THE CREATION OF MOOD IN CAMILO JOSÉ CELA'S APUNTES CARPETOVETÓNICOS

by

Nancy Lane Dinneen
A.B., Smith College, 1953
M.A., University of Kansas, 1955

Submitted to the Department of Spanish and Portuguese and the Faculty of the Graduate School of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Philosophy

Dissertation Committee:

Redacted Signature

Chairman

Redacted Signature

Redacted Signature

CONTENTS

INTRODUCTION

Camilo José Cela has been recognized as a leading novelist of postwar Spain from the publication of his first novel, La familia de Pascual Duarte in 1942 to the appearance of his latest one, Vísperas, festividad y octava de San Camilo del año 1936 en Madrid, in 1969. The volumes of short fiction which he published during the same period have been generally neglected by critics, except insofar as they are related to his novels. However, some critical comment on Cela's short works suggests that his talent is better suited to short stories than to novels. Juan Alborg, in Hora actual de la novela española, notes Cela's mastery of the rapid sketch, and Gonzalo Torrente Ballester, in Panorama de la literatura española contemporánea, finds that his genius for brief portraits and his command of language overshadows his novelistic talents.[1] These critical comments indicate that Cela's short fiction forms an important part of his production, and therefore suggest that these short works merit more detailed study.

The lack of critical interest in Cela's short fiction reflects a scarcity of general criticism on the contemporary Spanish short story. Mariano Baquero Goyanes, in the introduction to his Antología de cuentos contemporáneos, discusses the general characteristics of the modern short story after noting that the genre has been underrated in the past.

The critic sees an evolution in the history of the short story from pre-nineteenth century interest in the portrayal of a vital moment seen against the background of a whole life to a more reduced scope in later years. In the nineteenth century, short story writers dealt with a decisive moment in the life of a character, but in the twentieth they do not make the same choice: "sino que, avanzando más, narran un momento cualquiera--gris, insignificante--por considerar que, en potencia, contiene toda una vida."[2]

Baquero Goyanes also notes the increased emphasis on means of expression rather than plot in the contemporary story. This observation certainly is applicable to Cela'a short fiction, and it suggests a need to approach these stories from the point of view of the author's use of narrative techniques. Unfortunately, general studies on the short story in Spain do not give a satisfactory picture of individual authors. They tend to treat many writers very briefly in arbitrary order (alphabetical or chronological). Furthermore, the critic sometimes ignores the short works of a novelist in favor of a discussion of better-known novels. For instance, Enrique Anderson Imbert, in his El cuento español, dedicates most of his section on Cela to a discussion of La familia de Pascual Duarte. He merely tacks on a word of praise for a couple of volumes of short stories. Even when a critic sticks more closely to the subject of the short

story, a superficial appraisal of isolated techniques lifted out of context misleads the reader rather than cast light on the creative process. Eduardo Tijeras, in Ultimos rumbos del cuento español, criticizes Cela's uses of worn-out formulas in his short works. To illustrate his point he quotes a hackneyed "official" obituary from "Baile en la plaza," one of Cela's apuntes carpetovetónicos. However, Tijeras fails to consider the effect of this language in the particular case, and how it aids in the creation of the mood of the sketch. Such devices as the use of journalistic jargon must be treated in the specific context in which they occur, since the same technique may vary in its effect. Thus the obituary could be used to characterize an unimaginative character or narrator, parody a literary style, or dehumanize a character or a situation. In view of the deficiencies found in extensive surveys of the contemporary short story, we feel that a detailed analysis of the techniques used by Cela in a representative body of his short fiction would be useful in defining the way in which the author leads the reader to accept a particular view of reality.

Most of the full-length studies of Cela's prose concentrate on his novels. However, two books which focus on style, (Olga Prjevalinsky's El sistema estético de Camilo José Cela, and Sara Suárez Solís' El léxico de Camilo José Cela) offer insights that apply to his total production.

Prjevalinsky, in her 1960 study of style in La Catira, gives a detailed analysis of the stylistic devices Cela uses in that novel. In La Catira techniques such as antithesis, repetition, and various aspects of comparison and metaphor have several functions. They may slow the tempo of the action, create a poetic effect which contrasts with violent action, or provide a basis for humor through the rupture of a normal system of values. However, these devices are not peculiar to La Catira; they occur repeatedly in Cela's short fiction as well.

Unlike Prjevalinsky, Sara Suárez Solís draws on all of Cela's prose up to 1968 in her study of his lexicon. In her discussion of Cela's innovative use of language, the critic divides his literary production into three periods: prior to 1948, from 1948-1951, and post-1951. The first, or pre-classic epoch is characterized by a comparatively concise, simple, and somewhat rustic lexicon in such works as La familia de Pascual Duarte. The second, or classic, period opens with the publication of Viaje a la Alcarria and reaches its high point in La colmena. In these works Suárez Solís finds complete control of vocabulary, variety and originality of images and comparisons, and above all, a preoccupation with colloquial language. The last, or baroque, stage of Cela's lexical development is first evident in some of the stories collected in El Gallego y su cuadrilla y otros apuntes carpetovetónicos, which date back to 1949, and it con-

tinues to the present. This style includes among its characteristics the combination of grotesque or vulgar language with musical effects, as well as heterogeneous enumerations involving all levels of language. The critic also notes that the baroque elements in the third period are not restricted to language, but include the creation of Quevedesque types and absurd situations which form a disciplined order despite an initial impression of chaos. In her catalogue of the Celian lexicon, Suárez Solís concentrates on Cela's use of proverbs, clichés, euphemisms, and other colloquial elements, but she also deals briefly with rhythmic effects, foreign or specialized vocabulary, names, images, and comparisons. These devices often serve a satiric purpose in Cela's later works: "ridiculiza, por los usos idiomáticos, a toda una sociedad donde las palabras valen más que los hechos . . . ."[3] Suárez Solís covers a great amount of material in her detailed study of Cela's handling of language, but she does not relate this information to the creation of a specific sustained effect in any one work.

Alonso Zamora Vicente deals briefly with the more important characteristics of Cela's style in his general study of Cela's early work, Camilo José Cela (acercamiento a un escritor), published in 1962. Zamora Vicente bases his observations largely on Cela's travel books, but as he notes, Cela's devotion to techniques of repetition and contrast is evident in much of his prose. The critic's primary interest is not

so much in detailed analysis of Cela's style, but rather in his position in Spanish literary tradition. Hence, Cela's concern for renovation in language is discussed in the light of similar interests among the writers of the Generation of '98. In addition to his discussion of Cela's novels, Zamora Vicente describes the short works labeled apuntes carpetovetónicos which are included in El Gallego y su cuadrilla. Although he does not study the apuntes in detail, he suggests the general mood of the collection in his definition of these sketches which are neither short stories nor articles: " Es un monumental entierro de la sardina, o triunfo de la muerte, adonde se convocan todos--o casi todos--los humanos que nos encontramos, cien veces al día en este vivir."[4]

A more recent general work on Cela, Camilo José Cela, by D. W. McPheeters, deals with all his prose up to 1968. However, since the work is intended as an introduction of Cela to the general English-speaking public, the critic merely reviews Cela's production without offering any critical thesis of his own. Hence this survey is of little value to anyone trying to define his own experience upon reading Cela's short fiction.

The other full-length studies of Cela's work concentrate on his novels and stress thematic or structural aspects of his work. Paul Ilie, in La novelística de Camilo José Cela, restricts his discussion primarily to Cela's novels,

although several of his observations are equally applicable to the short fiction as well. Ilie enumerates elements which recur in various novels: consideration of existence as isolation, the isolation of formal components for purposes of experimentation, and the expression of a primitive vision of life and art. He supports his ideas on primitivism with an example from a collection of apuntes, Historias de España, I. Los ciegos. Los tontos., which illustrates harmony between theme and style. In this way, Ilie indirectly suggests the possibility for understanding some of the short works through an analysis of the way in which style creates the total effect of a work.

Forms of the Novel in the Work of Camilo José Cela, by David Foster, includes three more recent novels in the discussion of novelistic themes and structure. Foster treats the novels as a series of experiments in technique and divides them into four categories: novels traditional in form, novels of psychological introspection, novels of the social complex, and New Novels. Despite his discussion of certain techniques, like distancing, patterns, and the manipulation of normal chronology, Foster's study does not shed much light on their use to establish the mood in either the novels or the short fiction; he does not mention the latter, and his forcing the novels into categories overshadows other considerations.

We find a more original view of Cela's work in The

Novels and Travels of Camilo José Cela by Robert Kirsner. The work covers substantially the same material as that of Zamora Vicente, but as the title suggests, Kirsner devotes more attention to the travel books. He fits all of the works with which he deals into his thesis that Cela always reflects the agony of postwar Spain in his novels and travel books. The critic finds that the distortion or disproportion often found in these works is a result of the author's disillusion with the unfulfillment of the order promised by the "Movimiento Nacional." He also asserts that Cela does not follow Spanish literary tradition, but rather finds that destruction of the past is the only road to the creation of a vital reality. Unfortunately, Kirsner seems to force the literary works into the mold he has designed for them, especially in the case of novels like La Catira, which does not have any direct relation to Spain. The critic sees this work as a representation of Cela's withdrawal from Spain, an unsuccessful attempt to escape from the agony of his native land.

Kirsner's treatment of El Gallego y su cuadrilla dramatizes the need for a less fragmentary consideration of Cela's short fiction. The critic includes the work among the travel books on the grounds that it is a "literary fantasia of travels that take place in the creative imagination of the author."[5] While it is true that the first section of El Gallego, like the travel books, is a record of the author's visit

to the Castilian village of Cebreros, these sketches lack the human interaction between the vagabond-author and the people he encounters along the way, which is a vital part of the other travel books. Kirsner emphasizes the heterogeneity of the subject matter of the apuntes, but then tends to mix quotes from various sketches, thereby changing the emphasis of the original. Also, by his choice of examples, he overemphasizes the extent of Cela's mockery of the Franco regime. In his quick survey of many apuntes, Kirsner stresses Cela's social commentary, and on occasion, takes it too seriously. He states that in a sketch entitled "Un invento del joven del principal" cruel and crude Spanish humor destroys genius. Cela, however, gives no indication that we are to consider the protagonist as a genius. On the contrary, he is an unimaginative simpleton who invents trivialities to order. He is included in the narrator's ironic view of society, not as a victim of this society. Kirsner's one-sided view of the apuntes needs to be balanced by a consideration of the mood of the stories. The way in which Cela creates an experience to which the reader can react seems as important as the sociological possibilities which can be read into the apuntes.

Critical comment indicating Cela's talent for the concise sketch of character or situation, and Suárez Solís' designation of El Gallego y su cuadrilla as a turning point in his stylistic development, suggest the importance of his

short fiction in his total production. Furthermore, on occasion short works contain the germ of future novels. A story entitled "Unas gafas de color," first published in 1946, becomes an episode in La colmena. Similarly, "El cuento de la buena pipa," written in 1948, forms the opening chapter of the 1961 novel, Tobogán de hambrientos. In view of the relationship between the novels and some of the short works, a study of some of the latter may help to pin down the ways in which Cela creates specific effects for the reader of his recent fiction. The short works seem particularly suited to this purpose since the factors of sustained character development and novelistic structure which would complicate discussion of the novels are absent in the short stories.

As critics have noted, and Cela himself explains in his prologues to Mrs. Caldwell habla con su hijo and Tobogán de hambrientos, he has experimented with the traditional form of the novel. He has likewise abandoned the form of the traditional short story, except for purposes of parody. Therefore, it is impossible to discuss Cela's short works in conventional terms of theme, plot, characterization, and setting. The stories usually depend for their effect on the tone and mood which are conveyed to the reader. Hence, a study of the ways in which Cela handles language and narrative perspective to create mood is useful as a means of understanding his short works.

