inflation. The submission of the material to the alchemical process--the colloquia ("que ya no eran choque y polémica de emociones, sino contraste de ideas) signifies the attempt to exert conscious effort to the task of refining and separating the inflated ego from the archetypal psyche or Self. Tigre Juan's enlightenment with respect to the nature of Don Juan is put to the test:

Este es el castigo de Don Juan: verse muerto en vida. Todos los Don Juanes llegan a verse muertos en vida. ¿Hay castigo más espantoso? ¿Comprendes, Colás, comprendes? Y todo, porque Don Juan equivocó su razón de ser. Don Juan es hombre a medios. Hace algún tiempo, charlando, charlando, como ahora, me sostenías que Don Juan es poco hombre. Me escandalicé. Me irrité contra ti. Estabas en lo cierto. Hube de reconocerlo, más tarde y a mi costa. ¡Verse muerto en vida!. . . Ningún hombre, a no ser Don Juan, ha sido predestinado a tan espantoso castigo. Todo lo que hace Don Juan es falso; y la falsedad no perdura. Don Juan no deja en el mundo hijos ni obras que perduran y le sobrevivan, por eso, llega un punto en que él mismo se sobrevive, muerto en

vida, y ve su propio entierro.
¡Qué horror! ¡Qué desolación!⁹

When confronted by the presence of Vespasiano, his urge for vengeance is transmuted into a tolerance formed out of forgiveness. The acceptance of Vespasiano as his darker, second Self, the part of himself that is "a medias" and his final forgiveness of him are proof of a new complete Self--Juan Guerra Madrigal--a "born again" being, released from the limiting ego through the psychological development of the individual. The cycle of inflation, alienation, redemption leads to the liberation of Self which enables a divided individual to become whole, the man to become great; it enables great men the ability to apprehend the mysterious laws of life and by means of inner concentration to express them:

. . .bien sé yo que los defectos de los hombres, y por algo se llaman defectos (y de que se originan los excesos; como en los crecidos y desbordamientos de los ríos, que sobrevienen por fluir demasiado caudal en course limitado y angosto), tienen por causa haber tomado como total razón de ser de la vida lo que no es más que una parte de ella; y así unos creen que la razón de ser de la vida es su conservación, y no hacen otra cosa que comer, beber y vegetar; otros, que su propagación y andan siempre encalabrimados detras de las mujeres, éstos, que el goce del coraje y de la fortaleza, y son pendencieras,

⁹Ibid., p. 265.

camorristas y matones; aquellos, que la adquisición y acrecentamiento de riquezas, y son avariciosos y usureros; quiénes, que el poderío sobre los semejantes, y son ambiciosos de los cargos públicos y esclavos de sus ambiciones; cuáles, que una vida ideal de la imaginación, más bella que la vida real, y son unos fantasmas perezosos e inofensivos, que componen versos y escriben otras amables tonterías; los de más allá, que la vida eterna, allende de esta vida perecedera, y profesan en una orden religiosa. Así sucesivamente. ¡Oh, vida! ¡Oh, vida!¹⁰

To Colás and his need to re-affirm repeatedly the absurdity and multiplicity of life ("El hombre es tanto más inteligente en la medida que acierta a justificar fuera de sí, en los demás hombres, el mayor número de vidas individuales, el mayor repertorio de razones de la sin razón, la cantidad más extensa de irracionalidades;"), he replies with one simple observation: "conviene acudir presto a la vía catártica o purgativa. Temo Colás, que sufres de una gran indigestión de la cabeza. Barre y limpia tu cabeza, Colás." Man's reason for being is not found in a romantic role-playing, but in the discovery of Self; it is defined by his attempts at perfection:

La razón de ser de cada criatura es su perfección, la cual sólo la Razón, con mayúscula, la puede definir y apreciar. En la distancia que cada criatura se aproxima más o menos a la perfección, encierra, al respetive, más o menos razón de ser. ¡Cuál es la razón de ser del hombre?

10 Ibid., pp. 261-262

Hacerse lo más hombre posible.¹¹

Individual perfection is not like Colás would have it, a selfish intellectual self-preoccupation but a responsibility towards the Self which is nothing less than the duty towards the other: "He aquí mi dictamen: debemos ser tolerantes para luego poder ser justos." Seen in this light, Tigre Juan becomes not only Juan Guerra Madrigal, but the heroic type of personality who "persists in immediate unity with all he may will, act and accomplish."¹² The "Parergon" is hence perceived as a heroism of thought in action; it is a necessary document which proves through action the beliefs contained in the "Coda" and more precisely in the poem which concludes the novel. Seen in this manner, the "documento accesorio" ties together belief and action, the disperse with the universal. Its function is thus found beyond the realm of mere essay explaining the philosophical views of opposing selves (Tigre Juan/Colás); it is the ultimate capitulation of an entire work. It is the final expression of individual religion--a religion defined by Pérez de Ayala in "Corazón y Rostro:"

¿Qué es religión? Religión, en el sentido hoy universalmente acepto, la empleo por primera vez Lactancio. Religión es atar juntamente y bien anudado. Atar ¿qué? Atar, ¿quién con quién? Atarlo todo: El hombre, con Dios; el hombre, con las cosas; el hombre, con sus semejantes. Todo es diverso, o sea tiende a separarse, dentro de lo universo, esto es, que

¹¹Tigre Juan/El curandero de su honra, p. 260.

¹²Brombert, p. 191.

retorna a fundirse, es la religión católica. Catolicismo es palabra griega y significa literalmente universalidad. . . Religión es ligadura universal. El hombre religioso se esfuerza en ligar entre sí todas las cosas y en ligarse él mismo con ellas.

This the author does through his protagonist. Religion is a "ligadura," a binding of all disperse elements of Self into a unified, meaningful entity.

