CHANGING NARRATIVE TECHNIQUES IN THE MEXICAN *INDIGENISTA* NOVEL

by

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PREFACE

A review of the criticism on the contemporary *indigenista* novel of Mexico reveals that there is no comprehensive study of narrative techniques to correspond to the numerous studies of theme. This tendency to focus on content rather than form stems from the fact that in the main, authors of *indigenista* novels have been motivated more by social commitment and anthropological interest than by aesthetics, with the result that their narrative techniques have been overshadowed by a rather direct statement of thesis or a factual presentation of custom. However, a closer examination of the formal aspects of these novels reveals more about their basic nature than the bulk of current criticism would indicate. By studying *how* the author expresses himself, one can more thoroughly understand *what* it is that he is expressing in all its subtler implications. It is with this belief that the present study is undertaken, in the hope that it will further clarify both the nature of the *indigenista* novel as such, and its place in Mexican prose fiction.

Basic to any study of the Indian in Latin American literature, because of its thorough historical background, is *La novela indianista en Hispanoamérica*

(Madrid, 1934), by Concha Meléndez, which traces the genre through the nineteenth century to 1889. Her emphasis on theme and tone rather set the example for her successors.

Building upon the foundations laid by Meléndez, Gerald Wade and William Archer brought the topic up to date in 1950 with their article, "The Indianist Novel Since 1889". The following year, Manuel Pedro González sketched the specific contributions of Mexico to indigenista literature in a brief chapter of his Trayectoria de la novela en México. Not only does he dwell almost exclusively on content, but his evaluations demonstrate a marked preference for works of strong social protest. The same tendency to make literary evaluations on the basis of social commitment is present in Aida Cometta Manzoni's El indio en la novela de América (Buenos Aires, 1960). This work also illustrates another difficulty that has plagued criticism of the indigenista novel: inconsistent guidelines regarding the novel as a genre. She considers, for example, Los hombres que dispersó la danza (Mexico, 1956) by Andrés Henestrosa, which neither is nor pretends to be a novel, but is rather a collection of Zapotec legends recreated in the author's personal style. A more disciplined approach to the genre is to be found in The Mexican

Indianist Novel: 1910-1960 by Warren L. Meinhardt, which gives a comprehensive view of the thematic preoccupations of indigenista novels since the Revolution. However, what is gained in definition of the novel is slightly dimmed by the somewhat loose bounds set for the term "Indianist".

It is only with the excellent articles of Joseph Sommers, beginning in 1964, that form begins to receive serious attention along with theme. In "Changing View of the Indian in Mexican Literature," Sommers contrasts the rather simplistic social protest of Bruno Traven's La rebelión de los colgados (1936) with the complex interplay of groups and individuals found in Oficio de tinieblas (1962) by Rosario Castellanos. In the 1950's and early 1960's there was a proliferation of fiction about Chiapas, stemming from several authors' participation in the anthropological and sociological programs carried on there. Sommers explores both the formal and thematic aspects of this literature in "El ciclo de Chiapas: nueva corriente literaria". Although it is not dedicated specifically to the indigenista novel, his superb book After the Storm: Landmarks of the Modern Mexican Novel (Albuquerque, 1968) affords valuable insights that help to place the indigenista novel in its contemporary national setting.

In all these studies there is an implicit --and sometimes explicit-- definition of the terms indigenista or indianista as the distinctive feature of the novels considered. The first choice to be made is between the terms themselves. There has been a growing tendency to associate indianista with the romantic image of the "noble savage" fostered in nineteenth-century Latin America by the views of Rousseau and the French Romantic novelists. It is an image, it might be added, that did not expire completely with the nineteenth century. At the same time, the term indigenista has generally been reserved for those works that attempt to depict the Indian as a flesh-and-blood creature in a manner that better reflects visible reality. This distinction is not as yet universally accepted, but there does seem to be some historical claim to be made on indianista by the romantic image of the nineteenth century, considering the date of Concha Meléndez's study, and its subsequent influence. It is on this basis that the present study opts for the term indigenista as the more meaningful in its contemporary context.

Although everyone agrees that either term implies a significant role for the Indian, there is no general agreement regarding the nature of that role, nor the

degree to which the Indian's world view must be that of the novel. Some critics, such as Manuel Pedro González and Aida Cometta Manzoni, consider as the central factor a protest against the socio-economic injustices suffered by the Indian. This view, however, admits such works as Aztlán, tierra de las garzas (Santiago de Chile, 1935) by Rubén Campos, in which the Indian is a mere ploy to illustrate the views of the author. When the Indian is cast in this role, one suspects that it is largely because he is a particularly tempting symbol, as the most readily identifiable and probably the most oppressed of the masses in Latin America.

On the other hand, one might do as Meinhardt does, and include a work such as Los de abajo (1916) by Mariano Azuela, because the protagonist is physically of indigenous stock, some of the imagery is couched in Indian terminology, and the revolutionary theme is relevant to the aborigines--as it is to all sectors of Mexican society. In either case, the question of the Indian's particularity becomes obscured by the dominant concerns of social protest or the nature of the Revolution as fundamental change. In the final analysis, these novels do help to illuminate something of the society which oppresses the Indian, but provide little insight into his world view and little understanding of why he acts the way he does within his own culture. Thus,

the designation *indigenista* loses some of its meaning by becoming confused with the more general field of the proletarian social protest novel.

Although no totally satisfactory definition of the *indigenista* novel is available, the present study will attempt at least to render the term more distinctive than has been done in the studies just cited. The first problem is to identify the kind of protagonist who may be defined as Indian. In this respect, one of the many functional definitions of Indian provided by anthropology can be useful. Held by such distinguished figures as Manuel Gamio and Alfonso Caso, it is a composite of four criteria that, together, identify the Indian, and constitute a uniquely indigenous way of life. According to Alfonso Caso, in *Indigenismo* (Mexico, 1958), these four criteria are: 1) the biological: racial type; 2) the cultural: utensils, technical adaptations and ideas of pre-Conquest origin; 3) linguistic: native language spoken exclusively or at least preferred over Spanish; 4) the psychological: the individual has a sense of belonging to the indigenous community. Obviously the finer points of such a definition are applicable only in an anthropological study. However, any novel in which the Indian is a central figure will necessarily provide enough information about him to make reasonable judgments along these lines.

Very closely related to an evaluation of the Indian character's life style is an evaluation of his role in the novel. It must be determined whether the novel attempts to show him acting primarily within his own cultural heritage or merely dramatizes his misery at the hands of white society. Viewed in this way, the *indigenista* novel can be distinguished both from the social protest novel and from the romantic *indianista* work. There may, indeed, be protest, but it must grow naturally from the circumstances in which the Indian lives.

Within these thematic limitations, the present study explores the precise way in which technique serves as a means of discovering reality in the Mexican *indigenista* novel. The examination looks carefully into the implications of point of view, structure, symbolic forms and patterns, style and all other techniques that help to define reality in the selected novels.

To hold the study to a reasonable length on the one hand, and to avoid the superficiality of an extensive treatment on the other, seven novels have been chosen which represent identifiable trends in the *indigenista* vein. These novels are examined chronologically in three groups that correspond to the principle stages in development. The two works of the first group

represent the indigenista novel of the 1930's, when it is still closely related to the novel of the Revolution. The second group contains three novels of the next decade that reproduce anthropological findings in a nearly scientific way in order to authenticate their portrayal of the Indian world. In the last category are two novels that are also rich in anthropological data, but that add a dimension of universality to the Indian, elevating him from the exotic to full human stature within his cultural particularity. These categories as well as the basic definitions in this study are open to legitimate debate, but it is hoped that the framework and structure they provide will compensate for their possible deficiencies.

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CHAPTER I

INTRODUCTION

INDIGENISMO

Beginning with the conquests of Hernán Cortés, the Indian in Mexico was quickly reduced to the status of outcast in his own land. Faced with superior weapons as well as motivations in the Spaniards that for him were incomprehensible, he was soon stripped of his land, material possessions, and legal rights. The Conquistadors further intensified his misery by making a virtual slave of him on the great haciendas. Mutual hostility, fear and lack of understanding grew out of these circumstances, and helped to perpetuate the downward spiral of Indian fortunes.

From the outset enlightened clergymen and the Spanish Crown made well-intentioned although largely ineffectual efforts to stem this human tragedy, and incorporate the Indian into white society. With independence from Spain and the ensuing political unrest the conditions of Indian life continued to deteriorate. When the dictator Porfirio Díaz finally brought an extended period of stability to the country, it was the foreigner and not the native who benefited. Effectively cut off from Mexican society and officially ignored, the Indian had reached his nadir. An extensive and officially

supported indigenista program was only possible with the Revolution that began at the downfall of Díaz in 1910.

As with many other issues that would become revolutionary goals, a growing concern for the Indian's plight was already visible in the last years of the porfiriato. In 1906, under Governor Enrique Creel, an extensive law was passed in Chihuahua designed to improve the material, educational and cultural level of the Tarahumara Indians. Francisco Belmar founded the Sociedad Indianista Mexicana in 1910, overtly supported, but covertly frustrated by the moribund Díaz regime, while in November of the same year the Primer Congreso Indianista was held. In the educational field, a chair of anthropology and ethnology was established at the National University in 1903, followed six years later by Mexico's participation in the founding of the Escuela Internacional de Arqueologia y Etnología Americanas.

After the fall of Díaz the Revolution's official program added to these efforts a drive to return to the Indians much of the land taken from them since the Conquest, in the recognition that this was fundamental to their economic improvement. Practical accomplishments, however, fell short of official design. Begun under Carranza and continued under Obregón and Calles, re-distribution was more than twice what it was under all his

predecessors combined. Unfortunately, this fervor was not carried on by his successors, and land distribution remained far behind long-run goals. As late as 1950, forty-five percent of monolingual Indians were still without land.[1]

In addition to land, the other great Indian need was for education. As Minister of Public Instruction under Obregón, José Vasconcelos established schools called Cultural Missions, whose specially trained teachers educated the Indians in both useful crafts and intellectual subjects. The Calles administration (1924-1928) founded the Casa del Estudiante Indígena, hoping that the Indians trained there would return to their people and foment greater interest in modern education. In practice, however, most of its students remained in the urban environment for which their training had prepared them.

In 1936, Cárdenas placed the various programs in Indian affairs under the coordinated administration of the Departamento Autónoma de Asuntos Indígenas with a view to further expanding services and improving efficiency. In 1939, the Consejo de Lenguas Indígenas was charged with the specific and monumental task of eliminating illiteracy among the Indians. The size and difficulty of this job can be appreciated by the fact that even in

1940, fifty-one percent of the Mexican population was still illiterate.[2]

These often frustrated efforts to modernize Indian life were paralleled by academic studies to unravel the mysteries of both the Indian's heritage and his present world view.[3] In this undertaking the fields of history, anthropology and linguistics have all been called upon to contribute. It might be said that this struggle to comprehend is the aspect in which contemporary indigenismo differs most significantly from the paternalism characteristic of previous indigenista movements.[4] Although genuinely humanitarian, most past movements viewed the Indian as an exotic or savage child of ignorance, who must be taught the ways of Western thought and brought into the fold of Christianity. In the wake of the Revolution, however, Indian culture was thought by many to contain the roots of the national character, and consequently has been approached with respect and a sincere desire to understand.

One of the earliest channels of communication for anthropological findings was Ethnos (1920-1925), under the direction of the distinguished ethnologist Manuel Gamio. In 1937, the Sociedad Mexicana de Antropología was founded, and in 1939 began publishing the Revista Mexicana de Estudios Antropológicos. Also in 1937,

Alfonso Caso founded the Boletín Bibliográfico de Antropología Americana. Although it is not exclusively Mexican in scope, América Indígena, published by the Instituto Indigenista Interamericana, is an important forum for many leading Mexican anthropologists. A national equivalent of this organization was founded in 1948 with the Instituto Nacional Indigenista. An important voice for sociologists is provided by the Revista Mexicana de Sociología.

The articles in these and other periodicals, as well as the many recent books on the Indian, have shed considerable light on his previously enigmatic culture. Through this deepened understanding, the quaint custom and picturesque artefact have come to be seen as meaningful ingredients in an ordered way of life and coherent world view. Certain forms of behavior previously seen in a light derogatory to the Indian nature have been reinterpreted according to empirical evidence. For example, the commonly held view that alcoholism in the Indian is an atavistic ill was shown through historical evidence to be untrue by Francisco Rojas González.[5] Likewise, the idea that the Indian is naturally indolent has been reinterpreted in the light of his concepts of cyclic time and human imperfectibility.

This positive view of the Indian has been reflected throughout contemporary Mexican culture, finding its most spectacular expression in the graphic arts. Indeed, on the heels of the Revolution, art and official policy joined hands in a rare symbiosis genuinely productive for both. Reacting to the xenophilia of the Díaz regime, the revolutionary government sought to foster a sense of national identity and worth. As one means to this end, the government supported programs to stimulate interest in popular and indigenous art. The first such effort was the Centenario de la Consumación de la Independencia in September of 1921, for which Dr. Atl (pseudonym of Gerardo Murillo) published a monograph on the popular arts. Shortly afterward expositions were organized and sent to the United States and Brazil. However, the most significant official support to art came in 1922 through the Secretary of Public Education, José Vasconcelos. He gathered together promising young artists and intellectuals to form the Sindicato de Pintores y Escritores, and then commissioned several public buildings to be decorated by the muralists. Interest in murals had been growing among Mexican artists for at least ten years, but this sudden availability of a laboratory provided the catalyst that led eventually to world renown for such figures as Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros.

They and their colleagues used these murals to express Mexican history as they saw it, as well as their aspirations for the future. The indigenous past is important thematically in their works, and indigenous art and racial types have influenced their style. This does not, however, mean that their styles were homogeneous. Indeed, Justino Fernández describes Rivera and Orozco with terms as disparate as classicist and baroque, respectively.[6] Their political leanings were no less varied. Rivera saw in Marxism and technology the best path to the future, while Orozco was concerned with the machine as oppressor and destroyer of man. Siqueiros, on the other hand, portrayed Mexico more in its own human terms, and might be said to have relied most heavily of the three on the indigenous past. He found in the defiant Cuauhtémoc the symbol of inspiration for the future, and pitted it against the submissive figure of Moctezuma II as symbol of a defeated past.

Collectively, the work of the muralists has been compared by Manuel Pedro González to the Gothic cathedral: "la pintura mural mexicana se asemeja a la suprema expresión artística del medioevo, la catedral gótica, obra colectiva y expresión fiel del anhelo místico de la época."[7] Not only do the murals embody the mystic aspirations of the period, but also like the Gothic cathedral

their public accessibility expresses these aspirations to the unlettered masses who are beyond the reach of more literate forms of expression.

Like all great artists, the muralists managed to portray national uniqueness without sacrificing universal appeal. One measure of their universality is the popularity they have enjoyed in the United States. As early as 1930 Orozco did "Prometeo" for Pomona College in California, followed two years later by work at Dartmouth College in New Hampshire. That same year, Siqueiros was painting for the Plaza Art Center in Los Angeles.

The Indian type so important to the muralists received considerable attention also from portrait painters. The dark indigenous features provided intriguing character studies for such painters as Francisco Goitia ("Indio triste," "Niño indígena," "India de rebozo," etc.). Others, such as Raúl Anguiano, were attracted by native archaeology.

Pre-Columbian archaeological sites also inspired an unsuccessful neo-indígena style in architecture, represented principally by Manuel Amabilis, whose dictum was "'que los edificios públicos que se construyeran, ostentaran la arquitectura de nuestros mayores'".[8] His best work was the Pabellón de México in the Feria de Sevilla of 1929.

While it did not achieve direct success in architectural structure, the indigenous past did provide a rich source for ornamental detail. The buildings of the National University, especially the Library, bear eloquent witness to this fact. These spectacular buildings furthermore demonstrate by their grandiose design that the legacy of the indigenous past goes deeper than mere imitation of surface detail or structural form. As Anita Brenner has observed:

> Once again, as in the days of the Toltecs, Mexicans find themselves irresistibly drawn to building, on a huge sweeping scale, with a boldness and lack of inhibition that stagger visiting architects. Once again there is a profound need to integrate art with daily living giving it human proportion and accessibility.[9]

While architecture and the graphic arts were drawing upon the Indian heritage, music also was turning to it for inspiration. From a technical point of view the groundwork was laid by musicologists and folklorists such as Rubén Campos, whose studies brought to light many original Indian tunes and dances, and improved understanding of the accompanying instruments. The leading composer of

indigenista music was Carlos Chávez. He has been a dynamic force in Mexican music, and counts among his varied accomplishments the founding of the Mexico Symphony Orchestra in 1928. After initially passing through phases of abstract experimentation and socio-political statement, he turned to national and indigenista themes, of which the best known is Sinfonía india, composed in 1936. It is a brief symphony in three movements, based on three Indian melodies, whose performance includes the use of various indigenous percussion instruments. It is a particularly successful fusion of primitive folklore into modern form, about which Aaron Copland has said: "I feel that no other composer --not even Béla Bartók or de Falla-- has succeeded so well in using folk material in its pure form while at the same time solving the problem of its complete amalgamation into an art form."[10]

A similar amalgamation was accomplished by Manuel Ponce in his "Ferial" in 1940. Again one hears the flutes and drums of the Indian capturing precisely what the composer intended: "Al escribir 'Ferial' no me he propuesto otra cosa que conservar en mi música las impresiones --bien sencillas por cierto-- de una tarde de feria en un pueblecito cercano a Teotihuacán."[11]

In many subsequent works, the fusion of the Indian element and modern musical form becomes more subtle, as

overt imitation of indigenous instruments disappears, and composers concentrate on a deeper probing of the native spirit. "Hoja de álbum" (1961) by Luis Sandi illustrates the tendency, as indicated by Otto Mayer-Serra: "está compuesta sobre una escala pentatónica, mediante la cual el autor pretende evocar... la melancolía de la música pre-cortesiana."[12]

This greater subtlety has helped to blend indigenista elements into a genuinely national music. No longer the center of attention, Indian motifs have joined with the Hispanic and other traditions to produce a music that truly reflects the mestizo quality of Mexican culture. The same could be said of indigenismo in the graphic arts. Initially portrayed with a view toward faithful reproduction, the Indian racial type and artefact have left a more subtle and lasting mark on contemporary Mexican culture. The solid, simple forms and delicate repetitive motifs of Indian heritage have become an integral part of Mexican art and crafts from the minor handicraft to the largest building. To the extent that this is true, the leaders of the Revolution have been vindicated in seeking the roots of Mexican culture in the indigenous past. At the same time, the social programs of their indigenista movement have made

important strides toward redeeming the human potential of the long-deracinated native.

THE TWENTIETH CENTURY MEXICAN NOVEL

The literary position of the *indigenista* novel can best be evaluated through a consideration of the over-all development of the Mexican novel in the twentieth century. From its birth in 1816 with Lizardi's *Periquillo Sarniento*, the Mexican novel has been characterized by a serious social preoccupation, but throughout the nineteenth century writers tended to view and express Mexican problems in European terms. The move toward viewing and portraying national problems in Mexican terms was initiated by Mariano Azuela's *Los de abajo* in 1915. It is particularly meaningful that this key work should be the first to portray the violent phase of the Revolution, whose outbreak marked the end of servile obedience to foreign models. As a social and political upheaval, it had a profound and lasting impact on all aspects of Mexican life.

The Revolution's major impact on the novel, however, was not felt immediately. Besides *Los de abajo*, the Revolution appeared in the novel only occasionally during the years of civil war.[13] With the onset of the institutionalizing stage of the Revolution, the novel

entered a period in which controversial social themes were held in abeyance. Then, in 1928, Martín Luis Güzmán's El águila y la serpiente heralded the start of an intense preoccupation with all aspects of the Revolution.

The interim period from 1920 to 1928 was characterized by movements concerned with form and style, while notably avoiding themes drawn from the contemporary political strife. From approximately 1918 to 1924 the short-lived "colonialist" novel enjoyed its greatest vogue. As if fleeing from a reality they could not yet grasp, but still wishing to remain Mexican in theme, these writers sought their subject matter in the Colonial Period. Chief among the "colonialists" were Julio Jiménez Rueda, Francisco Monterde, Artemio de Valle Arizpe, and Ermilo Abreu Gómez. The difference in approach between these authors and the nineteenth-century historical novelists has been pointed out by John S. Brushwood:

> When they [the nineteenth-century authors] looked back to the Colonial Period, usually at the Inquisition, their purpose was to judge it on the basis of their own liberalism. The twentieth-century colonialistas, however, were interested in re-creating artistically a past which held for them an obsessive, antiquarian charm.[14]

The desire to capture precisely this remote and fascinating past led to a careful manipulation of style. José Rojas Garcidueñas has observed that "los escritores del 'colonialismo' añadieron un cuidado en la forma, en el lenguaje, que antes de ellos no se había tenido en la prosa, salvo raras excepciones como en los ya lejanos tiempos del Modernismo."[15] One of the features of their careful style was an attempt to reproduce archaic forms of expression. On the one hand, this helped to re-hispanicize the language, which in the nineteenth century had come under heavy French influence, but on the other hand, it often led to false archaisms.

Just as the "colonialist" novel was waning, avant-garde characteristics appeared, and dominated the genre through the last half of the 1920's. Avant-garde writers of the period were generally associated with one of two somewhat antagonistic groups: the Contemporáneos and the Estridentistas. Both groups were caught up in the youthful ebullience that characterized the "roaring twenties", and both were concerned with bringing Mexican literature into the mainstream of the twentieth century. However, on the question of social commitment in art they differed. The Estridentistas felt that literature should utilize its propagandistic potential for social reform, while the Contemporáneos group insisted on the total

autonomy of artistic creation. Among other things this difference led to debate over the question of nationalism versus "Europeanism", and, of course, the Contemporáneos were heavily attacked on the latter point.

Primarily poets, neither group was prolific in the novel. Indeed the Estridentistas produced really only one novel: Arqueles Vela's El café de nadie (1926). It is a kind of examination of the nature of reality that achieves much of its effectiveness through carefully wrought imagery. The real and the imaginary are interwoven in such a way as to produce a world that is committed wholly neither to the one nor to the other.

The first novel of the Contemporáneos group came in 1925 with La llama fría by Gilberto Owen, but the group's peak activity came in 1928. In that year Xavier de Villaurrutia, Salvador Novo, and Gilberto Owen published respectively Dama de corazones, El joven, and Novela como nube. Because they were primarily concerned with human awareness and artistic refinement, these and other avant-garde novels have been considered as "psychological".[16] A part of this psychological element is their individual understanding of life and reality, about which Brushwood remarks:

> This kind of individual understanding, like the open reality of Owen and the incomplete

> relationship of Torres Bodet, offered Mexico a guide to the profound understanding of reality. But Mexico was not yet ready. First the country had to take account of the fact of the Revolution.[17]

This account of the Revolution began in earnest in 1928, just as the Contemporáneos reached their novelistic peak. Although members of the group continued to publish novels, from this point on they were to be eclipsed by the tremendous vitality of the revolutionary theme.[18]

In spite of its earlier date of publication, Los de abajo belongs thematically to the period initiated by El águila y la serpiente, and continues to enjoy pre-eminence among novels of the Revolution. The first to present the Revolution as an established fact, it explores the anarchy of the violent phase through the career of the protagonist, Demetrio Macías, who is spontaneously caught up in the turmoil when the federales burn his home. He enjoys a meteoric career, only to find himself once again returned to his point of departure, after the defeat of Pancho Villa, to whom he had pledged his allegiance.

The historical perspective is limited to the present, and there is no inkling of an articulate body of ideology motivating the revolutionaries. Instead, like a plummeting snowball, they continue to gain mass and

momentum as they go. Like the snowball, too, they do not understand the forces that put them into motion, as Demetrio, himself, points out. While briefly visiting his wife, she asks why he must continue to fight, and in response he tosses a stone down the canyon slope, comparing the momentum of the stone to that of the Revolution.

This symbol is reflected on a larger scale by the structure of the novel itself. Having returned home after the defeat of Villa, Demetrio is again at his point of departure. Then, as he and his men set out to renew the struggle, they are engaged in a battle, during which a bullet freezes Demetrio in the posture of eternally aiming his rifle. Ending on this image, the structure artistically suggests the on-going momentum and cyclic pattern of the Revolution.

The individual episodes and language of the novel also possess a highly suggestive quality. Each episode presents only the essential features necessary to give an impressionistic and dynamic picture of events. Economy of descriptive language and terseness of dialogue leave most of the details to the imagination of the reader. In this way, Azuela made two major advances over the Realist-Naturalist novels immediately before Los de abajo. First, by limiting descriptive detail, he shortened the length of the work considerably, when compared with the novels of

Federico Gamboa, who dominated the preceding generation. Second, Azuela drew the reader into a creative participation unknown to the Realist-Naturalist tradition, whose long, discursive novels were dominated by the author's presence.

There was no equally important advance in technique for many years, until Agustín Yáñez's Al filo del agua appeared in 1947. Meanwhile, there was a certain amount of experimentation in avant-garde techniques, but the fascination with subject matter led to an emphasis on story telling at the expense of more carefully controlled form. El águila y la serpiente is, in fact, not really a novel, but a series of vivid accounts of the author's contact with revolutionary figures. Perhaps reflecting the influence of Los de abajo, Campamento (1931) by Gregorio López y Fuentes forgoes a continuous plot, opting instead to focus on a night in a revolutionary encampment. The moment is captured by a shifting view that subordinates the individual to the group. These, along with Vámonos con Pancho Villa (1931) by Rafael Muñoz, illustrate what was the common ground for many narratives of the Revolution: journalistic technique and style. Just as in the newspaper account, their style is catchy, with an eye for human interest and the act of bravado. Moving rapidly from episode to episode keeps interest high.

However, the incessant casting about does not allow for a probing development of underlying motives, nor a very great artistic unity. As Manuel Pedro González points out: "El revolucionario no inventa nada, su fantasía creadora apenas interviene..."[19]

The points of view from which the Revolution was presented were numerous. In contrast to the view in Los de abajo of the masses in rebellion is La sombra del caudillo (1939) by Guzmán, in which the strong man overshadows everything, and thereby controls men and events. Tierra (1932) by López y Fuentes deals with the zapatista movement, whose struggle for land gives the Revolution an ideological basis as well as a mythical hero in the assassinated Emiliano Zapata. Nellie Campobello shows the Revolution through a child's eyes in Cartucho (1931), giving some idea of what it was like to experience the world first in the midst of this tumultuous epoch. Finally, a kind of postscript to the novel of the Revolution was provided by the novels on the cristero revolt, which was itself a kind of postscript to the Revolution. Stemming from the suppression of the Church by the State under President Calles, the cristero uprising produced novels of fanatic commitment and scant literary value.

By about 1937, preoccupation with the violence of the Revolution was yielding to critical portrayal of the

society that emerged from the conflict. In that year Jorge Ferretis' Cuando engorda el Quijote attacks the drift from idealism to opportunism. Mariano Azuela's Nueva burguesía (1941) portrays the aimlessness and materialism of the new middle class made up of people who had come from the provinces to the capital in the post-revolutionary period. The inclination to view the Revolution as unfulfilled or betrayed was to recur through the years, even to the present.

The first half of the 1940's saw little in the nature of innovation in the Mexican novel. The various phases of the Revolution continued to provide themes, as did the society that it produced. Problems of the urban proletariat received some attention, but rather sporadically. In general, novelistic techniques also followed well-worn paths until just after the Second World War.

In 1947, Agustín Yáñez's Al filo del agua marked a kind of turning point in the Mexican novel. While the novel of the two preceding decades had been concerned largely with portraying the specific reality of Mexico, the development heralded by Al filo del agua was essentially from this regionalist or nationalist novel to one of universal scope. This was accomplished, however, without abandoning a specifically Mexican setting. Instead,

what happened illustrates the basic distinction between regional and universal literature, applicable to any circumstances. In the former, as in the novel of the Revolution, the objective details of environment, conflict, and patterns of human behavior are the primary concern. In the latter, as in Al filo del agua, the same details are in evidence, but their role is changed to that of a frame of reference within which the more fundamental issues of human existence are acted out.

Al filo del agua is set in a small town in Jalisco during the year and a half that preceded the outbreak of the Revolution in 1910. Through a constantly shifting focus it explores the private lives and frustrations of many individuals, producing a kind of collective view of life in the town. For the collective life the conflict is between intruding outside influences and the hermeticism that has until now characterized the town. For the individual, it is between passion on the one hand, and a repressive, flesh-denying religiosity on the other. In an irreconcilable conflict such as this, tragedy is the inevitable outcome. On the personal level it takes the forms of murder, insanity, and expulsion, to name but a few. On the collective level, the first wave of the Revolution presages the upheaval that will shatter the town's hermetic seal so doggedly maintained.

Through a careful artistry Yáñez has converted what would otherwise be merely another novel of the Revolution into a probing study of the human condition. The repressive atmosphere of the town is forcefully portrayed in the first chapter, the "Acto Preparatorio". Drawing liberally from liturgical terminology, the heavy-handed role of the Church is immediately felt. However, as the novel advances, it becomes apparent that the issue is not just a fanatic devotion to official dogma, but rather it is an institutionalized response to a deeper problem. In their geographical isolation, the people have found in the Church a means to shield themselves from confrontation with the basic problem of reconciliation with physical existence and the anguish inherent in the exercise of free will. They accomplish this mainly by a puritanical denial of the flesh, even to the point of ritual flagellation. The innate flaw in the system is that to deny the flesh is neither to destroy it nor any of the passions and need for self-realization that go along with it.

The break in the dam of passion is approached slowly and ponderously. About half the novel is spent in laying the groundwork and interweaving the many subplots. To illuminate the interior lives of the characters, Yáñez sometimes reveals their thoughts in conventional third-

person narrative, but more effective is his recourse to interior monologue and dreams. As might be expected, sex is a constantly recurring theme at this subconscious level. A kind of collective interior monologue is skillfully achieved in group scenes by using snatches of anonymous speech that reveal incidents and reactions to them.

Historical continuity is embodied in the person of the old man Lucas. He always seems to remember an incident in the past that bears on the present, and usually contains an object lesson. He serves both as a window to the past and a portent to the future. The fact that he dies just at the outbreak of the Revolution is more than coincidental, and heightens the suggestion that, as the novel's title implies, they are all at "the edge of the storm".

Without producing a widespread, overnight change in the Mexican novel, Al filo del agua did, nevertheless, open the door to universality through which the best of future Mexican novelists would pass. At the same time, its uniqueness was to portend greater individuality among these authors, as they became more and more sophisticated in their novelistic techniques. The kinds of generalizations applicable to the novels of the Revolution would be increasingly inappropriate to the new novel.

The next landmark novel was Juan Rulfo's Pedro Páramo in 1955, probably the most difficult Mexican novel published to that date. The character from whom the work takes its name is a kind of archetypal cacique. Although his presence is felt throughout the novel, one can hardly speak in terms of traditional characterization. Instead, the reader must rely more on the effect that Pedro Páramo has on those around him than on his direct intervention for an understanding of his character.

Narration is begun by Juan Preciado, one of Pedro Páramo's many sons. He has come to Comala in search of his father, in order to carry out his mother's death-bed wish. From this point on, death and Pedro Páramo are interwoven themes that dominate the work and practically become synonymous. For example, the cacique willfully destroys Comala in revenge for its festive rather than remorseful response to the death of his love, Susana San Juan. Indeed, this conflict between external violence and internal sensitivity is the motivating force in Pedro Páramo's character. The conflict is so intense, and his presence is so forceful, that the whole environment acquires an extraordinary other-worldliness.

Aware of this strangeness from the outset, the reader gets his first real shock upon learning that doña Eduviges, with whom Juan Preciado converses, is actually

dead. So, apparently, is everyone else in Comala. The final blow to rational order comes about half way through the novel, when it is learned that even Juan Preciado is dead. From this moment on, life is clearly being viewed from death's vantage point. About this structural device, Sommers has observed: "In the first half, the presence of death contaminates existence; life is a living hell. In the second half, life contaminates death, making that condition hell also."[20] The structure has eliminated all barriers between the states of life and death, and, thus, destroyed all sense of time. The greater-than-life stature of Pedro Páramo, combined with this timelessness, suffuses the novel with an aura of myth. By the end of the novel, when Abundio, another of Páramo's sons, kills his father, the reader can only ask as Brushwood does "if this is the death of life or the death of death."[21]

The effects established by structure, narrative perspective and character presentation are enhanced by Rulfo's style. He deftly avoids "realistic" detail in description, so as not to endow his <u>ánimas en pena</u> with flesh they do not possess. When revealing the internal life of a character, particularly Pedro Páramo's, he imbues his narrative with lyrical imagery, which vividly sharpens the contrast between internal and external manifestations of character. In the use of dialogue, he

accomplishes much the same effect that Hemingway is known for. That is, his dialogue rings true, because it seems to speak directly from the heart of the character, but when held up beside normal daily speech, it is obviously not a faithful transcription. It is much more concise and artistically structured than "real" speech.

Although Rulfo has not been imitated, certain of the basic qualities of his work were soon to be continued in the novels of Carlos Fuentes. The latter gained recognition as a novelist in 1958, with his La región más transparente. Like Rulfo, he destroys chronology with the collage of scenes and incidents that tell the stories of many characters. Seen both in their interaction on the present level and through numerous flash-backs, they collectively portray Mexico City's post-revolutionary society. It is a society that has been corrupted by a servile obedience to materialistic goals, a criticism which has become standard in Fuentes.

One of the characters, Ixca Cienfuegos, seems to oscillate between the role of flesh-and-blood participant and a kind of mythical status, in which Sommers sees both an embodiment of the Aztec past and present-day Mexico City.[22]

Fuentes further developed his vision of contemporary Mexican society in 1962, with La muerte de

Artemio Cruz. A review of the protagonist's life, the narrative is done alternately in the persons of "Yo", "Tú" and "El". The "Yo" sections relate Artemio's death-bed impressions, while the "Tú" and "El" sections relate random memories of his past. Along with the shift in person, tense also varies. "Yo" is in the present tense; "Tú" narrates past events in the future tense; and "El" narrates in the traditional preterite. The change in point of view and tense in the "Yo" and "Tú" parts has the effect of involving the reader more intimately in Artemio's final "moment of truth" and, through the antecedent perspective of the future tense, in many of the critical experiences that led up to that moment. On the other hand, the "El" parts return the reader to the position of observer, giving him a second, and impartial, vantage point from which to evaluate the protagonist's life. While the pattern is at first interesting and effective, Fuentes' relentless adherence to it tends to erode its over-all success.

The episodes of Artemio Cruz's life in the second and third person sections, like the scenes of La región más transparente, ignore chronological order. Since the beginning of his life does not appear until the end, one could almost say that, in the broadest sense, time is reversed. The result is a step by step penetration to

the innermost recesses of his consciousness, in one of the Mexican novel's most complete characterizations.

Like Yáñez and Rulfo, Fuentes is a master in the use of language. It is one of his most effective tools of characterization, on both the personal and the collective level. On the personal level it is most readily appreciated in the gradual loss of consciousness as Artemio nears death, reflected in increasingly incoherent verbal patterns. A spectacular example on the collective level in this work is the exhaustive study of chingar in all its possible combinations and variations.[23] This word game can be seen as an artistic implementation of one of the themes in Octavio Paz's analysis of the Mexican character in his essay El laberinto de la soledad.[24]

That there is common ground between the contemporary novel and essay in Mexico can be illustrated further with La comparsa (1964) by Sergio Galindo. Like La muerte de Artemio Cruz, it also shows an affinity with El laberinto de la soledad. In the latter, Octavio Paz sees the Mexican as hiding behind an aggressively maintained public image, in a life-long struggle to shield what he feels is his highly vulnerable inner self. As an escape valve for the pressures inherent in this arrangement, the Mexican needs his frequent and

explosive fiestas. In La comparsa, Galindo skillfully weaves a web of momentary relationships during the ritual chaos of Carnival in the provincial city of Xalapa. Behind the second, and tangible, masks of Carnival, the characters are able to "let their hair down" and ignore their customary patterns of behavior. The question thus becomes: Which is the "real" person? Is it the controlled individual of daily life, or the spontaneous creature who lives only during Carnival?