Although Cela's interest in colloquial language is

generally recognized as an important part of his style, its use is sometimes misunderstood as an unsuccessful effort to be realistic.[6] However, Cela usually employs and repeats conventional phrases which have lost any real meaning, pseudo-intellectual or literary expressions, and extremely vulgar ones in order to impress upon the reader his vision of a sterile society in which external form has become all-important. Since the action of Cela's short stories is seldom a prime factor, the way in which his characters express themselves helps determine our attitude toward them. Similarly, the narrators' modes of expression, their use of combinations of literary language and slang, and their propensity for absurd contrasts and distorted comparisons influence the reader's reaction to the fictional situation. These devices often draw the reader into the world of the narrator and away from the character, or distance him from both. In any case, Cela's use of these techniques of contrast intensifies and sometimes distorts the mood of the stories, and keeps the reader off-balance in his effort to understand a world which seems chaotic but in reality has a definite order of its own. The manner in which Cela employs these techniques should offer an insight into his creation of mood.

In order to understand how Cela develops the moods of his short sketches, we must consider how his works fit within the tradition of the short story, and also how Cela dis-

tinguishes his short stories from his novels. He defines the relation between novel and short story, humorously stressing his belief that it is impossible to set definite limits for either genre: "La única diferencia que exista . . . entre el cuento y el apunte carpetovetónico, por un lado; la novela corta, por otro, y la novela, por el tercero, la marca la báscula."[7] Cela shares with traditionalists the idea that an essential characteristic of the short story is that it be short, and he also fulfills the requirement stated by Poe, that the short story must create "a certain unique or single effect to which every detail is subordinate."[8] Otherwise, Cela often deviates from the standard form of the short story, which involves a progression of events, either internal or external, a conflict, and its resolution. However, just as plot in the novel has become less important in contemporary fiction, action in the short story is often replaced by the significant incident, as Sean O'Faolain notes in his observations on the short story.[9] Cela, like other modern writers, reacts against the need for action, and creates more subtle relationships which rely on style and form for much of their impact. As a matter of fact, Cela's short stories would be classified as sketches according to the standard distinction between the two: while a sketch may be a still-life, something has to happen in a story.[10]

Rather than make a distinction between sketches and short stories, Cela adds another dimension to his short fiction by

his creation of the apunte carpetovetónico. The apunte falls somewhere between a short story and an article, and normally deals with some aspect of Castilian life. Its most definite characteristic is the geographic limit inherent in the adjective. Carpetania was the Roman word for the kingdom of Toledo, and carpetano the term designating its inhabitants. Another tribe, the vetones, lived in Salamanca and Extremadura. Also, the central mountain range of Castilla, which forms the sierra of Sigüenza, Somosierra, and Guadarrama and divides the regions of the Duero and the Tajo, is called the cordillera carpetovetónica. Zamora Vicente adds another dimension to this definition as he observes that the word is used outside Castilla with the connotation of violent contrast: "aludían siempre a la sequedad, violento tono agrio, de contraste y rudeza del mundo de Castilla, de la Castilla abrasada y polvorienta: se encerraba siempre . . . una idea de 'brutalidad'."[11] Cela reflects the geographic element in his own definition of an apunte which he includes in the prologue to El Gallego y su cuadrilla: "El apunte carpetovetónico pudiera ser algo así como un agridulce bosquejo, entre caricatura y aguafuerte, narrado, dibujado o pintado, de un tipo o de un trozo de vida peculiares de un determinado mundo: lo que los geógrafos llaman . . . la España árida."[12] While Cela makes a distinction between the apunte and other short fiction, he insists on its place in the Spanish artistic tradition of caricature as seen in the works of Quevedo, Goya,

and Solana. As Cela views the apunte in relation to the short story, the former is more rigid in form than the latter: "El cuento puede permitirse una abstracción que al apunte carpetovetónico se niega; también se premia a veces, con un subjetivismo que al apunte carpetovetónico le está vedado."[13] Despite this definition, the distinction between the two forms is by no means clear. Cela himself retracts his original definition as he notes the difficulty of fitting art into categories: "Sería muy hermoso pensar, por ejemplo, que el cuento es el estremecido reflejo de un instante, . . . que el apunte carpetovetónico es la foto de feria--y con cigarro puro y calanés prestado--del hombre ibericus . . . . Lo grave es que, sobre hermoso o aparentemente hermoso, sería también falso de la cabeza a los pies."[14] Of course, Cela's judgments and explanations of his own works are not necessarily reliable since they are often intended to condition the reader's reaction to the work which follows the preface rather than to be a definitive statement of artistic conviction.

Zamora Vicente comments on the difficulty of drawing a clear line between the apunte and the story in his discussion of two collections of short works, Nuevo retablo de don Cristobita and El Gallego y su cuadrilla. He suggests that, in general, the stories in the former work present a less sharp and rigid view of Spain than do the apuntes in the latter volume. However, the distinction between the two collections

becomes more blurred when we note that a few sketches, like "La hora exacta de Ismael Laurel, perito en veredas de secano" and "La lata de galletas del Chirlerín Marcial, randa de parlos" which originally appeared in El Gallego, end up in the definitive edition of Nuevo retablo. Cela's definitions and rearrangement of the sketches suggest a mockery of arbitrary rigid classifications of art, and also force the reader to consider each sketch as an entity without the advantage of an appeal to preconceived norms.

In any case, the sketches which Cela designates as apuntes carpetovetónicos are particularly suitable for investigation of the way in which he creates specific moods by his handling of language and narrative perspective. Since each sketch is brief, mood development is concise, and since the apuntes vary considerably in subject and in tone, there are contrasts of mood among the sketches. At the same time, Cela's use of series of related sketches, such as "Doce fotografías al minuto" and Historias de España, I., produces continuity of effect as well.

Cela has written many volumes of short fiction other than apuntes in the last twenty-five years. His first collection of stories, Esas nubes que pasan, appeared in 1945, and his latest, Nuevas escenas matritenses, were published in 1966. However, the two volumes of apuntes, El Gallego y su cuadrilla and Historias de España, I. Los ciegos. Los tontos., seem most suitable for a study of the way in which

the author creates mood. Cela's short fiction can be divided roughly into two categories: those which rely on graphics for part of their effect, and those, (like the apuntes) which do not. Although the importance of the drawings or photographs in the first category varies from work to work, the stories cannot be discussed apart from the illustrations.[15]

The "non-pictorial" works do not present the same difficulties as the others, but they also are not as representative of Cela's short fiction as are the apuntes. The latter, most of which are gathered in the definitive edition of El Gallego y su cuadrilla y otros apuntes carpetovetónicos, cover material written over a relatively long period of time and include sketches which originally appeared in periodicals and/or in earlier volumes of short fiction. As the editorial history of El Gallego illustrates, Cela maintains an interest in the apuntes as a vital part of his production, as he revises and rearranges sketches in succeeding editions of the work. The first edition of El Gallego, published in 1949, contained twenty-one apuntes, all of which continued to be reproduced in subsequent editions. Seven new apuntes were tacked on to the fourth edition of Cela's novel, Nuevas andanzas y desventuras de Lazarillo de Tormes in 1952, and were incorporated into the second edition of El Gallego, published three years later. This edition also included nineteen sketches which had originally appeared in a volume

of short stories, Baraja de invenciones, in 1953, and seventeen more which had not previously been published in book form. Rearrangement of the apuntes ended in 1965 with the publication of the third volume of Cela's Obras completas. This work, which the author characterizes as the definitive edition of the apuntes, includes all but two of the sketches from the 1955 edition of El Gallego, plus thirty-one additional apuntes. El Gallego, then, illustrates Cela's creation of mood in sketches which vary in subject and time of composition. Therefore, an examination of the techniques employed in this volume should be helpful in determining how the author creates the tone of a sketch and conditions the reader's reaction to the fictional world which he presents. Since we are interested in Cela's creation of a fictional world, we will not consider the nonfictional sketches in this collection.[16]

In El Gallego Cela takes the material of observable reality and by distorting it, conveys to the reader, in varying degrees, the isolation, fragmentation, and lack of absolute values in modern Spanish life. The other volume of apuntes, Historias de España, I., provides an intensification of the distortion which occurs in El Gallego. Historias de España is divided into two sections, each consisting of nine sketches. Each part forms a unified whole, unlike the sketches of El Gallego, and therefore more clearly reflects a reliance on image and language to create a fic-

tional world which is not anchored in normal reality. There is evidence of an absurd world in El Gallego, but it is not as overpowering as is the case in Historias de España. Therefore, it is essential to follow a study of the effects created by narrative techniques in the earlier work with a discussion of the way in which these effects are carried to an extreme in the later volume. Cela uses similar techniques of repetition, contrast, alteration of narrative perspective, and allusions to establish mood in all the apuntes, but these devices result in different experiences for the reader, as action and character become less important, and violent contrast of patterns and images takes over as the fundamental means of expressing the absurdity of the fictional world.

In this study of Cela's creation of mood in the apuntes, we shall consider the total effect of his use of language and perspective in three types of sketches. Once we have an overall picture of the creation of the mood in representative sketches we shall approach the subject from the point of view of specific narrative techniques which recur throughout the book. Finally, we shall compare El Gallego and Historias de España, I. to see how the techniques employed in El Gallego create a more powerful distortion in Historias de España.

CHAPTER I

CREATION OF MOOD IN THREE *APUNTES*

The *apuntes* collected in *El Gallego y su cuadrilla* vary widely in tone, due to Cela's skill in manipulating technique and point of view to create many different moods. Before enumerating these devices and analyzing their use, it may be worthwhile to examine the total mood created in a few representative *apuntes*.

Three *apuntes* which treat similar subjects but differ in their effect on the reader illustrate Cela's use of techniques of repetition, contrast, and distancing to create these different experiences. Like many of the *apuntes*, "El Gallego y su cuadrilla," "Independencia Trijueque, Gorda II, señorita torera," and "Doña Concha" deal with aspects of Castilian life. The first two concern bullfighters, and the third an equally typical character, the village *beata*. However, their effects do vary: "El Gallego" is a funny story, "Gorda II" is a grotesque joke, and "Doña Concha" is a representation of the sterility of village life.

In the title story of *El Gallego y su cuadrilla y otros apuntes carpetovetónicos* Cela uses village life in a restricted area of Spain to create a certain type of fiction. He takes as his point of departure a banal event: a woefully unsuccessful bullfight on a hot day in a small dusty Castilian town. By his choice of narrative techniques the author

establishes the humorous tone of the story and guides the reader's reaction to the fictional situation.

"El Gallego y su cuadrilla" is symmetrically constructed and divided into three parts: the background and the preparation for the bullfight, the biographical sketches of the bullfighters, and finally the corrida itself. In other words, its structure seems to be that of a normal short story. However, the divisions of the story emphasize the contrast between what the reader expects to happen and what actually occurs. This contrast between expectation and result, created in part by the formal structure of the apunte, contributes to the humorous tone of the work, and illustrates the way in which Cela makes use of his style to surprise his reader by a shift in moods.

Cela achieves this contrast partly by a repetition in the concluding paragraph of the scene described in the opening one. Both focus on the plaza and contain many of the same elements, including the fountain, the people, the police, the bull, the sword, and temporal references. Both scenes are static, which is natural for the introductory description of a setting, but not for the moment of the most violent action of a normal bullfight, the kill. Nevertheless, the only verbs which appear in the closing paragraph are forms of decir, estar, and querer, none of which suggest action. Since the apunte is broken off before the death of the animal, the final

scene seems to be frozen in time. The reader is struck by the incongruity of an expected action converted into immobility.

Rearrangement, exaggeration, or change of emphasis of the elements common to both parts of the narrative make the two sections affect us differently. In the introductory description, compound phrases help give an impression of balance to the account: "La plaza está en cuesta y en el medio tiene un árbol y un pilón. Por un lado está cerrada con carros y por el otro con talanqueras. Hace calor y la gente se agolpa donde puede . . . ."[1] Only the last sentence of the paragraph which introduces the protagonist breaks this equilibrium. Thus the rhythm of the opening paragraph suggests a calm, normal event. Only the change in sentence structure at the end introduces a disruptive element, El Gallego.

On the other hand, the ending of the apunte does not suggest a normal corrida, since the bull dominates the scene: "El toro estaba con los cuartos traseros apoyados en el pilón, inmóvil, con la lengua fuera, con tres estoques clavados en el morrillo y en el lomo"(60). The other characters are dismissed very briefly. The promise made at the beginning of the story has been broken; the bull is neither handsome nor young. Moreover, it is placed in a ridiculous position. This scene belies the previous announcement of "muerte a estoque"; the sword has multiplied in the hands of the inept Cascorro.