We are thus left with two intense moments illuminating the profundity of man and existence. The primordial life of the spirit is externalized by the protagonist. Tigre Juan is the image of the intellectual, emotional and psychological "elementalidad de la vida del espíritu." It is an image brought into focus by the poetry of the "Coda" and the philosophy of the "Parergon." Both form the two most essential expressions of the author's entire novelistic creation. They constitute not only the attempt to create language ("El filósofo como el poeta, crean el language." O. C., III, p. 636.) but symbolize the ultimate realization of the totality of Self as the union of Poet and Philosopher, poetic sensibility and intellectual objectivity. It is a concept expressed in Book III of Las Máscaras and clearly parallels the sentiments evoked in the poem of the "Coda:"

Lo que ocurre es que poetas y
filósofos son los hombres que ven,
penetran y alcanzan más en latitud,
más hondo, más a lo lejos; espíritus

con mirada de alcance telescópico; los cuales, contemplando el universo y la vida mediante ese nativo, privilegiado, maravilloso instrumento de percepción emotiva y visión intelectual, advierten, por intuitiva evidencia, que todas las cosas, los hechos y los seres que son, son como tienen que ser, como únicamente podían sobrevenir, que todo compone una infinita y eterna armonía universal, y todo conspira, en progreso ininterrumpido, aunque tal vez misterioso, no siempre sensible, hacia un remoto e incógnito ideal de perfección, yacente y oculto en el regazo de lo por venir; de donde se infiere, como exigencia o postulado racional, la creencia (y aquí «creencia» encierra el sentido bergsoniano de imaginación creadora), la creencia, digo, de un Supremo Hacedor, para el poeta; de una causa de las causas, para el filósofo, y de donde se sigue que uno y otro, poeta y filósofo, dirigiéndose imaginativamente al Padre que está en los cielos exclamen: «Tú, el único, conoces el plan último de perfección hacia donde a ciegas nos encaminamos. Tú, únicamente, sabrás por qué y para qué nos has fabricado de esta suerte, tan limitados, frágiles y caedizos, tan imperfectos, en una palabra, y, por consecuencia, perfectibles, ya que la imperfección es requisito de la perfectibilidad.» (O. C., III, p. 581.)

It constitutes an expression of unity, of a "coniunctio" created through love and intelligence. It is, in essence, the banishment of the last mask: the need to portray Self in fiction. The author as hero abandons all in his search for Self. The hero, himself the artist, is reduced to the most elemental and "rarified" personality: a being possessed both of the faculty to see before others and the courage to confront whatever darkness he finds in himself and in the world. It is the poet/philosopher in him which brings forth his "enlightenment." By way of perception, enlightenment as the illumination of darkness, is achieved. In this realization resides the final sense of physical and metaphysical harmony. Pérez de Ayala expresses it as an "exaltación de la individualidad," as a "voluntad de perfección o santidad; como voluntad de conocimiento, bien por raciocinio, bien por intuición, ciencia y arte; y como voluntad de dominio o heroísmo." (O. C., IV, p. 365.) It is an enthusiasm characterized by a love of truth, beauty and power. This comprises the ultimate religion--a belief which leads to yet another final stance of extremity: the Heideggerian philosophy of Silence.

The meaning of the novel El curandero de su honra is to be found in the "Coda" and "Parergon" sections which undeniably form the true conclusion not only of this last work but of Pérez de Ayala's entire novelistic creation. It is a meaning which serves not only to terminate a long creative endeavor but to unify all works into a cohesive creative unit.

The novels of Pérez de Ayala have been discussed as the translation of conceptual themes into novelistic structures; for as fictional vehicles of the author's transliteration of philosophical concepts, they reflect the search for Self as a dialectics of development. Intertwined with the search is the notion of the Self as a temporal and spatial phenomenon. The analysis of the search for Self which is none other than the hero's quest for identity has led from the discussion of the hero as a historical unit to his transformation, his "depuración" into the mythical symbol of man's search for essence. The theme of time as history (a chronological progression of events) and of time as myth (a return to the past and the discovery of the "primitive," archetypal, and eternal nature of the Self) has led us from Alberto Díaz de Guzmán to Tigre Juan. With respect to the theme of Space, the analysis of the hero develops first the concept of the loss of Self in an alienating space which overwhelms and reduces man to spatial proportions and transforms him into its object: a multiplicity of fragmentated selves made fiction in Belarmino y Apolonio, Luna de miel, luna de hiel/Los trabajos de Urbano y Simona, and Tigre Juan; and second, the recovery of Self in a space which mirrors the individual: a nature which separates and intensifies human awareness. The study of Space is fundamentally the presentation of the metaphor of the road which leads the hero from Society and the City (the deformation of physical space) back to nature and the Mountain (the intensification and visualization of psychic space).

The search for identity, triggered by spiritual crisis and represented in the novel Tinieblas en las cumbres, is the unifying element, the road which leads from chaos, loss and multiplicity to attainment, enlightenment and unity. The hero's search for Self entails a process of affirmation and negation of personal and national "truths." It is a Pérez de Ayala states in the Prologue to the Argentinian edition of Troteras y danzaderas a "proceso de conciencia" which leads the hero from frustration to order, from pain to "happiness," from darkness to light--from the tragic "visionary" carved out of negation to the classical "existent" created from a sense of commitment: a new ethic seen as the balancing of extremes. For all contradiction is resolved in a classical harmony which is the sole, vital ideal.

The end of the author's search as is that of his hero, is found in the discovery of a viable truth: the formulation of a definition of Self as honor, responsibility and love. It is a definition expressed triumphantly in the "Coda" of the Curandero de su honra as a poetry of existence and in the "Parergon" as a philosophy of being.

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