An equally difficult question is posed by Vicente Leñero in Los albañiles, also published in 1964. In the manner of a police investigation, Leñero presents what is virtually a clinical study in guilt. One by one the albañiles give testimony that shows each of them to have motive and desire to kill the watchman whose murder prompts the investigation. Lacking a definitive conclusion, the possibility arises that the underlying principle is that of a ritual murder of expiation.

Following this trend toward ambiguity in theme, Salvador Elizondo carries it to what must be its outer limit in Farabeuf o la crónica de un instante (1965). It revolves around three scenes repeated kaleidoscopically: 1) the minute description of a Chinese torture by mutilation (illustrated by a photograph); 2) Dr. Farabeuf and a (mad?) woman strolling down a beach; and 3) their reunion

years later in an apartment house in Paris, with the implication that Dr. Farabeuf is about to dissect the woman. Not only does the kaleidoscopic pattern maximize ambiguity, but it also effects one of Mexican literature's most complete destructions of time. George McMurray has identified the work both with Husserl's phenomenology and the French "nouveau roman", and has suggested something of the author's purpose: "Elizondo's principal concern as an author is to experiment with language, its mechanical complexities, philosophical implications and psychological effects."[25]

The artful slang and neologisms of José Agustín --La tumba (1964) and De perfil (1966)-- offer an example of language used not just experimentally, but as an intentional means of rebellion against outmoded traditions.[26] His is the world of the adolescent seeking, but seldom finding, meaningful values in the society guided by his parents' generation. However, unlike many such protests, José Agustín's is not an overtly embittered denunciation, but instead relies on humor to make its point. This humor further distinguishes his work by placing it in select company, within a national literature that has been characterized by its serious-mindedness.

If space permitted, the discussion of promising young novelists could be extended to include Tomás Mojarro,

Bramadero (1963); Raúl Navarrete, Aquí, allá, en esos lugares (1966); Fernando del Paso, José Trigo (1966); Gustavo Sainz, Gazapo (1965), and others whose works will likely become the landmarks of the future. It is, of course, too soon to see their current works in proper perspective, and impossible to foretell future trends. However, the discussion of recent novels does suggest certain trends.

Fundamentally, it may be noted that beginning with Al filo del agua, there has been a heightened consciousness of form and style with an ever increasing variety of innovations in both. As sophistication in form has advanced, it has provided more effective means for probing deep within human awareness. This has led to a greater universality, in contrast to the kind of nationalist novel that prevailed before 1947. As the exploration goes deeper, clock time and a rationally ordered universe have given way to an interior world where there are no longer any ultimate truths, and the nature of reality must be fashioned as much by the reader as by the author. The search has even brought into question the nature of language itself. Having thus destroyed, or at least challenged, every traditional aspect of time, structure, and style, the Mexican novel has entered fully into the

mainstream of contemporary literature, and is in an excellent position to take the lead in evolving new forms.

CHAPTER II

THE INDIAN FROM OUTSIDE

Indigenismo does not appear in the Mexican novel until the mid-1930's, a decade and a half after its appearance in art and music. There is no simple explanation for why the novel lagged behind non-literary media in turning to Indian themes, but at least three factors were influential. In the first place, since graphic art and music are media known to Indian culture itself, the contemporary artist may rely to some extent on imitation to express his theme. The novel, on the other hand, is a product of modern times, and the artist of that medium must express his theme without the aid of prior forms. The novelist must also create a three-dimensional reality, which requires a more thorough knowledge of his subject than that demanded by non-literary media. At the outbreak of the Revolution, this type of knowledge was lacking not only among novelists, but among cultured Mexicans in general, and it took many years to overcome this ignorance. Second, in the wake of Modernism, the Mexican novel had been dominated by cosmopolitan tastes prior to 1928, and from then until 1935 it dealt with the Revolution fundamentally as a wrenching social upheaval. Emphasis was on the dynamics rather than the ideology of the movement. The third important influence was the political mood of the mid-1930's, the era of Cárdenas.

Under his presidency, the government was making its most sincere, concerted efforts to incorporate the Indian into the mainstream of national life.

In tune with the political mood, the first indigenista novels in Mexico (Aztlán, tierra de las garzas, San Gabriel de Valdivias, El indio, and El resplandor) were motivated by a reformist zeal, and to a greater or lesser degree, may be viewed as novels of the Revolution. Their authors were interested in exposing the injustices committed against the Indian, and the grinding poverty of his circumstances. Some use is made of costumbrismo to authenticate the portrait of Indian life, but a really coherent, integral world view is not re-created. What is portrayed, is a culture clash between white and Indian in which each group views its antagonist as an incomprehensible "other".

An unusual exception to this pattern is Tierra del faisán y del venado (1934) by Antonio Mediz Bolio, which is the work that introduces the theme of the Indian into extended prose. Taking its title from the Mayan name of Yucatán, it is not really a novel, but a re-creation of pre-Columbian myths and legends that recalls the Popol Vuh. The style is poetic, and attempts to capture something of the Indian mode of perception: "El techo de la tierra es azul, para que en él descansen los ojos que se elevan a lo alto."[1]

The following year, Rubén Campos published Aztlán, tierra de las garzas, whose title refers to the legendary origin of the Aztecs. The work reflects the author's aggressive commitment, and suffers from artistic deficiencies typical of indigenista novels of its decade. Its purpose is twofold. On the one hand, Campos denounces contemporary urban society, while exalting the simple, virtuous life of the rural Indians. On the other hand, he seeks to expose the economic and social injustices inflicted upon the Indians by white society. Toward both ends, the author distorts reality either through idealization or caricature.

While Campos exaggerates to reinforce his thesis, the latter is undermined by self-contradictions. For example, the author praises the Indians' personal cleanliness (p. 57), even though only three pages earlier he had asserted that they are "sin idea siquiera del aseo personal."[2] His position on the issue of land reform is equally confusing. At one point he refers to the "reparto equitativo de la propiedad, el problema vivo de la nación..." (p. 106). Then, through statement and plot, he makes villains of the zapatistas, while praising the virtues of Obregón.

To sustain his thesis literarily, Campos constructs a thin plot around the love affair of two Indians, Rosaura

and Lucio, during the violent years of the Revolution. Characterization of the protagonists is pure nineteenth-century Romantic, as seen in his comments on Lucio: "Jamás un pensamiento bajo, la característica racial, había dejado su mancha en su frente alta y lisa. La generosidad, la lealtad, la prodigación de sus excelencias puestas al servicio de quien quisiera tomarlas..." (p. 36). However, within a character, glaring inconsistencies can emerge, as is evident in the case of Lipe Tenopala. Portrayed at first as a humble, inarticulate Indian, living in abysmal poverty, he suddenly comes to life in extended discourse with Lucio. He begins to speak with an eloquence worthy of a professor of rhetoric, and his knowledge seems encyclopedic. In all this, one feels the heavy hand of the author, concerned too much with propaganda and too little with artistic creativity.

A bit more artistic, but still very much the propagandist, Mariano Azuela published San Gabriel de Valdivias in 1938. Set mainly in the village of San Gabriel, the characters are indigenous, but the themes are land and political reforms. Political leaders are exaggerated to the point of caricature, and the natives are not entirely convincing, due to their role in the novel. Instead of dramatizing their personal or cultural particularity, they spend most of their time suffering

from and reacting to injustices.

Although more successful than Campos in dramatizing his thesis, Azuela as author is still clearly in evidence. His most obvious intrusions are in the exclamations and comments that he directs toward his characters: "Aun no es tiempo, don Ramoncito. Al líder le gritan vivas."[3]

While these authors were using the Indian merely as a ploy to illustrate their economic and political views, an effort to capture the Indian's particularity was taking shape in El indio (1935) by Gregorio López y Fuentes, and El resplandor (1937) by Mauricio Magdaleno. Like the works of Campos and Azuela, these novels are also committed to a socio-economic thesis, but it is accompanied by an effort to see the Indian as the product of a distinct culture, which, itself, is part of the basic problem.

El indio

When Gregorio López y Fuentes published El indio in 1935, it met with immediate success, winning the Premio Nacional de Literatura. This distinction reflected not only literary criteria, but also the mood of the reading public: "Preoccupation with the Indian--his ancient culture, tragic history, and current status--was the order of the day."[4] Since its publication, El indio has

continued to enjoy pre-eminence among *indigenista* novels, and is regarded as the first of its kind in Mexico.

The theme and scope of *El indio* have led Manuel Pedro González to compare it with the works of the great Mexican muralists of the period.[5] Like the muralists, López y Fuentes wished to encompass in one sweeping panorama the Indian's role in Mexican society since the Conquest. To accomplish this, he chose a symbolic mode of expression. Focusing on a vague but implicitly limited span of time in contemporary Mexico, he devised action and character so as to suggest another, symbolic level at which the processes of history since the Conquest are re-enacted. In this framework, the characters and events have little individual significance, and are meaningful only on the symbolic level, producing an allegory of white and Indian race relations.

El indio is not a pure allegory in the traditional sense of the term: "Allegory is a narrative description using, as a rule, images to express certain definite qualities. Each image means something, and is a term in the argument and nearly always for a moral or didactic purpose, for under the narrative of an allegory lies a didactic argument, usually moral."[6] While it is didactic in purpose, *El indio* does not have the tightly-knit form of the traditional allegory, nor does it draw upon a

recognized philosophic or religious system such as that on which Pilgrim's Progress and the Divine Comedy are based. Rather, its allegorical dimension stems from the way in which techniques such as imagery, contrast, motif, anonymous characterization and structure develop symbols and weave them into a pattern that emulates the development of Mexican history since the Conquest.

The principal technique through which symbol leads to allegory is structure. In the foreground there is a sketchy plot that develops in a vaguely chronological way. The chronology is so imprecise, however, that it does little to unify the plot. Instead, the plot is held together by one of the characters, el lisiado, who appears occasionally throughout the work. In a minor way unity is also enhanced by periodic reference back to the white men who caused el lisiado's mutilation. Aside from a few of its more dramatic scenes, this fragmented plot is of little interest in itself, and is only a pretext for a broader purpose. That broader purpose can be seen in the three-part division of El indio, which reproduces allegorically three periods in national history. Part One corresponds to the Conquest; Part Two represents the period from Conquest to the Revolution; and Part Three stands for the contemporary period.

Each of the five chapters of Part One contains a dramatic episode that symbolizes an aspect of the Conquest. The similarities between the novelistic episode and its historical model are so precise that these chapters more than any others approach pure allegory. In the chapter entitled "Oro", the allegorical event is the arrival of white men in search of gold. In "Mestizaje" it is the rape of an Indian girl by one of the gold seekers. "Aguila que cae" dramatizes the brutality of the white man toward the Indian, and through this brutality, creates one of the novel's most important symbols: el lisiado. In mutilating him, the white men symbolically mutilate the race. "Guerra" shows the only effort the Indians ever make to expel the white man, and "Castigo" proves the futility of all such efforts.

Beside this episodic symbolism, there is an inner dynamic in Part One that creates a symbol of race relations in the form of pursuit and flight. When the white men first arrive, the Indians hide; the young man attacks the Indian girl, and she flees; the whites torture their guide, and he flees; white men return for revenge, and the whole village flees. Not only is the pattern frequent, but through its progressive intensification it develops a prophetic quality. The first instance is a fairly mild retreat to nearby cover; the second is a harried flight

from violent physical assault; the third is an escape involving life and death; and, finally, there is a mass flight to escape collective annihilation. One senses in this relentless progression a foreshadowing of doom.

Part Two achieves an allegorical quality through an ethnological study. Instead of the specific correspondences between episode and historical model of Part One, in Part Two the Indians are observed largely in isolation from the white community, as the destructive effect of racial contact germinates in their midst. Dissension and degeneration grow in the community, manifested in episodes that involve traditional practices and beliefs. A feud between the family of el lisiado and the family of the hunter pits the magical powers of two brujos against each other and leads to tragic results. Degeneration is symbolized in the volador episode. At first able to act out the ritual magnificently, a subsequent attempt by several individuals under the influence of alcohol results in death.

As custom degenerates into drunken orgy, the Indians seem to be drifting away from their heritage. The final scene of Part Two appears to symbolize this alienation from the past: "Sobre la cascada, del lado del monte, apareció una extraña figura: busto de hombre, piernas de niño. Su andar parecía un balanceo: era el

lisiado que también recorría el río en busca de su padre."[7] While he is literally searching for his dead father, as symbol of his race, el lisiado may also be seeking a past that is irretrievable.

Part Three reinforces the pessimistic implications of Parts One and Two. The Revolution comes to the Indians ostensibly to retrieve them from misery, but in effect it merely intensifies their suffering. With the return of the white man, there is also a return to episodic symbolism that produces an ironic effect. Through various episodes the Revolution is portrayed as a re-enactment of the supposedly beneficial side of the Conquest: forced to construct a highway, the Indians are thereby supposed to gain access to the tools of the white man's civilization; forced to build a school, they will be availed of his culture; forced to build a church, they can be saved through the white man's religion. As in their historical models, however, each of these projects is meaningless for the Indians. The interests that they ultimately serve are exclusively the white man's.

Of all these projects the one which has the greatest symbolic meaning for the Indians is the building of the highway. In its construction they obtain stone for the roadbed from ceremonial mounds called cúes. When

asked about the meaning of the cúes, the oldest Indian offers a couple of suggestions, only to finish with "--¡Pero quién sabe! La tradición se ha perdido..." (p. 223), echoing the symbolism of el lisiado's search for his father. The absorption of the cúes into the highway suggests the irretrievable loss of heritage, as well as the Indian's eventual doom.

The sense of doom is reinforced through the one structural feature common to all three of the novel's parts. Each one begins with some contact with white men, followed by progressively more destructive results for the Indians. Developmentally, the Indians move from the periphery of white society to a state of full enslavement to it. They seem to be caught in a downward spiral whose only probable nadir is oblivion.

The change in village life brought about by increasing involvement with white civilization is reflected stylistically in two widely-separated passages. At the novel's outset, the village is described with a verbless syntax that suggests the timelessness of life among the Indians prior to the arrival of white men: "Un largo callejón. A los lados, las casas pajizas, pardas, ennegrecidas por el humo. Patios de tierra negra. En ellos, un naranjo, un ciruelo, un cedro. Entre casa y casa, una cerca de piedra. Sobre los cercados, ropa

tendida a secar. Al fondo de la ranchería, la sierra encarrujada de verdura" (p. 10).

At the end of the novel, as the Indians deal regularly with white society, village life is described in totally opposite terms:

> Todo un escalonamiento de intereses; ir y venir de los campesinos para celebrar juntas precursoras de las elecciones generales; peregrinaciones de campesinos en apoyo del candidato a gobernador; abandono de los campos, sólo para ir a la cabecera del distrito donde es necesario hacerle un gran recibimiento al candidato a diputado, concentraciones para defender la causa del presidente municipal, grupos simpatizadores de un regidor; comisiones para pedir otro delegado ejidal; viaje para que no sea quitado el juez de la congregación... Y tras los campesinos, los líderes arreando el rebaño (pp. 264-265).

What was static and ordered in Part One is here relentlessly dynamic and formless. The open-ended "escalonamiento de intereses" and the use of infinitive verb forms suggest endless and chaotic activity. The real interests that are being served are indicated by the list of political figures whose careers motivate this activity.

The only certain result is the Indians' loss of autonomy, as they are now the "flock" of the politicians, an image that graphically synthesizes the passage; and enhances its stylistic effectiveness.

The Indian's fear of this enslavement is effectively dramatized in the concluding image of El indio: "El lisiado sigue en su escondite de vigía, desconfianza asomada a la carretera--que es la civilización--desde la breña" (p. 269). While on the one hand this open-ended scene leaves dramatic tension unabated, on the other, it recalls the novel's opening scene of "desconfianza" among the villagers. Thus, while it forever points beyond the novel, it also unifies it. In both its form and effectiveness, it recalls the strikingly similar conclusion of Los de abajo (1916), by Mariano Azuela: "Y al pie de una resquebrajadura enorme y suntuosa como pórtico de vieja catedral, Demetrio Macías, con los ojos fijos para siempre, sigue apuntando con el cañón de su fusil."[8] While it can probably never be established, the possibility of influence is clear.

As evidenced in its over-all unity, the structure of El indio is best at the levels of the whole and the three major parts, where its allegorical design is clearly seen. At the levels of the individual chapters structure weakens due to their relative independence from

each other. Several of the chapters could stand alone as short stories or costumbrista sketches. One of the best examples of this is the chapter entitled "La tabla de la ley". It has enough dramatic action to be a short story, and enough description to be a costumbrista sketch. At the same time it depends on absolutely nothing that precedes it, and leads to nothing specifically that follows it. Typically, its relationship to the other chapters can best be seen in its relationship to the whole.

Just as structure builds toward allegory, characterization in El indio is aimed at racial distinctions rather than individual identity. Indeed, individuals of both races are significant only as they represent their kind. This is reflected both in the generic title of the work and in the total absence of proper names in it. Through anonymous individuals the races are characterized on two levels. At one level, the fundamental nature of the races is explored and contrasted, and at another, custom and specific behavior are examined.

At the fundamental level of characterization, truth is revealed by contrast. The Indians are portrayed as noble savages, living in communal harmony with nature, while the whites are seen as egocentric, exploitative and as living in dissonance with nature. The Indian as

natural man is most evident in those scenes where he gains sustenance, such as harvesting and fishing. One harvest scene, for example, concludes with an image that intimately blends man and nature: "Entonces hay alegría y hasta las mujeres regresan encorvadas bajo el peso de la carga y del hijo" (p. 25).

The contrast between Indian and white is evident as the gold seekers are being led by "un digno vestigio de una raza que fue grande y fuerte" (p. 34). The whites themselves are impressed by him: "no pudieron menos que admirar al hombre: cuerpo más bien esbelto que fuerte. Nada de los abultamientos musculares propios de los atletas. ¡Pero qué resistencia en la caminata y en el trabajo!" (p. 39). When the trail becomes difficult, their unequal resistance dramatizes the contrast between the guide and the whites: "El guía trepaba con una gran agilidad, pero los que le seguían se auxiliaban entre sí, dándose las manos" (p. 43).

In a communal Indian fishing venture, the natural-unnatural contrast is dramatized in both the physical appearance and swimming ability of the whites and the natives. When the white authorities intrude and attempt to swim, their appearance and clumsiness reveal them to be out of their element: "¡Qué abdómenes tan abultados y en tan denigrante desproporción con piernas y brazos! Al

querer nadar, pateaban grotescamente, apoyándose con las manos en las piedras del fondo" (p. 98). However, when an Indian child is swept over the cascade, and presumed lost, he is soon discovered "chapoteando con las manos muy cerca de la cara, como un perro pequeño, cansado de nadar, hacia la orilla" (p. 99). The implication in this contrast is made explicit by an elder of the tribe:

> --Los patos nacen entre los tulares, y apenas han quebrado el cascarón, se echan al agua, sin que el padre o la madre les hayan enseñado a nadar. Las mariposas rompen su envoltura y vuelan libres por el cielo. La víbora nace y corre por entre la hierba, con la muerte en la boca... La tribu era así, también, y por eso ha podido sobrevivir a los sufrimientos. Nada tiene de raro que el niño sepa nadar sin haber aprendido... Lo que pasa es que en los últimos tiempos hemos desconfiado del instinto, influenciados por hombres de otra raza..." (p. 100).

The characterization of the Indian as natural man is reinforced through the repeated use of animal imagery. This imagery is created by vocabulary, metaphor, simile and explicit statement. When the white men first come to the native village, its inhabitants scatter. In describing their action, the author's vocabulary suggests a

herd of frightened animals scurrying to cover: "Y comenzó la estampía hacia las breñas más cercanas: muchachos casi desnudos y mujeres desmelenadas" (p. 9). As the Indians work on the highway, they appear metaphorically as ants: "la cadena de pardas hormigas abrillantadas por el sudor, los que acarreaban piedras desde los cúes" (p. 226). Using a simile, the author describes the hands of an old man at work: "moviéndose como grandes tarántulas tejedoras" (p. 30). Summing up an idyllic scene, the author explicitly associates man and animal: "Sólo así a hurtadillas, puede verse la estatura exacta de la raza. Sucede con ella lo que con todos los animales montaraces" (p. 90).

Besides characterizing the Indian as natural man, animal imagery subtly echoes his fate. In Part Three, as the Indians fall more and more under the exploitation of the white man, and are obliged to undertake a religious pilgrimage, imagery shifts from that of "animales montaraces" to that of progressively more domesticated species. At first they are compared to horses with "cabezas de negra crin" (p. 234). Then they are seen as parrots: "hablando como loros en sus vuelos colectivos" (p. 235). When they arrive in town, they are seen as birds in captivity, to be bought and sold: "Juntos, como las aves que en medio de la ciudad son conducidos al

mercado, fueron por las calles, directamente al templo" (p. 235). Finally, at the church, the tribe "durmió en el atrio, como un rebaño" (p. 236).

An entirely different aspect of the Indian is manifested through such sculpture imagery as "era como un ídolo doblado por los años" (p. 17). It is particularly suggestive imagery, because it can be interpreted positively from the Indian's point of view, or negatively from the white man's. Positively, it suggests the Indian's telluric roots and the permanence of his traditions. Negatively, it suggests the inscrutability and thing-like quality of the Indian in the white man's eyes, as is implied when the white leader refers to the Indians as "estas esfinges" (p. 13). Whether it is taken positively or negatively, this imagery, like animal imagery, has the effect of dehumanizing the Indian. Seen predominantly in terms outside the human realm, he becomes an exotic being, an "other", forever beyond modern man's comprehension. This exoticism is counter-productive for the author, since it inhibits reader identification with the Indian. Lacking this identification, the abuses he suffers, however intensely, are felt by the reader only indirectly.

It is perhaps to compensate for the dehumanization that López y Fuentes devotes so much of El indio to

a portrayal of native custom. However, if that is the intent, success is inconsistently achieved, due to the uneven effectiveness of technique. Even in the portrayal of common sensations of village life, the author is inconsistently successful. One technique used for this purpose is the repetition of certain words and phrases. To suggest the sound of tortilla-making, for example, the word "aplaudir" is used on a number of occasions. While this word achieves the desired effect, during the volador ceremony repetition is less successful. In the latter instance, the author seeks to communicate the monotony of a drum beat simply by repeating "monótono" several times in rather close succession. However, in so doing he risks communicating monotony by being monotonous himself.

A more serious defect is found in the way López y Fuentes integrates the description of custom into his narrative. Some of the practices described, such as the meetings of the council of the elders, fit logically into the narration. An inevitable link in the chain of events, they show how the Indians arrive at group decisions and suggest something of the values on which the process is based. Other instances, however, like the volador ceremony, stand in isolation from the events surrounding them, and their sole function is to symbolize an aspect of the author's racial thesis. This disassociation of

events inhibits the development of a coherent view of Indian life, and one can only speculate on the world view that may underlie behavior.

Through a number of techniques the author strives to compensate for this deficiency, but again success is only partial at best. The most obvious and artistically least successful of these techniques is authorial intervention in a kind of didactic essay:

> El indígena comprendió de qué se trataba y rápidamente se puso fuera del ojo fotográfico. Es que ellos consideran que un enemigo puede causarles todo el daño que quiera si es dueño del retrato, que el mal que cause a la efigie se lo cause al mismo individuo; como tampoco dan sus verdaderos nombres, seguros de que el maleficio les encuentra fácilmente, si es que el autor sabe cómo se llaman (p. 37).

While this observation is true, both his intervention and didactic tone weaken the novel artistically.

López y Fuentes apparently attempted a more complex and artistic examination of the Indian's psychology through the frequent use of native words in the text. With this technique he sought to capture something of the Indian's apprehension of reality, and seems to have set a precedent for <u>indigenista</u> novelists, since a majority of

them use it to some extent. However, in El indio, as in most other indigenista novels, the technique's effectiveness is limited, because in the absence of a complete syntax, the isolated words communicate little of the linguistic peculiarity of the native tongue. Hence, they tend to be more of an obstacle than an aid to understanding.

The obstacle to understanding is heightened by the mechanical problem of translation for the reader's benefit. Since López y Fuentes does not develop a working vocabulary of Indian words in the text, he is constantly faced with this problem, and resolves it basically in two ways. One of these is frequent, simultaneous translation in the narrative. The other is the vocabulary list at the end of the novel. Both of these solutions are distracting, which further undermines the effectiveness of the technique.

In another, very subtle way, the author's translations defeat his purpose of making the Indian's world more accessible to the reader. Rather than efface his presence as narrator, he often resorts to expressions such as "ellos conocen con el nombre de..." when translating a native word. The insistent ellos is gratuitous, and, rather than clarify the Indian's perception of reality, it merely increases his "otherness".

While his use of native words leaves much to be desired, López y Fuentes is more successful in rendering the dialogue of his monolingual characters into Spanish. For the most part, he accomplishes this in two ways, depending upon circumstances. When the Indians speak with white men, he is careful to include the presence of an interpreter, and when they speak among themselves, he usually renders their words through indirect dialogue. Occasionally, however, he is inconsistent, and transcribes an Indian's speech directly into Spanish "--Padre de lo que tiene vida y de lo que no vive: señor de la tierra, del agua, del viento y del fuego: si das de comer al cuervo, a la víbora y al tigre, dame unos pescados para mis hijos y para los hijos de mis hijos...:"(p. 93).

While successful treatment of native language eludes the author, he is more successful in the use of legend and symbolic episode as techniques of discovery. The legend of the hunter, for example, manifests the objectification of an ideal among the Indians. They see in the hunter an embodiment of liberty, and when he dies, they resurrect their ideal in legend: "se ha tenido la versión de que el raro personaje llega por las noches, furtivamente, a la ranchería, habla con los viejos y antes del amanecer parte al monte, arisco, algo así como la encarnación de la libertad" (p. 75).

The most elaborate example of legend is that of Yoloxóchitl. While it has a narrative beauty of its own, it also provides an insight into the mysterious ailment of the lisiado's former fiancée. In so doing, it shows the Indian's metaphorical cognition to be an effective way of discovering the truth in human relations.

While he uses legend to discover positive values in native culture, López y Fuentes uses three separate but symbolic episodes to examine superstition and expose it as a negative feature of Indian belief. In the first of these episodes, a brujo who is protecting his domesticated bees from an ant attack uses a bell to exercise a nearly hypnotic control over the queen. In her automatic obedience to the bell, there is a symbol of the magical power that the brujo wields over his human constituents.

The second episode dramatizes the way in which superstition perpetuates itself. When a nâhual is mysteriously killed one night, the villagers assume a priori that it is the work of his rival, the beekeeper. They entertain no explanation outside this superstitious framework, illustrating that when magic forces are pitted against each other, any subsequent event can and will be seen by the believers as a victory for one of the contenders.

The last event symbolizes the ineffectiveness of superstition as a problem-solving tool: "el brujo prendió las tres ceras consagradas a los enemigos, como antes, de revés. Y comenzó el descenso, sin que las tres lucecillas de la cumbre restaran ninguna obscuridad a la tierra, ni agregaran ningún esplendor a la luminosidad de los cielos" (p. 141). The candlelight's utter lack of effect on the night symbolizes its real impotence against the intended victims.

This detailed examination of Indian custom and belief is not matched by a corresponding effort to examine white society. This is probably because the author intended El indio to be read by whites and mestizos, who would bring to the novel a familiarity with their own society. However, from the point of view of the novel's reality, this omission is a weakness that distorts the reader's perspective. By failing to examine white society, López y Fuentes gives the reader no means by which to understand that society or to compare it with that of the Indian. Instead, the few individual white men who appear in El indio must be taken as representative of their race, and the latter must be judged accordingly.

Like the natives, the few white men who appear in El indio are characterized only from an external point of view, largely through violent action and dialogue. When

they act, it is only to do violence through rape, torture, armed attack and coercion, all of which they perform with a single-minded determination that implies a total lack of sensitivity. Rather than human beings, they seem to be only embodiments of evil.

While their actions at least portray them consistently, dialogue between white men leads to contradictory results. The clearest example of this is an exchange between the professor and the mayor. At first the mayor expresses the violent bigotry that his actions imply: "--¿De qué sirven si son refractarios a todo progreso? ¡Han hecho bien los hombres progresistas y prácticos de otros países, al exterminarlos! ¡Raza inferior! ¡Si el gobierno del centro me autorizara, yo entraría a sangre y fuego en todos los ranchos, matando a todos, como se mata a los animales salvajes!" (pp. 66-67). To dispute this attitude, the professor delivers a lecture on the question of the Indian, and serves as the author's spokesman:

> --Mi teoría radica en eso precisamente, en reintegrarles la confianza. ¿Cómo? A fuerza de obras benéficas, pues, por fortuna, el indio es agradecido; tratándolos de distinta manera; atrayéndolos con una protección efectiva y no con la que sólo ha tenido por mira conservarlos

> para sacarles el sudor, como cuidamos al caballo que nos carga; y, para ello, nada como las vías de comunicación, pero no las que van de ciudad a ciudad, por el valle, sino las que enlacen las rancherías; las carreteras enseñan el idioma, mejor que la escuela; después el maestro, pero el maestro que conozca las costumbres y el sentir del indio, no el que venga a enseñar como si enseñara a los blancos. Con ello labrarán mejor la tierra, la que ya tienen, o la que se les dé (p. 70).

These words effect a nearly magical transformation in the mayor, who states: "--Jamás me platicó de estas cosas, profesor. Su teoría ha influído en mi ánimo, al grado de arrepentirme de esta persecución" (p. 71). To turn so quickly from deep-seated bigotry to enlightened humanitarianism hardly seems true to human nature. This anomaly, like the mindless passion of his behavior, reduces the white man to an unconvincing, two-dimensional puppet, whose only role is to dramatize the author's thesis.

Besides puppet characters, López y Fuentes uses irony, motif and direct intervention to communicate both his socio-economic and racial thesis. An important part of his socio-economic thesis is the evolution in the white man's behavior from open brutality to hypocritical

exploitation of the Indian, culminating with the Revolution. The technique that most effectively exposes hypocrisy is irony in various forms. Irony is present in dramatic form in the chapter "La tabla de la ley". The white municipal authorities approach the river, and, taking the sign that prohibits fishing with dynamite, they turn it over so that it reads: "Por orden de la autoridad, durante media hora, se permite pescar con dinamita en esta jurisdicción" (p. 97). The gesture clearly reveals that the law is one thing for the Indians and another for the whites.

The hypocrisy that underlies revolutionary projects to help the native is ironically exposed both by an observation by the Indians and by that of a white man, concerning the new highway. It is first noted by the Indians that while the highway is ostensibly for their benefit, it passes not through their village, but through the valley far below. This irony is heightened later when a white man observes: "Lo que antes se hacía en dos días a pezuña de caballo, dentro de poco podrá hacerse, cómodamente, en dos horas de coche" (p. 227). Since the Indians have no automobiles (even few horses), the comparison subtly reveals the highway's true purpose.

The mutual antagonism between the revolutionaries and the clergy is ironically exposed through understatement. When the priest leaves the village after

construction of the new church is begun, the author observes: "Pero lo más curioso era que el señor cura, una vez que dejó tirados los hilos para la construcción, se marchó sin ocuparse más de la obra, como si tan sólo hubiera querido distraerlos de los trabajos encomendados por la autoridad" (p. 228).

The Indian's basic socio-economic dilemma is ironically pointed out through the feigned ingenuousness of the school teacher. After noting in rigorous detail the relative location, size and fertility of the Indians' fields compared to those of the whites, he asks himself "si eran las exigencias de los blancos las que no permitían mejorar a los suyos o si, en verdad, como había oído tantas veces la miseria se debía a la incuria de la raza" (p. 250).

A less subtle and less effective technique of socio-economic criticism is the author's direct intervention. One of the more emotional examples is his criticism of exploitative farm labor practices: "Y al final de la semana, una liquidación que no alcanza ni para la manta con que la mujer haga calzones y camisas a los muchachos, si es que el trabajo no fue en solvencia de una vieja deuda. ¡Siempre la misma desproporción entre el salario y las necesidades: un señuelo que no se alcanza nunca!" (p. 26).

Both the racial thesis and ultimate pessimism of El indio are highlighted through motif. Water and alcohol, for example, serve as motifs to reflect the basic natural-unnatural contrast between the races. Throughout the novel water is an important element in Indian life, but nowhere is its significance clearer than in the fishing episode in "La tabla de la ley". While the Indians take only what they need, the whites kill everything that lives in the stream, and while the latter "pateaban grotescamente", the Indian child swims instinctively. In contrast, alcohol is associated with the breakdown in the Indian's natural way of life. When the villagers return from hiding to be exploited by the whites, they are rewarded with it, and when it is used during the volador episode it results in death. Alcohol is explicitly rejected as unnatural by the bees, who are said to react violently to it, and when a trained snake detects it, he attacks and kills the man who has used it.

As Indian culture is progressively destroyed under the white man's influence, mutilation becomes an increasingly frequent motif. When the drunken Indian falls to his death from the volador pole, for example, his face is mutilated beyond recognition. After a fight over the same spectacle, three corpses remain with "espantosas

mutilaciones de brazos" (p. 128). When the wild boars kill the hunter, they first attack his legs to immobilize him, reducing him to the same condition as el lisiado. The latter's mutilation is also paralleled during the construction of the highway. The white foreman suspects that an unearthed idol may contain gold, so he breaks it open only to find that it is solid stone: "Decepcionado, el capataz echó a rodar los pedazos del ídolo por la corta pendiente" (p. 225). His motive, his destruction of the idol and the act of throwing the remains down the slope recall precisely the circumstances of el lisiado's mutilation.

Better than any other image, that of el lisiado's mutilated body symbolizes the meaning of the Conquest in López y Fuentes' view. It is an ultimately pessimistic symbol because each historical era provides nothing but a different framework within which that same violent process is dramatized anew. Even the Revolution, with whose platform the author agrees, is directed by men whose real intent is no different from that of the Conquistadors. Thus, if El indio has any positive implications, it is as a plea for substantive change in Mexican society so that the allegory of Conquest will not finally be played out in the extermination of the conquered.

A similar pessimism is evident in El resplandor (1937) by Mauricio Magdaleno. However, Magdaleno arrives at his pessimistic conclusion through techniques very different from and more complex than those of El indio.

El resplandor

While El indio is a prize-winning novel, El resplandor is probably the "best Mexican novel of the 1930's".[9] Just as it surpasses El indio in the broader context of the Mexican novel, El resplandor marks a significant advance over El indio in the indigenista vein. While it is similar to El indio in its social commitment and pessimistic conclusions, El resplandor differs greatly from El indio in narrative technique. The most important difference is the way in which meaning becomes generalized in the two works. In El indio symbolism and allegory consistently overshadow the events and characters of the foreground. The latter serve only as deductive illustrations of a larger image, and have only a minimum of individual identity. El resplandor, on the other hand, achieves generalization inductively. Specific individuals and events first gain significance in their own right, and then through gradual attrition a pattern is established.

While in El indio individuals are merely puppets of abstract forces, in El resplandor governing forces

grow out of the human condition, and a cyclic pattern shows these forces born anew and expended with each generation. To achieve these effects, Magdaleno not only creates unique individuals, but does so in part through techniques of interiorization. Both his techniques and resulting characters differ sharply from those of El indio, and manifest the increasing interiorization that evolves in subsequent indigenista novels. From the totally external perspective of El indio, Aztlán and San Gabriel de Valdivias, other indigenista novels like El resplandor gradually penetrate the native community and its individuals, ultimately revealing universality where simply "otherness" at first appeared.

Among the narrative techniques of El resplandor, the most innovative are those that explore psychological reality, such as internal analysis, interior monologue and stream of consciousness. Besides these techniques, Magdaleno also introduces word games, onomastic symbolism and greater structural complexities than those of El indio. At the same time, El resplandor shares with El indio a number of techniques such as motif, legend, repetition, animal imagery, caricature and authorial intervention.