The change in the role of the police further adds to the contrast between the two parts of the sketch. At the start they force spectators to descend from their perches in the tree and on the fountain; at the end they are trying to prevent the irate public from descending into the ring to vent its rage on the hapless bullfighter. Apart from our amusement at the direct contrast between the activity of the people and the police, this change of a minor detail adds another element to the contrast of the two paragraphs.

Another element common to both paragraphs is time. From mention of a precise hour for the start of the corrida, which conveys a sense of immediacy, Cela shifts at the end to phrases indicating indefinite periods of time. This change stresses the failure of Cascorro to dispatch the bull with speed and dexterity. The parallels and repetition in the opening and closing paragraphs of the sketch present the discrepancy between the reader's expectation and the actual result. The balance in the first paragraph as well as the description itself prepare us for a predictable event. However, the distortion of the elements in the last paragraph contradicts this expectation. Rather than focusing on a triumphant matador and merely noting the presence of a dying bull, Cela concentrates on the live bull, and leaves the matador out of the picture.

The shifts of perspective from the beginning to the end of the apunte which influence the reader's reaction to the

corrida are evident in the three sections of "El Gallego." Part one is related in the present and future tenses, permitting the reader to participate in the anticipatory excitement of the town. Then the promise is made: "El Gallego dará muerte a un hermoso novillo-toro de D. Luis González de Ciudad Real"(57). Although the town and its inhabitants remain anonymous,[2] Cela pinpoints a specific occasion by progressing from the general to the particular in the short opening sentences. A brief remark on the heat of August in the province of Toledo which ends with the phrase "los pueblos" leads us naturally into a description of the plaza of one of those villages. The use of the definite article with "plaza" indicates that a particular one has been chosen out of all the possible plazas of the province. Similarly, a definite moment and individual are then immediately related to this plaza. This description places the reader as the spectator of a specific event.

The account breaks off at the moment of maximum expectation, just prior to the entrance of the bull, and the second part of the apunte begins. It consists of symmetrical sketches of the three members of El Gallego's cuadrilla. We realize that Cascorro is the most important member of the group because he receives the most detailed description of the three men. Moreover, this description is placed between balanced introductions to the others. We have the same amount of information on both of the companions, including a series

of three interrelated adjectives. El Chicha is described as follows: "algo bizco, grasiento y no muy largo" and Jesús Martín is "largo y flaco y con cara de pocos amigos"(58). There is clearly a relation between the first and third elements of the two phrases as well as between the middle terms. "Largo" is repeated although with opposite value, "grasiento" and "flaco" also imply a contrast, and "bizco" and "con cara de pocos amigos" both express a distortion of facial harmony. Cela also uses alliteration in both descriptions, thereby stressing the similar role of the two men as foils for Cascorro. This balanced presentation of the men tends to unite them in the reader's mind; it also frames their more important comrade. Cela links Cascorro to the others by the use of another triad of adjectives and by the mention of his full name and home town. However, Cela elaborates on the adjectives ("pequeño, duro y sabio en el oficio"58) giving us two anecdotes to support the judgments of "duro" and "sabio." He first describes Cascorro's sojourn in jail and then his great skill with the bulls. However, the former anecdote involves only an extended description of a vulgar and unoriginal tattoo, and the illustration of his professional skill is also ironic; Cascorro is very good at maneuvering a bull into a corner.

This carefully constructed description of the members of the cuadrilla provides an example of the way in which the formal structure of the apunte contributes to the creation of

the mood of the sketch. It establishes the roles of the members of the cuadrilla in the action and also heightens the suspense, since it is a digression from the main action of the corrida. Moreover, it provides an intermediate step in removing the reader from his initial position as a spectator of the action. In the first part the use of the present and future tenses situated the reader on the same level as the crowd waiting for the corrida to begin. Then, present and past tenses are combined in the description of the cuadrilla, and when the narrator again takes up the bullfight, he continues in past tense to the end. As a result, although there is no lapse of time between the end of the first and the beginning of the third sections of the apunte, the reader no longer shares the anticipation of the characters; he is not as involved in the outcome of the fight as he expected to be.

The corrida, naturally enough, opens and closes with the bull. Between its first and last appearance, El Gallego is gored and removed from the ring after a less than brilliant display, and Cascorro fails dismally in the kill. Then the sketch trails off, inconclusively so far as the bullfight is concerned. It is, though, artistically symmetrical mainly because of the relationship established between the first and last parts by the use of repetition and contrast. The structural divisions of the apunte, the repetition and rearrangement of elements between and within the parts, and

the change in distance achieved by varying the tense in which the story is narrated, frustrate the reader's initial expectation of an account of a normal bullfight. They make him undergo a single experience, the reversal of his original assumptions. In this sense, despite the lack of resolution of the action of the corrida, the reader has the impression of a unified whole.

Through the shift from the immediate present to the past in the course of the story, Cela defrauds the reader of the action promised at the start, just as the crowd is disappointed within the apunte. At the same time, the reader is brought closer to the protagonist, since El Gallego also withdraws from the action when his wound sends him to the infirmary and forces him into the position of an observer of the last part of the action.

Cela injects another factor into the relationship between the protagonist and the reader which changes the latter's attitude toward the events and separates El Gallego from the rest of the characters. The author gives the impression that he and the protagonist are identical, without explicitly stating it. We have no character sketch of El Gallego; we learn only that his real name is Camilo and that he is a Galician. By assuring us that Camilo is a common name in Galicia, Cela teases us as he anticipates and then casts doubt on our conclusions. Furthermore, Cela dedicates the sketch

to a doctor who sewed up his neck, and in the story, the torero is gored in the neck.[3] More indirectly, the reader equates the narrator with the protagonist because the opening scene is related by the former and the parallel closing one is seen through the eyes of the latter.

Not only does Cela establish the relationship between narrator and protagonist; he also fixes the distance between El Gallego and the cuadrilla, the townspeople, and the bull. The cuadrilla's invariable use of usted when addressing the matador stresses his isolation from them; they use the polite form because El Gallego, unlike his followers, always wears a tie, and was once a student. Also, Cascorro, El Chicha, and Jesús are all Castilian, while Camilo is identified as a stranger by his nickname and by his sailor shirt. Furthermore, there is no character sketch of the protagonist, which sets him apart from his helpers. Although there is a certain solidarity apparent among the bullfighters vis à vis the crowd, this mutual support emphasizes the distance separating El Gallego from his cuadrilla. As the public shouts insults, El Chicha consoles the matador: "¡Qué sabrán! Este es el toreo antiguo, el que vale"(58). The reader knows that it is a clumsy performance and so does the narrator. The latter speaks of "mantazos" and "muletazos," which hardly suggest graceful passes. Since we associate the protagonist with the narrator, the derogatory augmentatives seem to show that the matador recognizes his

shortcomings and does not take himself seriously, a self-awareness which separates him from his uncritical friend.

El Gallego is alienated from the town because he is an outsider and because he disappoints the people. Cela uses a variety of devices to convince us of this alienation. From the start, mention of the protagonist and the bull breaks the rhythm of the opening paragraph, just as the corrida breaks both the quiet of the town and the pattern of a normal bullfight. Later, we note the anonymity of the townspeople and the consistent form of their communication with the toreros. The officials are not individuals; they exist only in their capacity of alguacil, alcalde, or guardia. They always address the protagonist in short imperative sentences devoid of human warmth: "¡Que salgáis! ¡Que le pongas las banderillas! Déjalo ya. Anda, coge el pincho y arrímate, que para eso te pago"(59). Cela uses singsong repetition to dehumanize these men even more, as he ridicules their inability to think for themselves: "Al alguacil se lo había dicho el alcalde, y al alcalde se lo había dicho el médico"(60). This treatment of the men inclines the reader toward El Gallego, since he seems to be a human being trying to get along with puppets.

Cela sets up a relationship between the matador and the bull as he humorously downgrades the performance of El Gallego by using the usual vocabulary of the bullfight in an unusual way. Verbs customarily employed to describe the

action of the matador, such as pinchar and descabellar, are used here in reference to the animal's actions; therefore, the positions of man and beast seem to have been reversed. However, Cela does not insist upon this exchange of roles as he does in the apunte entitled "Independencia Trijueque, Gorda II, señorita torera." He dilutes the effect of the comparison of man and animal by the details chosen to describe the latter. Although the bull is a poor old wreck, it seems rather appealing as it enters the ring: "como sin ganas de pelea . . . trotando como un borrico"(59). Just as the bullfighter fails to meet the standards for his art, the bull also falls short of the norm for a fighting bull; but we feel sorry for him rather than disgusted. Since El Gallego has been connected with the bull, our sympathy for the man is also reinforced. El Gallego seems throughout the apunte to be more human than the people of the village, brighter than his cuadrilla, and less ridiculous than they (because he is removed from the scene before the final ludicrous end of the corrida). The reader can, without much difficulty, put himself in the position of El Gallego because the protagonist is isolated from the more grotesque characters.

The undue emphasis given to one object in the plaza, the basin of the fountain, accentuates the humor of the corrida and draws the principals together. It and one tree are the only landmarks mentioned and the tree appears only once.

The choice of the fountain for special attention is a reminder of the story's setting in an arid Castilian village. Also, although the pilón is an essential prop of this corrida it is not part of a normal bullring. The narrator uses the pilón in his sketch of Cascorro to comment on the man's skill, and to foreshadow the end of the story. Ostensibly praising Cascorro, the narrator mentions the torero's habit of forcing difficult bulls against the wall, against the pilón, or against something. The use of the definite article implies that a pilón is a standard feature of a bullring and also indicates that Cascorro's corridas and talents are restricted to makeshift plazas. Similarly it implies that the bull of the apunte is one of the difficult ones, a judgment which is contradicted by the description of the animal. Finally, mention of the pilón anticipates the scene in which the bull is backed up into the fountain. In the course of the sketch the matador, Cascorro, and the bull are all physically involved with the pilón, and it seems that Cela is giving us a literal as well as an ironic example of the idiom "llevar a uno al pilón,"[4] as well as using the object to link the characters.

Various other devices, including contradiction, understatement, and cliché also appear in the sketch. These techniques frequently add to the reader's participation in the events. Understatement and contradiction, usually with humorous intent, reinforce the need for the reader's cooper-

ation which is evident in the apunte. If we do not know what constitutes a standard bullfight we cannot appreciate the extent to which this corrida deviates from the norm. The laconic exchange between El Gallego and the doctor who treats him ("--¿Lo ha matado? --Aún no"60). takes on comic value only if the reader realizes how much time it should take to finish off a bull and how much longer it is taking Cascorro.

Contradiction between the narrator's (and the reader's) opinion and that of the characters, as well as unexpected images which contradict the reader's expectations reinforce the grotesque aspects of the situation. To the cuadrilla the poor bull appears to be a real fighting bull, since they ask permission for additional banderillas. The fear of the toreros is also indicated by mention of El Gallego's pale face. His pallor presumably reflects fear, and both the reference and the emotion are normal under the circumstances. However, the last scene of the sketch contains an image which balances the earlier description of the protagonist; we learn that Cascorro's face is red. It is quite reasonable that Cascorro should be blushing, whether from heat, fury, or embarrassment as he vainly tries to complete the kill. However, in a violent scene, we would expect the color red to refer to bloodshed. The unexpected association surprises us and makes Cascorro's position seem more ridiculous than before.

Cela resorts to understatement as well as to contradiction for ironic effect. After remarking on the terrible uproar in the plaza, the narrator comments on the torero: "Cascorro, por lo visto, no estaba muy afortunado"(59). Similar remarks often include clichés as well, which help to define the character of the narrator and to lead the reader to accept his judgment. Thus he casually dismisses Cascorro's stay in jail as a result of "esas cosas que pasan," thereby eliminating our interest in the matter.

Contrary to his practice in many apuntes, Cela does not use names for humorous effect in "El Gallego." The preposterous names found in other sketches (doña Felicitas Ximénez y Smith de la Liebre, don Juan de Dios de Cigarrón y Expósito de Luarca) do not appear in this story. Similarly, Cela restricts his use of formulas, clichés, and coarse language in "El Gallego." In "Gorda II" extensive reliance on these devices results in the creation of caricatures, and the removal of the reader from all involvement with the characters. The world of "El Gallego" however, is basically believable rather than grotesque. Hence the reader develops an attitude of wry sympathy for the protagonist. The careful construction of the apunte which sets the mood of the story and then gradually twists it by frustrating the reader's expectations leaves space for the use of contradiction, understatement, and cliché without permitting our attention to be distracted by these devices.