One of the most important features of El resplandor is a cyclic concept of time. It is toward

the development of this concept that the author designs his structure. In its own way, each of the novel's three parts contributes to that end. Of the three, the structure of Part I, "San Andrés de la Cal", is the most complex in its presentation of history from alternative points of view. The first three chapters deal successively with the present and increasingly remote times in the past, as though delving into the collective conscience of San Andrés. History is not chronological, and appears to be governed by demonic forces represented by the Piedra del Diablo. In the constant movement from present to past and back, a cyclic pattern is established, and clock time gives way to a mythical intemporality in which all events exist simultaneously.

Chapter four contributes to the cyclic pattern by returning to a point in time only one day after the novel's opening scene. The major themes of the first three chapters, such as the economic and land problems, the Piedra del Diablo and the hopes for Saturnino Herrera, are reviewed through dialogue and omniscient narration. Thematically the chapter resembles the first one, but due to the intervening narrative, the background against which it rests is entirely different.

The remaining four chapters are presented chronologically, and represent the white man's ordered sense

of history. The narrative covers many of the same events as in the first three chapters, however in the second version, these events do not seem to be determined by supernatural forces, but stem from human foible. As though to underscore this distinction, reference to the legend of the Piedra del Diablo is casually made during the narration of its historical basis: "Por desgracia para todos, el lance terminó del modo horripilante que contaba la leyenda de los indios, asesinados ambos novios en la Piedra del Diablo."[10] Rather than a curse, it is simply a maddening frustration that leads to the murder of the lovers.

While there are no supernatural forces governing history in the last four chapters, the forces of human nature produce their own variety of historical cycle. Each generation of the Fuentes family reincarnates the qualities of its founder, and exacts the same tribute in human flesh from the villagers of San Andrés. This homogeneity of character is reflected even in the names of the descendents: Don Gonzalo chico, el otro don Gonzalo, don Alberto, más Albertos, más Gonzalos y más Albertos... Todos fueron duros, enérgicos y bárbaros..." (p. 58).

In the development of the last four chapters there is a marked variation in the passage of time. The biography of the Fuentes family in chapter five spans

centuries. During chapters six and seven, however, the time span is gradually narrowed, until in chapter eight it covers only the early years of Saturnino. It is as though the wheel of time were slowly grinding to a halt.

As Saturnino leaves at the conclusion of Part One, his departure echoes that of Padre Ramírez at the novel's outset. However, while Padre Ramírez left in despair, Saturnino carries with him the Indians' hopes for salvation. These two states, hope and despair, seem to mark the upward and downward arcs in the cyclic history of San Andrés, and it is to these respective states that parts Two and Three of El resplandor are devoted. They seem to represent one carefully studied cycle in the village's history.

Structurally the second part of the novel, "Saturnino Herrera", is much less complex than the first part, with events occurring in normal chronological order throughout. The tone of the second part is consistently one of hope, beginning with the expectation of Saturnino's return, and climaxing with his election as governor. As the wave of hope crests at the election, the beginning of its opposite is introduced with the appointment of Felipe Rendón as administrator of "La Brisa".

From the beginning of Part Three until his death, Felipe Rendón's is an overwhelming presence in San Andrés.

As Saturnino's instrument his cruelty turns collective sentiment from hope to despair: "Allá, en los pechos, hondo --¡honduras de pavor, ventisqueros de agonía!-- Algo se había roto, y sangraba. Se hizo un resplandor en las conciencias inocentes, y su fuego las quemaba como una hoguera" (p. 225). From this breaking point, sentiments plummet through violence to total rejection of the white man, including the new school teacher, Joaquín Rodríguez, who appears to be the only white truly concerned for the Indians' welfare.

The villagers' absolute despair rounds out an historical cycle, and, symbolic of the beginning of a new one, a government official again comes to take a child of San Andrés away to be educated. However, while the same event inspired hope with Saturnino's departure, now it is met with total rejection. The cycle of history appears to have lost the element of hope, to become only a vortex of despair like that of El indio. The final scene of El resplandor poignantly dramatizes this as the weeping Lugarda contemplates Lorenza's new-born child: "Miró el bulto que se agitaba en el vientre de Lorenza, la pequeña masa tumultuosa que acabó prendiéndose a un pecho de la muchacha, y dejó manar, en las piernas de la parturienta, todo el dolor que le hervía, el sordo y ominoso dolor de los hijos de San Andrés de la Cal"

(p. 289). Rather than the renewal of life and hope, the child's birth symbolizes ultimate despair.

The cyclic pattern of history is reinforced through a number of motifs, which, by their repetition, persistently recall the basic similarities between one historical cycle and the next. One of the most important of these motifs is the Piedra del Diablo. An enduring sign of the Otomi's tragic fate, its blood stain suggests a modern counterpart to the sacrificial altar of the Aztecs, under whom the Otomies suffered before the arrival of the white man: "Los otomites... acogieron al español casi en son de beneplácito, mirando en él la salvación de la durísima férula del azteca vecino" (p. 35).

Like the cyclic pattern it reflects, the Piedra motif has opposite forces within it. On the one hand, it is associated with the enduring hope of the Indians, manifested in the popular refrain: "--La Piedra florecerá cuando el indio deje de sufrir." Death is visibly associated with the Piedra a number of times during the novel. It is first the site of the murder of doña Luz and don García. Many years later, as Carmen Botis dies of poisoning, he finds his way to the Piedra and expires embracing it. It is again the site of death when Gabino Rendón avenges his brother's death, and Lucas Llamas puts the hanged Bonifacio out of his misery with a bullet: "De

la frente le corría un hilito de sangre que resbaló por la camisa y brincó del ceñidor a la Piedra del Diablo, haciendo un coágulo viscoso" (p. 253). The fresh blood stain visibly renews the ancient curse.

The cursed, parched lands of San Andrés are repeatedly described as hell. Early in the novel, Padre Ramírez concludes that his parish is an inferno: "había dicho el propio cura Ramírez: 'Este es un infierno!" (p. 14). In the eyes of an outsider, San Andrés is even worse than hell: "--¡Me lleva el diablo! Esto es peor que el infierno" (p. 33). The author's own description echoes the motif: "el infierno maldito de la tierra de los tlacuaches" (p. 49). The night of Nieves el Colorado's death, it seems as though the devil himself were in the Indians' midst: "--Ahí entre las llamas... Anda bailando... El demonio baila entre las llamas..." (p. 25).

The traditional concept of hell as a subterranean province is reinforced through insistent reference to the pervasive odor of excrement in San Andrés: "había cerca, dos canales de inmundas aguas del desagüe de México..." (p. 20). This sewage is so much a part of the village that it becomes one of its most distinctive features: "Al menos los de Paso de Toros, San Juan Nepomuceno y Las Trancas, ensayaban rudimentarios sistemas de riego...

pero, en San Andrés y en San Felipe, no había más que aguantarse y tratar de meter por en medio de la cal, en atarjeas infructuosas, el agua negra del desagüe" (p. 175). By the end of the novel, when the name of the village is changed to Villa Herrera, San Andrés and sewage are metaphorically identical: "oficialmente nadie volvió a acordarse de que hubiera existido en el mundo una cloaca llamada así" (p. 284).

That the inhabitants of this pestilent inferno are damned is emphasized by frequent reference to the Indians as "condenados". The reference is first made by Bonifacio: "Este es un lugar de condenados" (p. 12). Padre Ramírez repeats these exact words before leaving San Andrés (p. 14), and the omniscient narrator echoes them: "La tremenda carga de vivir sin esperanza. Condenados. Condenados. Condenados" (p. 19). The term becomes a negative epithet when Felipe Rendón uses it: "--¡Que me pregunten a mí cómo las gastan los indios condenados!" (p. 226). Toward the end of the novel, Joaquín Rodríguez uses it as he voices one of the most important questions raised in the work: "¿No tenía remedio esta tierra terrible en que las criaturas parecían condenados a conjugar un sino aciago?

The inferno of San Andrés has a persistent contrast in the hacienda "La Brisa". While the two are in close proximity, the hacienda always receives enough moisture

to remain as lush as San Andrés is desolate. It is a kind of symbolic terrestrial paradise to which the doomed, like Tantalus, must forever look in thirst.

The torturous cycle of hope and despair in the village is suggested by the word "amolado" that is first uttered by the revolutionary Marcial Cavazos: "Yo les traigo de comer, indios amolados..." (p. 25). At first a source of hope, his promise gains for him legendary status, but eventually its persistent unfulfillment destroys belief in his immortality: "Cavazos estaba muerto. Ya nadie diría al otomí: 'yo les traigo de comer, indios amolados'" (p. 26). The cyclic metamorphosis of Cavazos from historical man to legendary and back reflects the Indians' endless renewal of hope followed by despair, and as part of a corrido, his promise is a frequent reminder of hope betrayed. Such betrayal appears to be subtly foreshadowed when Saturnino utters the word "amolado" upon his return to San Andrés: "--¡Qué amolado está esto!" (p. 105).

Just as "amolado" recalls hope betrayed, "férula" stands for the eternal submission of San Andrés to tyrannical powers. It appears eight times in the novel, and is used at least once in reference to each of the principle masters of San Andrés: the Aztecs (p. 35); the first don Gonzalo Fuentes (p. 54); the last don Gonzalo (p. 60); Felipe Rendón (p. 204) and Saturnino Herrera (p. 236).

The subhuman condition of the Indians is suggested by words such as "hacinar" and "gleba" used to refer to them collectively. "Hacinar", in both its verbal and adjectival forms, is used fifteen times to show the Indians heaped together like things. By referring to both the land and its inhabitants, "gleba" reflects the Indians' telluric quality. Initially referring only to the land, it gradually becomes synonymous with those who cultivate it: "en otro tiempo cuando había harta en la tierra de los tlacuaches no se mataban las glebas unas con otras..." (p. 83).

The most important motif-word, "resplandor", is used at least sixteen times during the novel, either as a noun or as the adjective "resplandeciente". It is strongly reinforced by "fulgor" and its variants "fúlgido" and "refulgir", which together appear another sixteen times. Beyond its unifying value, the significance of the resplandor might be explained in the words of Warren L. Meinhardt, to whom it "suggests by its frequent recurrence the cyclical repetition of the harsh destiny of the Indians of San Andrés."[11] On the other hand, the opposite is suggested to Francisco Lacosta: "El simbolismo del título es también claro. 'Resplandor' de una promesa que parece un sol de primavera."[12] Of course, it also suggests the sunburst of the Aztec calendar, which

enhances its implications of temporal circularity.

Against the effects of structure and motif, the narration of specific events produces a kind of struggle between time and timelessness. There is a constant flow from one to the other, carried out through at least four techniques. The first is the intrusion of certain descriptive passages that reflect timeless qualities. For example, life, like time, in the village of San Andrés is described as passing undifferentiated: "En el caserío, la vida vibra; vibra, monótona, indiferente, igual a todos los días, igual a siempre" (p. 18). The powers that control this monotonous life, represented by "La Brisa", are also timeless: "el mecanismo de la casa estaba ajustado en un ritmo de siglos" (p. 60).

The second technique is statement by one of the characters. Lugarda, who seems to be a living symbol of her race, voices her perception of time: "Lo mismo es ayer que ahora" (p. 30). A statement by a colonial missionary seems not only to describe the moment, but to formulate a timeless destiny: "--Se conoce que son víctimas de otros pueblos más fuertes" (p. 51).

The third technique is the suggestion of ritual in certain events. The people of San Andrés and those of San Felipe carry on a feud whose battles suggest a bloody atavistic ritual sacrifice: "No hubo palabras de

por medio, ni gritos, ni amenazas, sino que fríamente se confundieron los dos bandos y se acuchillaron por media hora" (p. 29). Later, the scene is repeated in strikingly similar form with the overt suggestion that it is of a ritual character: "La antiquísima reyerta emergía a renovar, como un rito, el sacrificio de la sangre. Se mataban, fríamente, cosiéndose a puñaladas, agrediendo, trabándose como fieras y rodando por la gleba estéril que se bebía el fluir de las entrañas.... La milenaria sed de la tierra se calmó un tanto y las ánimas se serenaron..."(p. 185). Through the suggestion of ritual, these events of a specific historical moment are elevated to an intemporal plane. They are re-enactments of a primordial sacrifice, through which the sacrificers leave the mortal world and enter a timeless realm.[13]

Elevation from an historical to an intemporal plane is also accomplished through a fourth technique. Frequently during the novel circumstances of the moment elicit a chant-like repetition of the anxieties they cause. One such moment is that of Padre Ramírez's departure from San Andrés, when a chorus of anonymous voices chants: "--Condenados... solos... hambre... muerte... solos... hambre... muerte... solos... condenados" (p. 13). It is a chant that not only touches on the principle anxieties of the villagers, but by its structure it also

suggests the closed, cyclic pattern of their history. In its triple series of three words each, doom is reinforced by the replacement of "hambre" by "muerte", and the immutability of fate is suggested by the repetition of "condenados" at both ends.

A structure in groups of three is more often seen in chants that repeat one word or expression in a kind of magical triad. The overwhelming presence of lime is reflected in such a triad: "Era todo lo que daba la tierra: cal, cal y más cal" (p. 15). By contrast, the preoccupation with water is also the theme of a triad: "¡ja, jay, el agua, el agua, el agua, Dionisio!" (p. 147).

The final victory of timelessness over history is symbolized in the verbatim repetition of the novel's opening passage near its conclusion. In the opening passage, the reader's first impression of San Andrés is a nearly delirious vision:

> A las diez de la mañana el páramo se ha calcinado como un tronco reseco, y arde la tierra en una erosión de pedernales, salitre y cal... la luz se quiebra y finge fogatas en la linde enjuta de la distancia.... ¡Tierra marcada de huellas que no borra el viento, ceniza que arde y no quema los pies de otomí, pies y cascos que se hunden en el horizonte de la sabana entre

> bodoques de boñiga, y el horizonte ígneo como un resplandor, calvo y güero del sol, tierra tétrica, tierra de ceniza y cal, tierra de eras despintadas que vomitan el salitre, tierra blanca, fina, enjayada de pedernal y comida de erosión, tierra y magüeyal cetrinos, tierra y cuevas de adobe, tierra y delirio! (p. 7).

In the last pages of the novel, the same description appears first in partial and then in verbatim form. As the description approaches identity with page 7, it is as though a timeless reality were struggling to supplant the specific moment, and finally succeeds. The process begins on page 279, in two phrases that are quite similar but not identical with their counterparts on page 7: "A media mañana, el sol afina el aire... Las distancias fingen, también, fogatas..." By the next page, similarity becomes identity: "A media mañana, el páramo se ha calcinado como un tronco reseco, y arde la tierra en una erosión de pedernales, salitre y cal... la luz se quiebra y finge fogatas en la linde enjuta de la distancia!" Later in the same paragraph, other phrases from page 7 are repeated verbatim: "¡Tierra marcada de huellas que no borra el viento... tierra y cuevas de adobe, tierra y delirio!"

The author establishes an intimate relationship between this desolate land and its inhabitants both

explicitly and through metaphor and simile. As Brushwood points out: "the parched, stolid Otomies are human reproductions of the land they inhabit."[14] The virtual identity between man and environment is stated almost at the novel's outset: "La energía, en la tierra del otomí, se reconcentra en longevidad y en monstruoso mimetismo con el mineral y el cacto" (p. 12). Metaphorically, the aged Bonifacio appears as a monument to his race's telluric base: "Simplemente, era una erosión más de la tierra calcárea, en el violento incendio de la solana" (p. 13). Through simile, even the Indian's clothing is shown to imitate the land: "Los calzones y las camisas de manta trigueña pardeaban en la indefinible coloración de la tierra. Los rebozos y los machincuetes detonaban, sombríos, como manchas de pasto quemado cuando se calientan las eras" (p. 10).

This real yet nearly fantastic extension of the land in human form, coupled with the delirious tone and imagery of the duplicated passage, creates a sort of magical realism. While the term "magical realism" has yet to be defined with precision, both Angel Flores and Luis Leal have defined it in ways that are applicable to El resplandor. According to Angel Flores, in magical realism "time exists in a kind of timeless fluidity and the unreal happens as a part of reality."[15] According to

Luis Leal, in magical realism "lo principal no es la creación de seres o mundos imaginados, sino el descubrimiento de la misteriosa relación que existe entre el hombre y su circunstancia."[16] In El resplandor, both the time sense and the relationship between man and his circumstance fulfill the conditions of magical realism for either Flores or Leal.

In their profoundly telluric quality, the characters of El resplandor, like those of El indio, are nearer to the animal world than to that of the white man. However, in contrast to El indio, their animal qualities reflect the squalor of their living conditions rather than the innocence of the noble savage. Trapped in the misery of bare subsistence, they act out their lives at the purely physical level. Magdaleno suggests this through the juxtaposition of man and animal, and through vocabulary. The bestiality of passion is vividly dramatized through juxtaposition when Olegario rapes Graciana:

> Se limpió el sudor, y a través del ángulo que formaban brazo y antebrazo, miró venir al toro padre encima de la becerra. Tuvo que recular de golpe, hasta el jacal. La hembra mugía pegada contra el muro de órganos y nopales, defendiéndose desesperadamente de la embestida del semental... Graciana ya no gritaba... El semental

> se había empinado sobre la becerra, derrengándola casi, y le hundió su fuerza en un clamoroso mugido de triunfo. Reculó la muchacha, a su vez, rumbo a los potreros, y Olegario la alcanzó y la apretó por los pechos, arrastrándola mitad en peso y mitad contando con su venia al jacal. Mugía también, y se revolvía en el petate, con las piernas al aire y la cara congestionada (p. 87).

The bestiality suggested through juxtaposition is often reinforced by words whose primary meaning establishes a metaphorical association between the worlds of man and animal. On one occasion the Indians are seen collectively as "hacinados en manada" (p. 10). On another, a number of old women are seen as "amontonadas como canes..." (p. 99). Even the shacks of San Andrés are characterized as animal dwellings: "guaridas del otomí..." (p. 203).

As in El indio, this bestiality coincides with the white man's stereotyped concept of the Indian, reflected in statements by various characters, and through comments by the author. In the view of an anonymous muleteer, the Indians are even worse than animals: "--¡Señor, no son cristianos..., son bestias..., peores que las bestias más viles!" (p. 34). The depth of this conviction among whites can be seen in the author's comment regarding the

last don Gonzalo Fuentes and his treatment of the Indians: "Era un sentimiento atávico que no razonaba, ni discernía, ni pesaba la injusticia que entrañaba un tal criterio. Los trataba como a las bestias, simplemente, porque nunca les advirtió otra actitud que las de las bestias" (p. 74).

Also as in El indio, the natives are characterized somewhat differently when in the presence of white men from the way they are characterized in isolation. When they are in the presence of the white man, they appear as an anonymous mass with which individual communication is impossible. Hence, the white man's only access to the Indian mind is through anonymous snatches of dialogue overheard when the races confront each other. At times, when normal syntax breaks down in minute fragmentation, this technique approaches that of a collective stream of consciousness:

> Cien bocas ávidas susurraron la pregunta, y la noticia corrió como el fuego en la yerba reseca:
>
> --Saturnino... el Coyotito... que vuelve... ya viene... padrecito de los pobres... le habló a don Melquiades... que viene a remediar a los indios... la semana entrante... hay que estar listos... San Andrés se apiadó de nosotros... la música de Apolonio... cohetes y música...

> un mole de guajolote para el Coyotito... va a ser gobernador de los tlacuaches... San Andrés nos lo manda... ya viene Saturnino... (pp. 46-47).

When seen in their own community, on the other hand, the natives achieve individualization. The difference between this and the anonymity projected to the whites is revealed to be in part the result of a conscious design, explained by Lugarda to the young Saturnino:

> --A los señores nunca se les dice nada. ¿Entiendes? Y mucho menos lo que se habla entre los tlacuaches. Ni ellos te entenderían ni tú a ellos. Se les ventea la intención, se les oye y se calla uno el hocico. Los cristianos blancos nunca han admitido que un indio diga nada. Cuando lo buscan a uno nunca es para bien. ¿Qué para dónde vas? Pues voy para allá, señor amo, y en la primera loma das la vuelta y halas por el lado contrario. ¿Que si sabes esto o aquello? Pues no, señor amo, los indios no sabemos nada. ¿Que así o asado? Como su buena merced diga (p. 97).

This advice suggests the complicity of the Indian in his own exploitation. His studied passivity, while intended as a defense mechanism, merely reinforces the white man's stereotype of him, and invites abuse. In this measure of complicity, the Indians of El resplandor differ significantly from those of El indio.

Questionable as her advice may be, Lugarda is perhaps the most memorable individual of the Otomí community. She is the ever-present mother-figure to the Otomies, sharing in and articulating their joy and suffering, their hopes and despair. In her are admirably fused the voice of the community and a personal, suffering consciousness. In creating this distinctive personality, the author uses only dramatic techniques, providing access to her consciousness through word and deed alone. Magdaleno's success with these techniques may reflect his early experiences in drama.[17]

To characterize certain other individuals, most of whom are less distinctive than Lugarda, the author uses techniques of interiorization. The degree to which interiorization is achieved, however, varies from a nearly conscious level to deeper levels bordering on the subconscious. The least degree of interiorization is exemplified as Carmen Botis dies poisoned:

> Le zumbaban voces a la espalda, por los lados, enfrente. Se hizo un zumbido de voces, como cuando el pueblo en masa murmura, repitiendo la oración del cura en la iglesia. Zumbaban los nopales, las piedras, los huizaches, los mesquites. La voz de Saturnino Herrera decía algo, se burlaba de él y remataba en una risita seca.

> Le vió ganar lo más alto de la nopalera, y se levantó y corrió en su persecución, tropezando con las peñas y desgarrándose la carne (p. 131).

This passage is representative of what L. E. Bowling describes as "internal analysis".[18] The point of view is consistently that of the omniscient narrator who reveals the thoughts and impressions of the character as they occur. Carmen is still partially aware of his environment, and his hallucinations are inspired by it. As a result, there is a degree of continuity in the flow of his thoughts, reflected in normal syntax and punctuation.

The range of interiorization is considerably broader in the dreams of Olegario as he awaits punishment for having killed don Gonzalo's pigs. As his dream begins in wish-fulfillment, the point of view is that of the omniscient narrator. The flow of thoughts is logical, and syntax and punctuation are normal: "Había matado al amo, a su hermana doña Laura y al ama de llaves doña Romualdita. (Los mató de tres balazos a la cabeza, como se mata a tres puercos.) ¡Qué tino, diablo de Olegario, indio atravesado y maldito!" (p. 78).

After being awakened by a guard, Olegario goes back to sleep, and the process of interiorization resumes:

> Llamas llamas del amanecer y un clarín o un gallo gallos que cantaban su fin gallos precursores

> lo fusilarían en la troje grande donde tronaron a los cuatro alzados que él personalmente condujo a La Brisa cinco soldados de quepís pardos con su borla colorada apunten fuego y Diosito cuando mató a Don Gonzalo no tenía intenciones de hacerle mal mucho menos a su hermana y el ama de llaves... (p. 78).

The point of view of the narrator begins to yield to the direct perceptions of Olegario in the image "llamas llamas del amanecer", but in the third person pronouns "lo" and "él", and in the verb "mató", the narrator continues to intrude. The dominance of Olegario's point of view, however, is dramatized by the breakdown of logic and the absence of punctuation.

Complete interiorization is achieved when Olegario's point of view becomes that of the narration: "era un horror se me fue la mano Diosito se acababa de nombrarme en la finca era un honor decía Lugarda ah qué Lugarda esta viejita indita tan buena por eso no más la quiero para que se lo sepan porque es de veras la madre de los tlacuaches lo llevaban a enterrar en su cajota negra negra..." (p. 79). At this point, however, the level of consciousness is substantially unchanged from that of the omniscient narrative. Olegario is still capable of formulating complete ideas, such as that of his feelings toward Lugarda.

After the statement of feeling toward Lugarda, there is a gradual sinking toward a completely subconscious level, represented by an increasingly chaotic flow of thoughts: "ya verás soy guardia de la hacienda y voy a irme en el ejército los cabos tienen galón y les dan zapatos Bonifacio me hará el favor mi frazada que no se le olvide los gallos y los clarines las llamotas grandes de la mañanita el amo muerto..." (p. 79). This zigzag succession of images approaches true stream of consciousness.

The gradual transition from an external to an internal point of view, and from one level to another within Olegario's consciousness, demonstrates the author's mastery of style. The subtlety with which he achieves these drastic changes in perspective draws the reader into Olegario's subconsciousness without producing a disruption in the narrative. In spite of this stylistic success, however, characters who are portrayed in this way fail to exceed Lugarda in individualization. The reason seems to be that while syntax and chaotic imagery indicate a level far removed from waking consciousness, the nature of the imagery itself fails to change from one level of awareness to another. As in Olegario's case, images simply flash by more quickly and more chaotically at the deepest levels of consciousness, but their significance at those levels is the same as at the level of wakefulness. There is no

indication of symbolic or archetypal meaning at the deepest levels, as is typical of real subconscious imagery. Furthermore, there is little variation in theme from the mental imagery of one character to that of another, so that even at the conscious level, interiorization contributes only slightly to individualizing the characters.

For the most part techniques of interiorization are used only to characterize Indians, while whites and mestizos are portrayed externally, and in a stereotyped mold ("todos fueron duros, enérgicos y bárbaros"). Their limited characteristics are sometimes overdrawn to the point of caricature, leading to certain humorous effects. These effects are an exception to Ruth Stanton's conclusion that "as a whole, Mr. Magdaleno has written with no humor..."[19] The principle objects of caricature are revolutionary rhetoric and excessive drinking. Saturnino's speech-maker, "el Vate Pedroza", is a walking monument to the hollow platitudes of revolutionary rhetoric, manifested in his first address to the illiterate villagers of San Andrés:

> Venimos, como los ciudadanos griegos, en el aerópago... De allí en adelante, nadie entendió una sola frase más de la huracanada alocución de Pedroza, ni aun Esparza que le seguía la verba

con una atención desesperada e inútil y que asentía de cuando en cuando, ratificando vivamente tal cual concepto enrevesado y pedante del intelectual... Era un diluvio que parecía no tener fin, una verdadera inundación de tropos, matáforas, citas, recuerdos históricos, sentencias y cuanto hay de recursos oratorios para embobár a los ilotas y aburrir a los que no lo son (p. 106).

Another of Saturnino's companions, Rosendo Márquez, puts on an hilarious performance as he feels drunkenly inspired to emulate Pedroza's eloquence:

--Si le sale algo de los sesos -- anticipó Pedroza, recatando precautoriamente la voz-- diré que he oído hablar a las piedras.

--¡Hijos de San Andrés de la Cal!

Eructaba y se tambaleaba, a punto de caer, hasta que encontró la rama de un mezquite a mano y de ella se aseguró. La pausa se prolongaba y el pueblo le veía desesperarse en la búsqueda de una continuación cualquiera.

--¡Hijos de San Andrés de la Cal!

De nueva vez se detuvo, en otra pausa angustiosa. Estaba sudando y se le nublaba el mundo. Estallaron risas ahogadas y chuchufletas. Cayó de un salto, rematando su alocución:

Hijos de la tiznada! (pp. 145-146).

An exception to the white stereotype is Melquiades Esparza. Although like other whites he is motivated by materialistic self-interest, unlike the others he has at least a trace of conscience with which to deal in the exploitation of the Indians. It is the enduring tug of war between these antagonistic forces that gives to Melquiades a depth of character lacking in other whites and mestizos. This tug of war is manifested through internal analysis, Esparza's mutterings to himself, soliloquy and dream.

Among other ways, Esparza's materialistic ambitions are revealed through a dream in which he fancies himself progressively richer and more powerful until he usurps Saturnino's position as governor:

> Soñó que era el amo de las dos haciendas y que tenía un millón de pesos y muchas fincas regaladas en el rico territorio de Hidalgo.... ¡El era el gobernador... era el propio Saturnino Herrera! ¡Cuánto le odiaban las indiadas, demonio! Si alguna vez se te ocurre ir a la tierra de los tlacuaches... ay, chihuahua!, fájate bien los pantalones y llévate a cien de escolta, con dos ametralladoras por lo menos... ¡Allí te arrancan el corazón, gobernador! (p. 264).

On the one hand, this dream faithfully reflects Esparza's character. It shows his enthusiasm for riches and power balanced by a conscience-inspired fear of reprisal for the evil deeds necessary to gain those ends. On the other hand, however, it is not very convincing as a probe into the subconscious. Its discursive quality reflects far more of conscious thought than of subconscious imagery.

Esparza's moral sensitivity toward the Indians is revealed through internal analysis and his own mutterings as he witnesses the villagers' plea for food and protection from Felipe Rendón. First the author interprets Esparza's reaction to the painful scene: "por su parte, hubiera querido estar a mil leguas del corredor de La Brisa. ¡Después de todo, él qué diablos andaba haciendo en estas duras erupciones del dolor de las glebas!" (p. 224). Then Esparza echoes these feelings in self-reproach: "--¡Con que sigas metiéndote en las patas de los caballos, sin que te vaya ni te venga nada, ya te puedes componer, canijo... cabeza de burro! ¡No entiendes, demontres!" (p. 224).

Momentarily inspired by revolutionary rhetoric and a wave of altruism, Esparza formulates his own revolutionary program in a soliloquy:

> ¡Hombre! ¡El maestro y la escuela! Ahora mismo solicito que me manden uno. Yo construyo la

> escuela. Como decía el Vate Pedroza: hay que dar luz a las conciencias y pan a las almas, ¡qué caray! ¡Hay que ver por el porvenir de la patria, Melquiades, no seas testarudo! Necesitamos hombres conscientes y no hatajos de bestias. Vamos a incorporar al indio a la civilización. Yo construiré la escuela para San Felip y San Andrés (p. 264).

This altruism, however, gives way to the stronger impulse of self-interest, and Melquiades continues in the role of conscience-ridden exploiter.

Excepting Melquiades, the failure to achieve convincing characterization of white men is, as in El indio, the result of the author's didactic intent. It is in the interests of his socio-economic thesis that he characterizes the white man as morally repugnant. Apparently toward that same end, he intrudes his own analysis of conditions on top of an already forceful dramatization. In this way he begins to underscore the injustice of the Indians' circumstances early in the novel: "Donde nunca floreció la esperanza de algo, tampoco tiene razón de ser la medida de nada... El otomí sólo sabe que su muerte será menos sentida que la de su mula o el buey que dan el sustento a una familia" (p. 12). Further on, he articulates what is obviously the novel's basic message:

En la ferocidad del otomí había un mundo de injusticia que estallaba.... Aquello iba a reventar como presa que rompe diques, de no atenderse leal y generosamente el problema" (p. 21). This, like his humor, seems to have been something that eluded Ruth Stanton: "as a careful artist he never formulates his philosophy or social criticism so plainly as to intrude direct critical comment."[20]

Besides articulating his thesis, Magdaleno also intrudes to explain why things happen and to speculate on how they might have happened otherwise. When Felipe Rendón strikes an agreement with Melquiades that resuscitates the cuenta de la raya, the author explains Rendón's motive: "En realidad, fue como una concesión del administrador al comerciante, a efecto de tenerlo incondicionalmente adicto" (p. 204). When Rendón clashes violently with the Indians, the author speculates: "No estaba, siquiera, Esparza, que hubiera hallado una solución más hábil al asunto" (p. 237). These intrusions, combined with the highly subjective descriptions, greatly reduce the reader's participation in creating the novelistic reality.

The reader is, however, able to participate in the artistic embellishment of this reality through the word games Magdaleno plays. Obviously delighted with

words, he plays with them to create alliterative and oxymoronic effects, a sort of conceptismo and onomastic symbolism. Alliteration is combined with the suggestion of double meaning when Gabino Rendón comes to avenge his brother's murder: "-- Vengo a vengar a lo hombre la muerte de Felipe!" (p. 246). Three pages later he essentially repeats the exclamation: "Lo vengo a vengar...." In each case, the word "vengo" suggests both its literal meaning "I come", and, by proximity to "vengar", the tautological possibility "I avenge for the sake of avenging".

When Saturnino forms the Comité Regional of his political party in San Andrés, a conceptista image culminates the registration procedure. The illiterate Indians must sign the charter with a simple "x", and, as a result, "el pliego quedó convertido en un verdadero camposanto" (p. 137).

Frequently Magdaleno heightens the effect of his descriptions through oxymoron. The aridity of San Andrés, for example, is highlighted by describing various phenomena in terms of water. Sunlight and darkness are seen this way especially often: "La noche ha inundado, espesa y profunda, el descampado" (p. 50); "Encharcábase la sombra a la difusa claridad de las estrellas" (p. 114); "el sol apareció...inundando la tierra de su caliente plétora (p. 219); "con el sol a mitad del cielo y

disparando un diluvio de fuego... mar de salitre y tepetate y pedregal..." (p. 256). The difficulty of life in this parched land is also highlighted through oxymoron: "desolación de la vida muerta" (p. 260).

Equally suggestive is the author's use of symbolic names for both people and places. Although there is no evidence that he sought to weave all names into a tightly knit symbolic pattern, many of them have a unique significance for the person or thing they represent that suggests they were not randomly chosen. The complexity of symbolism varies from associations within the text, to examples whose meaning is found in their etymological origin or in their correspondence to elements of mythology.

At the most visible level are such names as Gonzalo Fuentes and Felipe Rendón. "Gonzalo", by beginning and ending the cycle of hacendados, as well as appearing systematically throughout the family history, becomes as synonymous with the family as the patronymic. "Fuentes" itself seems to hint that the family is the source of the curse of the Piedra del Diablo, as well as an almost inexhaustible source of oppressors of San Andrés.

Felipe Rendón's patronymic symbolizes his role in Saturnino's design for power and wealth. He is the extremely efficient task master of "La Brisa", a role on which he himself comments: "--sabe que mi ley es la suya

y que nadie le hará rendir su plata como su amigo Rendón" (p. 213). Speaking directly to Saturnino, he repeats the idea: "--Usted me trajo acá para que le hiciera rendir las tierras" (p. 217). The use of the word "rendir" to describe his function is highly appropriate, and, in proximity to his name, suggests that the latter is simply an augmentative to the same effect.

The significance of Melquiades' name is more subtle, and is found in its etymology. Derived from Greek, it refers to "him who belongs to the red-haired family."[21] As proprietor of El Paso de Venus por el Disco del Sol, he is directly associated with a sun-motif, and as another in the succession of exploiters of the Indians, he is also involved with the "resplandor" motif. In this context, the red hair implied in his name appears symbolic of these associations.

The names of Lugarda and Bonifacio symbolize their roles in the Indian community. Of Germanic origin, "Lugarda" means "the dwelling place of the people",[22] suggesting her role as mother-figure to the Otomies. Derived from Latin, Bonifacio's name means "doer of good deeds, benefactor",[23] appropriate to his role as patriarch. However, it acquires ironic overtones in the practical results of some of his well-intentioned acts, such as

offering young Saturnino to the governor's emissary, and later, offering Lorenza to Saturnino.

The Otomies are referred to collectively as the tlacuaches, the name of their totemic animal. Besides its magical-religious meaning, this name also appears symbolic of their passivity in the face of the white man's abuses. A member of the opossum family, the tlacuache's death-like reaction to danger strongly recalls Lugarda's advice concerning behavior toward the white man.

A parallel in myth can be seen in the name of don Melquiades' business establishment, El paso de Venus por el Disco del Sol. The name Venus, while drawn from Roman mythology, derives its symbolic meaning here from Aztec myth and chronology. Jacques Soustelle states: "The observation... of Venus acquired considerable importance in Náuatl astronomy and chronology. Sixty-five Venusian years were the equivalent of one hundred and four years of the sun, a long period called huehueliztli 'an old age'. At the end of this period the new beginning of the solar and Venusian cycle coincided on the date of the divinatory calendar."[24] The image created by the name of Melquiades' establishment clearly suggests this critical moment on the divinatory calendar. The symbolism is all the more precise due to the appearance of El Paso de Venus por el Disco del Sol at the novel's outset when

San Andrés is caught in a transition from one huehueliztli (the end of the Fuentes dynasty) to that of another (the era of exploitation disguised by political rhetoric).

The greatest number of symbolic associations can be made with the name of Saturnino Herrera. His family name and his náhual symbolize two complementary aspects of his personality. "Herrera" symbolizes the iron grasp on the Indians and La Brisa that he carefully forges, while "Coyote" is the name of the Otomí god of mischief-making and back-biting.[25] "Saturnino", on the other hand, suggests the greater symbolic framework into which he fits, through association with the mythological figure of Saturn. As Juan Eduardo Cirlot states: "(Saturno) simboliza el tiempo, el hambre devoradora de la vida, que consume todas sus creaciones, sean seres; cosas, ideas o sentimientos."[26] By betraying his promises to them Saturnino devours the hope of the Otomies, and as the instrument of destiny, he symbolizes the endless cycles of time that devour the race.

This symbolic combination of a destructive force with cyclic time represents the ultimate pessimism of El resplandor. As in El indio, there seems to be an hermetic alienation between the races, and the Indian appears to be doomed. There is, however, a difference in the nature of racial alienation between El indio and

El resplandor. In El indio there is a total cultural and cosmological gap between white and Indian. Neither communicates in the other's language nor acts according to the same world view, and the Indians have no interest in adopting the white man's ways. While the Indians of El resplandor retain some atavistic features, such as totemism, witchcraft and an animistic view of nature, they are in fact culturally hybrid. They speak the white man's language, think of themselves as Christians, and seek to be accepted into white society. Their alienation from the white man seems to represent more the universal caste system of masters and slaves than an insurmountable cultural barrier.

For these reasons, one might re-examine Brushwood's conclusion that "El resplandor shows the nature of the Indian's 'otherness' more clearly than El indio does."[27] If "otherness" refers to cultural uniqueness alone, then it is actually El indio that best shows this. If, however, "otherness" is broadened to include the rigid socio-economic barriers of a caste system, then El resplandor does, indeed, show this more clearly.

However "otherness" is taken, El resplandor leaves the reader with a deeper and more lasting impression than does El indio. One of the main reasons for this is that Magdaleno creates individual characters, inviting

greater reader identification than does López y Fuentes in his allegory. The techniques of interiorization that Magdaleno uses toward this end not only distinguish his novel from El indio, but place El resplandor in the artistic forefront of novels of the Revolution.

Another major difference between the works is the degree of narrative control exercised by the authors. López y Fuentes' rigid control exposes his didactic intent at the expense of artistic creativity. While Magdaleno intrudes occasionally, he relies far more than López y Fuentes on the associative powers of his readers. Through structure, motif, style and symbolism Magdaleno leads the reader toward the generalizations that serve López y Fuentes as premises.

It is significant, however, that neither work explores Indian culture from its own point of view. They both approach it from outside, so that the complex relationship between the individual and his culture is left a mystery. It is in this respect as well as in thesis that El indio and El resplandor share characteristics of their period with Aztlán, tierra de las garzas and San Gabriel de Valdivias. It is in these characteristics also that later indigenista novels come to differ most from those of the 1930's.

CHAPTER III

FROM PARIAH TO PERSON: THE INCREASING IMPORTANCE OF POINT OF VIEW

Broadly speaking, the decade of the 1940's was a period of gradual evolution away from socio-political thesis in the Mexican indigenista novel. With the exception of Gregorio López y Fuentes, the field was also dominated by a new group of writers. The novels produced vary in theme and technique, but have enough in common to reveal a characteristic period.

Rather than to protest injustice, the writers of the 1940's turned to the Indian with a view to examining and understanding both his nature as a human being and his particular way of life. Unlike most of their predecessors, some of these writers even discovered flaws in the heretofore innocent victim and his culture. Basic to their approach was careful documentation of Indian custom. Consequently, these writers tended to portray indigenous life as though they were recording the observations of an anthropologist. In the same spirit of objective authentication, there is an unusually large amount of historical reference in their novels.

The perspective in which these authors view documentary evidence, however, does not necessarily lead to complete understanding of the way of life they so carefully explore. Without exception, their novels imply a

basic world view grounded in European civilization, which often creates a void between the material and the spiritual. It is as though there were at best only a tenuous relationship between customs and the human needs they satisfy. Hence, those implications that go beyond the documentary level tend to lose in particularity, and evolve general or archetypal patterns that could spring just as well from Western tradition. In this respect, they are not so different from the indigenista writers of the 1930's.

Of the preceding generation, the only author to publish another indigenista novel in the 1940's was Gregorio López y Fuentes. In Peregrinos inmóviles (1944), he again approaches the Indian in collective terms as he had in El indio. While there are individuals in Peregrinos inmóviles, they are primarily symbolic, and their role is to dramatize collective conscience and narrate tribal history. In spite of the fact that the novel's chronological limits fall within the lifetime of one of the characters, the story is obviously intended to evoke the whole of tribal history. "El viejo Marcos" indicates this early in the novel when he says: "Tuve la impresión de que nosotros poblábamos el mundo."[1] In the course of events, conquest and domination by the white man become major factors in the tribe's history. Particularly when it deals with the

contemporary scene, the novel caricatures the white man to an extent that is detrimental to its artistry. For this reason, and because of its essentially collective portrayal of the Indians, Peregrinos inmóviles belongs more to the tendencies of the 1930's than to those of the 1940's.

Three years after López y Fuentes' novel, Francisco Rojas González published Lola Casanova, which is representative of the indigenista novels of its decade. First, it is based, although loosely, on historical fact. After noting this, the author allows his imagination to play freely with details, and creates a story far more romantic than would likely correspond to reality. The heroine is captured by a dashing young Indian, Coyote, and soon falls in love with him. Turning her back totally on her own kind, she becomes the faithful spouse to Coyote, and after his death, carries on in a leadership role among her adopted people. Neither plot nor characterization is convincing. However, the author is very careful in his treatment of Indian custom, making this one of the novel's strong points. Indeed, until the end it would seem that the portrayal of Indian customs was the author's main concern; but an artificially grafted epilogue reveals his underlying ideological concern--a solution to the Indian problem. Joseph Sommers, in his thorough study of

Rojas González, states the proposal: "La solución que para el problema indígena propone es el mestizaje, basado en el respeto mutuo de la tradición cultural y en el común esfuerzo cooperativo para construir una sociedad moderna."[2]

The theme of Lola Casanova and Coyote reappears as a sidelight in Cajeme (1948) by Armando Chávez Camacho. The main theme of the novel is the struggle of José María Leyva Pérez (Cajeme) to form an independent Yaqui state in Sonora, in the 1880's. The author uses footnotes copiously to substantiate both historical and anthropological facts. From the latter point of view, the novel is a veritable guide to the tribes of northern Mexico. Plot is sketchy at best, which seems to result from Chávez Camacho's rigorous adherence to fact. Where facts are not available, there are simply gaps in the novel. The author's style also seems to reflect the influence of documentation in its singularly prosaic quality. Its style would be fully appropriate to a badly written history book. Characterization is virtually non-existent. A hunchback who continually searches for Cajeme is the only unifying element in the work. In sum, Cajeme, while at home in its period, is probably the least artistic of the indigenista novels of the decade, because the author allowed himself too little creative freedom.

The creativity that a writer can bring to bear on documented fact is well illustrated in Juan Pérez Jolote (1948) by Ricardo Pozas. Its artistry is all the more noteworthy because it is not even a novel, but a social anthropologist's account of the life of a Tzotzil. John S. Brushwood has described the nature and appeal of the work:

> Actually, the book is something between scientific description and novel. Pozas limits the amount of detail and in his language captures the simplicity of his subject. By doing so he brings his reader within the situation, and the effect is something like that of a good historical novel, where the author re-creates the feeling of a time past and moves his reader into it.[3]

To draw the reader into the indigenous world was probably the single most difficult task faced by the writers of the 1940's. To document without seeming pedantic, to create the illusion of Indian language, to characterize authentically, and capture the Indian mode of perception are all facets of the task. An examination of three novels of the period reveals the principle techniques with which the writers attempted to achieve their goal: Nayar (1941) by Miguel Ángel Menéndez; Taetzani (1946) by Alba Sandoiz; and El callado dolor de los

tzotziles (1949) by Ramón Rubín. These novels furthermore suggest the gradual evolution within the genre from a political to a social and psychological orientation. As the novelists approach first the society, and then the individual native, point of view emerges as the technique that most clearly demonstrates the evolutionary direction of the genre.

NAYAR

In Nayar (1941), Miguel Ángel Menéndez turns to the Indian not to criticize contemporary society, but rather to explore the origins of the culturally hybrid mestizo. Thus, while the Indian is a major figure in the work and his way of life is carefully documented, the real hero emerges as the mestizo. The author strives to dramatize the latter's quest for identity by placing him in an indigenous setting where he can explore the innermost recesses of his soul. The man who returns from this crisis is an integral being, superior to both his Indian and white ancestors, and representative of what the Mexican nation might become if it could once reconcile the opposing forces in its cultural heritage. By placing the future in the hands of the mestizo, Menéndez continues the tradition set by José Vasconcelos in his Raza cósmica.

Drawn from opposites, the mestizo's identity evolves in Nayar on a dialectical basis that is reflected in many

of the author's narrative techniques. Throughout, the establishment of contrast, unlike that of El indio, is not an end in itself, but rather is destined to provide for resolution or synthesis. In establishing this dialectic, point of view plays a fundamental role, and many of the other techniques are its offspring. The contrast between the static and the dynamic, the prosaic and lyrical qualities in style, and the apparent need for authorial comment, all derive from point of view. Anthropological data on the one hand, and an animistic recreation of nature on the other, produce contrasting static and dynamic effects that are related to the author's thesis regarding the white and Indian aspects of the mestizo's heritage. The dynamic effect is enhanced through lyricism, which is the result in part of stylistic techniques, and in part of the structure of individual chapters. On another scale, the structure of the novel as a whole is carefully designed to produce multiple levels of meaning.

In his selection of point of view, Menéndez abandons the macrocosmic, omniscient view used by the writers of the 1930's, and adopts the microcosmic and more immediate view of the first person. While this allows him to recreate Mexican society from within, it also limits narrative perspective to one of that society's

three ethnic components. The author chooses from these alternatives on the basis of a psychological interpretation of the white man and Indian. In the author's view, the Indian is associated with the subconscious and the irrational, while the white man is associated with reason. Since the author's purpose is to chronicle and analyze convincingly the mestizo's quest for identity, the least affective and, consequently, most objective point of view--that of reason--is selected. (It might also be suspected that the author would have been less successful in rendering the impressions of an indigenous narrator.) Furthermore, the specific narrator, Enrique Salinas, is trapped in a role which accentuates the key feature of white society. He is a minor bureaucrat in the coastal town of San Blas, Nayarit. As a bureaucrat, he is a non-productive member of society, and the nature of his job --to document, and, thereby, determine events-- suggests reason's preference for order and control. However, cut off from the affective side of life, he is bored and feels unrooted. The only link he has with life in San Blas are his official records, and when they are burned, he is free to join the mestizo hero, Ramón Córdoba, as observer in his quest for identity.

In his role as observer, Salinas is not entirely clear of emotional involvement, but his personal will is

never the motivating force behind events. Rather, his consciousness is the filter through which events are passed to the reader. Hence, the tone of the narrative varies according to the nature of the situation or events communicated, and Salinas' relationship to them.

When Enrique describes his function in San Blas, his language becomes noticeably dull in its order, precision, and freedom from emotional overtones. It is an echo of the prose he must use daily in the documents he continuously fills out:

> Desempeño el cargo de Agente Fiscal de veintiochoaba, al frente de la Subalterna Federal de Hacienda. Me pagan treinta y cuatro pesos al mes, pero la nación pone altas responsabilidades en mis manos: estampillas de diversos impuestos, cobro de todas clases y hasta pagos de cierta importancia.[4]

As an observer of the Indians, Salinas is an outsider who perceives their essential humanity, but does not share in their cosmovision. As a result, his descriptions of their customs is done from across an invisible barrier that reduces ritual to pure form. His is the view of an anthropologist recording customs of which he himself is not a part:

> En rojo paliacate nuevo, envuelta bien, trae cada uno su ofrenda. Recíbela el gobernador sobre la mesa, sin que esté permitido ver lo que el pañolón contiene. Tabaco, polvo de oro, mazorcas bellas, ojos de dioses, bolsas de lana hermosamente bordadas, arcos, flechas, jícaras votivas. Si son flores, han de ser tantas como puntos tiene una estrella (pp. 101-102).

While the description deals with pure form, syntactical manipulation creates certain lyrical effects that disguise the narrator's essential objectivity. Instead of the normal order of subject-verb-object, the first sentence begins with modifiers that refine the image of the direct object before relating it to a subject and verb. Besides creating a poetic effect in rhythm, this procedure emphasizes the care with which the offering is handled, and, implicitly, the Indian's reverence for it. In contrast, the second sentence begins with the verb, and a lyrical effect is created by the enclitic position of the direct object. The last sentence creates a poetic effect in at least three ways. The first is through the technique of consonant alliteration in "t". The second is again the result of syntax: the placement of the verb first in each of the clauses establishes a rhythmic pattern. Finally, the specification of a number

metaphorically creates a lyrical effect. Inherent in this effect is the suggestion that the star is a heavenly reflection of the offering. In spite of these lyrical qualities, the passage does little to plumb the underlying meaning of the ritual, and the reader is left merely with a description of facts.

Both the human and ritual aspects of the Indian are best seen in their leader, Pedro Gervasio. In his role as moral leader and judge, he surrenders his personal identity to become the incarnation of immutable Indian law: "Era la personificación de la justicia rumbo al cumplimiento de un designio superior"(p. 148). In the fulfillment of his duty, he physically acquires an appearance of immutability equal to that of the cause he serves: "ídolo, escultura en cobre opaco" (p. 155). The surrender of personal identity is so complete that even when he speaks it is not Pedro Gervasio who speaks, but: "Habló el ídolo" (p. 156). The hieratic posture is not, however, assumed without cost to the human being: "había dejado caer la máscara de ídolo. Estaba como deshecho" (p. 158).

The "máscara" that Gervasio must assume to participate in ritual dramatizes the barrier between the narrator and the Indian culture, while at the same time Gervasio's underlying personal feelings help to imply the inadequacy of the tradition he so tenaciously protects. Its very

immutability divorces it from the human reality over which it reigns. The inadequacy of this tradition is further implied in the poor record that it has in problem solving. The witch doctor fails to cure disease by traditional means, and Gervasio's invocation of the gods fails to propitiate the elements. In sum, the hieratic posture and the practical results both lead to a conclusion that the Indian tradition has outlived its usefulness, and rather than being eternal it is static.

In communicating this reality, the narrator's point of view subtly establishes a parallel between the Indian culture and the white. In his inability to share in the Indian's cosmovision, he paints a static, rock-like image which has its sterility in common with the picture he earlier drew of his own existence in San Blas.

In another sense, however, the narrator does approach the Indian way of being, and his mode of expression changes appropriately. Immersed in nature, Salinas experiences it in an immediate, sensory way that brings his vision of the world close to that of the Indian. However, the primitiveness of his view goes even beyond that of the natives, who have progressed to the polytheistic level that is alien to Salinas' understanding. The nature that he experiences is animistic, and only vaguely anthropomorphic, but sufficiently vital to become

a protagonist in itself. In communicating this primordial reality, the narrator becomes poetic in his expression,[5] as when he and Ramón make their escape from San Blas:

> A empuje de palancas donde hay bajo fondo, a golpe de remo en las hondonales, nos deslizamos bajo ramazones que parecen dispuestas adrede para impedir pasar. Amagos y apretujos del bosque inundado: hiedra que sitia y enreda como tela de arañas gigantescas; trabazón de bejucos, lazo apretado y angustioso, chusma de brazos y de troncos que quieren detener; cerrazón de todos los caminos (p. 58).

Nature is the active protagonist in "dispuestas adrede para impedir", "hiedra que sitia y enreda", and "chusma de brazos y de troncos que quieren detener", while a slight anthropomorphic quality is evident in words such as "chusma" and "brazos". Poetic qualities abound in the alliteration and rhythmic patterns. Among others, the phrase "para impedir pasar" manifests alliteration, while "amagos y apretujos del bosque inundado" could be bisected to produce two short, balanced lines of poetry: "amagos y apretujos/ del bosque inundado." Such poetic techniques contrast sharply with the prosaic "desempeño el cargo de Agente Fiscal de veintiochoaba..."

The principal effect of this animistic view of nature is to portray its tremendous dynamism, and, through contrast with the static images of both Indian and white societies, it suggests that living in intimacy with nature is, in itself, the positive legacy of the indigenous past. It seems that the greater the degree of inanimateness in what is described, the greater the narrator's effort to bring it to life:

> Como si presidiéramos un congreso de cumbres hasta el horizonte levantadas. Cumbres ardidas por lámparas de crepúsculos inolvidables. Aquélla, la del enorme pedrusco solitario que apuntala el infinito, parece que levanta su brazo pidiendo la palabra. La de junto, mueve su alborotada pelambre de pinos y niega (p. 152).

The experience of nature is largely sensory, as Enrique himself notes during his first excursion into the jungle: "Los sentidos están de puntillas" (p. 9). Above all, the sense of touch seems to predominate, manifested in the striking plastic imagery that he uses to portray phenomena as intangible as light and sound: "La mañana vino y se montó en las ancas de nuestros caballos" (p. 69). "Picoteaba el sol de abril sobre los sembradíos" (p. 119). No less palpable is his sound imagery: "(los pájaros) nos enredan con serpentinas de clamores" (p. 84); "mi voz

rebotó en el muro y volvió sobre mí como una cinta elástica...." (p. 168).

Such imagery seems a bit extraordinary coming from a man who, by his own admission, is trained in only the "más villana prosa" (p. 35). One senses the hand of the author as editor or "ghost writer" in this as in other ways. Without overtly taking the reins, Menéndez interveneś with authorial comments which, on occasion take the form of what might be called a lyrical essay:

> Río de Santiago!... El campesino de tus márgenes, triste o alegre, canta siempre. De tu música toma su canción. Desde que enjaeza la mulada hasta que vuelve del surco, hostigando a la mancuerna derrengada, canta siempre contigo. Por eso ignora él mismo si es feliz o desgraciado. Pero cuando el cansancio lo derrumba sobre el suelo pródigo, sueña que vive y se pone triste. Llora dormido lo que le da vergüenza llorar despierto. Porque te siente y mira, Río de Santiago, padre y señor, espumoso de furia, lavando el surco que él sembró de cantos con la suave tonada de tu misma canción (pp. 58-59).

On other occasions his intervention takes the form of an analytical comment that relates to his thesis: "Gervasio

extraña que Ramón le entienda. No sabe que el mestizo es un péndulo oscilando entre dos razas" (p. 162).

It must be kept in mind that the author never announces his presence. As a result, the character of the narrator seems to change somewhat from one moment to another. While the author remains out of view, Enrique is merely the chronicler of events with the limited knowledge appropriate to any such observer. When the author surfaces, however, Enrique seems suddenly to have gained dimensions of understanding appropriate only to an omniscient narrator. He is both privy to the unspoken thoughts of others, and aware of the larger context into which they fit.

The most obvious transgression of point of view takes place when the Indians go on a search for peyote. Both Enrique and Ramón would like to accompany the expedition, but they are told that it is a sacred venture of such secrecy that not even a mestizo may be allowed to witness it. Nonetheless, the whole thing is told in detail, with not a word as to how Enrique could have gained the knowledge which was so jealously kept from him. It would seem that, although Menéndez uses point of view skillfully in some ways, his objectives were simply too much to be accomplished within the limits of the point of view he selected.

Imperfect as it may be in its own right, point of view does exert a significant and positive influence on the structure of individual chapters. To enhance the narrative's character as memoir, the author centers each chapter around a key episode, leaving untouched lapses between them. It is a technique that reflects memory's habit of retaining the important and losing the insignificant, while also destroying the regular passage of time. The independent way in which chapters are begun and ended tends to produce units that, as in El indio, might stand alone as short stories. This autonomy complicates the reader's task somewhat, but as Warren L. Meinhardt observes: "the various scenes and incidents, like pointillistic dots, assume a meaningful pattern when viewed as a whole and in relation to each other."[6]

The techniques for beginning and ending each chapter are fairly consistent, and add a dimension to the impact of each episode. Customarily the first sentence of a chapter is a concise one that places the reader in medias res or presents an important fact about which there is little or no contextual information. The pattern is established as early as the novel's first sentence: Ramón va por delante" (p. 9). This simplicity creates a kind of frankness between the narrator and reader. The narrator demonstrates that he has no qualms about telling things

straight out, and as storytellers often will, he seems to assume that his listener will understand more than is actually stated. On the other hand, it is an effective way of awakening interest and making the reader dependent upon the narrator.

Having related an episode, the narrator will often close on a phrase or an image that in some way recalls or reinforces the central theme of the episode. Chapter XVI affords one of the most striking examples. Having begun with an image of incessant travel --"Andando, andando, andando: Sierra del Nayar con Sinaloa, con Durango, con Zacatecas, con Jalisco. Andando, andando" (p. 97)-- he concludes simply: "Andando, andando" (p. 99). By repeating the opening words at the end, the narrator returns to the underlying concept of movement, and through the gerund form creates an open-ended episode.

At times the final image of a chapter will create a lyrical effect. In chapter XXII, for example, the narrator witnesses with Ramón and Tatoani Leandro the sudden and mysterious death of a swallow. Seeing its fall earthward metaphorically, Enrique comments: "--Tatoani Leandro: así vuelan y mueren los sueños" (p. 127). This inspires Leandro to tell of the nineteenth-century Indian rebel, Manuel Lozada. At the end of the tale, Ramón disagrees caustically with Leandro over

the character of Lozada, and the narrator closes the episode with a gesture of the Tatoani: "Y recoge casi de nuestros pies la golondrina muerta, para acariciarla" (p. 132).

On the larger scale, the novel's over-all structure is carefully designed to imply a number of levels of meaning, from that of the foreground adventure story to that of archetypal patterns. Simultaneously, the novel's setting acquires symbolic value. Although placed within a very specific region of Mexico--the State of Nayarit--the protagonists wander through geographical features that constitute a microcosm of Latin America. They begin in the hot coastal jungle, and gradually make their way to the high, cold and forbidding mountains. Symbolically they traverse everything from the "banana republics" to the Andes, which projects, in Howard S. Phillips' words, "in its social purport a singularly true and comprehensive panorama of the entire country, and even more --of all Latin America."[7]

Their wanderings also lead the protagonists through an historical allegory similar to that of El indio, although it is acted out in reverse. Forward movement in plot is accompanied by a symbolic movement backward along the historical continuum from the present to the pre-Columbian past. The first step takes them to the ejido

La Trozada. The natives are celebrating the dedication of a new school to be named Emiliano Zapata. Their enthusiasm reflects the Revolutionary goal of incorporating the Indian into national society.

At the next step, the protagonists find themselves among Indian saltmakers. The latter experience little or no daily contact with white society, and appear to have little desire to become part of it. However, living on the periphery of that society, they are obliged to continue hopelessly investing their lives in the satisfaction of its needs. They are typical of the Indian exploited and abused from the time of the Conquest to the Revolution.

The period of the Conquest itself has been attained when the protagonists reach the village of Mexcaltitlán. There, the Indians have had contact with the white man, but have not yet been totally dominated by him. As a result, they are suspicious of the intruders, and cast them out of their midst.

The historical allegory culminates when the protagonists meet Pedro Gervasio and his tribesmen. They side with the Indians in a fatal altercation with the "gringo Land", who, symbolically, is a miner. With this violent act they sever all relations with the white man, and remain among the Indians who live according to

atavistic tradition in a remote part of the mountains. Symbolically they have regressed in time beyond the period of the Discovery.

In acting out this allegory, the characters also dramatize another process. As noted earlier, the white man and Indian are associated with different levels of human consciousness, while the mestizo is the ambivalent product of both. Besides leading him back in time, Ramón Córdoba's adventures essentially lead to the resolution of these conflicting psychological elements in his character. The pattern of events leading to their resolution adheres basically to that of the archetypal hero's adventures, as delineated by Joseph Campbell in The Hero with a Thousand Faces.[8] In choosing this pattern to dramatize the process of becoming, Menéndez joins a literary current that had begun in Spanish America in the preceding decade.[9]

Although there are many minor variations, the basic pattern of the hero's adventures is that of separation-initiation-return: "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are 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] In Nayar, Ramón is the hero separated from

contemporary Mexican society, and initiated into the primitive Indian's world where he encounters mysterious forces he had never before known. Through these forces he gains knowledge of himself, which is his victory. With this knowledge, he briefly returns to contemporary society at the novel's conclusion.

Since Ramón seeks to come to grips with his identity, he must take both of its conflicting elements with him into the crucible of his adventures. Hence, after initially breaking with society through homicide, he returns and, through fire, symbolically as well as literally frees Enrique to accompany him as reason's witness. The following episodes of historical regression provide a lengthy but complete rite of separation from society, culminated by the death of the "gringo Land".

The next stage, initiation into the aboriginal world, is not characterized by physical ordeals as is often the case with the archetypal hero. Rather, the outsiders must first peacefully win the confidence of their hosts, and then gain knowledge of the Indian culture by observation and conversation. The final stage in the process is precipitated by the outbreak of a "cristero" revolt.[11] It is a sort of orgy of passion in which the Indians find themselves the innocent pawns in a struggle in which they have no vested interest. To survive, they

take refuge in the numerous caves of the Barranca de las Tuzas. For Ramón this is a symbolic descent to the remotest regions of the unconscious. Something of the import of this adventure can be seen in the name Barranca de las Tuzas. The tuza had earlier been defined by an Indian: "la tuza --espíritu atormentado-- hace agujeros en el suelo, con afán de encontrar su perdido cuerpo y tratar de volver a fundirse con él" (p. 110). For Ramón the quest is simply reversed: he is a body in search of a soul.

In this subterranean world as in the subconscious, the concepts of both time and space are rendered meaningless by the overwhelming reality of darkness: "sombra espesa, pegajosa, posible al tacto...." (p. 166). Timelessness is incarnate in the brooding, obsidian idol of Tlaloc: "que viene de la eternidad, que va hacia la eternidad" (p. 166). The intensity of this void has a devastating impact on the narrator: "creo que lloré como niño perdido en la noche sin fin" (p. 168).

The subterranean darkness has a parallel above ground where it rains constantly, effacing distinct features into a primordial chaos similar to that which preceded the parting of the waters. From the totally non-rational level at which the Indians exist in their darkened retreat, they attempt to placate the elements by invoking the help of the gods, but to no avail.

With one frustration heaped upon another, the Indians continue in their irrationality, seeking an explanation for nature's hostility within their own midst. They find a scapegoat in the hechicero Uchuntu, who, they believe, has cast a spell on their lands and condemn him to death. For Ramón, this unjust act of condemnation provides the key to his final crisis of identity, which the narrator interprets for the reader:

> Vinieron contra sí dos inmensidades. Dos inmensidades que luchan aún, mordidas, enredadas, ya sin saber dónde comienza y acaba la una; ya sin saber cuál es la otra. Pero aquí están, luchando en el alma mestiza, dos inmensidades. A jalones de sombra, a jalones de aurora, hacen oscilar los horizontes: forman una marea que sube y que se mueve como un péndulo que se hubiera vuelto loco entre los muslos de la eternidad (p. 221).

Having descended to the depths of his soul and engaged in this heroic struggle, Ramón is now able to resolve the conflicting bases of his character: "Su levadura mestiza venció por fin al color de su piel, color de madrugada a punto de aclarar el día. Pudo más la luz de lo español que la sombra de lo indio" (p. 222).

The knowledge gained, it remains for Ramón to return to the world from which he had been separated.

Fittingly, he does so in order to bring help to save Uchuntu from his unjust fate. However, in so doing, he meets his death, "the last act in the biography of the hero."[12] Besides concluding the archetypal pattern, one also senses in Ramón's death the suggestion that contemporary society would not yet be ready to accept and profit from Ramón's example. In any case, the final scene returns to the yawning abyss that continues to separate the races. Once more the mestizo is uncomprehending, and the Indian is doomed:

> Pedro Gervasio está preso, acusado de homicidio, en la cárcel de Tepic. Un escribano marrullero pregunta, pregunta y se contesta solo, porque Gervasio permanece indiferente tras la reja. No quiere hablar. No le interesa ni le da su regalada gana. Quizá comprenda al fin que su tradición está en choque con la cultura de sus conquistadores, que es inútil explicar sus amarguras porque nadie las entendería.... Orgullosamente vuelve sus espaldas al mestizo que interroga, que se contesta solo, y que sonríe (p. 225).

Besides Ramón's personal experiences, it is interesting to note several other features of the novel that readily fit into the pattern of the archetypal hero's adventures. The similarities are so conspicuous as to

suggest the author's conscious use of them. It will be remembered, for example, that both the initial and final stages of separation from white society were effected through the killing of white males. Each symbolizes key features, both contemporary and historical, of his society. The first is a judge, representative of the white man's law, the most exalted of reason's products. The second is both a miner and a foreigner. He represents the initial move behind the Conquest, as well as the predominance of the foreign in Spanish American development. Together, they are symbolic of the "ogre father", the archetypal enemy against whom the hero must struggle.[13] It is the "ogre father" who is the all-powerful threat to the hero, and who defends the status quo. Later, Ramón and Enrique learn from the Indians of another ogre figure, the local military chief, "El Cometa". During the "cristero" revolt, however, he also is killed, and replaced by a new leader, whose just actions earn for him the nickname "El Mayor Bueno". This beneficent authority figure from contemporary society suggests the reconciliation with the father figure that characterizes the pattern of the archetypal hero.

Besides the father figure, the archetypal hero also relates to a "universal woman". She is represented in contrasting forms, and symbolizes the totality of what can

be known.[14] In a negative sense she can represent the "bad mother", while in a positive sense she can be lover to the hero. When the hero has related to both extremes, he has symbolically reconciled the opposing forces of the universe, and his quest is fulfilled. In Nayar, the universal woman is represented by Josefina. She is just as much the "bad mother" as the lover to Ramón. At first she is the girl friend of "El Cometa", and a fearful character in her own right. Ruthless and autocratic, she is much like "the hampering, forbidding, punishing mother."[15] When Ramón is on the verge of returning to society, however, he seeks her out, and her character has radically changed. She is submissive, attentive, and becomes for him an ideal lover. Having reconciled the conflicting forces in himself, Ramón has gained knowledge, and can possess Josefina in her entirety.

Another, and still more complicated episode illustrates the complete hero quest in miniature. When Tatoani Leandro spins the yarn of Manuel Lozada, "el Tigre de Alica", he does so in completely mythological terms that trace a full cycle in the "cosmogonic round". Seeking to avenge the murder of his father, he goes to a sacred mountain where he is instructed to proceed to the Cerro de Ollas. Removing the stone barricade to a cave, he enters the realm of initiation, complete with a magical light

to guide him through the labyrinth. At the heart of the labyrinth he finds a pool of red and blue waters, and a magical white horse. The waters instruct him how to use the horse in the realization of his purpose. Returning to the terrestrial world, he kills Commander Simón Mariles, the assassin of his father, and easily makes his escape, "porque era imposible verle cuando montaba su caballo blanco" (p. 130). Back in the cave, the gods remind him that his magical powers have incurred for him the debt of freeing his people. The ensuing struggle toward that end against the whites brings success and power to Lozada. However, in order to protect his power, he does not free his people. He has completed the cosmogonic round, and is now the tyrant Holdfast against whom he, himself, originally struggled. The gods react: "los dioses se enojaron porque no libertaba a sus hermanos. Entonces le quitaron el caballo blanco y rompieron su machete y dejaron que lo vencieran y que lo mataran..." (p. 131).

The combination of all these elements highlights the creation of a national, and perhaps continental, myth within the context of palpable reality. It is to the author's credit that he maintains a balance between the documentary level and the implied myth in his narrative, neither violating reality nor obfuscating the myth. To

his discredit go the transgressions of point of view that limit its credibility and effectiveness. While handling well its influence on other techniques, the author allows his presence to be felt, in spite of having committed himself to remain out of sight. Nevertheless, the step down from omniscience is an important one, and paves the way for a new trend in the *indigenista* novel.

TAETZANI

While it generally deserves the oblivion into which it has fallen, *Taetzani* (1946), by Alba Sandoiz (pseudonym of Asunción Izquierdo de Albiñana), is significant because of the particular combination of techniques used in it. It appeared at a time when the *indigenista* novel was moving toward a greater intimacy with the Indian world, but at a time also when the novelistic Indian had not yet entirely lost his exotic quality. This ambivalent attitude is paralleled by the gamut of techniques employed by Alba Sandoiz, in that it ranges from those used earlier by novelists of political thesis, to those used by her contemporaries who emphasized historical and anthropological documentation and even extends to an innovation in point of view. A comparison of the techniques in *Taetzani* with those of several other *indigenista* novels illustrates this range.

Through stylistic techniques and mythical references Alba Sandoiz strives to achieve the epic-mythic quality of the Popol Vuh, as did Antonio Mediz Bolio in Tierra del faisán y del venado (1934), Gregorio López y Fuentes in Peregrinos inmóviles (1944) and Ermilo Abreu Gómez in La conjura de Xinum (1958). Historical documentation serves as the basis of plot in Taetzani, as it does for its contemporaries Lola Casanova (1947) by Francisco Rojas González and Cajeme (1948) by Armando Chávez Camacho, and the later novels by Ramón Rubín, El canto de la grilla (1952) and Cuando el táguaro agoniza (1960). The author structures Taetzani in part around the love between two individuals, as did the authors of Aztlán, tierra de las garzas, Lola Casanova, El canto de la grilla, and, to a slightly lesser degree, López y Fuentes in El indio.

Alba Sandoiz emulates many indigenista writers by intervening directly to express her ideas, but breaks new ground in her use of point of view. At least a third of Taetzani is narrated in the first person, which suggests the example of Nayar. However, unlike Nayar, the narrator in Taetzani is an Indian intensely hostile to white society. Besides techniques that can be deemed in some way characteristic of the indigenista genre, Alba Sandoiz uses others such as narration through monologue, augury, and syncretic religious imagery.

While the themes of Taetzani are varied, and its scope pretentious, it would seem that the author intended it essentially as a testimonial to a dying civilization. Although the death of Indian civilization is a common enough theme in indigenista novels, unlike many others, Taetzani offers no solution to the problem, nor any hint of reconciliation between the white and Indian races.

Perhaps it was the author's intent to leave the reader with a sense of unfulfillment. To do so is to dramatize for the reader something of the Indian's hopelessness. It is certainly true that she makes every effort to establish identification between reader and character. To accomplish this, she relies most heavily on point of view, and it is in this respect that the novel is most innovative. The reader is initiated into the novelistic world of Taetzani through an extended monologue delivered by the last "Azquel", or Indian high priest. It is significant that in this novel the world is perceived directly through the eyes of an Indian character, and the white man is perceived as the alien intruder whose way of life is inimical to the natural order of things. It is an ambitious step forward in technique, in that to employ it successfully, the author must know enough of Indian ways to be able to restructure her perception and thought patterns radically.

Unfortunately, Alba Sandoiz was not able to free herself adequately from a white man's world view, and the technique remains only partially effective.

The author structures Azquel's monologue generally on the model of the Popol Vuh. That is, Azquel begins by naming the primordial deities, describing creation, and then narrating something of his people's mythic past. After having related his people's world view and sense of heritage, he continues by narrating their struggle against the Spanish Conquistadors, and brings his speech to a close with the novel's present. From the narrator's point of view all of this is intended to bring the weight of eternity to bear on the present crisis in Indian destiny.