The primary means employed to enlist the reader's sympathy on the side of El Gallego is the manipulation of the distance between protagonist, other characters, and reader. By stressing the matador's position as an outsider and identifying him with the author, Cela brings him closer to the reader who is also an outsider. Compared to the anonymous villagers and the ridiculous cuadrilla, the protagonist seems relatively normal. Like all the technical elements in the apunte, the treatment of the protagonist contributes to the creation of a unified fictional world. This world is based on a reality with which the reader can identify: a small town bullfight. However, Cela twists this normal event by his use of repetition, contrast, and change of emphasis. The matador is not even involved in the climactic action of a corrida, and the bull, not the torero, seems to be the main character in the final scene. The shift in normal roles, and the contradiction and contrast between sections of the narrative combine to frustrate the reader's expectations. In "El Gallego y su cuadrilla," Cela uses stylistic devices to suggest a norm, and then he deviates from it, thereby creating the humorous mood of the sketch. In other cases, Cela uses similar techniques but creates different effects with them.

Although the subject is similar and the setting is the same bullring, "Gorda II" is quite unlike "El Gallego." It involves neither action nor human relationships; it is rather

a joke disguised as a character sketch, which is based on a sharp contrast. The protagonist, Gorda, appears to be a tough unfeminine girl, but after her words and deeds bear out this judgment, there is a sudden switch at the end of the sketch as she dissolves into tears after a disastrous corrida and elicits the punch line from her agent: "En fin: el eterno femenino"(183). Only two empty phrases which appear to stress the assumed contrast between Gorda as a woman and Gorda as a torera warn us of this ending: "¡Pero hombre, Gorda! --le decía el Chiva--: ¿qué te ha pasado? (182). "¡Pero mujer, Independencia! ¿qué te pasa?"(183). Contrast played an important role in "El Gallego," but it was an implied contrast which developed in the course of the apunte, for which the reader's collaboration was necessary. "Gorda II," on the other hand, presents a ready-made contrast, and therefore the reader does not become involved in the action.

Gorda is a caricature, not an individual. One single trait, the torera's coarseness, dominates her conversation, her actions, and the statements of the narrator about her. Gorda's parents are likewise turned into one-dimensional characters. The narrator describes her mother in unflattering terms: "era muy redicha y de un cursi que preocupaba"(181). Similarly, her father appears in the role of an unsuccessful animal. In "El Gallego" Cela occasionally reversed the roles of man and beast; in "Gorda II" he uses the contrast

repeatedly, and the man comes out second best. Don Filemón does his best to play bull to his daughter's matador: "a fuerza de insistir, llegó a embestir con cierta maestría. Algunos pequeños defectillos de estilo los fue corrigiendo poco a poco"(181). However, both he and his wife imply his failure as he notes that Independencia needs practice with real bulls and his wife agrees: "Un señor, por muy buena voluntad que ponga nunca llega a embestir como un choto"(182). Don Filemón as a bull provides many opportunities for humor, based on plays on words and ridiculous contrasts. Thus, Independencia is introduced as "más bruta que su padre"(181), even though Filemón is not "bruto" in any sense of the word. To heighten the absurdity of Filemón as bull, Cela refers to his frock coat and pocket watch, which suggest a stodgy, old-fashioned citizen. Filemón becomes more ridiculous when the reader meets the bull of Gorda's debut. It could be a twin of El Gallego's antagonist ("colorao, corniveleto, con ocho años a los lomos"182), but while El Gallego's bull was appealing to the reader, Gorda's is not. This bull ("feo, grande y destartalado como una mula"182) not only indicates a grotesque corrida but also makes Filemón more of a caricature. Although the two are not directly compared, it is amusing that the only concrete specimen of a bull in the story is a poor old wreck. All the previous discussion of Filemón's failings as a bull indicates his inability to meet the standard. Therefore, we

feel that he is not even as talented as the poor example of a bull who defeats Gorda.

Emphasis on names also contributes to the violent contrast which has such a large role in creating the mood of this apunte. Gorda's mother, Leonor Sansón, has a name which indicates masculine strength. There is no evidence, however, that it is suitable. On the other hand, "Filemón" evokes an image of pastoral calm and sentiment, which contrasts both with his role as bull, and with the names given his wife. The protagonist has an unusual name, and although we learn very little about her as a person, we are given a detailed account of how she acquired the name Independencia. This explanation merely emphasizes the lack of depth in the description of her character. The extraneous reasons for baptizing her Independencia become more important than the girl's status as an individual. The names of the characters in this sketch have mainly comic value as they stress the single dimension of the characters and contribute to the contrast of the situation.

The narrator's role adds to the contrast which dominates "Gorda II." Since the mood of the sketch hinges on contrasts, the narrator influences our reactions to the situation by the way in which he reveals his own character. He appears to consider himself superior to the people whom he describes, but at the same time shows himself to be crude and ignorant,

comparable to the Trijueque family. The narrator, like the other characters, seems to accept the ridiculous role of Filemón as bull, as he duly records the man's progress in the art of charging. On occasion, however, he offers sarcastic comments on the characters as well. He gives, for instance, an ironic judgment of Gorda's agent: "El Chiva era un filósofo muy fino"(183). These ironic remarks are mixed with less perspicacious observations. For one thing, he comments on the obvious, noting that Leonor always calls her husband Trijueque right after he has quoted her doing so. He also is addicted to long-winded explanations. For example, he describes the location of the plaza where Gorda has her debut as though he were giving detailed directions to a motorist. As a result, the narrator seems to share some of the characteristics of his characters despite his attitude of superiority. The reader therefore, does not join with the narrator completely in the latter's view of events, but derives added amusement from this narrator who unconsciously echoes some of the grotesque qualities of his characters.

The narrator's vulgarity, which also sets him apart from the reader, matches that of Gorda as he comments on the corrida: "Gorda II . . . le hizo un corte de mangas al tendido, y entonces, como si les hubieran puesto a todos un petardo en recto, se armó la de Dios"(182). The narrator's image is as coarse as is the action of his subject. This

narrator, who is often on the same level as his characters, helps to keep us from becoming involved in the sketch. Since the one-dimensional characters are caricatures with whom we cannot identify, the narrator shares this quality when he descends to the level of the Trijueques. Because of the stress on selected elements of the scene and the action, the reader sees the whole *apunte* as a joke with no basis in reality since he remains uninvolved with both characters and narrator.

The lack of background in the *apunte* contributes to the creation of a comic mood. Nothing really happens in "Gorda II." We learn that the *corrida* was unfortunate, but do not see what happened, and therefore do not develop any feeling for the characters. In "El Gallego" humor resulted from the disappointment of the reader's expectations of a normal event; in "Gorda II" the reader has no opportunity to develop expectations because he meets only caricatures from the start.

In "El Gallego" a complete and believable world exists; in "Gorda II" only fragments are presented and emphasized, a method which results in the creation of more violent contrasts than the use of similar devices does in "El Gallego." In both *apuntes*, for instance, Cela uses comparisons of men with animals. However, in "El Gallego" the *matador* is not equated with the bull as he is in "Gorda II" and hence, the effect of the comparison is not as strong.

In "El Gallego" and "Gorda II" Cela creates different moods while dealing with similar subjects humorously. In the third apunte, "Doña Concha," he treats another typical character of provincial Castilla. However, this apunte differs from the other two, because the protagonist is a symbol rather than a human being or a caricature, and the humor which dominated the other sketches is absent.

In "Doña Concha" Cela conveys the rigidity and isolation of small town life by the way in which he relates the protagonist to her surroundings. The reader learns, by means of the author's use of repetition, by negative description, and by the development of the setting from the realistic to the symbolic level, that doña Concha is a woman strangled in respectability, but unaware of the sterility of her life. Repetition of a pattern made up of three elements to describe doña Concha and all that surrounds her unifies the sketch and links her life with the world in which she lives. This grouping in threes applies to her personal characteristics, to her relatives, and finally, to the expression of the abstract meaning of her life. First, Concha, one of three sisters, is presented in terms of physical attributes, dress, and childlessness. She then is fitted in her immediate surroundings: she has neither cat, nor dog, nor bird to call her own, but she does have three windows from which to view the outside world. Even in the details of her behavior the motif of threes recurs; she serves visitors chocolate, three

cookies, and a glass of wine. Similarly, the people and things which are connected with her, including her husband, her sister, and even the tree in her patio, are described by phrases consisting of three elements.

This method of fitting Concha and all that surrounds her into a neat pattern suggests a rigid unchanging approach to life. Because the pattern is so obvious, the reader notes a sense of ritual which dominates the apunte. This ritual, in combination with the negative description, and Concha's lack of participation in the world, stresses her passivity. The development of the three levels of her life (natural, human, and spiritual) reinforces this impression. Cela uses the three windows of her house to explain this division. In parallel phrases he notes that from one window Concha watches over the well, from another she sees children crying, and at the third, which looks out over the countryside, she says her rosary. Significantly, Concha is merely an observer of the life outside; she is above and outside the vitality of life.

Negative descriptions further emphasize the protagonist's inability to enjoy a full life. She is introduced positively as the wife of don Florián and the sister of doña Mencía and Engracia. However, the affirmative impression is erased in succeeding paragraphs. First, we learn of her physical frailty, and her preference for black clothing. Then the love which she cannot express is described by a negative image: "entero como una nube volandera"(26). The comparison of this

affection with a fleeting cloud intensifies the negative effect, since a cloud appears solid but is in reality without substance. Cela then pounds us with negatives, beginning with the animals in the house which do not belong to Concha, and continuing with useless objects, like broken furniture and pictures of forgotten people. Once again the pattern of three elements dominates the description as Cela stresses the isolation of Concha by mentioning that all the things in the house belong to others. From the beginning of the apunte we are aware that the protagonist does not participate in the life around her.

Even an apparent change to the positive attributes of Concha is at once qualified with a negative trait: "es una hembra rica y sarmentosa, florida si quisiera y, ¡ay! sin ganas ningunas de florecer"(24). Even in her spiritual life there is no vitality; she uses her rosary only to while away the slow dead hours of the day. Similarly she is described as knowing a great deal about the natural and human life about her, but she speaks only during the season of death, the annual slaughtering-time. Equally empty is the one human contact shown in the apunte. When Concha's sister visits, the hostess does not eat any of her own refreshments, and we learn only what the two women do not discuss. Hence, we have no positive impression of a meaningful conversation. Furthermore, the subject which they avoid is the third sister. The latter, an innkeeper in another village, and mother

of ten sons, is an example of the fertility and warmth of life rejected by Concha. This insistence on negative phrases to describe the protagonist, intensified by their contrast with positive possibilities, impresses the reader with the beata's lack of vitality and the total mood of repressed life.

Cela also uses the names of his characters to create a feeling of rigidity and isolation. Contrary to his frequent habit of giving characters long, complicated names, Cela refers to the beata only as doña Concha. (The invariable use of the title contrasts with references to her sister as merely "señora".) The lack of a surname further isolates the protagonist from normal human relationships. It is difficult to escape the effect of Concha's name, as it is repeated thirty-two times in a three page apnnte. Although Cela uses his characters' names frequently in these sketches, doña Concha is mentioned by name more than twice as often as the protagonists of other sketches of comparable length. The repetition of the name contributes to the static, rigid quality of the sketch; Concha is bound within the confines of her respectable social and emotional condition. Also, the verbs governed by the name are usually not verbs of action, and the reiteration of the name in the same form calls our attention to this static quality.[5]

The name of Concha's husband, don Florián, is also important because it forms part of the symbolism of the three

levels of her life. Like his wife, he has no surname, a lack which makes the given name more important and the couple as a unit less so. "Florián" reminds us of Concha's inability to bloom, and when considered with the other references to flowers in the apunte, takes on symbolic value. The flower appears in minor details concerning Concha's spiritual and natural life. On one occasion we learn that her rosary is made of rose petals; on another that each of the chairs in front of her three windows is decorated with painted roses. The rose, symbol of love and beauty,[6] is lifeless in the world of Concha. Florián, it appears, links the human aspect of her life with the other two by his name, and the three planes of life are bound together by symbols which have no vitality.