Azquel's entire monologue is something of a dramatization of the Indian's collective consciousness--world view, sense of heritage, and anxiety in the face of extinction. In general, it is conceived appropriately to achieve this end, but its authenticity is undermined by tone and mode of expression. Rather than use the dignified reserve of the Popol Vuh and other Indian literature, Azquel expresses himself with verbosity and an exalted tone, often bordering on the hysterical. A comparison of man's acquisition of fire in Taetzani with the same

episode in the Popol Vuh clearly illustrates this difference. In Taetzani:

> Sí, hacía tiempo de esto, pero no tanto como de la noche oscura, anterior al advenimiento de tu hijo Quanamoa, el Redentor. Aquélla de la cual ningún Azquel, el más viejo de los viejos entre todos, puede decir otra cosa que fue oscura y sin memoria. Los hombres deambulaban, como mapaches solitarios, por palapares y manglares. Bebían el agua en los arroyos sumergiendo el hocico; engullían animales a grandes trozos sanguinolentos e impuros; no conocían las cahuayanas para defenderse de las fieras; sus flechas tenían por puntas, las más frágiles piedras; no sabían de la coa que abre en la tierra tibios nidos germinatorios para el maíz. Veían tu rostro fulgurar por las mañanas y también serpentear, en zig zag, bajo la lluvia lamiendo la carne verde de la selva y tornándola cenizas. Te veían crepitar en la boca del Ceboruco y más tarde deslizarte en lava palpitante y ardorosa; pero no eran dueños de apresar una brizna centelleante de tu sagrada esencia. Tu substancia se les escapaba demasiado pronto, fuera de tu castigo sobre sus cabezas en

las horas altas. Si al menos hubieras hecho descender, sobre ellos, una pequeña astilla de tu cuerpo, una sola de ellas, en las cuales te quiebras misteriosamente sobre el mar cada vez que te sumerges, por las tardes, para esmaltar el cielo nocturnal! Pero no, los meritzí, si alguna vez caían rasgándose de ti, se hundían en la tierra y siempre podíaseles encontrar demasiado tarde y apagados.

No obstante arribó un día grande del Advenimiento en que llegó a ellos nuestro Protector, el Divino Quanamoa, el Inflamador, el que Agujereaba Frotando, el que bendición de bendiciones, nos entregó en llama tu propio soplo divino.

Entonces y sólo entonces, los hombres dejaron de ser mapaches solitarios. En rededor del fuego sagrado fueron padre y madre e hijos, fueron tribu y eligieron Jefes Azqueles.[16]

In the Popol Vuh:

No tenían entonces fuego y Tohil lo creó y se los dio, y los pueblos se calentaban con éste, sintiéndose muy alegres por el calor que les daba.[17]

Azquel seems to adopt an exalted tone in order to elicit from his audience the proper emotional response to their heritage. Within this heritage, he is particularly interested in dramatizing the epic heroism of Indian warriors. A clear indication of this is the vocabulary he uses to refer to his ancestors, of which just a few pages of text provide ample evidence: "hijos heroicos" (p. 15); "épicamente" (p. 16); "héroes" (p. 19); "soles heroicos" (p. 26); "hazañas del legendario Nayarit" (p. 26); "gesta heroica" (p. 26); "querella heroica" (p. 26); and "incontables hazañas memorables" (p. 26). Such fanatic insistence on heroism overshadows the deeper cultural values of the Indian, and converts Azquel's monologue from a testimonial to his civilization into a militaristic diatribe. As a result, the monologue's effectiveness in communicating the indigenous world view is proportionately reduced.

In order to create the illusion that Azquel is speaking in his native language, Alba Sandoiz follows the example of many indigenista novelists by randomly introducing Indian words into his monologue. Besides the words for everyday objects and the names of legendary figures, Azquel customarily refers to the earth and heavenly bodies in metaphoric terms drawn from the Indian pantheon. The earth is Ta-Te, Nuestra Madre; the

sun is Tayaoppa or Xeucat; the moon is Añahupi, and so forth.

This technique presents Alba Sandoiz with some of the same problems faced by Gregorio López y Fuentes in El indio. The first problem is that of translating the Indian words into Spanish for the reader. The author's least objectionable solution to this problem is the use of footnotes. While it is distracting to the reader, at least it does not interfere with consistency in point of view. However, she is erratic in their use, so that on occasion the reader is left with an Indian word and no explanation either through footnote or context.

While the footnotes do not disrupt point of view, there are aspects of Azquel's speech itself which are disruptive, because they are inappropriate either to his role or to his circumstances. For example, he provides simultaneous translation when he says: "Tamoámata apoan ceant, es decir,diez veces sobre uno..." It is incongruous that he should do this when speaking in his native tongue to his own people.

A different sort of incongruity results from Azquel's reference to the dawn as "Aurora": "Y cuando el rosicler de la Aurora pintó de incendio el Oriente redivivo, Cuaracrimoa, con piernas vacilantes, elevó

su ardor y efectuó la bendición de los frutos y de los granos agitando el divino hisopo" (p. 23). Mention of the Roman diety is in accord with his metaphorical view, but totally alien to the mind of an authentic Azquel, and totally contrary to the purpose of exalting his people's heritage. Likewise, the word "hisopo" reveals a mind steeped in Catholicism, rather than in Indian culture. Together, these words provide convincing evidence that the author is thinking basically in white man's terms.

A subtler hint of Western culture can be found in one of Azquel's distinctive features. In narrating the heroic adventures of his ancestors, one is naturally reminded of Homer doing much the same for the ancient Greeks. Whether intentionally or not, the author reinforces the suggestion by characterizing Azquel as blind.

Ancient Greek tradition is further suggested by the tale of Quanamoa's gift of fire to man. While fire as a divine gift is also a myth of the Popol Vuh, Quanamoa's predilection for man in defiance of Tayaoppa is closer to the myth of Prometheus than to that of Tohil.

Besides Prometheus, Quanamoa resembles Christ in two explicit ways. First, he is referred to as "el Redentor". Second, his earthly end is an exact replica of Christ's death:

> Quanamoa, el Protector de los hombres, Quanamoa, el Redentor, Quanamoa el Insuflador Divino de nuestro pueblo fue crucificado por los nuestros allá en la Mesa del Cangrejo, más tarde llamada injustamente de Tonatí, en honor del Cacique Cobarde. En el instante del holocausto, la tarde apiadada de tu dolor de Dios Padre, se tornó tempestuosa y te cubrió la faz con espesos velos grises, (esa faz tuya a la cual nadie le es dado contemplar a ojos llenos), y un aire negro revoloteó sus alas iluminadas, a trechos, por la luz cárdena de los relámpagos de tu sagrada cólera (p. 18).

This syncretic imagery is gratuitous, and, in fact, distracts attention from that which is peculiarly Indian. To suggest parallels with Western culture undermines any uniqueness that the Indian might have, and measures his humanity by standards other than his own. One can only surmise that beneath the surface, Alba Sandoiz's attitude toward the Indians was condescending. In any case, the incongruity resulting from this frame of reference detracts from the authenticity of Azquel's narration.

The descriptive techniques of Azquel's monologue further erode the authenticity of point of view. While

describing one of many groups of Indians gathered to fight the Spaniards, he relates the detail of their attire in a way which would be entirely unnecessary in addressing his tribesmen:

> Los acaxées portaban carcaxes de pellejos de leones, lanzas de brasil colorado y se adornaban con una cola de gamuzas teñidas de negro y que pendían de un espejo redondo colocado en una rodaja de palo, tan grande como un acaxete pequeño, el que sujetado al final del espinazo amarrado con un cordel con que van todos ceñidos. Las tiras de tal cola les descendían hasta más abajo de las corvas y todo su aspecto de valientes era de lo más feroz. Tenían, por costumbre, llevar la lanza en la izquierda lo que no les impedía destender el arco con la misma mano, a tiempo que con la derecha flechaban, cayendo sobre el enemigo. Una vez éste entierra saltaban sobre él y con una hacha pequeña le cortaban la cabeza, cargando con ella por imposibilidad de cargar con todo el cuerpo (p. 52).

To concentrate on this sort of detail is an inappropriate descriptive technique for Azquel for at least three reasons. First, since there is nothing to suggest that

the "acaxées" are necessarily unique, it is unlikely that such a description would hold any great interest for his audience. Second, the amount of minor detail is not entirely credible in an oral recitation. Third, it does little to enhance the "acaxées'" image as outstanding warriors, which is the purpose of virtually all else that Azquel says of Indian braves. Instead, it is directed toward an audience unfamiliar with Indian habits, and aside from its anthropological interest, has no function in the novel.

Azquel's fanatic insistence on heroism and his anguish at the prospect of extinction are the features of point of view that serve probably its most successful function: that of characterization. Beneath the posturing and exalted tone, one senses a hint of authenticity in the feelings of one who is faced with a profound crisis. It is a degree of authenticity that is largely missing in the other characters, because they are less consistently drawn. The visceral level at which Azquel reacts to the Indians' crisis heightens his presence as an individual, and, combined with his advanced years, makes of him a kind of symbol of the indigenous civilization. As his frail body approaches death, and his mind is condemned to impotence, one senses that his passing takes with it all that he stood for in life.

Between the end of Azquel's monologue and his death, point of view shifts gradually from the first to the third person omniscient, and setting moves from the Indian world to the white. An extended dialogue with the tribal elders, described in the third person, serves to remove Azquel slowly from the foreground. As this happens, the third person point of view becomes the norm, but the tone and vocabulary of Azquel are retained for a time to further soften the change: "En el amanecer del cuarto día y cuando aún el ojo espléndido de Xeucat ocultábase a Ta-Te, se elevó impetuoso y magnífico el ulular de guerra de los nayaritas" (p. 96).

As Azquel moves out of the foreground in point of view, he also serves as a link between the Indian and the white worlds. His function changes to that of observer, and the temporal perspective shifts from the past to the present. His blindness, however, creates a technical problem in this role. He must sense audibly what others would see, and translate these sensations into visual imagery. A tendency to carry the process to an extreme undermines credibility by leading to visual imagery that is no longer related to sound:

> así mi agudo oído sentía morir de angustia el mudo paso incierto de Taetzani en ronda por la

> Hacienda. Sus tristes movimientos que denunciaban la cautela de dolorosa quien teme, a cada instante, ser sorprendido en su más oculto anhelo, lo hacía humillar la cabeza arrogante y hundir en la tierra la mirada sombría de sus bellos ojos.
>
> Yo sé que Taetzani busca a Jimena, la blanca condesita y escapa al encontrarla, sin levantar la vista. Vacila, lo aprieta el miedo, huye de la resplandeciente y de su misterio. Ella ha descendido de su albo corcel y todavía lleva en la diestra el azote largo, delgado y flexible con el que ha hostigado a la noble bestia en la carrera loca por las praderas verdes (p. 77).

With the change in point of view, the author assumes greater control over all aspects of the novel. Without the restrictions of a first person narrator, she intervenes far more openly than in the first part of the work. At her most obvious, she simply does this through direct comment. This is, at best, an awkward way to make a point, and eliminates any possibility of the reader's participating in the creative process. Probably the clumsiest instance occurs when she tries to characterize the morality of different historical periods: "Sin embargo y creemos haberlo ya dicho, la moralidad escueta y neta de la época no era lo que es la nuestra" (p. 171). She is correct in

saying that she had previously made the point, and the confession of her redundancy only intensifies the damage to the novel's artistry.

With the change in point of view, there is also a change of protagonist. Henceforth, the principle characters are Taetzani and the Condesa de Miravalle. The Indian's struggle for survival is reduced in scale from that of Azquel's monologue to microcosmic proportions in the love affair between Taetzani and the Condesa. The heroic gives way to the lyric, as the frustrated love between the two grows into the motivating force behind events, serving as the catalyst for self-discovery and tragedy.

The increased importance of the psychological element leads to a greater emphasis on characterization. However, even more than in the case of Azquel, the author's presence interferes with the authenticity of Taetzani and the Condesa as characters. Rather than integral human beings, they are drawn as puppets occupied in the dramatization of thesis. In order to serve the various purposes of the author, Taetzani and the Condesa must display a wide range of qualities, and respond to a wide range of circumstances, while their emotions and thoughts are portrayed by authorial comment and analysis, and circumstances are manipulated unconvincingly.

One of the Condesa's functions is to illustrate the principle of female equality, for which she must have strength enough to compete successfully in a man's world. To make this point, the author simply draws a parallel between the heroine and her masculine counterparts: "Aquella orgullosa mujer de voluntad férrea, tan férrea así como la muy particular y natural a los hombres de su raza..." (p. 124). This internal strength is reinforced metaphorically in her physical presence: "sería muy peligroso montar aquella bestia, aunque lo hiciera una amazona tan diestra como reconoció lo era la Condesa" (p. 159).

On the other hand, the Condesa is the object of Taetzani's love. To fulfill this role, she must display qualities of beauty and delicacy, which conflict with her role as an iron-willed Amazon. The episode with the horse illustrates in its imagery both sides of her character: "El animal salió disparado, pero la suave y fuerte manecita lo obligó a dar unas vueltas por el patio y después partió a galope tendido" (p. 159). Her hand is soft and small in accord with the traditional concept of female beauty, but at the same time it is strong, in line with the concept of Amazon. This self-contradictory imagery manifests an underlying conflict in characterization, stemming from the fact that the Condesa's social

role--to dramatize female equality--is based on attributes that are antagonistic to her personal role--to play lover to Taetzani. She emerges as one who is different things at different times, but neither consciously aware of it nor subconsciously troubled by it. There is no struggle for resolution of the antagonistic forces in her, but simply the coexistence of two radically different aspects of her nature, more suggestive of schizophrenia than of an integral personality.

Like the Condesa, Taetzani also displays conflicting aspects in his personality. He is characterized primarily through thought revelation and analysis, and dramatic action. At all times the author's control is absolute, and her presence obvious. Even when she is describing Taetzani's behavior from a completely external point of view, her technique betrays her presence and her intent: "empezó a leer con voz tierna, argentina, seráfica; pero en la que, bajo sus dulces inflexiones, se adivinaba algo de la inconsistencia infantil de un niño que ni comprende ni ahonda en tan austeras reflexiones" (p. 126). To state the exact cause of Taetzani's inconsistency eliminates all other possible implications and requires knowledge to which only the author is privy. The purpose of the observation is to set the stage for Taetzani's ultimate rejection of the entire cultural framework

within which he is trying to function as an outsider.

When Taetzani nears his moment of truth, the thoughts and actions that the author attributes to him create insoluble problems in characterization. Throughout the novel the author patterns his experiences on those of the archetypal hero, just as Menéndez had done with Ramón in Nayar. Like Ramón, Taetzani breaks from his society, experiences a return to origins and returns to society. In the process he becomes alienated from the father figure (Azquel and the Cura Grande) and becomes involved with both threatening and alluring females (the Condesa at different times).

It is in Taetzani's break with society that authorial manipulation destroys the effectiveness of the archetypal design. On the one hand he is in a state of emotional crisis and complete alienation from white society. The break with that world returns him to a primitive state: "Como una bestia primitiva, que, de pronto, recupera su libertad y huye, Taetzani echó a correr hacia el monte" (p. 174). To emphasize the irrationality of his condition, the author observes that his "alma" is "en estado larval" (p. 175).

On the other hand, the author probes his mind to reveal: "No volvería, tampoco, a reintegrarse a su pueblo... porque se daba cuenta exacta de que un abismo

de conceptos nuevos lo separaba de los suyos" (p. 175). This revelation contradicts her previous statements regarding Taetzani's psychological condition, and demonstrates a tendency to rationalize his behavior in social terms, regardless of other considerations. From a psychological point of view, it seems inappropriate for him to go on responding to "conceptos nuevos" acquired from the society he has rejected. Furthermore, in his emotional state, he would hardly be capable of thinking his alternatives through logically.

Even on the strictly irrational side, the author attributes conflicting responses to Taetzani. While he feels alienated from both white and Indian societies, he also has a conscious love for mankind: "Un amor, por cierto, que no se limitaba a su pasión por la Condesa, sino que se extendía a todos los hombres sobre la tierra" (p. 175). At the same time, however, the author interprets his behavior to reflect a misanthropic attitude: "Su grito en la selva solitaria marcaba el albor de la insurrección de un alma más contra el mundo inmisericorde de los hombres" (p. 176). This misanthropy is reinforced when Taetzani says to María Fedona: "--No te me acerques que he jurado que ningún animal que ande sobre dos patas roce mi cuerpo" (p. 179).

When Taetzani begins again to interact with people, his behavior contradicts all of his radical pronouncements. He first escorts María Fedona by the hand to his cave, in spite of his determination not to touch another human being. He then ignores his decision to abandon society by returning first to Miravalle, and then to the Indian community where he meets his death. As with the Condesa, Taetzani's social role (to dramatize the evils of white society and the Indian's alienation from it) conflicts with his personal role (to become the archetypal hero). He is pulled in too many directions at once, and he fails to resolve anything during his identity crisis. Thus, his role as hero is unfulfilled, and he meets his death passively, merely as the victim of circumstances.

The same failure to convince is true of the minor characters. They, like the protagonists, are characterized primarily for the purpose of illustrating the author's ideas, and are also under her complete control. In the case of María Fedona, one finds an almost pure example of spokesman for the author. One of the Condesa's many servant girls, her only function is to find Taetzani in the wilds and tell him of her mistress' suicide. In carrying out this task, she speaks in a manner scarcely compatible with her humble background:

> Sujetando el frasco aquel entre sus manos blancas se dirigió a nosotras, nos pidió que cesáramos en nuestros lamentos y lloros y que la atendiésemos en absoluto silencio. Sus ojos estaban llenos de amor y de conmiseración por todas las humildes mujeres que la rodeábamos, como si se doliese más de nuestros miserables seres que de su alta y hermosísima persona.
>
> Habéis de saber, nos dijo, que el amor, el cuerpo y la muerte son los tres carnales y que el dolor y el placer son semejantes entre sí y suelen unirse como dos caminos distintos en una junta (p. 182).

Both the syntax and vocabulary used by María Fedona betray a far higher level of education than would be appropriate to an ordinary servant girl. Moreover, the lengthy discourse that she relates seems out of place in the emotional scene in which it was originally delivered. Its measured tone and logical structure conflict with the passion that drove the Condesa to suicide. Instead, the whole speech becomes a thinly disguised authorial essay against Catholic dogma. It is the philosophical counterpart to the attack on priestly rejection of the body dramatized in the confrontation between the Cura Grande and Taetzani, and in both its discursive and

dramatic aspects, it develops a thesis similar to that of Gregorio López y Fuentes in El indio regarding the natural and unnatural qualities of Indian and white cultures.

The characterization of the Cura Grande represents an interesting problem in technique. For the most part, he is characterized dramatically through dialogue and action. However, when he berates Taetzani for his unpriestly relations with the Condesa, his words become so angry as to lead toward an impression of questionable sanity. Thus, to offset the excesses of dialogue, the author resorts to what might be called rationalization by proxy: "Con una crueldad enteramente monacal, una crueldad que no se dirigía a la persona de Taetzani, puesto que el anciano sacerdote de igual manera la hubiera ejercido contra sí mismo de haber sido él el culpable..." (p. 169). It is clearly an effort to put the Cura Grande back into a reasonable perspective, and is also the sort of thing he might be thinking or might later say in his own defense. However, again the author has chosen not to let the character speak for himself, but has preferred to act as interpreter.

The unrelenting presence of Alba Sandoiz as intermediary between character and reader is an insurmountable obstacle to effective characterization. The

reader never has direct access to the characters, nor has he the opportunity to draw his own conclusions regarding their motivation. The personality of each character has only those facets necessary to illustrate the author's theses, which produces a superficial and inconsistent characterization. The whole scope of reality is severely limited by the carefully censored statements of the author.

Perhaps to overcome the alienation of reader from character, Alba Sandoiz uses a vocabulary of extremes in emotional situations:[18]

> Taetzani se resiste a creer que este que está frente a él sea el Cura Grande, cuyos brazos dulcísimos ha visto repetidas veces abrirse en un gesto piadoso y de conmiseración para sus martirizados indios hermanos. No es tampoco el suave pastor, con las manos repletas de dones misericordiosos, siempre dispuestas a aliviar miserias. No. Aquel que Taetzani ha admirado, respetado como a una criatura pensadora y celestial, consagrada apasionadamente a una misión pacificadora sobre la tierra, se ha transformado, en esta hora de espanto, en un ser retorcido y horrible que arroja por la boca,

> a borbotones salvajes, la más monstruosa de las acusaciones (p. 166).

In this particular selection, contrast is the basis for an emotional appeal. Security and threat form the nucleus of the appeal, and both are pushed to the absolute. Security is indicated in the expression "brazos dulcísimos", and is pushed to the absolute by the suffix "ísimo". The image of the arms repeatedly opening in piety and commiseration reinforces the notion of security by establishing the reliability of such gestures. That these qualities are inexhaustible is implied by the expression "con las manos repletas" and the adverb "siempre". The super-human stature of the Cura Grande is represented by the adjective "celestial". On the other hand, this saintly image contrasts diametrically with the "ser retorcido y horrible" and security contrasts with the threat posed by the accusation. The latter is pushed to the absolute by the expression "la más monstruosa". The contrast between the two extremes of the paragraph is announced and structurally reinforced by the simple statement "No", which seems both to divide and deny.

Enclosing the whole situation is the framework of domination and subservience inherent in the relationship between Taetzani and the Cura Grande, which, in itself,

increases the importance of anything the latter might say. In fact, their relationship is such that the wordy excesses of the passage quoted are unnecessary to communicate Taetzani's anguish. Instead, it is as though the author sought to over-convince through exalted tone, in the fear that the other techniques by themselves would not produce the desired effect.

Just as characterization is undermined by authorial presence, plot is weakened by the historical documentation that provides its basic limits. Several historical sources provide both the essential facts around which plot is spun and many of the details of Indian life used to authenticate setting.[19] This technique is particularly evident in the early part of the novel, during Azquel's monologue. The sketchy data available about pre-Columbian times leads to an uneven development of the tribal history of that epoch. The regional data chosen from Discovery on is hardly better, and tends to produce the same effect. In general, the documentation focuses on specific names, dates and events, rather widely scattered across the centuries. The historical perspective that results is almost totally lacking in continuity, and its relationship to the novel's present is tenuous at best. The only unifying element in the Indian's past is his

unflinching heroism in the face of adversity, and even that seems to have been lost in the present.

While the historical basis of Taetzani produces a disjunctive effect, augury and structure contribute significantly to the novel's artistic unity. By anticipating events, augury helps to weave together the minor strands of a fabric that might otherwise disintegrate under conflicting stresses. The subtlety with which the author uses augury varies from direct statement to emotional foreshadowing. In the former category, Azquel overtly predicts the outcome of one of the many conflicts in his tribe's past during his monologue: "¡Oh, bondad justiciera de Nuestro Señor Tayaoppa que no tardaría en castigar el delito concupiscente del adversario!" (p. 32).

Almost as obvious is Taetzani's premonition regarding the Condesa: "el novicio se sujetó el pecho que le latía fuertemente... por un terrible presentimiento que, de pronto, lo había acongojado, pensando que en aquella tarde tempestuosa algo iba a ocurrir a la Condesa" (p. 159).

On a less obvious plane, Azquel, enraged at Taetzani's lack of militancy toward the white man, hurls an imprecation at him which, in essence, is fulfilled at the novel's end: "No te pido más, que Tayaoppa Nuestro Vengativo Señor, castigue tu traición para que tu cuerpo

sacrificado por los nuestros no alcance la segunda muerte y permanezca insepulto para pasto de tzopilotles. Así sea" (p. 96).

One of the least overt forms of augury is found in Taetzani's description of the Condesa to Azquel. His amorous involvement with her has not yet developed at a conscious level, but his unwitting enthusiasm in describing her foreshadows the direction that his sentiments will take:

> ¡Oh, Venerable sapientísimo, último Azquel de nuestra raza, te diré, no he levantado nunca los ojos para verla! Su larga cabellera tiene el fulgor de Xeucat cuando, en las horas altas, riela su luz entre palapas y también es suavemente ondulado como el agua clara del Río Padre que se desliza, a pequeños saltos, en la ardorosa época de las secas. ¿Es que se puede ver a Xeucat sin sentir cegados los ojos por una nube púrpura? (p. 73).

While augury binds individual points in Taetzani, the novel's structure reveals a pattern in its development. Divided into four "libros", one can detect a pattern in the movement from one to another. The first is by far the most comprehensive in time. It covers everything from Creation to Azquel's expression of hope that Taetzani will be the saviour of his people. The

second begins with Taetzani's initial involvement with the Condesa, and ends with her family's expulsion from their hacienda by the Indians. The third begins shortly after the Condesa's return to the hacienda, and ends with her humiliation at the hands of don Fernando de Olarza. The fourth begins almost immediately after the humiliation, and ends with Taetzani's death.

From the first to the last "libro" there is a progressive decrease in the time span of each. It is as though the novel were changing focus from a panorama to a close-up. The effect is to heighten dramatic tension as the fatal moment of Taetzani's death approaches, as though one were descending a closing spiral to its vertex.

As noted earlier, there is a division in the novel between what takes place largely in the Indian world and what takes place largely in the white world. The contrast is reinforced by the time lapse between the various "libros". Between the first two there is virtually no lapse of time, and only a partial transition from the Indian to the white worlds. Between the second and third there is an indefinite, but rather long gap, accompanied by a complete shift to the white man's world. The lapse serves as a kind of break in

the novel's focus and development, and heightens the conflict inherent in its two parts.

Since the white man's world is also the setting for the opening of the fourth "libro", there is practically no time lapse between it and the third. However, part way through the last "libro" Taetzani's crisis of identity leads to a break with white society, and an eventual return to the Indian world and his death. Thus, the novel has a kind of circular pattern, ending at its point of departure. This contributes to unity, but does not suggest cyclic repetition, as in El resplandor, since the work begins with Creation and ends with Destruction. Azquel dies, and Taetzani is executed, symbolically destroying tradition with the former and hope with the latter.

The fact that Alba Sandoiz chose to suggest a cyclic pattern, and then thwarted it, is typical of the reasons why Taetzani is not the artistic equal of El resplandor, and why it does not, in general, stand out as an artistic achievement in the genre. The author's artistic designs and her theses simply do not lead to the same conclusion. However, her relative success or failure with specific techniques forms a certain parallel with the contribution of these techniques in the development of the genre.

The author's own didactic presence is the single most important hindrance to artistry, as it was for Rubén Campos in Aztlán, tierra de las garzas (1935). Although the tendency toward intervention was slow to recede, it began to yield to more creative techniques after Aztlán, and, except for Taetzani, never again played such a decisive role.

Historical documentation in Taetzani is used for the same purpose as in both Lola Casanova and Cajeme--to establish the basic authenticity of what happens. However, to the extent that plot is subservient to history, Taetzani suffers rather than gains from its use. The same thing can be said of Cajeme. In contrast, Francisco Rojas González took considerable liberty with his historical basis in Lola Casanova, so that the work frees itself from the limitations of document. While they are not outstanding novels, both El canto de la grilla and Cuando el táguaro agoniza bear the same incidental relationship to their historical basis, demonstrating the decreasing need for and appeal to authentication by document in the indigenista novel.

The use of a love affair as a means to dramatize the larger forces of history and culture seems to have been a poor recourse in principle, since Taetzani, Lola

Casanova and El canto de la grilla all display, in one way or another, weaknesses that are the result of its use. Significantly, it is probably most successful as a lyrical element in El indio, where it receives the least relative emphasis.

In its epic-mythic quality, Taetzani's rhetorical excesses and transgressions of point of view place it below the others that share this quality. In epic stature it is inferior to La conjura de Xinum, and in mythic suggestion it yields to both Peregrinos inmóviles and Tierra del faisán y del venado. However, the relative duration of this technique--until 1958--reflects its significance as a means of approaching the Indian world view.

While Azquel as first person narrator does not entirely convince, he is, nevertheless, the most integral of the characters. This relative success is important in that it suggests the developing role of point of view in the indigenista novel. Little by little the novelistic vantage point shifts from the outside to the inside of the Indian community, until the indigenous character finally is liberated from the stigma of "other". Although this liberation does not take place in Taetzani, the introduction of an indigenous first person narrator is a significant step in that direction.

El callado dolor de los tzotziles

Penetration into the Indian community is carried a step further by Ramón Rubín in El callado dolor de los tzotziles (1949). Unlike Alba Sandoiz and others, Rubín starts with the individual, and through his experiences characterizes the group. All his techniques, except personal intervention, develop an ordered, coherent view of the individual native as he relates both to his own and to the white man's culture. Instead of the incidental relationship between character and culture of Taetzani, in El callado dolor de los tzotziles, the individual is conditioned by his environment so that his behavior responds to the values of his culture.

However, in spite of his systematic character development, Rubín, like Sandoiz, sees the basic motivations of his characters in white man's terms. For Rubín, this means analysis according to Freudian concepts of personality. As Warren Meinhardt has observed, this yields an "interpretation of Indian behavior that is less than convincing"[20] when compared with external reality. This is so primarily because of the limitations of Freudian concepts when applied to different cultural milieux from that in which they were developed.[21] Nevertheless, it is significant that in El callado

dolor de los tzotziles the Indian is no longer portrayed as the tool of socio-political theory, nor as an archetype, nor as the exotic noble savage, but rather as a flesh-and-blood individual with deep personal needs that must be dealt with in a specific cultural setting.

Hence, there is an emphasis on characterization in which the nature of the individual and his relationship to society become the axis around which the novel revolves. Directly or indirectly, practically all the author's techniques, such as point of view, structure, symbolism, motifs and imagery, are put to that end. This unity of purpose creates an artistic whole that surpasses Taetzani in nearly every respect.

However, on a number of occasions, Rubín intervenes directly to explain, provide historical background, or analyze, as did Sandoiz. His comments on the Tzotzils' use of ballast on their homeward trek is typical of his explanations: "Traían piedras en los garlos, pues de volver sin carga, con ellos vacíos, el equilibrio se les hubiera vuelto difícil... Y necesitaban del lastre para dominarlo".[22]

Historical background helps to clarify the symbolic value of the lamb in Tzotzil culture:[23]

> Desde los primeros años de la Colonia, en que los frailes dominicanos introdujeron en sus

> pueblos la cría del borrego y los enseñaron a aprovechar la lana para fabricar abrigos que los protegiesen del intenso frío que durante el invierno prevalece en sus altas montañas, los tzotziles respetaban al animal como a algo que les había sido confiado por una amable disposición divina, y era para ellos intocable y casi sagrado (p. 57).

Rubín's analyses focus primarily on the psychological deterioration of the protagonist:

> Era todo un incipiente complejo criminal, cultivado en un ansia sorda de distraer las miserias de su propia vida, haciendo daño por el simple placer vengativo de sentirse dueño y capaz de lastimar a otros. Y bien podía la humanidad felicitarse de que su orientación se enderezara contra los infelices animales, en lugar de ir contra sus propios miembros (pp. 68-69).

During the course of the novel, Rubín becomes ever more engrossed in the psychological analysis of the protagonist, and his intrusions develop into short authorial essays:

> ...la inercia que, asistida por la morbosidad, obligaba a aumentar la frecuencia y la importancia de ese género de sadismos, los cuales, por no ser

> intrínsecamente otra cosa que un vicio, requieren un constante aumento en la dosis para mantener latiendo el valor enervante que determina su morbo y seguir espoleando esa sensibilidad degenerada que se recrea en ellos, y al que el hábito vuelve cada vez menos sensible (p. 147).

Rubín also uses authorial essay to express a highly critical attitude toward the treatment of the Indian by the white man. In its simplicity and moral indignation, his attitude is typical of earlier indigenista writers:[24]

> La civilización occidental o cristiana libró a los indios del esclavista para traerles el encomendero. Luego los libró del encomendero, pero les trajo el hacendado que se quedó con todas las tierras... Ahora trataba de librarlos del hacendado y sólo Dios podía saber lo que les traería (p. 31).

As in the case of Sandoiz, Rubín's authorial interference can run counter to the direction of his artistic efforts. On the one hand, he takes great pains to elaborate editorially on the collective character of the Indians. They are prudent, fatalistic, stoic and

impassive. According to Rubín, these qualities are not merely instilled through culture, but also have some racial, hereditary basis: "naturaleza estoica de su raza" (p. 33); "innata prudencia de indio" (p. 65); "hierática impasibilidad de la raza" (p. 115). Furthermore, some of these statements, such as "innata prudencia de indio", refer specifically to the protagonist, suggesting that he may be typical of his race. On the other hand, his pathological behavior contradicts almost point for point the above generalizations. It would seem that to break a cultural taboo is all that is needed to set this pathology in motion, which calls into question the real meaning of words such as "innata" and "naturaleza". Taken literally, these words would imply that behavior is mainly a function of internal conditions, while the novel's dramatic events imply that normal behavior is determined by external conditions. There is nothing to suggest that the protagonist has been deformed by heredity, so his aberration must stem entirely from a conflict between his nature and the restrictions of his culture. The result is an unnecessary difficulty in reconciling editorial generalizations with the more plausible reality of the artistic creation.

The author avoids a similar dilemma in the portrayal of customs and setting by using one of his

characters as observer. Not only is this more defensible artistically, but it allows the author to introduce a considerable amount of anthropological data without having to appear overtly didactic. Both setting and group activity are handled in this way when the protagonist sits in front of his hut and observes the dawn:

> Y fue a sentarse en cuclillas a la puerta de su vivienda, para recrearse en la fiesta de colores de la aurora, que ordinariamente le servía de inspiración en el trazo de los vistosos fondos con que adornaba sus cántaros.
>
> Desde la negra herida de las barrancas por las laderas de la estribación montañosa, subía al cielo la rojiza claridad de la mañana. Y dejaba sus pinceladas bermejas en la panza de las esponjosas nubes que recostaban su quieta humedad en los picachos.
>
> Con su garlo y su bordón, desnudas las nudosas pantorrillas y los faldones de las gruesas tilmas de lana batiendo las ancas, empezaban a salir de las chozas los tzotziles que llevaban a vender los variados productos de su industria casera al mercado de Oxchuc. Pasaban junto a las bardas de piedra volcánica

> de los corrales, donde los borregos saludaban el amanecer con la disparrada tristeza de sus balidos. Y desde las tiznadas piedras de las cocinas los despedía el humo blanco del ocote de las fogatas recién encendidas, que la calma desparramaba por el paraje, el persistente aplauso de las torteadoras y la áspera dentera de los chilmoleros (p. 24).

Portrayal of reality from this limited point of view is one of the most significant techniques in El callado dolor de los tzotziles. It contributes far more to the novel's effect than does the author's direct intervention. It increases identification between reader and character, and more effectively dramatizes the inhibiting force of tradition. As in the selection above, the author does not generally plunge the reader directly into the characters' minds through first person narration, but adopts a limited third person point of view. This allows him to move freely from one character to another with equal access to thoughts and emotions, while also permitting objective comments regarding the character's behavior. In this way the reader is able to observe both thought and action, and perceive how group norms often force actions to belie emotions.[25]

The number of characters through whose eyes the reader observes is limited to two: José Damián López Cushün, a Tzotzil from the district of Las Casas, and his wife, María Manuela Ton. Early descriptions of José Damián create the image of a stoic, insensitive individual. They are brief, simple statements, completely unadorned by nuance: "no podía dormir. Y abrió un solo ojo para calcular la cercanía del alba" (p. 10). "José Damián permaneció absorto junto a la puerta." "El marido terminó pronto." (p. 25).

However, simultaneous to these external observations, the reader has access to the preoccupations that course through José Damián's mind. Tribal law dictates that those marriages which do not produce children within two years of consummation must be dissolved, and the woman must be banished from the community. Having surpassed this time limit in their marriage, José Damián and María Manuela are faced with what is, for them, a bitter dilemma. With the prospect of separation facing him, José Damián contemplates his wife, and experiences a tenderness of emotion that contrasts sharply with his stoic exterior:

> Contemplaba a María Manuela, siempre callada y humilde, siempre amorosa y atenta, yendo y viniendo como una silenciosa ardilla, atareada

> en el trajín del jacal o la cocina o tejiendo a mano y bajo el árbol la lana, procurando disimular o hacerle gratamente leve su presencia... Y la bondad de Dios, que la había hecho tan hacendosa y delicadamente alerta a adivinar y complacer todos sus deseos, le conmovía (p. 13).

The reason for this contradiction between internal and external behavior is evident as José Damián considers the force of tribal law:

> La honda pena que sentía de perder a María Manuela hubiera sido muy frágil para oponerse y dominar por sí sola a los imponentes grilletes de la sólida tradición. Y se rindió a los venerables mandamientos de ésta aceptando, resignado, la derrota (p. 14).

By revealing the sentiments and resignation of José Damián, the author converts the marriage custom from what might have appeared as an anthropological curiosity, into a force whose impact on the individual is staggering. Its force is absolute, and amounts to destiny. José Damián must obey custom at all times, regardless of the cost in personal terms, and, as a result, he is forced to mask his feelings behind an impenetrable facade.

The role of custom with regard to José Damián's passions can be seen even more clearly when the author

analyzes his behavior under the influence of alcohol:

> Mientras estaba sobrio, el peso de una conciencia cuyas reacciones se hallaban circunscritas a lo que determinaba la hermética tradición secular de sus mayores, conseguía sobreponerle al violento jalón de estas pasiones. Pero una vez bajo la influencia de la bebida o el enervante, el hálito de su morbo iba formando nieblas que envolvían los latidos sanos de su cerebro, y se sentía llevado, como vendado de los ojos, a acometer el crimen (p. 144).

José Damián's conscience clearly has its roots and limits in tribal custom. Instead of an internalized sense of guilt, he reacts only to fear of group reprisal. In the Freudian concepts that underlie the novel, tribal custom functions as a kind of external super-ego, and, as such, is a determining factor in behavior at all times.

External control is so pervasive that even in the intimacy of home life, both José Damián and María Manuela limit their communication to the barest minimum. They are forever inhibited by external proscription from freely expressing themselves, and only speak when it is necessary to respond to basic needs or to fulfill their social roles. As a result, dialogue is conspicuously

limited in the novel, and the remaining silence heightens the feeling of anguish and isolation experiences by both.

Since nearly all dialogue in the novel occurs between Indians in the same tribe, the implication is that it also takes place in the language of that tribe. Like so many other indigenista writers, Rubín attempts to point this out stylistically, but rather than the common technique of interjecting native vocabulary, he merely places corrupted Spanish in the mouths of his characters. It is a style of speech that crosses class lines, since even the chief speaks in this manner: "--Pos, tomá nota. --Y dirigiéndose a José Damián--: A ver, decime; ¿qué animales tenés ora?" (p. 38).

While this may faithfully reflect the idiosyncrasies of the average Indian campesino when speaking in Spanish, it seems inappropriate to represent standard Indian language. Corrupted Spanish is identified specifically by comparison with that sanctioned by the Real Academia, while there is hardly a similar framework for comparison in the native language. Thus, the ignorance and illiteracy implied by the corrupted Spanish unjustly characterize those who might more reasonably be expected to speak correctly in their own idiom.

While dialogue is limited, ironically that which does occur tends more often to frustrate than to bring

about real communication, because it expresses social formulae rather than authentic feelings. This is particularly evident when José Damián must banish María Manuela from his home and community:

> Cuando los dos grupos de borregos y chivos estuvieron separados, José Damián adoptó una actitud ofendida y rencorosa. La miró con un gesto preñado de ira, y estirando el brazo para señalar con ademán conminante al cerro, le dijo con el tono habitual de su voz, enronquecido y bronco por la indignación o por la angustia:
>
> --¡Marchate, pues!... ¡Ya no volvás más nunca a mi casa!... ¡Andá!... (p. 40).

The contrast between what he says and what he really feels is already apparent in view of what is known of his sentiments, but the author subtly implies emotional conflict in the expression "por la indignación o por la angustia".

José Damián's rejection, like all other events in her life, is accepted by María Manuela passively: "Sin ninguna intención aparente de reproche, sin levantar siquiera la vista del suelo, ella obedeció sumiso" (p. 40). She, like her husband, must mask her feelings, and behave as though she had no other will than to comply with tribal custom. Indeed, being a woman, her personal will

is even further repressed than José Damián's. Society dictates for her a role of absolute servitude, evidenced in an authorial aside:

> Ellas no necesitaban más tirano que el marido, pues la despótica autoridad que éste ejercía era tan estrecha, que anulaba prácticamente todos los resuellos de su indiscutible condición humana. Y su sometimiento lo había hecho tan hondo el atavismo, que no les ofreciera la suerte la oportunidad de emanciparse por buenos o malos caminos, porque la repudiarían horrorizados de tenerla (p. 31).

Added to her condition as woman, María Manuela's sterility makes her virtually a non-person whose presence itself is an affront to good taste:

> No se había dirigido para nada a María Manuela, como si ella no estuviera presente o directamente interesada en el penoso asunto, porque, siendo a su juicio la culpable de un bochornoso delito de rebeldía, había que evitar hablarle en todo lo que fuera posible, ya que su simple presencia era capaz de ofender los sentimientos de las gentes de bien (p. 39).

Under the burden of this overwhelming reality, she seems to have internalized repression to a greater degree than José Damián. Total rejection by society appears to have been accepted by her, and to have smothered any sense of personal worth or rights. Her thoughts on entering her hut for the last time reveal the depth of her abnegation: "No se consideraba asistida de derecho para detenerse a contemplar un poco y por última vez lo que había sido su morada" (p. 40).

Lacking a positive sense of identity, María Manuela fails to grow with experience, and her character remains essentially uniform throughout the novel. Life for her is reduced largely to sensations of pain, sadness, and anxiety, with little thoughtful reflection. The author conveys the rudimentary nature of her awareness through simplified thought revelation and dramatization of feeling. While he carefully explores every psychological nuance in José Damián, the author reveals María Manuela's greatest obsessions with simple descriptive statements: "Pero desde poco después del primer año empezó a martirizarla el temor de ser estéril, que con el transcurso de los días se fue convirtiendo en la obsesión más lacerante y pertinaz de su existencia" (p. 33).

María Manuela's consuming grief over her sterility is poignantly dramatized as she listens to a neighbor

sing a lullaby to the youngest of her six children:

> La canción le golpeaba las paredes de la cabeza y el llanto del niño tañía con una dulce tisa de campana dentro de su corazón.
>
> Se envolvió la cara entre los pliegues del voluminoso tocado de lana listado de rojo y negro que traía sobre el peinado, la escondió contra el pecho y se puso a sollozar pausada y amargamente (p. 29).

The simplicity of María Manuela's awareness contrasts with that of José Damián. While his powers of reason, like hers, are rudimentary, the passions that motivate him are more complex both in nature and manifestation than those of his wife. Victim to those passions, he evolves from the socially normal into the socially pathological.

During this metamorphosis, José Damián's eyes are the only ones through which the reader experiences reality. The author reveals his observations and thoughts, and carefully analyzes his psychological deterioration. This exclusive focus on José Damián creates an obsessive effect that heightens the reality and immediacy of his mental derangement.

At the same time, the Freudian basis of José Damián's aberration provides a framework within which

various narrative techniques function. The personality concepts of id, ego and superego furnish a dialectical basis for the novel's structure. Its thirty chapters can be divided into three roughly equal parts, in each of which José Damián's behavior is dominated by either the id, ego or superego. During the first eight chapters, José Damián lives according to tribal law--the moral strictures of the superego. Both large and small questions of life are settled according to custom, and passion is held in check by external forces. In Chapter Nine, after a period of discontent and indecision, José Damián leaves his village to work at the hacienda "Hamburgo", and the first part of the novel closes.

In Chapter Ten, José Damián undertakes a job that involves the breaking of a tribal taboo--the slaughtering of lambs--that produces a radical and irreversible change in his life. It is as though by breaking the taboo, his id bursts the bonds of the superego, unleashing deep-seated libidinal forces that slowly come to dominate his personality.[26] The novel focuses on his increasing deterioration through Chapter Nineteen.

In Chapter Twenty José Damián returns home, after hearing of the birth of his son. This affords him potential reconciliation with tribal custom, but he continues to be victim to his passion for slaughter. In a kind of

deterministic pattern he is driven to an eventual showdown with tribal censure. The violent confrontation that ensues between id and superego seems to bring him back to rationality, which can be seen when he--or his ghost--appears before María Manuela to dictate the fate of his son:

> --¿Te les juyiste?! --exclamó--. ¡Qué güeno, José Damián!... Yo extravié tu cuchillo pa que no matases más borregos. Ora, sin él, m'hijo y yo nos iremos contigo a donde tú mandes... a onde nos digas...
>
> --No irás nada --repuso la sombra--. Tenés que quedarte cuidando m'hijo. Yo me voy con los ladinos, a sus haciendas... y no podré regresar más nunca... Pero tú tenés que cuidar m'hijo.
>
> --Lo cuidaré... Lo llevaremos con nosotros.
>
> --No. El no debe ir con los ladinos... Tú sabes lo que m'hicieron a mí... ¡Acordate, María Manuela! (p. 191).

Given the circumstances as he sees them, José Damián's plans, both for his son and himself, are rational. He cannot continue to exist among his tribesmen, so to return to the "ladinos" and their different value system is his only alternative. At the same time, the desire that his son should remain in the indigenous

community is the only discernible way to avoid a repetition of his own tragedy. It is as though the life-and-death struggle he has just been through has caused him to recognize his psychological problems, and evolve a practical way to deal with them. In Freudian terms, the ego seems to have attained to its legitimate role as conciliator between the passions of the id and the repression of the superego in the personality's transactions with reality. Artistically, this resolution of antagonistic forces culminates the novel's structural dialectic.

The dialectical pattern of its structure is the basis for the novel's unity. Within that framework a slight mosaic effect is created by the high degree of unity and independence characteristic of several of the individual episodes. Manuel Pedro González has noted that, for example, the first eight pages of the novel might well stand alone as a short story.[27] It is reasonable to assume that this particular aspect of the novel derives from Rubín's experience in the short story genre.[28]

While highly independent episodes can prove divisive in a novel, Rubín successfully avoids this problem through a basically chronological plot line and a web of interconnecting links that draw distant parts of the novel together. One such technique is the use of parallel

episodes that initiate the novel's second and third parts. After José Damián accepts his job, his growing skill at and passion for butchery are explored in detail in Chapter Eleven. After returning home, in Chapter Twenty-One he begins anew to exercise his skill secretly, as though re-enacting the events of Chapter Eleven. Significantly, however, he acts at night, as though symbolizing the subconscious origins of his behavior.

The beginning and end of the novel are drawn together by contrast. At the outset dawn approaches, and at the end night has fallen. The first three chapters are portrayed largely from José Damián's point of view, while the last two are portrayed from María Manuela's.

The beginning and end are also drawn together through a kinship of imagery. Immediately after rising, José Damián contemplates the dawn as a fiery spectacle ascending toward the heaven: "Desde la negra herida de las barrancas, por las laderas de la estribación montañosa, subía al cielo la rojiza claridad de la mañana. Y dejaba sus pinceladas bermejas en la panza de las esponjosas nubes que recostaban su quieta humedad en los picachos" (p. 24). At the novel's end, María Manuela witnesses a similar spectacle as the enraged Tzotzils burn her home: "la fogata del incendio se alzaba con violentos resplandores, retorciéndose en la

noche y sembrando el cielo, en medio de un vago rumor crepitante, con un ágil torrente de chispas" (p. 185).

Besides the parallelism of these images, José Damián's perception of the dawn has a symbolic value through which it becomes a device of augury. Emergence from night to day seems to anticipate the emergence of repressed forces in José Damián from an invisible subconscious to a visible conscious level. The symbolism is reinforced by the specific details of the image, such as the reddishness that issues from the "negra herida". A similar image is later drawn time and again as José Damián slaughters lambs, and blood gushes from the skillfully inflicted wounds. The red streaks on the "panza" of the clouds further reinforce the symbol by their suggestions of blood stains on a lamb's wooly underside.

A number of other symbols and symbolic acts accompany the unleashing of José Damián's libidinal urges. Immediately after killing his first lamb at the hacienda "Hamburgo", José Damián stands at the threshhold of a new reality, symbolized as he arrives at the kitchen to receive his reward: "En la penumbra, apenas si se distinguía allá adentro un hombre gordo y chaparro, amparado con un sucio mandil de peto y que revolvía con una cuchara de madera en unos peroles de aluminio" (p. 64).

The scene is symbolic in various ways. First, it is significant that José Damián literally stands at a doorway. The fact that what lies beyond is only dimly visible suggests both a vague awareness of the new situation, and the dark forces that will motivate it. The image of the cook stirring his kettles suggests a sorcerer preparing a magic potion in his cauldrons. At the same time, a phallic connotation could be inferred from the ladle, kettles, and stirring action. Finally, the role of the cook as gate keeper to a new realm is symbolized ironically in his name: Gabriel.

The chief symbol of José Damián's new condition is the large knife that he uses to slaughter sheep. Its phallic nature is made evident dramatically as well as explicitly by authorial analysis. On a number of occasions the author refers to José Damián's use of the knife in overtly sexual terms: "flaquezas de su condición masculina" (p. 68); "deformación sexual" (p. 69); and "espasmos que despertaban una extraña y atormentada sensualidad" (p. 69). When the obsession is clearly dominant, sheep killing manifests all the features of sexual conquest, including phallic jealousy of other males: "Había algo humano y dulcemente femenino en el callado llanto del borrego... Fueron los innobles instintos

de esa perversión los que lo empujaron durante una borrachera a degollar un borrego macho de su rebaño" (p. 145).

Dramatically, the knife gains symbolic value from its first appearance, when the mestizo Fabián shows it to José Damián: "Sacó de bajo el fajador rojo que le ceñía calzón y camisa un gran cuchillo oaxaqueño..." (p. 58). Fabián's gesture is symbolic both because of the place from which he takes the knife, and because it is he, a mestizo, who hands the phallic symbol to José Damián. Later, José Damián reverses the mestizo's gesture to hide the knife: "Escondió el gran cuchillo, amparado en una vaina de cuero de venado que le hizo, por dentro del chuje, debajo del rojo cinturón de lana que le ceñía, pues no deseaba deshacerse de él ya que era bueno y hermoso..." (p. 120). In this storage place, the knife gains preeminence, symbolizing an erect phallus: "el espantable cuchillo... formando un bulto bajo el chuje y el fajador que vestían, despierto o dormido, a José Damián" (p. 130). The symbol has, in fact, replaced the real phallus as an organ of sexual release for José Damián.

In order to explain the mysterious results of José Damián's aberration, the Tzotzils resort to superstition, and the hypothesis that emerges is symbolic in

two ways:

> La palabra tzotzil significa "hombre murciélago" u "hombre vampiro", debido a que esta tribu tiene por "totem" a un quiróptero de esa especie. Y aunque el "totem" no suele tener atributos precisamente divinos, para el caso y de acuerdo con las reflexiones del brujo, se le concedió la divinidad y pudo suponerse que un gigantesco animal de esa naturaleza, un tenebroso vampiro, bajaba en las noches volando a abrevar su sed de sangre en los borregos de sus protegidos, los tzotziles, que algo malo debían haberle hecho para tenerle así resentido (pp. 140-141).

The explanation is symbolic in two ways. First, because in his lust for slaughter, José Damián has virtually become an "hombre vampiro". It is also symbolic because of its totemic basis. According to Freud, the totemic animal is symbolic of the primal father, an authority figure. In this light, the totem represents an inhibition on instinctual behavior, just as tribal law repressed José Damián's satisfaction, and led to his mental derangement. Thus, the superstitious explanation gains a symbolic truth by identifying the totem (repression of instinct) with the cause of a social ill.

That the Tzotzils seek to explain the unknown through a combination of the natural and supernatural demonstrates their animistic world view. The author draws upon this same animism for the imagery with which he creates his novelistic reality. The forces of nature are not merely awesome in their power; their activity takes on corporeal form. One of the most striking examples of this imagery is found in the novel's opening scene, as the chill wind of dawn finds it way into the Indians' huts:

> Un vientecillo incisivo del páramo descendió a los bosques y se puso a silbar en torno a los ásperos troncos del pinar. Salió después al escampado donde estaba el paraje, y se detuvo a fustigar con sus gélidos latigazos las chozas de los indios, hechas de palos y zacate y revestidas de fango rojo. Logró, al cabo, penetrar por entre los colgantes de las puertas. Y terminó filtrándose a través del envarillado de los tapexcos, después de soplar inútilmente en los rescoldos de las brasas mortecinas que abajo de ellos protegían de la temperatura a los durmientes (p. 9).

The highly plastic quality of this description sets the tone for nearly all further imagery. Reality

is experienced by the characters in a concrete, sensory way that the author communicates through imagery that materializes everything, including psychological phenomena. Sound, for example, is rendered palpable in the howling of José Damián's dog: "Después optaba por salir al escampado de frente a la choza para colgar de las altas ramas de los pinos la queja desolada de sus trémulos aullidos" (p. 46).

The author emphasizes the concreteness with which José Damián and María Manuela experience life by rendering their deepest emotions through tactile imagery. He achieves some of his most lyrical effects in this way, as when he describes José Damián's feelings at the prospect of losing María Manuela: "Y el vacío de su silenciosa pena le iba formando una como costra de vidrio duro y vasto en torno del alma" (p. 23).

While plastic imagery communicates the individual's experience, general characteristics of life in Indian society are enhanced through motif words. These words do not, in themselves, constitute the basic definition of life in native society, but by their repetition produce a kind of subliminal effect that constantly echoes ideas expressed in other ways. For the reader, they serve to transfer ideas from the conceptual to the experiential level. Prominent in this area is the force

of custom and its impact on individual behavior. Tradition and authority are referred to as "hermética", "sólida" and "inapelable". As a result, the Indian develops a fatalistic attitude toward the vicissitudes of life. "Fatalismo" and related words such as "resignado", "inevitable" and "irremediable" are used again and again to characterize the disposition of the natives both collectively and individually.

While daily life is experienced within the narrow limits of carefully defined patterns, in celebration the Indians strive to exceed their human dimension. The author portrays this phenomenon not through repetition of one key word, but through several words that have in common the idea of exceeding normal limits. In this sense, the motif is not the word itself, but rather an idea expressed by a family of words: "apoteósica", "fantástica", "descomunal", "tremenda", "estruendosa" and "monumental".[29]

However, the fiesta is only a momentary escape from the restrictions of custom, and rather than jubilation, the Indians' more common response to life, in accord with their resignation, is silence. Reflecting this, the adjective "callado", in its various forms, is the most common motif word, and characterizes all

emotions from anxiety to pride. The significance that the author attached to the word is demonstrated by his having chosen it as part of the novel's title. The latter announces not just that the existence of the Tzotzils is painful, but that the pain is distinctively a silent experience.

"Callado" is, therefore, a word of unique significance to the novel, and is suggestive of one of the work's most important features as a part of the indigenista genre. The Tzotzils' pain, whether physical or psychological, must be repressed because their culture allows little or no variation from tribal norms. The individual realizes himself exclusively in his social role, and since that role is presumed to serve the best interests of all, any individual deviation is evil by nature, and cannot be tolerated. As a result, to the extent that the individual seeks to realize himself in non-sanctioned ways, his life is frustrated. This, of course, implies that, while the Indian deals with and suffers at the hands of the white man, his suffering is not solely the result of the white man's abuses, as had generally been suggested in indigenista novels prior to El callado dolor de los tzotziles.

Significantly, this advance toward accepting the Indian and his culture as fully human, foibles and all,

is the result of narrative techniques apart from editorial posture. Indeed, the latter is of a traditional sort, comdemning white society wholesale. The dichotomy seems to grow out of the different bases that underlie the novel's creative and discursive aspects. Rubín's artistic techniques are born of his psychological premises, while his editorial posture reflects moral judgments based on history. Because the artistic techniques are harmoniously integrated, and because they portray the individual in his immediate circumstances, they convince far more than the abstract moral judgments succeed in moving the reader.

The decreasing importance of the abstract and the growing emphasis on the particular are characteristic of the development of the indigenista genre. From El indio to El callado dolor de los tzotziles, allegory, historical panorama and archetypal patterns slowly give way to the development of individual characters, and the exploration of Indian culture from within. At the same time, the clash between white and Indian cultures declines in thematic importance as the psychological element supplants the political and sociological. Thesis is replaced by a freer exploration of reality.

Within the genre, the novels from Nayar to El callado dolor de los tzotziles mark a stage at which

there is a concerted effort to authenticate novelistic reality through objective documentation of both anthropological and historical data. The authors seem to be trying to educate on the one hand, while trying to come to grips with an alien reality on the other. Part of the same process entails a gradual approach to the individual native reflected in a changing narrative point of view. While somewhat erratic in its development, point of view tends steadily to draw the reader further into the Indian community and continues to be the best indicator of the general direction of the genre.

El callado dolor de los tzotziles is the last major indigenista novel that relies on the clash of white and Indian culture per se as a motivating force. Rubín is also the last major indigenista novelist to document Indian custom from a consciously white man's viewpoint. The best of subsequent writers managed to suppress their own ethnic identity, while becoming increasingly reconciled with the Indian as a legitimate relative in the family of man.

CHAPTER IV

UNIVERSALITY ATTAINED

In the decade of the 1950's several indigenista novels appear that reflect the tendencies of the preceding decade. On the other hand, in the last half of the decade, new directions are taken by a generation of younger writers whose intellectual training gives them unusual qualifications in the indigenista vein. Carlo Antonio Castro, for example, has worked extensively with the Centro Coordinador Tzeltal-Tzotzil de los Altos de Chiapas, and Rosario Castellanos has worked with the Centro Coordinador del Instituto Indigenista de San Cristóbal de Las Casas. They, along with others of a similar background, effectively draw upon these experiences in their novels and short stories, giving rise to the "cycle of Chiapas", as Joseph Sommers refers to their works.[1] It is in this cycle, which carries over into the 1960's, that the Mexican indigenista novel culminates.

Of the writers who continue previous tendencies, Ramón Rubín is the most prolific, although he never again achieves the level of El callado dolor de los tzotziles. While Sommers includes him in the "cycle of Chiapas", his literary credentials for this are questionable at best. In 1952 Rubín published El canto de la

grilla, centering around the problems of an exogamous marriage between members of two tribes, the Cora and Huichole. Rubín's apparent aim is to praise the Indian over the white and mestizo. However, as other writers before him, he can not, in fact, reconcile himself intellectually with the Indian's primitiveness, and the latter emerges as only slightly less undesirable than the mestizo. The novel's style and multiple-version ending are weaknesses that preclude its survival as a work of art.

With La bruma lo vuelve azul (1954), Rubín returns to the theme of the Indian corrupted by white society. As in El callado dolor de los tzotziles, he studies the theme in the manner of a clinical psychologist, and arrives at substantially the same incongruities. The novel's unity is greatly undermined by centering the first half around Antonio Mijares and the second around his son, Kanamayé. The novel is artistically weakened even further by the explicitness of its social thesis, expressed by an old Indian as Kanamayé is arrested: "--Va pa seis años que los mesmos te llevan pa castigarte por lo que hicieron de ti con sus enseñanzas..."[2]

In 1960 Rubín published Cuando el táguaro agoniza, relating the adventures of a prospector, Cruz Kino, a Pima half-breed. Again, plot is of less interest than

the psychological study of the native characters, who, as in all of Rubín's other works, suffer from pathological derangements. Cuando el táguaro agoniza adds nothing to Rubín's production, but simply reaffirms his fundamental ambivalence toward the Indian, and his lack of mastery of narrative technique.

An author of similar deficiencies is Rogelio Barriga Rivas, who published La mayordomía in 1952. Taking place among Zapotec Indians, the novel creates a picturesque image of their customs, but does little to explore their world view. It is structured chronologically, but the weakly connected episodes produce an uneven flow of time. The author's inconsistent characterization suggests an ambivalence toward the Indian similar to that of Ramón Rubín.

The historical tendency of the 1940's reappears in La conjura de Xinum (1958), by Ermilo Abreu Gómez. It deals with an unsuccessful nineteenth-century Indian rebellion in Yucatán. Basically the author attempts to narrate the rebellion from the Indian point of view. Toward this end, the novel's style at first emulates that of indigenous legend, but later evolves into a history-book prose. Characterization is slight, and the work relies heavily on historical fact, leading Warren Meinhardt to observe that "La conjura de Xinum might

easily be mistaken for history rather than fiction."[3]

A year prior to La conjura de Xinum, Rosario Castellanos published her first novel, Balún-Canán. Set in her home state of Chiapas, it chronicles the downfall of the wealthy but degenerate Argüello family. The first of the younger generation to publish a novel, Castellanos is artistically superior to her immediate predecessors. She is the first to balance effectively the social and psychological aspects of her characters. Characterization is enhanced by her effective use of modern narrative techniques such as interior monologue. She experiments with point of view by narrating the first and third parts of the work from the point of view of César Argüello's young daughter, and the second as an omniscient narrator. If the novel has a major defect, it is the limitations of the first person point of view. However, on balance, it succeeds in convincing with respect to both white and Indian characters.

In 1962, María Lombardo de Caso published the slim novel La culebra tapó el río. While her age (born in 1905) would class her with the preceding generation of writers, the literary qualities of her work place her in an intermediate position. A lyrical work, it follows the adventures of Juan Gómez Kich, a boy of twelve, and his dog, Monito. Because he is deformed,

Juan Gómez is a social outcast. Therefore, La culebra tapó el río becomes more than anything a novel of alienation. In its style and motifs it draws from the Indian world, but through Juan's alienated existence it contributes little to a balanced view of that world.

On the other hand, in its limitation to a single individual's perspective, La culebra tapó el río is related to the culminating stage in the indigenista novel. As seen in the works through El callado dolor de los tzotziles, the indigenista novel moves steadily from outside to within the indigenous society and its members. Through increasing familiarity with the Indian world, authors such as Carlo Antonio Castro and Rosario Castellanos are able to fathom the individual's mentality and to examine the way he functions in his cultural milieu. It is in Los hombres verdaderos by Castro and Oficio de tinieblas by Castellanos that interiorization culminates, and the last vestige of exoticism disappears from the Indian character.

LOS HOMBRES VERDADEROS

Carlo Antonio Castro, in Los hombres verdaderos (1959), achieves through fiction nearly the same thing that Ricardo Pozas does in his anthropological study, Juan Pérez Jolote (1948). Both works are the

autobiographical account of an Indian living essentially outside the white man's society. Similar life styles, problems and attitudes emerge from both, but they differ in their results. In the earlier work, Juan Pérez Jolote concludes his narrative trapped in the same alcoholic syndrome that destroyed his father. While the narrator's father in Los hombres verdaderos also dies an alcoholic, the son manages to elude that fate, and, with a certain optimism, returns home to await a potentially bright future.

In spite of their different conclusions, both Juan Pérez Jolote and Los hombres verdaderos are thoroughly convincing, due in large part to the autobiographical point of view. Through it reality is experienced firsthand, and the Indian's world view develops free from the authorial interpretation that characterizes previous indigenista novels. In the absence of this intervention, the Indian's character is not deformed through a white man's culture-bias as in Taetzani and El callado dolor de los tzotziles.

Among its narrative techniques, point of view is the most important in Los hombres verdaderos, and is the feature that most distinguishes it from other Mexican novels in the indigenista vein. By adhering rigorously to the first person, the author is able to accomplish

effectively many of the things other writers have attempted with less success. In part this success stems from the fact that in style, structure, symbolism and motif, Castro remains uncomplicated, in accord with the personality of the Tzeltal narrator. The balance with which he uses these techniques enhances notably the artistic integrity of the work.

Because of the format, point of view and structure are very closely related in Los hombres verdaderos. A simple, autobiographical narrative, it progresses chronologically, beginning with the first awesome moment of self-conscience: "Cuando supe pensar, era mi edad la de cuatro años; así, como borracho, lo miré todo."[4] To begin with the dawn of awareness is an effective technique for enhancing the credibility of what is later discovered. It implies that not only will the narrator have to function in the Indian world, but he will have to find out, himself, how to do so from a position of ignorance. From this first moment of consciousness, the narrative proceeds through ever-widening circles of awareness to a point of self-knowledge that equips the narrator for life's greatest challenges.

The narrator's daily experiences lead to discoveries in all areas of Indian life: social, economic,

political and religious. As an event draws him into one of these areas, his own experience provides occasion to discourse briefly on how such things are dealt with in his society. However, the event is never merely a pretext for an extended lecture in anthropology, as is so often the case in earlier indigenista novels. Instead, the personal experience remains in the foreground, and the description of custom provides a background against which the experience gains in significance. An example of this is the reconstruction of the family hut:

> Se consiguen los pilares de madera fuerte; se necesitan doce. Y hay que buscar también vigas y morrillos, y bejucos para amarrar los palos, y paja.
>
> Se deben acarrear mil seiscientos manojos de paja; hombres y mujeres ayudan a hacerlo. Se paran los maderos y se tejen los jules. Cuatro personas van tirando hacia el techo bejuco y paja. Así se hace.
>
> Mi padre logró conseguir pronto lo necesario. Y en dos días tuvimos nuestra nueva choza. Pero hubo que gastar, en comida y obsequios a la gente que nos ayudó, todo el maíz que guardábamos, y descuidar la milpa; mi padre quedó pobre, más pobre que antes, durante mucho tiempo (pp. 34-35).

Just as the general description seems to be gaining pre-eminence in the first two paragraphs, the narrator returns to his specific situation in the third. Not only does this maintain a balance between the general and the specific, but it also balances the picture with respect to communal house-raising. In the absence of the last paragraph, the custom of mutual aid might appear completely utopian. However, the economic strain of providing food and gifts for those who help indicates that in the tribal community, as elsewhere, practical realities obtain. The dispassionate tone with which these facts are related, is characteristic of the narrator.

Not only does the narrator openly share what he learns about his community, but he also freely discusses personal experiences, problems, and opinions. In this way, he gains a dimension lacking in the puppet-like characters of El indio and in the idealized hero of Taetzani. As a three-dimensional character, he has foibles as well as virtues, and has to deal with conflicting impulses. While much of this he openly discusses, at times his conflicts are exposed more subtly, as when his grandfather explains the concept of the lab:

> En secreto me dijo un día cuál era mi lab, mi bestia amiga:
>
> --¡Jamás debes de decirlo a nadie! --me aconsejó muy serio--. ¡Sépanlo otros y tú estarás en peligro!
>
> Yo lo escuchaba asombrado, casi con miedo.
>
> Y él, al decirme el nombre de mi animal, comentó:
>
> --Como ves, tu lab es muy débil...
>
> Y pasó a descubrirme lo verdadero de las cosas. Me dijo que los que mejor hablaban, aquellos a los que el idioma verdadero daba todos sus secretos, tenían como lab un ts'unún, un chupamiel (pp. 37-38).

Normally the narrator would deal with this topic in the same completely open way that he deals with all others, but because he takes seriously the proscription against revealing the identity of his lab, he must avoid doing so. However, by revealing the further comments of his grandfather, he seems to be throwing out a broad hint, so as to reveal perhaps without really telling. Since his lab is weak, and since the narrator's talkativeness indicates a linguistic facility, the implications are hardly obscure. It is a very human compromise that

satisfies both his moral impulses and his need to communicate.

The narrator illumines another aspect of Indian belief quite unwittingly. When he describes the observance of All Souls Day, he does so as if it were an atavistic custom, like so many others he relates:

> Es que cuando llega el día de las tumbas, el dos de noviembre, todos los habitantes de cada paraje se van al cementerio. Es la fiesta de los muertos.
>
> Muy de mañana pisan los vivos el camino que conduce a las fosas; llevan gajos de ocote y flores amarillas para adornar las tumbas. Y prenden las más hermosas velas en sus cabeceras. Después, cada grupo de deudos ofrenda a su difunto o a sus varios muertos, comida, frutas y aguardiente.

While the All Souls observance is a mixture of indigenous and Christian practices, the narrator is totally unaware of the distinction. In his description, it all appears to be part of atavistic custom. His total ignorance of Christianity as such is clearly evidenced when a nun in San Cristóbal shows him a picture of Christ:

> Ella me enseñó un dibujo en papel: un señor ladino de barba, parado sobre una gran pelota; su vestido era diferente del de los kaxlanes, pero igual al de los yajkanán, santos, de las iglesias; a estos los había visto en diferentes lugares, pero nadie, ni entre los viejos, me había dicho que alguno de ellos fuera el señor de los cielos; cada uno era el señor de uno de nuestros pueblos, el patrón (p. 130).

These assumptions and bewilderment on the narrator's part convey the essence of his syncretic religion far more effectively than could any learned discourse on the subject.

Just as he is ignorant of the white man's religion, the narrator is for some time ignorant of the white man himself. It is significant structurally that contact with the white man is postponed until the narrator has a firm cultural identity. In this way, the ethnocentric cosmovision of the Tzeltals is established as the norm, and the reader can approach the white man somewhat as the tribe does.

When the white man is finally introduced, it is as one to be feared, and one whose nature is slightly unreal. The fearsome quality appears in the narrator's first,

indirect impression of the white man:

> En la cabecera estaban los ladinos, los kaxlanes. Ellos molestaban a los hijos del indígena. Luego decían que los niños del hombre verdadero habríamos de quedarnos en la escuela del municipio. Lo hacían por producirnos congoja, no porque tuvieron deseos de que aprendiéramos el libro. Por eso mi padre no quería llevarme jamás (p. 45).

Against this background, the narrator's first glimpse of a white man is an awesome experience:

> En el camino, yendo a la sementera, tropezamos un día, padre e hijo, con un kaxlán. Yo nunca había visto, aunque me los imaginaba; me asusté mucho y quedé inmóvil, con la lengua tiesa. El ladino montaba un caballo negro, alto, muy alto. Usaba bigotes grandes como pocos hombres verdaderos pueden llegar a tener... (p. 46).

The kaxlán's human irreality is suggested in at least three ways, all stemming from point of view. First, his mounted figure towers over the child narrator, giving it extraordinary proportions. Second, the horse itself is an animal with which the narrator has had little if any contact. Third, the white man has a

mustache, which is something that "pocos hombres verdaderos pueden llegar a tener." It is especially in this last respect that the term "hombres verdaderos" must be taken literally to grasp fully the narrator's experience. In this awe-inspiring scene there is a hint of symbolism, as it essentially re-enacts the Indian's first contact with the white Conquistadors.

Since the youthful narrator has no historical perspective in which to view the white man, his fear of the kaxlán is primarily a fear of the unknown, rather than the consequence of long suffering in the grip of white society. Therefore, when the initial alienation is overcome, he can approach each white man as an individual, which helps him develop a balanced view of their society. He finds that, unlike the stereotyped villain of previous indigenista novels, the white man is endemically neither good nor evil.

The narrator's experiences do, however, reveal socio-economic injustices, but because there is no explicit thesis, these injustices are manifested in a far more subtle and effective way than in earlier indigenista novels. For the most part, injustices are merely implied in some routine observation. With respect to laboring on the haciendas, for example, the narrator describes the hiring transaction in a simple,

yet unsettlingly direct way: "los hombres se vendían entonces para ir a trabajar a esos lugares. Y así fue como yo también me vendí" (pp. 54-55).

The racial prejudice that permits this merchandising in human flesh is very subtly conveyed in a number of dramatic scenes. One of these occurs after an Indian boy has been carried off by a jaguar. When the survivors seek aid at the nearest ranch, the white owner replies:

> --¡Ese tigre lo conozco! Me ha llevado muchos becerros --dijo, furioso, el ladino--. ¡Vamos por él, muchachos! (p. 67).

While the narrator makes no comment on this response, it is significant that he chooses to quote it. Even the casual reader will note that the rancher expresses no concern whatever for the dead Indian boy, but is beside himself with outrage over his lost calves.

Only rarely does the narrator become explicit in his criticism of white injustice, as when he describes the expropriation by white men of the Indians' communal lands:

> Esos terrenos donde yo trabajaría, dieron fruto bajo sus utensilios de labranza, bajo su luk. Y sin embargo, eran ya, aquellos antiguos terrenos comunales de Oxchuc, sin que se pudiera entender cómo, tierra de los ladinos del gran pueblo de

> los tres nudos, sólo porque los habían embargado, así decían en castilla, a gente, a nuestra gente verdadera, que jamás pudo entender cómo funcionaban las leyes extrañas, las mantalil escritas en papel y que se leían, en formas diferentes, según lo querían los ojos de la codicia... Nosotros, los hombres del idioma verdadero, hijos de esta tierra, quienes perdimos los papeles de nuestros poko-winiketik, teníamos también leyes que se cumplían, escritas o no, sin darles nunca salidas caprichosas... ¡Pero sólo la desnudez, el frío, nos había quedado para defendernos! (pp. 111-112).