In addition to the symbol of the rose, which is integrated into the ambience of Concha throughout the apunte, the last paragraphs of the sketch gradually introduce other symbolic elements. From the heat of the sun falling on the patio of Concha's house, we move to its effect on nature: "La chicharra canta desconsoladamente desde la higuera canija, calenturienta y bíblica"(26). This picture broadens to include all Castilla: "Los molinos de Criptana, igual que inmensos bueyes dormidos, esperan respirar en la noche"(26). The manner in which the author endows inanimate objects with animal life, and plant and animal life with

human sentiments, connects the two images. The windmills of La Mancha suggest the literary association rather than a geographic one, since there is no indication in the apunte of the location of Concha's village. As a result, we tend to put her on the same plane as don Quijote, and consider her a symbol of Castilla.

The closing lines of the sketch further develop the symbolism: "Por el cielo cruza el arcángel San Gabriel en forma de cigüeña"(26). Gabriel and the windmills are linked by their relationship to animals common to the region, storks and oxen. Furthermore, the flight of a bird suggests freedom, and Gabriel is, of course, the messenger of life in his role as angel of the Annunciation. Concha, in drawing away from her window in obedience to the bells calling her to prayer, rejects life and true spiritual growth in favor of empty ritual.

Even apart from the symbolic function of the surroundings, the setting of "Doña Concha" is more important in establishing the mood of the sketch than is the case in the other two apuntes. The sketch opens with an impression of heat as the sun beats down on Concha's patio, and it ends with the same scene of stifling heat. However, instead of merely restating his opening remarks, Cela intensifies the impression of oppressiveness by describing the enervating effect of the heat on the plants and animals in the patio.

The physical suffocation reinforces the feeling of oppressive sterility of Concha's life. The repetition of the image at the beginning and end of the apunte also creates the effect of a suspension of time. The story is related entirely in the present tense, unlike the others, and this use of the present accentuates the sameness of life. It also strengthens the force of the last line: "Mañana será otro día"(26). Presumably, tomorrow will be the same as all the yesterdays. The absence of any reference to Concha's past life further stresses concern for the present. This omission creates the impression that she is eternally the same. The future is absent as well, except for a series of contrary-to-fact conditions which merely point out the hermetic quality of her life: "Si se quedase viuda, si don Florián . . . la dejase más sola de lo que está, doña Concha . . . hablaría"(25). The setting of the apunte emphasizes the lack of chronological progress, and is a factor in establishing the mood of lifelessness and rigidity which strikes the reader of the sketch.

The narrator of "Doña Concha" also contributes to the presentation of the protagonist as the symbol of sterility. The narrator is an omniscient observer, (which is unusual in El Gallego y su cuadrilla) who, except for a pious formula in reference to don Florián, ("Dios lo conserve") which seems rather a quote from Concha than an opinion of the narrator, never comments on the characters. This

approach to the subject separates the protagonist from the normal reality of narrator and reader, and avoidance of the temporal element adds to the static quality of the apunte. The reader accepts the narrator's appraisal of the situation including its symbolic aspects, and therefore finds himself separated from the story of the beata. This separation increases the impression of a rigid world, closed to normal life. For the same reason, the only dialogue in the sketch is a cliché ("¡Qué Dios me lo tenga en cuenta!" 25) which, because of its triteness, adds no vitality to the passage. The narrator, like other aspects of the apunte, strengthens the mood of isolation by removing the protagonist from the world of normal time. The emphasis on setting rather than action, the importance given to negative aspects of Concha's life and to the creation of a strict pattern, and the inclusion of symbolic elements, give the reader an experience of an oppressive world, devoid of life or hope for change.

These three sketches offer a general picture of some of the moods we encounter in the apuntes, and the way in which Cela uses similar technical devices to create quite different experiences for the reader. In "El Gallego" Cela creates a humorous situation with which the reader can identify. He first suggests a normal situation, and then gradually twists both characters and action to avoid ful-

filling the expectations he has encouraged. For this purpose, he constructs the apunte carefully and relies on the reader's recognition of incongruities. "Gorda II" makes use of exaggeration for the creation of caricatures. In this case there is no discrepancy between our expectations and the outcome of the sketch. From the start, the reader is looking at a distorted world of caricatures. The third apunte, unlike the others, is serious in tone. The protagonist becomes a symbol of sterility because of the mood of rigidity and isolation from life which Cela creates.

Repetition, an important device in "Doña Concha," emphasizes the monotony and lack of productivity of Concha's life. The creation of a repetitive pattern in discussing all aspects of the beata's life, plus the stress on her environment underlines the lack of vitality in her existence. Similarly, the exclusion of Concha from normal chronology by the suspension of time and the introduction of symbolic elements furthers this impression. In both "El Gallego" and "Doña Concha" repetition is important; in both, for instance, we find that the end of the apunte echoes the opening lines. However, the effect is not the same in both cases. The scene of the hot patio in "Doña Concha" has not changed since the start of the story. If anything, the animals and plants mentioned in the later paragraph are more alive than the people described in the opening selection. In "El Gallego" the repeated scene adds

to the contrast between the normal activity of a corrida and its distortion. Repetition occurs in "Gorda II" as well, to emphasize the one-sided presentation of the characters.

Names also have different roles according to the mood of the apuntes. The extravagant names in"Gorda II" add humor and stress the characters' lack of substance, thereby contributing to the overall one-dimensional effect. The simpler names in "Doña Concha" have symbolic value, and suggest a contrast between the protagonist's sterile life and more normal existence. On the other hand, names in "El Gallego" separate the protagonist from the other characters and relate him to the author and the reader.

The treatment of the setting in each of the apuntes also varies according to the effect desired. The description of the scene of El Gallego's bullfight provides a contrast between the normal event promised at the beginning of the story and the grotesque finale. Doña Concha's surroundings help to create an impression of monotony and oppressiveness. Emphasis on the setting stresses the static, unchanging quality of the apunte, and Concha's lack of involvement in life. In "Gorda II," on the other hand, the scene is unimportant to the story. Contrast is not needed because there is no development in the apunte. The narrator shows from the start that Gorda and her family are caricatures who do not change. The only use of the setting

of the apunte is to afford a glimpse of the narrator's lack of selectivity in his report of the situation.

For similar reasons, the structure of "Gorda II" is an uncomplicated account of certain aspects of her life. In the other apuntes however, the structure aids in establishing the mood. The obvious pattern in "Doña Concha" again points up the futility and monotony of her life, and the structure of "El Gallego" aids in the disappointment of the reader's expectations and in creation of sympathy for the protagonist.

"El Gallego" is the only one of the group in which the reader's sympathy is enlisted for the characters. Cela gradually removes the reader from his initial position as spectator of the corrida, at the same time bringing him closer to the protagonist. He achieves this effect by separating the latter from the fictional situation and by suggesting that author and protagonist are identical. The narrator of "Doña Concha," by not intruding in the action, seems to isolate the protagonist further from the normal world of the reader. The ambiguous narrator of "Gorda II" also keeps the reader at a distance from his characters. However, he does so by revealing himself as a member of their distorted world. He thinks himself superior to his subjects, but his vulgarity of expression and shallowness of thought place him in the society of the Trijueque family.

These three *apuntes* offer examples of the way in which Cela makes use of narrative devices to create different experiences for the reader. Such devices as repetition, contrast, and onomastic invention occur in the three sketches. In each case they contribute to the formation of a coherent mood. However, their effect varies among the *apuntes*, depending on emphasis and on the attitude of the narrator of each sketch. Since similar techniques create different moods, these devices must be studied in the context of the mood they create. A consideration of each of these techniques will indicate the way in which Cela builds the heterogeneously grotesque world of the *apuntes carpetovetónicos*.

CHAPTER II

THE ROLE OF THE NARRATOR

Narrative perspective is extremely important in creating mood in the apuntes. It has a larger role here than in traditional short stories. Unlike the latter, which often depend on action or character development for their effect, the apuntes derive much of their meaning from the whole fictional world created by the narrator. The reader, in turn, must react to this world; he may identify with it, or view it as a distortion of "normal" reality. In any case, he has to follow the lead of the specific narrator who creates a version of reality and guides the reader's reaction to it.

Cela's treatment of narrators in this collection of sketches shows considerable variety. "El Gallego," "Doña Concha," and "Gorda II" illustrate this flexibility. "Doña Concha" is narrated by an omniscient observer of the situation who very obviously selects and interprets the details of the protagonist's life. The narrator of "Gorda II," on the other hand, is not omniscient. He is outside and apparently above the events he describes, but at the same time he reveals a distorted vision of reality which places him in the grotesque world of his subject. "El Gallego's" narrator, unlike that of "Gorda II," recounts a believable event and is not himself part of a distorted

reality. He differs from the narrator of "Doña Concha" as well, since the relationship established between the protagonist of "El Gallego" and the author keeps the narrator from being separated from the events which he relates.

The differences among these narrators cause us to react differently to each apunte. The narrator makes El Gallego seem sympathetic by his manipulation of the distance between characters, reader, and himself. The omniscient reporter of "Doña Concha" helps to create the mood of sterility. Both these narrators operate within a reality with which the reader can, to some extent, identify. There may be grotesque or symbolic elements in this world, but the relationships are believable. The reverse effect occurs in "Gorda II." In the latter apunte, the narrator offers a distorted picture of the bullfighter, and also seems to be part of this distortion. He disorients the reader by casting doubt on the reality involved. The reader feels that the apparently normal narrator who mocks his ridiculous characters is as grotesque as those he is making fun of. Hence, the frame of reference is distorted.

The importance of the narrator varies from sketch to sketch depending on the mood desired. Even when we compare narrators who seem to be firmly anchored in normal reality, we find differences in emphasis which alter the

tone of the sketches. In "Baile en la plaza" the narrator's role is crucial; in "La romería" it is not. The latter, a long account of the determination of a middle-class family to enjoy a day in the country, is amusing in itself. The gently ironic comments of the narrator add to our appreciation of the situation, but are not absolutely necessary to the effect of the apunte, since the humor is implicit in the situation.

On the other hand, in "Baile en la plaza" the narrator is the only link between two seemingly disparate events, and serves as the unifying agent of the whole sketch. Cela again uses a bullfight as the background for "Baile en la plaza." After a corrida in which the matador has been fatally gored, the people of the village attend a dance in the plaza, unaware of the tragedy. At first glance, the apunte merely sets up a contrast between death and life.[1] However, the narrator, who is our only source of information on the dying torero, Horchatero Chico, not only emphasizes the isolation in death of the bullfighter, but also ties together the world of the dancers and that of the bullfighter to create a sense of the death-in-life of the festive village.

In order to separate the matador from the townspeople, the narrator abruptly interrupts his account of the fiesta to announce the fate of Horchatero. At the

same time, he makes it clear by use of a hypothetical phrase that the event is outside the consciousness of the people of the village: "Si . . . se muriesen todos los que se divierten, podría oírse sobre el extraño silencio el lamentarse sin esperanza del pobre Horchatero Chico, que con una cornada en la barriga, aún no se ha muerto."[2] He stresses the villagers' lack of awareness again when he mentions the bells tolling the death of the matador, unheard by the dancers. Thanks to the narrator, Horchatero is thus isolated in death from the town.

The narrator also separates the bullfighter from the reader by describing the former's death in terms of a standard official obituary: "Horchatero Chico, natural de Colmenar, soltero, de veinticuatro años de edad y de profesión matador de reses bravas (novillos y toros), acaba de estirar la pata; vamos, quiere decirse que acaba de entregar su alma a Dios"(64). The breaking of the expected pattern by the inclusion of the slang expression draws our attention to the person of the narrator and away from the subject as an individual. It also forces us to notice that the narrator is merely reciting a formula rather than indicating an interest in the matador as a person. This indifference to the value of human life echoes the attitude expressed in the introduction of the apunte. The narrator explains a superstition that soaking alpargatas in

blood makes them more durable. After noting that the dance is preceded by this ritual he offers a specific example of a torero whose blood has been particularly efficacious. We feel that the man's death was of importance not because his life had any value, but because his blood was so useful. These details recounted by the narrator underline the inhuman attitude he takes toward the tragedy. This attitude fits in with the townspeople's lack of concern for the suffering of Horchatero and suggests the general lack of importance of the characters as human beings in this apunte.