The narrator faces these adversities with the stoicism long associated with his race. Except for an occasional exclamation, his tone lacks emotion, even when relating the most painful experience. When he does show emotion, it is almost always with respect to the suffering of others. A striking example of his personal stoicism occurs when, after having suffered injury and severe complications, the local witch doctors attempt to purge him of evil by flagellation: "Y se dedicó a golpearme. Todo cumplido, volvieron a tomarme el pulso para ver si había tenido éxito en el arreglo de mis delitos"(p. 126). His complete objectivity in describing this painful treatment seems almost schizophrenic,

but in an ironic way the matter-of-fact tone heightens reader empathy by allowing the latter's feelings to be the only ones against which the experience is judged.

Another side of the narrator is represented by his sense of humor, a quality noticeably lacking in the Indians of previous indigenista novels. Through straight narration and hyperbole he reveals this quality in both himself and his tribesmen. In one instance he relates his and his companions' reaction to a play on words: "Más de una vez, los días domingo, fue con algunos de nosotros a cazar al tejón, animal que él llamaba pezote, haciéndonos reír porque nos imaginábamos unos pesos muy grandes..." (p. 113). When Lázaro Cárdenas visits the narrator's school, the exaggerated description of the director's anxiety produces a comic effect:

> (Cárdenas) se acercó a un alumno y le hizo varias preguntas; el muchacho estaba asustado. ¡El muk'ul ajwalil! El presidente le acarició los cabellos y le sonrió con suavidad. Algo dijo, y el alumno sonrió también. Losada estuvo a punto de caerse varias veces, tan asustado como el propio muchacho; pero éste llegó a reír mientras Losada continuaba tratando de caerse (p. 90).

A different psychological phenomenon is conveyed through the narrative rhythm of Los hombres verdaderos.

It subtly reflects the idiosyncrasies of memory, and provides a measure of the narrator's growing self-conscience. As he begins, the narrator is reporting his earliest recollections. Consequently, with the blurring effect of time, events are randomly spaced, and recalled only as they are peculiarly significant for him. At this stage a sense of the continuous flow of time is lacking. The only measure of forward progress are the steps toward self-awareness inherent in the events remembered. As events accrue, however, they tend to level off somewhat in their individual significance, and become more closely spaced in time. As this happens, a time sense develops.

A kind of turning point in this respect seems to be the moment when the narrator first contracts as a laborer. This is the first time that he is independent of his immediate family, and in order to survive, he becomes more aware of himself as an individual than when cared for by his parents. In the role of laborer, he must adjust to greatly increased demands placed on him from outside. One of the key demands is that of conforming to a routine governed by clock time. After this turning point, he becomes increasingly meticulous in the chronology of events. On occasion he almost seems to be responding to a legal interrogation:

El monte estaba lejos y en ir y venir, más el corte, me tardé algo. Al regresar, eran quizá las ocho. Desayunamos para poder trabajar bien en la sementera.

Mi cuñado y yo partimos hacia la milpa. Afilamos nuestros machetes. A las doce me ordenó:

--Ve a preparar el pozole, bátelo para que lo tomemos.

¡Era mediodía; la hora de beber el mats! (p. 72)

Trabajando en la sementera, pasó una semana.

However, this precise chronology does not include a sense of history. The only references to the historical past fall within the narrator's own life or within that of another character. For him and his tribe, the past beyond recollection is retained in myth and legend. From the novel's outset, time and myth are juxtaposed so as to suggest that together they form the continuum that is the whole human experience. The juxtaposition is seen as early as the novel's first page. Its opening line refers to a specific time in the narrator's life, followed immediately by comments regarding the timeless divinities of the sun and moon, and man's humble relationship to them. Throughout the

novel these basic realities are left unaltered, and the narrator's mythopoeic cosmovision remains intact.

The principle source of myth are the stories told by the narrator's grandfather. Again, point of view is the most important factor. Through it, a certain reality is imparted to myth that seldom exists in other indigenista novels. While the myths are told by the grandfather, the reader perceives them from the narrator's point of view. On the one hand, he understandably looks up to his grandfather as the voice of wisdom and authority. On the other, in his youthful innocence, the boy does not yet distinguish clearly between fact and fantasy. As a result, what his grandfather tells him seems both plausible and based on sound authority.

The myths of Los hombres verdaderos seem to fit a pattern that corresponds to the narrator's personality development. The earliest reference to the supernatural is to the divine parents, the sun and moon. To the child narrator these are the most familiar of all terms. The first story as such involves Xutil, a mythical child whose behavior is much like that of the narrator and his friends. He has fights with his older brothers, is sneaky in his revenge, and does not always tell the truth to his mother. In such terms as these, myth seems hardly more than reality slightly inflated.

It is during this trend toward stories of heavenly beings that the grandfather tells how the sky is supported:

> Pero en cada una de las esquinas del mundo hay una pilastra: una se alza en k'exen k'inal, el norte; otra se levanta en el swa'el k'inal, el sur; la tercera está en slok'ib k'inal, el oriente, y la cuarta en smalib k'aal, donde el sol se pone. Así se eleva y sostiene la curva divina (p. 39).

Near the end of the novel, a parallel comment explains how the earth itself is held up: "El mundo está sostenido por cuatro pilares..." (p. 138). By their location in the novel and their significance for the narrator, the two passages seem to represent the halves of a universe or a cosmovision. As a child, when his imagination is stretching outward, and reality seems unlimited, it is toward the heavens that he gazes. As an adult, his greater concern for worldly matters seems to be mirrored in the explanation of how the earth is supported.

As the narrator gains knowledge of the world, language plays an important role. It is important not only for what it says, but also for what it implies. In the first place, the narrator is presumed to speak in the Tzeltal language, while the novel is written in

Spanish.[5] This in itself is no novelty in an *indigenista* work, but the quality of the narrator's speech is distinctive. In previous *indigenista* works, authors often imply native speech through a corrupted Spanish. Their model is usually the language of the *campesino*, which creates the image of a culturally marginal individual. However, recognizing that an Indian steeped in his own culture speaks his mother tongue correctly, Carlo Antonio Castro renders his narrator's speech into basically normal Spanish.

At the same time, Castro does some of the same things as other *indigenista* novelists in order to suggest the original Indian language. His most obvious technique for imparting the flavor of Tzeltal is the use of words taken directly from that language. Unfortunately, this leads to a certain amount of confusion, since a synonym for the Tzeltal word is not always provided. In a few instances the author relies on context for definition, which, as in the case of *tat* (p. 11) for father, can be adequate. However, with such words as *sibak'* (p. 15), context alone does not entirely solve the problem.

When context alone is clearly inadequate to express the meaning of a word, the author resorts to

translation by synonym: "tuntserek, el carpintero y jex, el azueljo" (p. 17). On rare occasion, the author translates as much as a whole sentence: "¿Bi xi' awot'an, ajwalil? ¿Qué dice tu corazón, jefe?" (p. 46).

In one significant way, Carlo Antonio Castro goes beyond other indigenista novelists in capturing the spirit of the native language. He subtly adapts Spanish syntax and employs native idioms so as to approximate the rhythm and flavor of spoken Tzeltal. About this technique Joseph Sommers has remarked:

> Un rasgo literario significativo en Los hombres verdaderos se deriva de la sensibilidad profunda del autor hacia la lengua tzeltal. La sintaxis y los modismos del personaje central, presentados en español, captan con frecuencia la forma y resonancia del tzeltal. Por medio de esta técnica, Carlo Antonio Castro logra una estilización poética la cual, además de su calidad literaria, conduce al lector a comprender el pensamiento y la expresión indígenas.[6]

For the most part, syntactical modifications do not breach the norms of contemporary Spanish, but simply create poetic effects that are rare in conversation. One noteworthy exception, however, is the use of the indefinite article with the possessive adjective, as

in "--¡Voy a encontrar un mi cántaro!" (p. 76).

At the deepest level, language for the Tzeltal people has a special relationship to the world it describes. Words are not merely abstractions, but share concretely in the essence of the things they name. To acquire language is to gain access to the things of the world, an experience that the narrator finds highly exhilarating:

> Y de nuestras pláticas, como si en vez de repartir palabras ofreciéramos agua florida, como si el aguardiente nos ocultara los ojos pero nos lavara la cabeza, así, mareados, íbamos acercándonos a la tierra, conociéndola, siempre nueva y con vértigo, y acercándonos también a los que estaban sobre ella, hombres, animales, plantas; moviéndonos con cada otra palabra, con cada idea recién bebida. Uno a uno nos hacíamos parte de la voz de padres y de abuelos, de tíos paternos y de tíos maternos (p. 20).

As the narrator masters his language, a subtle implication develops regarding the Indian's relationship to nature. It grows out of both the words he learns and the imagery he uses. Whether it is simply a question of the author's convenience or it is part of an artistic whole, virtually all the Tzeltal words

in the novel are nouns and adjectives. In effect, they communicate knowledge limited to essences, and exclude knowledge of the means of control and manipulation expressed in verbs. What is emphasized is that man, animal and plant coexist on an equal basis in the universe, and knowledge allows the narrator to fit into that scheme better. He does not learn or care about the means of controlling nature for egocentric purposes. It is in this way that he most subtly reflects the distinction between the Indian and white concepts of man and the universe.

The sense of coexistence between man and nature is reinforced by the narrator's imagery. An affinity between the two is evident in the slightly anthropomorphic way in which nature behaves: "Los árboles se fueron escondiendo..." (p. 53). Even time assumes a semi-corporeal form: "Tres meses nos vieron pasar" (p. 61). After his laborious efforts to learn about the world, the narrator's euphemism for getting drunk is singularly appropriate and poignant: "Perdimos el mundo" (p. 116).

Probably the most important thing the narrator learns through language is the uniqueness of his people. They are, as the title states, "los hombres verdaderos". As in El callado dolor de los tzotziles, the adjective

in the title is used as a motif throughout the novel. On different occasions it appears with such words as "hombres", "idioma", "lengua", "gente", and "palabras", all of which signal human beings and language. In all, it appears some twenty-six times in a text of only one hundred thirty-two pages. Due to this frequency, the word "verdadero" becomes an effective technique for drawing the reader into the narrator's world. The reader comes to accept it as natural, and, thereby, to believe it.

While the world view acquired by the narrator is based on permanent values, he nevertheless relates to a specific period in national history. A visit by Lázaro Cárdenas to the narrator's school suggests that he was from ten to twelve years old some time during the years 1934-1940. Besides its purely chronological interest, Cárdenas' visit is significant because he is the only national figure to be mentioned in Los hombres verdaderos, and is the president who has taken the greatest interest in the welfare of the Indian since the Revolution.

It is in this historical dimension that the novel seems to take on an allegorical quality. First, it is significant that the narrator and all members of his immediate family are anonymous, while most other

characters bear a proper name. This suggests that each family member is something more than a unique human being. Indeed, each of them seems to represent a particular historical aspect of the Indian community.

The narrator's father is the Indian broken by the Conquest. Living outside the white man's culture, he nevertheless has to deal with that culture in a subservient role. In his futile existence he has lost a genuine sense of dignity and belonging. He still observes the superstitious practices of his own culture, but does not participate in its deeper values. His only productive activity is aimed at quenching his alcholic thirst, which finally leads to his death.

The mother represents the timeless, primordial life force of the narrator's race. Her life is a story of continuous hardships through which she doggedly and quietly survives. Significantly, she is the one relative who does not die in the novel. When the time comes for her son to marry, she stubbornly goes from one family to the next until she finally locates a wife for him. In her single-minded pursuit of this goal she seems to be responding to a basic instinct for the survival of the race.

The narrator's grandfather is a link with the past. He is the bearer of collective wisdom, which he

carefully passes on to the narrator in the form of myth and folk tale. It is this reservoir of knowledge that guides the narrator's character development and provides him solace in trying times. When the grandfather has successfully passed on the mantle of knowledge his life is fulfilled and he dies.

The narrator himself seems to represent a model for the Indian of the post-Revolutionary period. He has freed himself from the futility and alcoholism of his father, and he has re-established an identity based on cultural heritage. At the same time, he has learned to deal with the white man and communicate in his language. By experience he has learned to accept from white society what is useful, such as medical treatment, while turning his back on its counterpart in native supersitition. On the other hand, what he takes from white society in no way undermines his basic identity. Against this background, the narrator's parting thoughts seem prophetic:

> Regresaré a mi terrenito, a mi paraje. Allá, al lado de la sementera, pondré atento el oído. Creo que la gente que se anuncia llegará, y quiero recibirla, conocerla.
>
> La noche está fría: brilla más que nunca el Camino de la Helada. Cuando la luz del sol, la luz

> del xutil, comience a calentar, yo reanudaré la ruta. Seguiré el rumbo de los hombres verdaderos (p. 143).

For the first time in an indigenista novel, the white and Indian races do not seem to be locked into an eternal pattern of conflict and exploitation. Rather, one feels that a possibility exists for a new order in which the races can live in harmony without having to sacrifice their identities.

In this optimistic tone, as in point of view, Los hombres verdaderos is distinguished from all previous indigenista novels. Through its narrator, the reader gains direct access to Indian culture for the first time. For the first time also, that culture is seen as the only known framework within which to exist. There is no longer the alien filter through which experience is passed and distorted, nor any alternate point of view with which to compare.

It is as though with Los hombres verdaderos the long and arduous process of discovering the whole man culminates. The Indian finally emerges from the cocoon of basic alienation, and his world is seen as real. Because it is real, it is seen in all its dimensions, and, like all such worlds, it provides a context within which its inhabitants act out the fundamental problems

of the human condition.

OFICIO DE TINIEBLAS

Oficio de tinieblas (1962), by Rosario Castellanos, shares both its geographical and historical setting with Los hombres verdaderos. However, while Los hombres verdaderos culminates a tendency to explore Indian society in progressively greater isolation from white society, Oficio de tinieblas reverses that tendency, and returns to an examination of the societies in conflict. On the surface it would seem that the Mexican indigenista novel has come full round. Both the conflict and pessimistic conclusions of Oficio de tinieblas are reminiscent of those of the first such novel, El indio. However, in spite of these similarities between El indio and Oficio de tinieblas, there are major differences in both the attitudes of the authors and the narrative techniques used to convey them.

In attitude toward the Indian, Rosario Castellanos is much nearer Carlo Antonio Castro than to Gregorio López y Fuentes. She sees the Indian as a human being whose basic needs are the same as those of human beings the world over. It is in responding to those needs that circumstance and culture lead to behavior different from that of the white man. However, this behavior does not,

as in El indio, signify that the Indian is in greater harmony with nature than his white antagonist. There is nothing in Oficio de tinieblas of either the noble savage or the pedantic anthropologist. The author's own words are revealing in this respect:

> Los indios son seres humanos absolutamente iguales a los blancos, sólo que colocados en una circunstancia especial y desfavorable. Como son más débiles, pueden ser más malos--violentos, traidores e hipócritas--que los blancos, Los indios no me parecen misteriosos ni poéticos. Lo que ocurre es que viven en una miseria atroz.[7]

Because Rosario Castellanos does not view her characters in a simplistic mold, the world of Oficio de tinieblas is a complex one. To create it, the author employs the broadest spectrum of narrative techniques found in any Mexican indigenista novel. In this context, she distinguishes herself most in the use of structure, point of view, and techniques of interiorization, such as interior monologue, reverie and dream. In spite of this formal complexity, it is to the author's credit that she avoids the pitfall of technical cuteness. She never uses a technique for its own sake, but draws upon each only in the interests of the novel's integrity.

The structure of Oficio de las tinieblas serves two important functions. On the one hand, it effectively reinforces the novel's unity, and on the other, it reflects the basic differences between the white and Indian means of dealing with reality. The opening pages of the work are a kind of introduction that initiates the reader into the mythopoeic world of the Indian. It re-enacts the moment of primordial creation, and provides a mythic interpreation of history, including the coming of the white man. Like other novelists before her, such as Alba Sandoiz, Castellanos takes her model in this passage from the sacred writing of Mesoamerica: "San Juan, el Fiador, el que estuvo presente cuando aparecieron por primera vez los mundos; el que dio el sí de la afirmación para que echara a caminar el siglo; uno de los pilares que sostienen firme lo que está firme, San Juan Fiador, se inclinó cierto día a contemplar la tierra de los hombres."[8]

The introduction ends as focus shifts from the mythopoeic to the historical by passing through the timeless realm of custom and coming to rest on an individual, Pedro González Winiktón: "Pedro González Winiktón separó las manos que la meditación había mantenido unidas y las dejó caer a lo largo de su cuerpo" (p. 11). Pedro's gesture adds to continuity by

hinting that what preceded may have been the substance of his meditation.

At the novel's end, the transition from myth to history is reversed. The transition subtly begins when the deaths of several main characters are communicated to the reader indirectly. While the events leading up to those deaths are narrated directly, the deaths themselves are revealed only later through survivors. This technique places the historical fact at a distance from the reader, and obscures detail. As a result, time-sense for these events is altered. They seem remote, and only a step removed from legend.

The transition from the historical to the mythopoeic is furthered when the defeated Tzotzils take refuge in the valley of Chamula. They escape both from their enemies and from time:

> Desnudos, mal cubiertos de harapos o con taparrabos de piel a medio curtir, han abolido el tiempo que los separaba de las edades pretéritas. No existe ni antes ni hoy. Es siempre. Siempre la derrota y la persecución. Siempre el amo que no se aplaca con la obediencia más abyecta ni con la humildad más servil. Siempre el látigo cayendo sobre la espalda sumisa. Siempre el cuchillo cercenando el ademán de insurrección.

> En esta eternidad se cumple el destino de la tribu. Porque es voluntad de los dioses que los tzotziles permanezcan. En grutas y al aire libre, de noches y a pleno sol, hembras y varones se ayuntan para perpetuarse (p. 363).

The Tzotzils survive in this eternity because it is here that they assimilate the ravages of time into their collective conscience and rationalize it. Just as their ancestors had incorporated the white man's coming into their mythopoeic view, the Tzotzils of the present absorb their current defeat. The process is dramatized in the novel's final pages when Teresa Entzín López tells Idolina of the recent events in tribal history. The total distortion of time in Teresa's legend is patent in the fact that the events to which she refers as long past have just happened: "--En otro tiempo --no habías nacido, tú, criatura; acaso tampoco había nacido yo-- hubo en mi pueblo, según cuentan los ancianos, una ilol de gran virtud" (p. 336). Objective reality is altered in her legend by her rationalization of tribal defeat. Rather than the overwhelming material power of the whites, it is the pride of the priestess, Catalina Díaz Puiljá, that causes defeat. In this way, it is a tragic flaw, much as in Greek mythology, that

determines events, rather than forces outside the realm of the tribe's cosmovision.

The mythopoeic quality of the novel's opening and closing passages greatly unifies the work, and creates the impression that what falls between them is a brief sojourn into history. A sense of the latter is an experience reserved for the white man, and is one of the chief ways in which white and Indian differ. Even at that, some structural features tend to reinforce a sense of linear time, while others simultaneously undermine it. On the one hand, nearly every one of the novel's forty chapters is carefully linked to its successor through reference to a character, event, or theme, creating a feeling of rigorously logical development. This is reinforced by various characters in the white community who refer to family and provincial history, which seems to put current events into a chronological perspective. Furthermore, early in the novel, time is rather clearly marked. First a month, then nine months and then a year pass.

As the novel develops, though, the reader becomes aware that a number of years--perhaps as many as a decade--have passed, and there has been no further calendar reference. This is one of several ways in which time sense is distorted. Another is the repetition of

certain events from different points of view, and sometimes at widely separated points in the novel. The death of Padre Manuel Mandujano is briefly narrated at the end of Chapter XXV, and is witnessed by Xaw Ramírez Paciencia early in Chapter XXVI. The author observes briefly Teresa Entzín López' flight from Leonardo Cifuentes' home at the end of Chapter XI, and much later, in Chapter XXIII, the reader relives the episode from Teresa's point of view. However, neither in the case of Padre Manuel's death nor in that of Teresa's flight is the repeated episode identified as a flash-back. They simply occur in the normal flow of events.

Through augury the reader's sense of events is further altered. Occurrences are augured through witchcraft, intuition and calculation. Teresa resorts to sorcery when she correctly predicts Idolina's future: "La ceniza dice que te curarás" (p. 86). Catalina is correct in her premonition that the gods will not be propitiated by the quick death of Domingo, and the rebellion will go awry. Santiago's characteristic astuteness leads him to the anticipation of his and Fernando's fate: "Y antes de entrar en mayores averiguaciones estaremos fusilados" (p. 349).

The opposite of augury occurs when the author delays in revealing causes until long after events have

occurred or failed to occur. An intriguing example develops when, in Chapter XVII, a shawl of Julia Acevedo's turns up missing. It mysteriously reappears in the cave of Tzajal-Hemel, but it is not until Chapter XXXI that César Santiago reveals how and why he took it to the Indians.

The past constantly intrudes on the present through numerous flashbacks. The narrative darts in and out of them so that frequently the reader finds himself groping for a secure point of reference in the historical present. The importance of these flash-backs may be measured by the fact that one of the characters, Isidoro Cifuentes, is portrayed exclusively through them.

Flashbacks, combined with repetition, the uneven passage of time, augury and delayed revelation, subtly call into question the reality of linear time, and raise the possibility that the sojourn into history is but an illusion. Thus, neither the white nor Indian perception of reality emerges as clearly the right one.

In examining the inhabitants of these different worlds, the author uses a constantly shifting point of view. Just as structure casts doubt on the nature of time, the shifting point of view reveals the deceptive appearances of human behavior. Events are seen from

an external point of view as a third person observer might see them, and they are also seen from within characters as only they can see them. The constant shifting back and forth from dialogue to narration, and from outside to inside characters produces a useful effect. On the one hand, the reader is often not quite certain from whose point of view he is seeing things. On the other, his perspective is never that of one character or society long enough for him to identify with that character or society. In this way, the author insures that access to all human elements of the novel will be uniform, and that her shifting focus will not be distracting to the sentiments of the reader. The result is a clearer understanding of individual behavior in its cultural context, and the discovery of a common source of human need that motivates both Indian and white.

Because the author's main interest is the internal life of her characters, her descriptions of external reality are limited in certain ways. This is especially true of descriptions done from the omniscient point of view. When she uses this point of view to portray setting and communal life, there is very little reference to the artefacts and daily habits of the Indians, which is one of the most notable ways in which Oficio de tinieblas differs from other indigenista novels. There is only

slightly more detail regarding the habits of the white community. In either case, the tendency is toward broad generalization, although the generalization is stated differently for Indian and white. Generalizations about the Indians tend to characterize groups: "Tenejapanecos, con su largo cotón de rayas verticales; huistecos, defendidos del viento por su sombrero ladeado; pableños de largas mangas rojas" (p. 218). Generalizations on the white community tend to see the group in terms of a representative member: "La mujer que va a entregar el pan de casa en casa; la beata que acude a los oficios vespertinos; el aprendiz que sale de su trabajo; la modista que acaba de cerrar, con varias vueltas de llave, su taller" (p. 26).

The omniscient point of view is similarly limited in the physical descriptions of characters. Pedro González Winiktón, for example, "era un indio de estatura aventajada, músculos firmes" (p. 11). Doña Mercedes Solórzano is "una mujer cuarentona, obesa, con los dientes refulgiendo en groseras incrustaciones de oro" (p. 17). The hacendado Leonardo Cifuentes is "un hombre de complexión robusta, de mediana edad..." (p. 20). These are practically the only physical details furnished about Pedro, Mercedes and Leonardo and they do rather little to individualize the characters. Probably the most

important result is that the visible racial differences between white and Indian go virtually unnoticed, as do differences in language. While it is noted that the Indians need an interpreter to understand Spanish, there is virtually no use of Tzotzil words in dialogue to capture the flavor of the native language. It might be surmised that the author deliberately proceeded in this way so as not to distract attention from the common humanity that underlies diverse appearances.

To a certain extent, access to the inner world of characters is also gained through the omniscient point of view. A great deal of Isabel Cifuentes' personality, for example, is revealed in this way: "Isabel, a pesar de la momentánea rebeldía insuflada en ella por el furor era, por temperamento y por convicción, un espíritu sumiso cuyo hábito era resignarse, cuyo vicio era perdonar" (p. 67). While in this instance Isabel's behavior clearly substantiates the author's comment, on occasion she uses personality analysis for satirical effect. One such instance is her description of don Adolfo Homel, owner of the plantation "La Constancia", who, she asserts, has "un corazón sensible. Si en su finca se recurría, cuando era necesario, al cepo, al calabozo y al látigo era porque apreciaba la disciplina. Si en la tienda de

raya se expendía aguardiente a precios más altos que los del mercado... era porque respetaba las costumbres" (p. 56). The rationalizations themselves belie the assertion of a "corazón sensible". Rather, the author has voiced what don Adolfo would likely say in his own defense, and has achieved an ironically satirical effect.

For the most part, omniscient analysis is used to point out weaknesses and defects in characters. It is one of the principal means for showing the brutalizing effect that exploitation has on exploiter as well as expolited. It is not only the Indian who suffers from his slave condition, but also the white, although without realizing it. The effect of circumstance on the individual is particularly evident when the individual is defined in terms of his society. Isabel Cifuentes, as a representative matron of Ciudad Real, is analysed in especially unflattering terms:

> Predominó al fin en Isabel su orgullo de señora coleta que desdeña todo trato que no sea el de sus iguales y que no reconoce superiores. A cada paso de la conversación encontraba ocasiones para marcar las diferencias que la apartaban de su interlocutora; su falta de mundo le impedía advertir las fallas de su propia educación, las

> limitaciones de su experiencia y el casi nulo desarrollo de sus facultades. Era una Zebadúa y este solo hecho la colocaba en una categoría que ninguna crítica podía alcanzar, ninguna aplicación podía enaltecer y ninguna disciplina podía perfeccionar. Zebadúa. El nombre era un talismán y quien había nacido en posesión de él ya no precisaba de ninguna cualidad que añadir a su persona (p. 130).

In this passage one clearly sees the stifling effect of the provincial milieu on personality development. Having survived for centuries on the exploitation of the Indians, the society has insulated itself against any outside challenge, and, hence, has lost all ability to evolve. Circumstances as they are and always have been are accepted as sacrosanct, and a narrow-minded chauvinism has become the inevitable attitude of the society's members.

The character profiles furnished through omniscient analysis are extremely useful for understanding behavior, but are so frequently used that to a degree reader participation in the creative process is inhibited. Furthermore, at times one yearns for a little less certainty in the analyses. Characterizations would

gain a dimension if something were left to doubt. This tendency toward over-analysis is one that Rosario Castellanos herself has observed: "yo siempre había tratado de explicar los actos de mis personajes."[9]

On the other hand, Castellanos also examines "coleto" society through a more subtle technique whose form is like that of a litany. It is a composite of anonymous bits of conversation among "coleto" women in which men, money and reputation are central and interrelated themes. Of the three, the theme of men is the fundamental one. The litany is formed by the repetition of key words, followed each time by a different variation on their meaning. The variations on the father figure are representative:

> El padre, dios cotidiano y distante cuyos relámpagos iluminaban el cielo monótono del hogar y cuyos rayos se descargaban fulminando no se sabía cómo, no se sabía cuándo, no se sabía por qué.
>
> El padre, ante cuya presencia enmudecen de terror los niños y de respeto los mayores. El padre, que se desata el cinturón de cuero para castigar, para volcar sobre las mesas el chorro de monedas de oro.

> El padre, que bendice la mesa y el sueño, el que alarga su mano para que la besen sus deudos en el saludo y en la despedida.
>
> El padre que, una vez, te sentó en sus rodillas y acarició tu larga trenza de adolescente. Entonces te atreviste a mirarlo en los ojos y sorprendiste un brillo de hambre o un velo de turbación, que te lo hizo próximo y temible y deseable (pp. 285-286).

In addition to the father figure there are passages on the priest, the cousin, the friend of the family, and suitors. Like that of the father figure, each of these passages culminates on a note of repressed sexuality.

Besides a profile of male figures, the litany deals with the "coleto" woman's self-concept in relation to those figures. While sexual identity is mysterious and fascinating for them, it is also dominant in the evolution of their self-concept. The direction that their lives will take is determined by the success with which they play their sexual roles. This is most evident in the passage on the spinster, which ends the litany on sex:

> Si el esposo no llega, niña quedada, resígnate. Cierra el escote, baja los párpados, calla. No escuches el crujido de la madera en las habitaciones de los que duermen juntos; no palpes el

> vientre de la que ha concebido; aléjate del ay de la parturienta. El hervor que te martilla en las sienes ha de volverse un puñado de ceniza. Busca el arrimo de tus hermanos cuando encanezcas. Tal es el hombre al que debes asirte, hiedrezuela (p. 287).

In litany, the omniscient narrator is effaced through the use of anonymous dialogue, but on numerous occasions the process is reversed and the author's presence is stressed. One way this is done is through the parenthetic asides that she frequently interjects. They serve a number of purposes such as that of providing objective information that is not furnished in the narrative: "Pero la exigüidad del surtido (varios atados, incompletos, de panela; tres botellas de temperante; algunos manojos de hierbas de color), indicaban la poca prosperidad del negocio" (p. 18). They also provide a momentary insight into a character's thoughts: "Sin esperar el asentimiento del joven (lo suponía a su disposición, como todos los subordinados) don Alfonso se dirigió a sus habitaciones." A parenthetic aside is often used to clarify or expand on an idea already expressed: "Después de esa noche Pedro ya pudo adivinar, bajo la apariencia orgullosa de las mujeres blancas

(de todas, aun de las de Ciudad Real), la avidez secreta..." (p. 61). Probably the least successful use of the aside is for metaphorical purposes: "Exasperada, Catalina gritó (y fue como si estuvieran sajándole un abceso)" (p. 46). In separating the metaphor from the rest of the text, Castallnos gives a slightly prosaic quality to what is essentially a poetic effect. In general, the purposes served by the parenthetic aside could just as effectively be served by other means. Their proliferation in itself has a slightly distracting effect, and one wonders why an author of Rosario Castellanos' talents should rely so heavily on them.

The author's presence is also felt in many scenes of dialogue. A scene may begin with dialogue, but the author will suddenly begin to paraphrase the rest of the conversation. An extensive example of this is found in Chapter XIV. The conversation between Fernando and César is presented directly until the narrator intervenes:

> --Yo conozco estos pueblos, ingeniero. Cuando le clavan la puntería a alguien no descansan hasta acabarlo. ¿Por qué cree usted que yo tuve que salir de Comitán?

> Era una historia de mezquindades y humillaciones que César contó con llaneza y sin ocultar ningún detalle (p. 166).

A lengthy narration follows, and the reader soon loses all awareness of César's presence, as it is absorbed in simple omniscient narration.

At the same time, there is a noticeable change in style as the narrator takes over. When César speaks, he customarily expresses himself in a simple, direct and humorless manner. However, the narrator's style is more periphrastic than César's, and, through circumlocution, produces humorous effects. The most obvious of these deals with César's younger brother: "nostálgico de la infancia perdida, de la tibia oscuridad del seno materno, Límbano asumió la postura fetal de los cadáveres, se ovilló en el regazo de la tumba. En otras palabras, se suicidió disparándose un balazo en la cabeza, antes de cumplir los dieciséis años de edad" (p. 170). At the conclusion of César's story, the reader is brought back to the initial scene, and again made aware that, in reality, he has been listening to a conversation: "Fernando había escuchado con atención las palabras de César..." (p. 176).

The author provides the most direct access to her characters through various techniques of interiorization,

such as interior monologue, reverie and dream. Not only are these techniques used to characterize individuals, but they are also used to characterize society and to point out social and economic injustices. In this way, the author accomplishes her ends, while overcoming the problem of authorial presence.

As Padre Manuel meditates, he conducts an interior monologue in which he states a sweeping moral analysis of "coleto" society:

> Y la moral de los coletos es muy peculiar. Son escrupulosos hasta la exageración, hasta la gazmoñería, en sus tratos mutuos. Quieren conservar limpia su fama de comerciantes íntegros, de profesionista cabal, no vacila un instante si se le presenta la ocasión de robar a un indio. Es más, se enorgullecen de ello, lo narran después como una anécdota divertida que no deja de causar regocijo en sus oyentes (p. 105).

While these observations are attributed to Padre Manuel, they give perfect echo to some of the author's own statements, suggesting that the priest is acting here as the author's spokesman.

The relationship between author and character is a bit more subtle when Pedro González Winiktón thinks

to himself about his economic dilemma:

> --¿Cómo está esto? Yo dejo mi casa, mi familia, mi paraje; camino leguas, bajo montañas. Sufro el calor, me duele la enfermedad, no estoy de haragán, tirado todo el día en el hamaca, sino que rindo la jornada completa. Y cuando llega la hora de regresar resulta que regreso con las manos vacías. A mi modo de ver no está bien. No es justo (p. 53).

While his thoughts surely voice the author's opinion, the immediacy of his problem makes it thoroughly plausible that he speaks only on his own behalf.

Interior monologue is also instrumental in many flash-backs. The author tends to introduce a flash-back through interior monologue, which soon develops into simple recollection narrated predominantly in the third person. Here, the use of the third person is similar to that of the narrated dialogue. However, in the flash-backs there are often momentary relapses into interior monologue. An example of Isabel's recollections illustrates the technique. At first she is merely thinking of Julia Acevedo: "Fascinadora de hombres... eso he de haberlo leído en alguna novela, pensó Isabel. Con razón las prohibe Su Ilustrísima" (p. 73). In the next

paragraph, the omniscient narrator has taken over, although what is said still refers to Isabel's thoughts: "Estaba Idolina, la hijastra, a la que Isabel mimaba en secreto para que Leonardo no fuera a decir que en ella estaba aún queriendo a Isidoro" (p. 73). In the midst of this third person narrative brief thoughts of Isabel's begin to intrude: "Malos pensamientos --¡si yo fuera libre!--" (p. 73). When focus again returns to the present, the reader has gained an important insight into family history as well as Isabel's relationships to various members of the family.

Essentially the same technique is used to reveal the desires, worries, fears or anxieties of characters. As Catalina contemplates Marcela, the author reveals the intensity with which she is preoccupied by her sterility:

> Enmudecía en lo que es más doloroso, más verdadero: en el hambre. El hambre que obliga a retrocederse y a gemir, que se hace intolerable cuando contempla la hartura de los otros.
>
> La ilol espiaba a Marcela con los ojos desvariadores, dilatados. ¿Cómo era posible que esta muchacha insignificante y estúpida que ella usaba como un simple instrumento de sus propósitos hubiera llegado a convertirse en la depositaria

> del tesoro que a Catalina se le negaba? Y lo que era aún más ridículo: Marcela era inconsciente de sus privilegios (p. 46).

It is from a similar internal point of view that many dialogue situations are presented. They are viewed from within either or both of the speakers, nearly always revealing a contrast between what is said and what is really thought or felt. Anxiety of one sort or another is the cause of this dichotomy. This is true of both white and Indian characters, to the extent that a kind of paranoia seems to prevail in both communities. An extended interview involving the Bishop, don Alfonso, and the priest Manuel Mandujano illustrates a typical dialogue. At the outset, the situation is viewed from don Alfonso's point of view:

> ¿Qué significa esa fijeza de su mirada en un punto neutro? se preguntó el obispo. Este joven me contempla desde la austeridad, desde la inocencia que no ha tenido tiempo de corromperse. No me admira; al contrario, me condena, protesta contra el lujo de esta casa. Ya sé que las vajillas podrían ser más modestas, los muebles más corrientes; los adornos menos abundantes. ¡Y dice que yo le enseñé a mortificarse! Se burla. No puede entender que aquí no hay nada superfluo.

> La soledad, el ocio, el miedo a la vejez, me hicieron persistente como un pájaro que arranca, de donde puede, las pajitas para hacer su nido (p. 98).

When he speaks, however, don Alfonso's thought seem to be worlds away from what he is thinking:

> --Anoche, en la fiesta de los Cifuentes, no estuviste todo lo correcto que hubiera sido de desearse.
>
> Las orejas de Manuel enrojecieron.
>
> --La urbanidad no es mi fuerte, monseñor. Mis maestros me enseñaron a ser cortés con Dios, no con los hombres.
>
> --Ibas predispuesto contra el dueño de la casa. De Leonardo Cifuentes corren historias, se cuentan hazañas no muy edificantes. Pero ¿qué vamos a hacer nosotros? Nuestro oficio no es juzgar; es perdonar (p. 99).

As the conversation draws to a close, Manuel's point of view provides a balance to don Alfonso's earlier thoughts:

> Manuel comprendió que para cualquiera de sus objeciones tendría don Alfonso una respuesta que la despojaría de su validez y de su peso... Pudo haber impuesto su autoridad de obispo, pensó el joven; pudo haber dictado una orden. Pero tiene

> miedo de mi rebeldía y acumula un montón de sofismas para convencerme de la necesidad de mi designación (p. 110).

As in most other dialogue situations, it is not what don Alfonso and Manuel say to each other that is important, but what they say to themselves through interior monologue. For most of the characters words are only the playground for the games they play. As a result, there is relatively little direct dialogue in Oficio de tinieblas. Instead, at least half of the words uttered appear in the thoughts of a character or are inserted into omniscient narration. In this way, dialogue serves merely as a link between the characters' subjective reality and the external world, but achieves no particular significance in its own right.

Although interior monologue provides access to the characters' subjective reality, it is restricted to the level of conscious thought. On the other hand, through reverie and dream a deeper level of consciousness is explored. In reverie, an event or preoccupation of the moment sets in motion a process of increasing interiorization, until the character is totally absorbed in imagination, and unaware of present circumstance. At times this leads to the dramatic presentation of a scene as though it existed in reality, as when Idolina

imagines herself dead:

> Ahora tirita de frío y el alivio momentáneo que le produjo la escritura ha desaparecido. Ay, si se pudiera morir. Pero no alguna vez, más tarde, sino en este instante preciso. No le importa la manera y es incapaz de imaginar los detalles. Tiene miedo, además, del dolor y del minuto supremo en que el cuerpo perece. No, morir sin trámites, sin repugnantes dilaciones, con la facilidad con que las cosas suceden en los sueños. Idolina muerta. En su rostro una palidez, una serenidad que la embellece... pero su quijada cuelga y es necesario atarla con un pañuelo. No importa, sigue adelante. Alrededor del féretro los cirios chisporrotean, languidecen en su amarillez funeraria (p. 202).

This, as well as other examples of reverie, serves as a technique of characterization. It provides an insight into how Idolina deals with frustration. A hypochondriac, her entire life is dominated by the masochism revealed in her death wish. However, as indicated in the passage, she is actually very afraid of suffering, and her invalidism is a perfect sham used for manipulative purposes.

Particularly for Catalina, dreams are a source of knowledge that helps her cope with reality. This is the way in which she differs most significantly from members of the white community. While her basic needs are the same as those of "coleto" women, unlike the latter, she does not rely on conscious scheming to solve her problem, but rather opens up to the suggestions of her subconscious. The first instance of this occurs as she seeks a solution to the problem of a mate for Marcela:

> Soñaba. Se soñaba en conversación con el agua. El diálogo es difícil cuando el otro tiene la cara esquiva, los ojos huidizos, la atención vagabunda del que apenas oye una palabra y ya la olvida y olvida a quien la ha pronunciado. Sólo que Catalina era sabia en la paciencia. Se sentaba en las orillas, a esperar. Hasta que el agua respondió. Se cuajó en cristales y los cristales fueron dejando transparentar, primero indecisos, luego fieles, unas facciones humanas. La frente lisa, sin resonancias, pétrea; los ojos en los que mira la mansedumbre; la risa inmotivada: Lorenzo Díaz Puiljá, su hermano, el inocente (pp. 33-34).

On another occasion, a dream is merely a cause of anxiety for the character, but a valuable source of information for the reader. After the unsuccessful Indian rebellion, it is clear only that Fernando and César have perished, while the fate of several other major characters remains in doubt. In a nightmare of Idolina's a number of these loose ends are brought together. As in Catalina's dream, however, the depth of consciousness revealed is not matched by a syntactical breakdown. Rather, chaotic imagery is expressed in logical syntax, indicating some intervention by the author:

> Repentinamente la muralla se derrumba. Y hablan las bocas sofocadas de tierra.
>
> Carolina repite una salmodia sin sentido. Fernando pronuncia la palabra ley y los oídos sordos la rechazan y la devuelven convertida en befa. 'El que nació cuando el eclipse' grita cuando la Cruz lo crucifica. Winiktón arenga a un ejército de sombras. Xaw Ramírez Paciencia tartamudea el falso testimonio con que han de condenar a sus hermanos. Julia ríe. Doña Mercedes Solórzano musita una confidencia. Marcela y Lorenzo, y el martoma y su mujer, Felipa (p. 366).

As the author explores individual subconsciences, it becomes evident that there are certain parallels between members of white and Indian societies, whose importance suggests an intentional design. The parallels exist at the level of psychological need, and have an impact on human relations, but do not specifically involve behavioral similarities. For this reason, creation of these parallels is a key technique for demonstrating the human nature common to the white man and the Indian that underlies their diverse behavior. Culturally determined behavior is shown to be a peculiar form that evolves out of a universal substance.

Perhaps because the author is a woman, the psychological needs and resultant parallels are more clearly defined among female characters than among male in Oficio de tinieblas. The pre-eminence of the female element is particularly striking when certain events in the novel's plot are compared with their nineteenth-century historical basis. In Oficio de tinieblas it is solely Catalina who initiates the religious movement and the beliefs that go with it. It is also she who is imprisoned, and gains renown from her subsequent release. Finally, it is Catalina who chooses Domingo to be sacrificed. In the historical episode, it is Pedro Díaz Cuscat, and not his

wife, who does each of these things.[10] The importance of the female in Oficio de tinieblas is, therefore, nearly the reverse of what it was in history.

In this predominantly female world, the maternal role is one to which nearly all the women relate, and the one which most clearly reveals parallels among individuals. The need to fulfill that role is the greatest dramatic force in the novel, and without it, it may fairly be said that Oficio de tinieblas could not exist in its present form. Since the need is psychological, it involves the sensation of authenticity, and not merely the physical fact of motherhood. Of all the women characters, the two who are most obsessed by and least able to fulfill this need are Catalina and Isabel. While the latter has experienced physical motherhood, her daughter is profoundly alienated from her, so that for her the spiritual side of maternity is completely absent. For Catalina, the need is both physical and spiritual. Since she is sterile, her only hope of fulfillment as mother is through adoption or sublimation. She unsuccessfully attempts both, and her efforts lead to two crucial events--the sacrifice of Domingo and the Tzotzil revolt.

Although Catalina and Isabel fail to attain the role of mother, three other women are more successful. Benita fulfills this role by playing surrogate mother

to her brother Manuel. When her own child is taken from her and dies, Teresa transfers her motherly impulses to Idolina. The substitute child fulfills her need as it does for Benita, until Julia usurps the affection of Idolina.

In the role of usurper, Julia has a parallel in Catalina. The latter first adopts the role of mother toward Marcela, usurping that role from Felipa. Then, she plays mother to Marcela's illegitimate son, Domingo. The parallel between Julia and Catalina is reinforced by the fact that both are reputed to have supernatural powers.

It seems ironic that while Catalina desperately yearns to bear her own child, two other women consciously reject physical motherhood. Marcela rejects Domingo as soon as he is born because he reminds her of the white man who raped her. Julia undergoes an abortion so as not to encumber her life and perhaps lose Fernando.

By using abortion as a means of holding on to Fernando, Julia turns the role of motherhood into a tool. She does not relate to it as an end in itself, but only as a potential hindrance toward other ends. In this sense she has an additional parallel with Catalina. While the latter seems to relate to motherhood essentially as an end in itself, she also sees it

as a means of holding on to Pedro. As in El callado dolor de los tzotziles, sterility is a legitimate grounds for separation, and her fear of this heightens her maternal obsession.

Because in general they are less effectively characterized, there are few parallels among the men of Oficio de tinieblas. The only one that bridges the cultures involves a preoccupation with justice shared by Fernando and Pedro. On the one hand, contact with revolutionary ideology has aroused in Fernando a sensitivity to the economic oppression of the Indian, and has convinced him that the problem must be solved through redistribution of the land. Pedro's obsession with justice, on the other hand, was awakened when his sister was brutally raped by a white man. In spite of their different causes, the common goal of justice unites the two in action.

For several reasons, the rape that traumatized Pedro achieves a symbolic stature, and illumines the basic nature of white and Indian relations. Since Pedro's obsession with justice is the first personal characteristic revealed in the novel, it is in a strategic position, and its cause thereby gains in significance. Furthermore, the first major event of the novel is Leonardo's rape of Marcela. The offspring

of this union is Domingo, whose later importance enhances the significance of the rape itself. These facts, combined with the generally aggressive posture of the white community toward the Tzotzils, appear to symbolize the racial situation. It is the Conquest re-enacted time and again. While not an original concept, this symbol does make a valuable contribution to the author's ultimate ends.

As in the case of rape, symbolism reinforces meaning in a number of other ways in Oficio de tinieblas, although the author relies on it to a far lesser extent than Gregorio López y Fuentes in El indio. In Oficio de tinieblas there are dramatic symbols, symbolic gestures, words, and motifs. Their function varies according to their explicitness. Some are recognized by the characters and influence the course of events; others are acknowledged by the author, and serve mainly as supplement to other explicit information; and some are inferred only by the reader. The latter, of course, are the most important to the creative process, because, as in the example of rape, they provide a dimension to reality not necessarily provided by any other means.

An explicit, dramatic symbol involves a clumsy mistake by Xaw Ramírez Paciencia: "Y cuando el sacristán se disponía a rociarle la cara, el cuenco (precariamente

equilibrado entre los dedos torpes, reumáticos de Xaw) se inclinó hasta derramarse por completo sobre el niño al que cubrió de agua y pétalos" (p. 312). Because it is Good Friday, the symbolic value of Xaw's mistake is recognized by all, and is carried to its logical conclusion in a re-enactment of the Crucifixion.

A symbol used for characterization involves a gesture of Isabel's at the end of a confrontation with Leonardo: "Después automática, servilmente, se inclinó hacia la alfombra para borrar la mancha de ceniza dejada por el cigarrillo... Con este gesto tan simple Isabel estaba ya, de un modo tácito, dispuesta a obedecer a su marido atendiendo a los invitados" (p. 72). The gesture simply reinforces what is known about Isabel through other sources, and is easily recognized as symbolic without the author's explanatory comment.

A more subtle example is found in a single word whose connotation symbolizes an entire psychological reality. When Padre Manuel destroys the idols of Tzajal-Hemel, Catalina faints: "Una mujer, Catalina Díaz Puiljá, se desplomó sin conocimiento" (p. 226). The symbolic word is "mujer". Up to this point, in Tzajal-Hemel the author consistently refers to Catalina with the title "ilol" that connotes her

magic-religious powers. Suddenly, however, when the visible signs of her power are destroyed, she is merely "una mujer". The distinction symbolized by this word choice communicates more succinctly and effectively the reality of what has happened than could probably any discursive explanation.

Like Catalina, the materialistic prelate don Alfonso also undergoes a change in role that is symbolized through the darkness that increasingly attracts him. Essentially a compensation for a deep-seated fear of physical death, his materialism has destroyed his moral conscience: "Sí, él había enviado a Manuel Mandujano a la muerte. Intentó otra vez sentir remordimientos, pero la pequeña ola, artificalmente movida, se derrumbó en su corazón (p. 269). On the heels of this disconcerting realization, he withdraws into the darkness of his chambers, affecting the posture of a cadaver: "Sobre una tarima de madera tosca yacía don Alfonso Cañaveral. Rígido, cubierto de bastos hábitos, cruzaba las manos sobre el pecho a la manera de los cadáveres. Y mantenía los ojos cerrados" (p. 357). It is as though to escape from an unbearable truth he now seeks symbolic refuge in the condition he had most feared. He appears symbolically to associate light and darkness with knowledge and ignorance, embracing desperately the latter. The physical darkness of his

chambers and his references to light and dark, such as "No soporto la luz"(p. 361), virtually become motifs through which this association is manifested. His final exclamation, after his interview with the governor, seems especially significant: "-¡Ah, por fin! ¡Otra vez la oscuridad!" (p. 361).

A similar and very important motif is found in the word "tiniebla". Like Mauricio Magdaleno, Ramón Rubín and Carlo Antonio Castro, Castellanos weaves into the text of her novel the key word of its title for a number of purposes. First, since it appears as early as the third page of text ("Amanece tarde en Chamula. El gallo canta para ahuyentar la tiniebla,"), and as late as the next-to-last page ("ni la turbaron las tinieblas."), it provides a minor unifying device.

Second, since the full title neither appears nor is explained in the work, the "tiniebla" motif is important for an understanding of the title's particular meaning in the novel. On the surface, it seems to refer to a Catholic rite of Holy Week in which a series of candles are extinguished until only one remains. This one, in turn, is removed from sight leaving the sanctuary in darkness, after which it is returned to symbolize the Resurrection and the defeat of the powers of darkness and

evil. Taken literally, this reference has obvious significance for the Tzotzils in their Holy Week sacrifice of Domingo.

On the other hand, the specific uses of the "tiniebla" motif suggest an additional meaning of that word peculiar to the novel. It is used only in contrast to the light of dawn or in regard to Catalina and her followers as a symbol of the mythopoeic world of their collective conscience: "La búsqueda de la tiniebla los conduce a las cuevas" (p. 363). This symbolism is reinforced by the fact that Catalina is the only individual with whom the "tiniebla" motif is associated. As "ilol" she is mistress of the caves and serves as a link between the world of darkness and the world of light.

Contrasting with the "tinieblas", reference to the tardiness of dawn is made at two widely separated points in the novel, but in neither case does it fulfill any real narrative exigency. Combined with this, the fact that the latter reference is in the novel's last sentence--"Faltaba mucho para que amaneciera"--suggests a symbolic implication like that observed by Joseph Sommers: "que en la capacidad indígena de absorber una historia de opresión y sobrevivir en tinieblas, se nutre la chispa mágica de una posible resurrección."[11]

Regardless of the exact significance of its title, Oficio de tinieblas clearly indicates the depth of alienation that continues to exist between white and Indian societies. The tragedy of the situation is made doubly evident by the author's narrative artistry. Through it, the misunderstood behavior on which prejudice is based can be seen as nothing more than a peculiar response to universal problems. Thus, in both artistry and insight, Oficio de tinieblas represents the highest achievement in the Mexican indigenista novel.

CHAPTER V

CONCLUSION

The novel, like other art forms in Mexico, turned to Indian themes in the wake of the Revolution of 1910. However, at least three factors helped to delay the appearance of Indian themes in the novel by nearly a decade and a half after their appearance in the graphic arts and music. The first of these was the existence of indigenous models in art and music to guide and inspire contemporary artists and musicians. The second was the novel's non-ideological treatment of the Revolution as a social upheaval from 1928 to 1935, and the third was the political climate under Cárdenas, who, more than any other president since the Revolution, emphasized the socio-economic problems of the Indian.

As a reflection of the times, the first indigenista novels in Mexico, represented by El indio (1935) and El resplandor (1937), were works of protest. Both El indio and El resplandor evolve a structure that suggests the cyclic repetition of conquest, leading to the Indian's eventual doom. However, they differ in their means of arriving at this conclusion. In El indio, López y Fuentes creates an historical allegory that is endlessly re-enacted, while a cyclic pattern in El resplandor gradually emerges as the narrative sweeps across generations of homogeneous characters.

Typical of their period, López y Fuentes and Magdaleno characterize in the interests of thesis. For López y Fuentes this involves mass characterization of the Indian and caricature of the white man. While Magdaleno also caricatures the white man, he is more probing in his characterization of the Indian. However, in spite of his techniques of interiorization, Magdaleno's analysis of the Indians does little to individualize them or to illuminate their cultural particularity.

At the end of the Cárdenas years, protest in the indigenista novel yields to a quest for identity in the Indian's culture, and to an examination of his role in national history. To achieve both these ends writers of the 1940's, such as Miguel Angel Menéndez, Alba Sandoiz and Ramón Rubín, pay closer attention to the native way of life than did those of the preceding decade. Indeed, in their meticulous study of custom, these novelists often appear to be writing anthropological texts rather than fiction.

The effort to discover the Indian's cultural particularity is accompanied by a greater emphasis on individual characterization so as to penetrate the barrier of "otherness" that surrounds the Indian in novels of the 1930's. The most important technique

toward this end is point of view. While the omniscient point of view is dominant in the *indigenista* novels of the 1930's, in key novels of the 1940's, such as *Nayar*, *Taetzani* and *El callado dolor de los tzotziles*, the narrative point of view is either that of the first person or a limited third person. Both of these give the reader a perspective closer to that of the native characters than is the case in the earlier novels of social protest.

However, in each case, the effectiveness of point of view in discovering the indigenous world is hindered to some extent by the author's fundamentally non-Indian set of attitudes. In *Nayar*, while the white narrator is drawn into the indigenous world, heightening its immediacy, as a stranger to it, he fails to discover the way in which custom serves basic human need. As a result, the practices he observes remain for the most part, an exotic enigma. Discovery of the Indian's real particularity is further hindered by the archetypal patterns in *Nayar*, which incorporate the Indian into a universal framework without first adequately revealing his uniqueness. The clearest indication of the author's Western culture bias in *Nayar* is the *mestizo*'s discovery of identity in his Spanish rather than his Indian heritage.

It has the effect of a negative value judgment on the latter.

Unlike Menéndez, Alba Sandoiz, in Taetzani, overtly seeks to identify with the indigenous world through her Indian hero and the last "Azuel". However, in the inconsistent characterization and repugnant conclusion of Taetzani, she manifests contradictory feelings toward the Indian, portraying him both as noble and bestial savage. Probably because of this ambivalence, the deeper meaning of Indian custom and belief are never discovered in Taetzani, even though Azquel's monologue places the reader within the native world. Rather than the meaning of his culture, Azquel's hysterical militancy provides a sense of anguish in the face of genocide. The only effect consistently achieved in Taetzani, this sense of anguish is, with the exception of Lugarda's anxiety in El resplandor, the most immediate personal experience felt by an Indian character in the indigenista novel to that date.

A more fully developed Indian character is found in El callado dolor de los tzotziles (1949) by Ramón Rubín. Like Alba Sandoiz, Rubín examines indigenous society from within, but rather than the first person he uses a limited third person point of view, through which

reality is observed largely as the protagonist experiences it. Unlike earlier indigenista novelists, Rubín finds the ultimate source of his protagonist's ills not in the white man's abuses, but in his own inability to adapt to cultural restraints. By means of imagery, symbolic behavior and authorial analysis, Rubín chronicles the progressive mental derangement of his protagonist, but through these techniques he discovers more of the repressions of Western civilization as Freud saw them than of those peculiar to Tzotzil culture. As a result, he, like Miguel Angel Menéndez and Alba Sandoiz, subtly betrays a non-Indian mentality that ultimately determines his view of the indigenous world.

It was with the emergence of a new generation of writers in the 1950's that Western culture ceased to be a barrier to knowledge of the Indian world in the indigenista novel. These novelists, such as Carlo Antonio Castro and Rosario Castellanos, brought to their works not only a mastery of literary technique, but also a thorough training in various fields related to the study of Indian culture and civilization. This combination of professional and literary training was highly productive for indigenista literature, producing a "cycle of Chiapas", in which the natives of that region are examined in a depth never before achieved in the novel.

The study of an individual consciousness attempted by Ramón Rubín is realized to the fullest in Los hombres verdaderos (1959) by Carlo Antonio Castro. It is an autobiographical narrative in which point of view is extremely effective in drawing the reader into the narrator's world, to the extent that it is the white man, rather than the Indian, who appears as "other". The narrator's chronicle of his own learning experiences solves the problem of how to describe the Indian way of life without sacrificing creativity in the interests of text-book anthropology. While there are symbolic overtones in Los hombres verdaderos, unlike those of El indio and El resplandor, they do not undermine the significance of the particular.

The development in the indigenista novel toward greater interiorization within the native world culminates with Los hombres verdaderos, and is, in a sense, reversed in Oficio de tinieblas (1962) by Rosario Castellanos. She, like López y Fuentes in El indio, portrays white and Indian societies in deep-seated conflict. Although in this respect the indigenista novel has come full round with Oficio de tinieblas, Castellanos' narrative techniques differ widely from those of López y Fuentes. While the latter chose allegory and mass characterization to convey his thesis,

Rosario Castellanos probes deep within white and Indian societies through a broad range of techniques to discover the intricacies of the master-slave relationship and the common humanity that underlies the diverse behavior of the master and the slave. A constantly shifting perspective and various techniques of interiorization are her most effective tools of discovery, allowing her to study characters of both white and Indian societies without adopting the sentiments of either. While her conclusions are pessimistic, the depth of her analysis contributes more to an understanding of race relations than does that of any other novelist in Mexico.

Not only does Castellanos' mastery of technique produce the best indigenista novel in Mexico, but also earns for Oficio de tinieblas a place among the best of all contemporary Mexican novels. In it, she sounds depths of human reality comparable to those of Al filo del agua and Pedro Páramo. Her distortion of the time sense, while less extreme, is just as effective as in Pedro Páramo and Farabeuf. Her use of point of view is fully as complex and perhaps even more effective than that of La muerte de Artemio Cruz.

In each of the other outstanding contemporary Mexican novels, as in Oficio de tinieblas, the

extent to which discovery takes place is a result of the novelist's mastery of technique. Just as mestizo society is more effectively portrayed in Al filo del agua than in the novels of the Revolution, Oficio de tinieblas examines the Indian and his relationship to the white man in greater depth than does El indio. In the evolution from El indio to Oficio de tinieblas there is a decrease in thesis expressed through symbol and allegory, and a growing emphasis on the particular as a source of discovery. While structure and symbol endure as useful techniques, point of view becomes the most important vehicle of access to the Indian world, until the native's ultimate humanity is discovered in Los hombres verdaderos.

After the contributions of El indio, El resplandor, Nayar, Taetzani, El callado dolor de los tzotziles, Los hombres verdaderos and Oficio de tinieblas, little remains to be discovered in the novel either about the Indian's cultural particularity, the injustices he suffers or his basic humanity. In this light it seems significant that since 1962 there have been no additions to the indigenista vein. The task remaining to novelists is to discover the subtle but profound way in which the Indian's heritage has influenced the development of modern Mexican culture.

NOTES TO CHAPTER ONE

1. Alfonso Caso, Indigenismo (Mexico City, 1958), p. 22.
2. Warren L. Meinhardt, The Mexican Indianist Novel: 1910-1960 (unpublished dissertation, University of California, Berkeley, 1965), p. 26.
3. For a description of more recent efforts of this kind in the highlands of Chiapas, see Calixta Guiteras-Holmes, Perils of the Soul: The World View of a Tzotzil Indian (Glencoe, N. Y., 1961).
4. For an historical analysis of indigenismo in Mexico, see Luis Villoro, Grandes momentos del indigenismo en México (Mexico City, 1950).
5. Francisco Rojas González, "Estudio histórico-etnográfico del alcoholismo entre los indios de México," Revista mexicana de sociología, IV 2(1942), pp. 111-125.
6. Justino Fernández, Arte moderno y contemporáneo de México (Mexico City, 1952), p. 350.
7. Manuel Pedro González, Trayectoria de la novela en México (Mexico City, 1951), p. 100.
8. Justino Fernández, Op. cit., p. 471.
9. Anita Brenner, "Art in Mexico: A Critic's View," Atlantic Monthly, CCXLII 3(March, 1964), p. 141.
10. Quoted by William Flanagan on the jacket of the album "Music of Mexico," Decca, 1951.

11. Quoted by Otto Mayer-Serra on the jacket of the album, "Orquesta Sinfónica Nacional," "Musart" label, series INBA.
12. Otto Mayer-Serra on the jacket of the album "Adolfo Odnoposoff," "Musart" label, series SACM.
13. Notably, even Los de abajo was not widely known until its "discovery" in 1924. See John E. Englekirk, "The Discovery of Los de abajo by Mariano Azuela," Hispania XVIII (1935), pp. 53-62.
14. John S. Brushwood, Mexico in its Novel (Austin, 1966), p. 186.
15. José Rojas Garcidueñas, Breve historia de la novela mexicana (Mexico City, 1959), p. 84.
16. Ibid., p. 131 ff.
17. Brushwood, Mexico in its Novel, p. 199.
18. This new emphasis on national reality roughly coincides with the so-called criollista trend in the prose fiction of other Latin-American countries, represented in Venezuela by Rómulo Gallegos' Doña Bárbara (1929); in Argentina by Ricardo Güiraldes' Don Segundo Sombra (1926); and in Colombia by José Eustasio Rivera's La vorágine (1924). The aim of criollista writers was to explore and express their national particularity, as the Mexicans were to do in their study of the Revolution.

19. Manuel Pedro González, op. cit., p. 97.

20. Sommers, After the Storm: Landmarks in the Modern Mexican Novel (Albuquerque, 1968), p. 79.

21. Brushwood, Mexico in its Novel, p. 33.

22. Sommers, After the Storm, p. 110.

23. Carlos Fuentes, La muerte de Artemio Cruz, 2nd ed., (Mexico City, 1965), p. 144.

24. See Octavio Paz, El laberinto de la soledad, 2nd ed., (Mexico City, 1952). Some of his ideas can be traced, in turn, to Samuel Ramos, El perfil del hombre y la cultura en México, 2nd ed., (Mexico City, 1951).

25. George R. McMurray, "Current Trends in the Mexican Novel," Hispania LI 3(Sept. 1968), pp. 532-537.

26. See John S. Brushwood, "Tradición y rebeldía en las novelas de José Agustín," Et Caetera, 2da época, AñoIV, núm. 14(March-April 1969), pp. 7-18.

NOTES TO CHAPTER TWO

1. Antonio Mediz Bolio, Tierra del faisán y del venado (Mexico City, 1934), p. 49.
2. Rubén Campos, Aztlán, tierra de las garzas (Santiago de Chile, 1935), p. 54.
3. Mariano Azuela, San Gabriel de Valdivias (Santiago de Chile, 1938), p. 48.
4. Joseph Sommers, After the Storm: Landmarks of the Modern Mexican Novel (Albuquerque, 1968), p. 24.
5. Manuel Pedro González, Trayectoria de la novela en México (Mexico City, 1951), p. 259.
6. D. H. Lawrence, "The Dragon of the Apocalypse," in Selected Literary Criticism (London, 1955), p. 158, quoted in Maurice Beebe, Literary Symbolism (San Francisco, 1960), p. 31.
7. Gregorio López y Fuentes, El indio (2nd ed.; Mexico City, 1937), p. 197. All further references are to this text.
8. Mariano Azuela, Los de abajo (6th ed.; Mexico City, 1967), p. 140.
9. John S. Brushwood, Mexico in its Novel (Austin, 1966), p. 218.
10. Mauricio Magdaleno, El resplandor (Buenos Aires-Mexico City, 1950), p. 58. All further references are to this text.

11. Warren L. Meinhardt, The Mexican Indianist Novel: 1910-1960 (unpublished dissertation, Berkeley, 1965), p. 104.
12. Francisco Lacosta, "Notas sobre un tema indigenista: Mauricio Magdaleno El resplandor," Duquesne Hispanic Review I(1962), p. 39.
13. Mircea Eliade, The Myth of the Eternal Return, trans. Willard Trask, (New York, 1954), p. 36.
14. Brushwood, op. cit., p. 218.
15. Angel Flores, "Magical Realism in Spanish American Fiction," Hispania XXXVIII 2(May, 1955), p. 19.
16. Luis Leal, "El realismo mágico en la literatura hispanoamericana," Cuadernos Americanos 153(1967), p. 233.
17. Early in his career, Magdaleno published the collection of plays Teatro revolucionario mexicano (Madrid, 1933), composed of Pánuco 137, Emiliano Zapata and Trópico.
18. L. E. Bowling, "What is Stream of Consciousness?", in Critical Approaches to Fiction (New York, 1968), p. 363.
19. Ruth Stanton, "The Realism of Mauricio Magdaleno," Hispania XXII: 4(Dec., 1939), p. 351.
20. Ibid., pp. 351-352.

21. Gutierre Tibón, Diccionario etimológico comparado de nombres propios (Mexico City, 1956), p. 360.
22. Ibid., p. 339.
23. Ibid., p. 87.
24. Jacques Soustelle, La Pensée Cosmologique des anciens mexicains, p. 29, quoted in Miguel León Portilla Aztec Thought and Culture trans. Jack E. Davis, (Norman, Okla., 1963), pp. 51-52.
25. George C. Vaillant, The Aztecs of Mexico (Garden City, N. Y., 1944), p. 184.
26. Juan Eduardo Cirlot, Diccionario de símbolos tradicionales, (Barcelona, 1958), p. 372.
27. Brushwood, op. cit., p. 217.

NOTES TO CHAPTER III

1. Gregorio López y Fuentes, Peregrinos inmóviles (Mexico City, 1944), p. 88.
2. Joseph Sommers, Francisco Rojas González, exponente literario del nacionalismo mexicano (Xalapa, 1966), p. 98.
3. John S. Brushwood, Mexico in its Novel (Austin, 1966), pp. 25-26.
4. Miguel Angel Menéndez, Nayar (Mexico City, 1965), p. 35. All further references are taken from this text.
5. Menéndez had previously published three collections of poetry: Otro libro (1932); Canto a la Revolución (1933) and El rumbo de los versos (1936).
6. Warren L. Meinhardt, The Mexican Indianist Novel: 1910-1960 (unpublished dissertation, Berkeley, 1965), p. 148.
7. Howard S. Phillips, "Mexico's Prize Novel," Books Abroad vol. 15, No. 3(1941), p. 278.
8. Joseph Campbell, The Hero with a Thousand Faces (New York, 1949).
9. See Eugene Skinner, Archetypal Patterns in Four Novels of Alejo Carpentier (unpublished dissertation, University of Kansas, 1969).
10. Campbell, op. cit., p. 30.

11. Either through typographical error or authorial carelessness, this episode appears anachronistic. The only specific date in the novel is March 15, 1936 (p. 54), which precedes the outbreak of the revolt. Hence, this revolt would come nearly a decade after the height of the "cristero" movement.
12. Campbell, op. cit., p. 356.
13. Ibid., p. 155.
14. Ibid., p. 116.
15. Ibid., p. 111.
16. Alba Sandoiz, Taetzani (Mexico, 1946), pp. 16-17. All further references are to this text.
17. Popol Vuh, ed. Albertina Saravia (Mexico, 1969), p. 114.
18. For a criticism of the grammatical aspects of Alba Sandoiz's style, see Manuel Pedro González, Trayectoria de la novela en México (Mexico City, 1951), pp. 340-341.
19. According to the author's sketchy footnotes, her sources are: Francisco Javier Clavijero, "Historia antigua de México"; Salvador Gutiérrez Contreras, "Geografía, física, historia, economía y política del Municipio de Compostela, Nayarit"; Lic. don Matías de la Mota y Padilla, "Historia de la Conquista de la Provincia de Nueva Galicia"; Manuel Orozco y Berra,

"Geografía de las lenguas y carta etnográfica de México"; P. José Ortega, S. J., "Maravillosa reducción y conquista de la Provincia de San Joseph del Gran Nayar"; and a manuscript by P. Jacobo Sedelmair.

In addition, the author cites by name only: Alegre, Barnard, P. Fonte and P. Andrés Pérez de Ribas.

20. Meinhardt, op. cit., p. 173.

21. For a discussion of Freud's cultural limitations, see Clara Thompson, Psychoanalysis: Evolution and Development (New York, 1950), pp. 131-152.

22. Ramón Rubín, El callado dolor de los tzotziles (Mexico City, 1949), p. 37. All further references are taken from this text.

23. This and similar passages seem to reflect in their style Rubín's habit of writing from notes, pointed out in Emmanuel Carballo, Diecinueve protagonistas de la literatura mexicana del siglo XX (Mexico City, 1965), p. 345.

24. Such editorializing belies Rubín's own statement regarding the sole purpose of his literary works: "No concibo que mis escritos puedan tener otra función que la de distraer y emocionar al lector." Quoted in Carballo, op. cit., p. 342.

25. There is one noteworthy exception to the limited third person point of view. When the protagonist considers returning to his village, his thoughts are directly portrayed in the form of interior monologue:

> --Juí al Soconusco y trabajé en la poda y en la cosecha. Miráme las manos. No están manchadas de sangre de borreguito ni huelen a ella. Tienen bien claritos los callos que les sacaron las tijeras de podar... Juí podador... Mi dinero y mi cuchillo los gané podando, y ahora retorno a ver a María Manuela, mi mujer, que siempre regresó con un hijo mío. Ella, al fin, no era estéril; sólo que no había desarrollado bastante para concebir... Ahora tengo mi casa, mi hijo, mi mujer y mis borreguitos y chicha pa que ayuden a celebrarlo echándose unos tragos... (pp. 117-118).

Why the author did not make greater use of this technique remains unclear.

26. The relationship between taboo and unconscious desires manifested by José Damián seems to reflect the thoughts of Sigmund Freud in Totem and Taboo trans. James Strachey (London, 1950).

27. Manuel Pedro González, op. cit., p. 382.

28. Rubín has published several collections of short stories: Cuentos del medio rural mexicano I (Guadalajara, 1942); Cuentos mestizos de México II (Guadalajara, 1948); Tercer libro de cuentos mestizos (Guadalajara, 1948); Diez burbujas en el mar, sarta de cuentos salobres (Guadalajara, 1949); Cuarto libro de cuentos de México (Mexico City, 1950); Cuentos de indios (Guadalajara, 1954); Cuentos de indios, segundo libro (Guadalajara, 1958); El hombre que ponía huevos (Guadalajara, 1961).

29. The element of escape from normal reality in the Indian fiesta bears a striking resemblance to the thoughts of Octavio Paz on the fiesta in Mexican culture: Octavio Paz, El laberinto de la soledad (Mexico City, 1959), p. 45 ff.

NOTES TO CHAPTER IV

1. Joseph Sommers, "El ciclo de Chiapas: Nueva corriente literaria," Cuadernos americanos CXXXIII, 2(1964), pp. 246-261.
2. Ramón Rubín, La bruma lo vuelve azul (Mexico City, 1954), p. 104.
3. Warren L. Meinhardt, The Mexican Indianista Novel: 1910-1960 (unpublished dissertation, Berkeley, 1965), p. 72.
4. Carlo Antonio Castro, Los hombres verdaderos Xalapa, 1959), p. 11. All further references are to this text.
5. In fact, the novel was written originally in Tzeltal: José Farías Galindo, "Hay que comprender al indio por sus tradiciones, lenguaje y vida actual," México en la cultura no. 708(Oct. 14, 1962), p. 10.
6. Sommers, op. cit., p. 252.
7. Emmanuel Carballo, "Rosario Castellanos: La historia de sus libros contada por ella misma," La cultura en México no. 46(January 2, 1963), p. V.
8. Rosario Castellanos, Oficio de tinieblas (Mexico City, 1966), p. 9. All further references are to this text.
9. Carlos Landeros, "Con Rosario Castellanos: Sobre la novela," El día (April 25, 1964), p. 9.

10. For a summary of the historical episode, see: María del Carmen Millán, "En torno a Oficio de tinieblas," Anuario de letras vol. 3(1963)., pp. 292-293.

11. Sommers, op. cit., p. 259.

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Rojas González, Francisco. Lola Casanova. Mexico: E.D.I.A.P.S.A., 1947.

Rubín, Ramón. La bruma lo vuelve azul. Mexico: Fondo de Cultura Económica, 1954.

----------. El callado dolor de los tzotziles. Mexico: Impresora Insurgentes, 1949.

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