The narrator maintains the distance between Horchatero and the reader by refusing to treat the torero as an individual, and he achieves the same distancing effect from the other characters by removing Horchatero's death from their experience. Even the torero's name contributes to this isolation. Since he and Chepa del Escorial (the bullfighter of the introduction) are the only characters mentioned by name, and both are dead, the name separates Horchatero from the living villagers. However, the reader does not identify with the character as an individual because he is given only the bullfighter's professional nickname. In addition, "Horchatero Chico" suggests the man's insignificance as a matador. In mentioning him by name, Cela seems to be singling out the protagonist as an individual; but in reality he merely sets him apart from the

town. Since the bullfighter never enters the story except as an immobile, lifeless performer, Cela subordinates the protagonist and his actions to the total mood of the sketch.

The treatment of both the dance and the corrida as rituals further stresses the mood created by isolating Horchatero Chico from the town and minimizing his value as an individual. Although the narrator has separated the torero from the town, we soon discover that the fiesta really is not so different from the death of the matador. The dance itself is as stylized as a corrida, and the participants as lifeless as Horchatero. From the start, the structure of the sketch creates an impression of ritual. Not only is the scene of the dance the blood-stained plaza, but also the narrator relates it to the corrida by his introductory comments on the dancers' rush to soak their sandals in blood. Thus, our first view of the villagers is of participants in a gory ritual.

Throughout the apunte, the pattern of alternation between scraps of conversation and descriptive commentary illustrates the lack of spontaneity in the fiesta. The banal conversation of the dancers adds to this impression of stylized behavior: "--¿Cómo se llama usted? --Es usted muy curioso... --No, joven; no es que sea curioso. --¿Entonces? --Es que era para llamarle por su nombre"(62).

This exchange offers no surprise to the reader, and the familiarity and repetitiveness of the phrases slow the pace of the action. The anonymity of the speakers reinforces this impression of repetition. There is no indication that a single couple is carrying on a continued conversation throughout the sketch. We feel, rather, that we may be eavesdropping on many different couples, all of whom react to the social situation in exactly the same way. The dancers at the fiesta do not exist as individuals any more than does the matador. Moreover, the dialogue is often used to illustrate one of the narrator's statements, and therefore seems even less spontaneous than if he had not intruded. The narrator in "Baile en la plaza" overshadows the dancers, just as he does Horchatero Chico in the obituary.

The narrative of the apunte further stresses repetitive action and lack of characterization of the townspeople. We find the dancers grouped together in categories: "Los forasteros, que siempre son más decididos, hablan a veces"(63). "Los mozos bailan con el pitillo en la boca y no hablan"(61); "Las mozas como a una señal, se ponen a bailar unas con otras"(61). This approach to the dancers impresses us with the formalistic quality of the fiesta, denying it the vitality we would expect to find, and denying individuality to its participants.

Within the repetitive pattern of the apunte the narrator makes comments which direct our attention to unpleasant aspects of a normally festive occasion. He notes, for instance, that a group of soldiers is singing: "menos mal que todos son de la Infantería; si fuesen de Armas distintas, ya se habrían roto la cara a tortas"(63). More directly he notes of the dancers; "si se fijasen un poco, notarían que les duelen los pies"(62). These remarks communicate a negative view of the dance, and at the same time keep us aware of the narrator's presence. His intrusions remove us from the action and, like the insistence on the anonymity of the villagers, prevent us from becoming involved in the events. The narrator's observations also link the fiesta with the fate of Horchatero Chico by indicating a mood of general sadness and decay.

The use of the present tense in the sketch and the constant appeal to our senses in the descriptive passages convey a feeling of proximity to the action. This impression contrasts with the emotional distance the narrator maintains between the reader and the villagers who are part of the scenes he describes. The din of the band playing and the cries of vendors of food and lottery tickets in a crowded dusty plaza smelling of sweat and churros leave us feeling half-suffocated. Just as noise drowned out the moans and death knell of Horchatero, so too the ambience

overwhelms the shadowy people who move within it.

The repetition of images and suggestions that the dance is not very agreeable connect the worlds of the crowd and of the torero in the descriptive passages. Unpleasant details surround the first mention of Horchatero Chico: a beggar exhibits his deformities, night is falling, and thieves are working on unsuspecting cardplayers. The thieves seem even more sordid because the narrator places them on an animal level. He mentions them in the same sentence where he comments on a stray dog making off with stolen scraps. After this introduction, the narrator directly links the dying torero to the town as he comments with a hypothetical phrase: "si de repente, como de milagro, se muriesen todos . . ."(63). The mention of death in reference to the fiesta just before the introduction of Horchatero Chico into the story draws the latter closer to the village. Use of images further stresses this relationship. First we learn that night is coming: "comienzan a encenderse las tímidas bombillas de la plaza"(63). After mentioning the torero, the narrator then continues as though there had been no interruption: "Las lucecillas rojas, y verdes, y amarillas, y azules de los tenderetes también comienzan a encenderse"(63). The repeated verbs and the word "también" link the two passages. Furthermore, a repeated use of the conjunction in the second passage creates

a sense of hesitancy that reflects the image of "tímidas bombillas." The close relationship between the two selections emphasizes the interruption. However, at the same time the torero is part of the world of the plaza, as he is described as "vestido de luces y moribundo"(63). The "lights" of his suit parallel the twinkling lights of the stalls, and his imminent death parallels the approach of night, creating the impression that, like the matador, the town is outwardly festive and inwardly dying..

The narrator's next reference to the bullfighter further strengthens the relationship between his death and the fiesta, in this case by the use of sound: "Sobre el sordo rumor del baile, casi a compás del pasodoble de 'Pan y toros', las campanas de la parroquia doblan a muerte sin que nadie las oiga"(64). Again, the narrator notes the separation of the town from the death of the matador, but also connects the two by pointing out that the death knell is almost in tempo with the dance. In other words, the life of the dancers is really very close to death, although they are not aware of it.

The final lines of the apunte summarize the lifeless quality of the fiesta through a comment of the narrator on one of the couples: "La pareja . . . tiene las manos enlazadas con dulzura, como las bucólicas parejas de las tapices"(64). The movement and activity of the dance is

frozen in a stylized formal picture, and this anonymous couple has no more life than the dead Horchatero Chico. Furthermore, our last glimpse of the plaza is of a solitary bat flying aimlessly about, and the whole experience of the apunte is summarized as a mood of solitude and sadness.

In "Baile en la plaza," the narrator presents the rigidity and lifelessness of provincial life by means of a contrast between death and an apparently joyous celebration. The narrator seems to isolate the bullfighter from the town, but in reality develops the similarities between the two disparate events, by relating scenes, images, and characters from both of them to each other. Since the narrator is outside the action while at the same time interposing himself between the reader and the story, he keeps the reader from becoming involved in the events of the sketch. We must accept the narrator's view of the situation, because his is the only perspective offered; but we do not relate to the narrator as a personality as we often do in other apuntes. The whole focus of "Baile en la plaza" is on the mood of the dance, not on the narrator. The latter is merely the vehicle for the creation of this mood. Therefore, any characterization of the narrator would distract us from the main point of the apunte.

"Baile en la plaza" illustrates the effect on the reader of a narrator with whom the reader can agree. How-

ever, other apuntes which employ narrators whose view of reality coincides with ours create somewhat different reactions. In "La romería," for instance, the reader sees the action from the vantage point of an omniscient narrator, as the latter provides glimpses of the characters' thoughts, comments on their behavior, and guides the reader's reaction to the humorous situation. At the same time, the reader can relate directly to the sketch, because the story situation is not a distorted one. It is easy to join in the speaker's amusement at the family whose excursion into the country turns into a tiring jaunt full of irritating little problems. The narrator pokes fun at the subject from the start: "La romería era muy tradicional; la gente se hacía lenguas de lo bien que se pasaba en la romería"(27). He also sets the tone of superiority by referring to the master of the house as "el cabeza de familia." As we could predict, the poor man is not at all the head of the family. We join the narrator in feeling superior to this family whose lack of a sense of humor and concentration on appearances and proper behavior ruin its holiday. We also feel that we know this narrator better than we did the reporter of "Baile en la plaza." His attitude is clear and consistent; he is making fun of the false values of the characters. The latter, in turn, indulge in ungracious or boorish behavior which is totally familiar to any reader.

The same agreement between narrator and reader occurs in another apunte dealing with a familiar subject, in this case a literary topic. "Claudito, el espantapájaros (novela)" is a spoof of the sentimental story, and the narrator not only uses all the clichés possible in action and characterization, but also steps back and comments on his own style. The action of the sketch is clearly ridiculous: the love of two unattractive cousins is discouraged by the woman's father. The spurned lover then tries to attract birds who will comfort him, but they fly off, startled by his music. The structure of the sketch is equally amusing: the "novel" is divided into five chapters and an introductory note which is longer than some of the chapters. This note, which offers the narrator's comments on the title, sets the mood of the story: "una dulce historia de Navidad, concebida para ser comentada al amor de la lumbre"(160). Obviously, the narrator is making fun of the all too frequent sentimental story about Christmas. He makes his attitude more obvious in later descriptions by the use of "etc.": "Por el campo cubierto por el blanco sudario de la nieve, etc."(162). He reveals that he is aware of the lack of originality of the description; any reader can fill in the rest of it. He also mocks his own style directly when he catches himself using pompous phrases: "Llegado que hubo a una pradera...Vamos, queremos decir: en cuanto llegó a una pradera"(162). In "Claudito" as in

"La romería" the reader allies himself with the narrator in laughing at the literary or human experience described in the respective apuntes. On the other hand, while we are dependent on the narrator of "Baile en la plaza" we cannot join him in reacting to the action because he never reveals a clear attitude of his own toward the events; he exists only in his role of creator of the mood of the sketch. In both this apunte and "Doña Concha" the narrator creates the mood of the sketch by his selection of concrete details to record and by his logical arrangement of these elements. In the humorous sketches, the narrator, like the reader, views the events from without. The reader can identify with him because he bases his account of events on "normal reality," and then makes fun of the situation or characters without becoming part of the distortion which he describes. There is no sense, in any of these examples, of the narrator's participation in the world he creates, nor of any unconscious distortion in his view of reality.

In contrast with these narrators with whom the reader can to some extent agree, are those (more common in the apuntes) who resemble the narrator of "Gorda II." In general, the latter maintain an ambiguous position; they seem to be outside the events which they relate, but in the end offer a distorted vision of reality. In some cases, the narrator may suddenly take over the apunte,

thereby overshadowing the protagonist and entering the grotesque world he has been describing. On other occasions, the levels of reality of the narrator and protagonist are overlapped and juxtaposed to create a world which seems to echo Valle-Inclán's assessment of Spanish life: "Los héroes clásicos han ido a pasearse en el callejón del Gato . . . . El sentido trágico de la vida española sólo puede darse con una estética sistemáticamente deformada."[3] The reader then is left wondering if there is any norm with which he can identify, as he experiences a world in which "normal" reality is as grotesque as is the frankly distorted reality.

The apuntes grouped together under the title "Doce fotografías al minuto" provide the most complex treatment of narrative perspective, in which several levels of reality are interrelated to create a grotesque overall vision of life. The setting, the protagonist, and his interlocutor (hereafter referred to as the author) unify this series of sketches. The author meets Sansón García, an itinerant photographer, in a small café in the Guadarrama, and listens to Sansón's tales of people whom he has run across in his travels. The anecdotes are based on photographs which Sansón happens to pick out in his effort to help his writer friend to make a little money. The people selected by the photographer are usually grotesque characters, who

have much in common with those of "Gorda II:" a flying barber, funeral parlor owners who changed their names, a midwife hanged by her son, and a girl who turned into a man. Although some of these characters are merely ex-customers of the photographer, several have a more personal connection with him. Two are acquaintances and four are old girl friends. Therefore, Sansón is often a character in his own stories, and on one occasion his interlocutor also enters the narrative as a relative of one of Sansón's subjects. Hence, we find in this series a multiple perspective: Sansón is the narrator and a character in his own anecdotes, and also a character in the author's narrative.

Since Sansón sets the tone of eleven of the apuntes because he chooses the subjects to be discussed, it is essential to consider how he reveals himself as a narrator. Like many of Cela's narrators, Sansón has a great interest in his own style, a predilection for combining elegant language with vulgar clichés, and a tendency toward erroneous allusions. Sometimes he comments directly on his own statements: "Algunos . . . cascan y se van para el otro mundo. Otros, en cambio, se hacen peritos agrícolas, se buscan su media naranja y erigen un hogar. Esto de erigir un hogar está muy bien ¿verdad, usted?"(238). We realize that the phrase "erigen un hogar," not its meaning, inspires Sansón's self-congratulation because Sansón con-

sistently shows that he is not interested in what lies behind the words he uses so proudly. Furthermore, the use of the slang expression in his previous sentence draws our attention to the manner of expression rather than to its content.

In other cases, the expressions themselves reveal their author's concern: "el cuero cabelludo"(215), "el pozo de los amargos recuerdos"(232). Our amusement at Sansón's high-flown language is heightened by his combining of adjectives which are equal grammatically but not in meaning: "el don Difuntiño . . . lleno de granos y de buenos principios"(226), "El Wenceslao era un artista muy autodidacta y muy corpulento"(241). Sansón's literal interpretation of clichés ("Un servidor piensa que . . . hubiera llegado muy lejos, quién sabe si a París o aún más allá"226) also makes us aware of the photographer as narrator. Like his strings of proverbs and confused allusions (he refers to Guzmán el Bueno as the victor at Thermopylae), the literal rendering of figurative expressions suggests Sansón's unreliability of judgment. His preoccupation with literary expression centers our attention on the narrator and away from the world of his one-dimensional subjects.

Not only does Sansón intrude as narrator and as character in his stories; but also his attitude toward his characters eliminates any possibility of our emotional in-

volvement in the action. In general, he is quite offhand in his accounts of the deaths of his subjects, or is easily consoled by a drink. Even the sketch which most upsets Sansón, "Filito Parra, o el pozo de los amargos recuerdos," ends with his gasp for another drink. Although the narrator is much affected by his memories of his friend who changed sex, the absurdity of the situation and the excessively Romantic language of the narrator make it impossible for us to share Sansón's excitement or even to understand it. He stresses this impossibility since he sums up the change in his girl friend by dwelling on her acquisition of a moustache. The most extreme example of Sansón's elimination of his subjects as people occurs in "El catador de escabeche." As the title suggests, the individual disappears completely; only his profession remains. The apunte is dominated by the exaggerated emotion of Sansón when he finds himself unable to recall the inspector's name. The character is important only because Sansón gets so upset when he remembers him. Again, the narrator diverts our attention from the action to himself. In addition, the emotional reaction of Sansón indicates the latter's distorted point of view. He appears to be no more normal than the grotesque characters he discusses, and the differences we would expect to find between the normal world of Sansón and the author in the café and the ridiculous characters of Sansón's anecdotes do not exist.

The author establishes the photographer's strange outlook on life in the first apunte and stresses it throughout the series. The first sketch is devoted to the life of Sansón as told by the author. Hence, the photographer is placed on the same level as the subjects he himself discusses in subsequent sketches. Furthermore, the high point of Sansón's life was the loss of an eye. We are prepared from the start for a distorted vision of reality: the pictures taken by a one-eyed photographer. We cannot forget this deformity as the author directly refers to the missing eye in four of the succeeding apuntes; "La ventanilla negra que le tapaba el ojo que no tenía"(216), "se rascó el agujero del ojo"(225), "en el ojo que sí"(231), "se sacó un ojo de cristal del bolsillo"(248). Moreover, he calls our attention to Sansón's eyes indirectly in five other sketches, using such phrases as the following: "con la vista fija en el vacío"(234), "Miró para el reloj"(243), "los ojos empezaron a despedirle llamaradas"(234). Thus, we cannot escape the impression of a distortion of reality in the reminiscences of Sansón García.

The physical evidence of Sansón's vision of life is conspicuously lacking in the series. Although the apuntes are ostensibly based on photographs, we rarely get a description of the pictures by anyone except by the photographer. When the author does comment on the photos the

remarks serve to cast doubt on Sansón's reliability. The snapshot of Filita Parra, "una señorita gorda, peinada con flequillo"(233) belies Sansón's extravagant praise of his former girl friend and so does the author's view of Filito Parra: "con bigote y con un reloj de pulsera"(233). The contrast thus created between Sansón's impressions and the very ordinary subjects of the photos make him seem more preposterous as a tragic figure.

The author underlines the grotesque vision of the narrator of the anecdotes, and presents Sansón from another point of view, that of the "normal" world of the café where the two friends are chatting. The author reminds us of the setting as he describes Sansón ordering drinks, stretching his legs, or making remarks about the café. He also connects Sansón and the café less directly, by his use of repetition. For example, he uses the same color to describe the café and the photographer: "La ventanilla negra que tapaba el ojo que no tenía se le tornaba color ala de mosca con reflejos de un verde funerario"(216). "El chico de la tasca--camisa mugrienta, pantalón de pana y mandil a rayas verdes y negras--"(217). We tend to associate the protagonist with this setting, and also to connect the café with the anecdotes themselves. Just before Sansón gets excited about his lost love, Filita, the author mentions a detail in the café: "una punta de puro . . . que

se desesperaba debajo de la mesa de billar"(230). The application of a human emotion to the cigar butt makes Sansón's exaggerated expression of despair on the loss of Filita less credible. The author keeps us aware of Sansón within the world of the café, tells us more of his character and habits, and on occasion, makes fun of the photographer's reactions. He may employ alliteration ("Reportajes Sansón que sabía sufrir en silencio, se sacó de la manga"233) or include the reader in his comments: "¿El lector se imagina a Espronceda en las barricadas? Bueno, pues igual, igual, estaba Sansón García en aquel trance"(231). This remark, like other references to "el cronista" emphasizes Sansón's position as a character in the author's narrative, and therefore Sansón's distance from the world of the reader as well.

However, the author of "Doce fotografías" is not a normal reporter of objective reality. As we study his reactions to Sansón and the latter's stories we realize that this author is just as grotesque as Sansón. For one thing, he shares Sansón's interest in literary style, although he does seem to find it a bit embarrassing. In one description he lapses into an exaggerated comparison: "La rúbrica de Filito Parra era cumplida y armoniosa como el canto de...Bueno, como el canto de un jilguero enamorado y el airoso enredarse de la hiedra cabe los viejos muros

de la catedral"(233). Apart from its triteness, the comparison has little in common with a signature. By his use of the word "bueno," the author indicates a certain unwillingness to launch into his excessive description, but does so anyway.

At other times the author tends to digress, and appears slow to grasp obvious facts. When Sansón interrupts himself in one of his stories to pick up a cigar butt and offer to share it with his friend, the latter launches into a discussion of the medicinal properties of old cigar stubs. Similarly, the author is easily sidetracked into an exchange of exaggerated formulas when Sansón requests a match. He is also given to dumb questions, such as why an obviously illegitimate child is called Descuido, and like Sansón, fastens on an irrelevant detail which he apparently considers the main point. He latches on to Filito's moustache as the cause of the tragedy: "eso de que a la novia le salga bigote...Bueno, bigote en forma, bigote de tío, es una mala pata"(234). The author thus adds to the humor of the situation; he not only does not seem to see how ridiculous the whole affair is, but he seems to consider the most ludicrous detail related by Sansón as important.

More commonly, the author reveals his attitude by grunting replies to Sansón, often merely repeating something which has just been said: "Qué misteriosas son las secretas razones del corazón. --¡Ah, ya! ¡Uf, un horror

de misteriosas! Hay razones del corazón que, no es que sean misteriosas, es que son misteriosísimas"(235). "--¿No cree usted que es lastimoso? --¡Ya lo creo! ¡De lo más lastimoso que hay!"(235). This behavior can indicate inattention or sarcasm as well as stupidity, of course, but the former alternative seems unlikely when we note that the author is very easily drawn into silly arguments with Sansón, and also that he never catches the photographer's errors. The author does not always react to the grotesque elements in Sansón's narratives as the reader does, and hence becomes part of the distorted vision of the series.

The author-narrator maintains Sansón's connection with the normal reality of the café, gives us additional information on Sansón's character, and, by means of the first sketch, puts the photographer on the same level as his subjects. However, the author does not remain outside the grotesque world of the photographs. Sansón and his friend share certain characteristics as reporters, and are drawn closer together when the author is directly linked with the fictional world of the anecdotes. In "Lola de Cándido y Sebo, tía de un servidor," the lady of the title is an old friend of Sansón's as well as the author's aunt. This apunte is the only one in which the author introduces the subject. This takeover of the usual role of Sansón relates the two men for us, but the author's reactions and opinions

pull him even closer to the photographer. The two of them agree on Lola's character and habits, and seem to have similar feelings about her. Therefore, the author has become part of the distorted vision of Sansón, just as the latter entered the world of the subjects of his pictures.

The participation of the author in the action of this series of apuntes stresses the unreality of Sansón's picture gallery, and also provides a commentary on the world described in the setting of the conversation. The author's frequent references to the scene in the café not only unify the sketches, but also provide a static setting which contrasts with the wild action of some of Sansón's stories. The setting is static because it is isolated; except for the bartender, no one comes or goes. It is also static bacause the chronology of the series is vague. We know that time passes, because of references to the change in weather, a meal to be eaten, or the like. However, it is not possible to reconstruct any accurate chronology, although there is a feeling of progression from start to finish, achieved by mention of Sansón's glass eye. In the last apunte of the series, Sansón takes a glass eye out of his pocket. The eye is bloodshot, and therefore, we assume that Sansón's other eye has reached the same condition after he has drunk his way through his reminiscences. The reader is thus disoriented as far as normal

time is concerned. This disorientation offers one more aspect of the general distortion of the series. Within the setting of the café, Cela has overlapped the views of the two narrators in order to create an experience in which the apparently normal is as grotesque as the admittedly distorted vision of a half blind artist.

Although not developed to the same extent as Sansón García and his biographer, the narrator with a distorted outlook frequently appears elsewhere in El Gallego y su cuadrilla. Sometimes, he may be an ambiguous narrator who appears to be a competent judge of the events or characters he describes, but then disorients the reader by indicating a grotesque cast of thought. In other apuntes, he may state his intentions and fail to carry them out, or he may take over a story from his protagonist.

Usually, the ambiguous narrator maintains a superior tone in the sketch, making liberal use of sarcastic asides and clever remarks. In "«Mirto, laurel, albahaca y rosa»," the report of a meeting of a literary society in which nothing happens except a long meaningless comversation, we find a typical example of this approach. The narrator comments on the pompous poets, making them completely ridiculous: "Un poeta . . . dijo no se sabe qué del bizantismo. Los demás poetas, aunque no sabían bien si eso era un estilo o una enfermedad, se callaron respetuosa-

mente"(97). On the other hand, the narrator, like Sansón's friend, often shares the compulsion to play with words that he mocks in the poets. He indulges in effusive language ("la defensa del lema de sus nacientes huestes"98), and simplistic generalizations solely to employ plays on words: "Entre los poetas hubo insistentes murmullos de aprobación. Los poetas suelen ser siempre muy murmuradores"(97). He even shares the poets' habit of interpreting clichés literally: "Celedonio Montesmalva no cabía en sí de gozo. Era más bien pequeño, eso es la verdad, pero aunque hubiera sido mucho mayor, tampoco hubiera cabido"(99). The narrator is on a level with his characters while at the same time judging them. Cela injects another element into the narrative by situating the narrator as a reporter of hearsay. He vouches for the accuracy of a bombastic speech by the chairman of the <u>tertulia</u> by citing his source: "El párrafo anterior está copiado al pie de la letra. Celedonio Montesmalva lo repitió . . . y la Meren, la criada, que es amiga de la Filo, la criada del cronista, lo pudo copiar incluso con bastante buena letra"(96). In the third-hand report, the narrator has chosen a dubious source for literary appreciation, but we are not sure whether the narrator finds this source absurd or not, and in view of his own narrative style which resembles that of the literary society, we are inclined

to doubt that he finds the situation as ridiculous as we do. This ambiguous narrator, who mocks his subject but at the same time shares some of the flaws he is making fun of, causes the reader to doubt whether his vision of reality is any less grotesque than that of the poets. This type of narrator, whose value judgments are no more reliable than those of his characters, is an important device which Cela uses to create the distorted Carpetovetonic world.

A similar narrator in "Unos juegos florales" also makes us doubt his critical faculties, but in this case he provides a commentary on society rather than on a specific character. In telling the success story of Pepito D'Altabuit, winner of floral games on one occasion, the narrator makes fun of the contest by describing a winner who comes across to us as an incompetent nonentity in his name, actions, and thoughts. Once again, we have a narrator whose opinion of the floral games coincides with ours, but who shows himself to be part of the society which he is criticizing. On the one hand, he makes fun of the contest, noting that the title of the ode required wasn't very concrete, but on the other, his own statement on the subject is much too wordy. In addition, he offers pertinent parodies of various newspaper headlines, but indicates a strange order of values when he puts Pepito's artistic creation on a par with the practical details of its dispatch:

"cuando terminó su oda, la metió en un sobre y la mandó certificado"(105). Since he never gives his own opinion of Pepito's ode we have no reason to assume that he finds it as bad as we do. Unlike "«Mirto, laurel, albahaca y rosa»" however, this apunte takes place in normal society. We learn of press reaction to the poetry and are given an account of the awarding of the prize. Since Pepito wins the contest, society seems to share the poet's opinion of his talent. The reader, though, does not, and the ambiguous nature of the narrator aids in disorienting us as we consider the strange standards of the world of the floral games.

A more extreme distortion of reality occurs in "Senén, el cantor de los músicos," an absurd success story. Senén, a previously unpublished would-be poet, writes an ode on the death of a musician friend. The public receives the ode so favorably that he composes two more on similar subjects which are equally popular. Like the society of "Unos juegos florales," Senén's public reacts extravagantly to the bad poems: "Cundió el entusiasmo, gimieron las prensas, hubo manifestaciones con muertos y heridos, lo hicieron hijo adoptivo de quince o veinte pueblos"(114). The narrator seems more normal than the audience; he offers no opinion on the quality of Senén's poems, although he does quote the admiring judgment of others. However, by

citing the odes in full, he allows the reader to judge their caliber for himself. All are prosy catalogs of unflattering, unrelated characteristics of the musicians, and all the subjects have two things in common: music and a pimple on the face. Despite his refusal to judge the poems, the narrator does comment on their subjects disparagingly: "don Malibrán, el muerto de turno"(114), "El pobre Sebastián no era, ciertamente, un Beethoven, pero, en fin, había hecho lo que podía . . . . Sebastián llevaba ya una temporadita criando malvas"(112). Although the narrator pokes fun at the musicians, we wonder at his opinions on the subjects of the odes and his reticence on the poems themselves.

The above emphasis is an example of a basic distortion in the narrator's attitude. At first glance, the beginning of the apunte is straightforward. The narrator introduces us to Senén, giving a short "official" biography, and telling us that a poetry editor asked him to write an ode. However, he fails to explain why the editor would solicit a poem from this provincial bachelor who has no known profession. He also fails to clarify the editor's reasons for accepting the ode. These omissions make us assume that he sees nothing odd in the situation, and, like the emphasis on the musicians, suggests a distorted approach to normal reality. The end of the sketch provides another disconcerting view of the narrator. After

all Senén's success he is named "Diputado Provincial Delegado de Espectáculos." Of course, this is an impressive title for a routine job, but for a bad poet out of work it seems a pretty good post. The narrator disagrees, implying that it is too bad that he has been relegated to this position. Even though the narrator has remained outside the mad enthusiasm he has reported, he seems to share the public's opinion: considering the ridiculous reaction of society to Senén's second ode, the minor bureaucratic post does seem disappointing, but considering the poems, the reward is excessive. The narrator appears to assume that the reader will share his judgment. We however, find him more absurd than his protagonist.

Unlike the protagonist of "Unos juegos florales," Senén reacts more normally to the situation than either the narrator or the people who judge Senén's poetry. The poet, quite naturally, reacts to the success of his first effort by writing another ode just like it in order to make money. Later, when society lionizes him, he is pleased, but celebrates much more soberly than his followers: "Se dejó una barbita dannunziana, se compró una estilográfica y una chalina nueva..."(114). This inversion of expected events disorients the reader. The ambiguous narrator has created not a story of the ridiculous pretentions of a would-be poet, but a vision of an absurd world in which

the grotesque poet seems comparatively normal. The narrator, in his ambiguous position as both ironic in some of his judgments and grotesque in his selection of details and points deserving emphasis, aids in the creation of this distorted society.

In other apuntes the ambiguous narrator gives way to the frankly grotesque reporter, who fails to illustrate the intention he has stated. In "Deogracias Caimán de Ayala, fagotista virtuoso" the narrator states his premise at the start: "Deogracias Caimán de Ayala y Velasco era, según podía comprender el más próximo a tonto, un hombre de buena casa venido a menos o llegado al puro asco por el inesperado camino del fagot"(119). We naturally assume from this that we will learn how the bassoon was the ruin of Deogracias, and that the protagonist is the example to prove the narrator's point.

It is true that the narrator presents Deogracias as an object lesson rather than as an individual, but at the same time he twists his view of the musician. There is no dialogue in the apunte, so the character cannot reveal anything for himself. Furthermore, the narrator sets himself up as an authority by twice remarking that he was personally acquainted with Deogracias. The narrator informs us about his protagonist by means of generalized comparisons. He begins by considering several possible roads to ruin and then mentioning the one chosen by Deo-

gracias, and follows the same procedure with reasons for expulsion from school and possible vocations. This method suggests an orderly approach to the life of the musician. However, in each case the narrator includes one element which does not fit into a logical sequence. In the first instance, he mentions three roads to ruin: "Hay a quien le viene la ruina por sus malos pasos o por tener un padre calavera, o por nacer con cara de primo"(118). In the second case the three reasons are wine, women, and hiding money inside a dead cat, and in the third case some people are born to be geographers and others to be nose pickers. Not only do we find bizarre elements combined with more normal ones, but in each case the most exotic possibility is immediately followed by Deogracias' reason for going astray: his instrument. As a result, Deogracias seems quite dull and colorless.

We never get a positive view of the protagonist. The above examples create a negative impression, since the narrator stresses all the possibilities not used by the musician. Moreover, despite his claims of friendship with Deogracias, the narrator tells us only external facts of the man's life. We learn only that he was expelled from school in Tuy, lived with a charitable woman, and made a living playing for funerals until he was run over by a truck. There is no comment on his musical talent, which seems odd given the original subject of the <u>apunte</u>. Music seems to

be not a part of Deogracias' character, but merely an obsession stated by the narrator and unsupported by evidence. It is imposed by the narrator to prove his point; it does not develop out of what we know of the protagonist. Similarly, other details which would usually merit explanation, like the loss of an eye, are ignored by the narrator. As a result of this treatment of the protagonist, we have an impression of distortion in the narrator's vision, as our logical questions remain unanswered.

The description of Deogracias in relation to his patron strengthens the distortion of his character. The patron, Maruxa, la Rómula, receives comparatively detailed treatment. We learn of her antecedents and her early life, while the report of Deogracias' ancestors is more vague. The inversion of the standard procedure of devoting more attention to the main character is more striking because Maruxa appears not as an individual but as a mythical character. Not only her name, but also her early life (raised by a witch and suckled by a wolf) impresses us with her importance. However, the narrator reveals a strange point of view in his discussion of Maruxa. No sooner does he establish his myth than he parodies it by indulging in speculation on the age of the witch and her ability to nurse a child compared to the ability of a wolf to do so. At the end of the sketch Maruxa overshadows the musician completely in importance. She outlives him, and her reac-

tion to his death becomes more important than the event itself. The narrator compares the dead Deogracias rather casually to a sheet of paste. However, he carefully records the most banal actions of Maruxa: "Le dio Maruxa . . . piadosa sepultura, con retratito de esmalte y cruz floreada de latón"(121). The narrator then belittles her grief by offering a detail which suggests ignorance: ". . . que el nombre de Deogracias Caimán de Ayala figurara con letras de oro en el mármol lo más de Carrara posible que se encontrara en el país"(121). The narrator emphasizes Maruxa at the expense of Deogracias, but after building her up, he concludes that she is just a simple woman with no taste.

Throughout the apunte the narrator relegates his protagonist to a subordinate position, by means of his digressions and of the stress placed on Maruxa. Furthermore, Deogracias is not the expected example of the musician brought to ruin by his bassoon. The facts of his life do not prove the moral. His life with Maruxa in the village is simple but not at all unpleasant, his accidental death is caused by the truck which hit him, not by his instrument, and the only other misfortune mentioned, the loss of an eye, is never explained. Deogracias as a grotesque character is described by a narrator who has created a distorted lesson for the reader by insisting on a false premise. He not only distorts reality, but also distorts his own pro-

fessed approach to it.

Another type of narrative distortion appears in other apuntes, such as "Don Belisardo Manzaneque, profesor de solfeo." Like Deogracias, Belisardo as a character fails to fulfill our expectations. He is not subordinated to other characters, but rather to an event, his own funeral, and to the narrator's reaction to the affair. The external details of the music master's death, from the length of the obituary to reactions and remarks of Belisardo's friends, seem to interest the narrator unduly. However, his treatment of them reveals a strange set of values. He judges the obituary on length alone, quotes a nonsensical funeral hymn composed by Belisardo's students, and considers the comments of Belisardo's friends to be of interest. The problem is that these comments indicate concern for the man's death but no emotional involvement in the sad event, because they are couched in coarse or banal terms: "¡Concho! ¡Don Belisardo . . . la ha pringado!"(116). After this introduction, we lose interest in the death of the protagonist, because of the offhand and rather bizarre attitude of his friends as reported by the narrator.

The details which the narrator recounts, his unnecessary explanations of obvious statements, and his undue concern with his own literary style betray his own twisted outlook on life and his lack of interest in Belisardo as a person. For example, the narrator quotes in full a sign

designed by the musician to advertise his classes, but the sign merely repeats what the narrator has just explained. Similarly, he supports a claim that Belisardo was orderly and methodical with a quote: "(«Sin orden--solía decir--está todo revuelto»)"(117). In another case, he discusses his own choice of phrase: "Y esto de fatal desenlace, en literatura, ya se sabe lo que significa: palmarla y quedarse tieso como un palo de escoba"(116). Here we find not only an apparent concern for himself at the expense of his protagonist, but also a lowering of the value of Belisardo as a human being. Neither expression has any affective value, but the slang term in which the teacher is compared to a thing seems more dehumanizing to the reader than does the euphemism.

The narrator further defines his attitude by his repetition of and emphasis on certain qualities of Belisardo. He uses alliteration, for instance, to draw our attention to a cliché ("espartana estrechez"), stress an inartistic fact like the amount of the musician's pension ("diecisiete duros con descuento"), or ridicule Belisardo's aristocratic pretentions ("Don Belisardo decía . . . que él pertenecía a una especie superior: la de los mamíferos vertebrados, vivíparos, bípedos . . ."117). Belisardo is a ridiculous figure who seems quite unimportant because the narrator subordinates the teacher's life to his own style. Likewise, the narrator seems to have difficulty

in concentrating on his subject, and therefore the reader cannot get involved with Belisardo. The apunte opens and closes with the same phrase: "Su entierro . . . constituyó una sentida manifestación de duelo"(118). At the end, the narrator reminds us that he thinks he has already used the phrase, and thereby draws our interest back to himself and away from the protagonist.

Belisardo becomes a grotesque character because of the contrasts which the narrator sets up between Belisardo's illustrious ancestors and his present position as a poor music master existing on a meager pension. This apunte underlines the importance of the narrator in setting the mood of a sketch. The same contrast could have aroused compassion in the reader for a pathetic figure. However, the narrator instead makes fun of the musician, and more important, removes Belisardo as an individual from his own story. In addition, by his concentration on external details of Belisardo's death, and on his own style, the narrator constantly stresses his attitude by keeping it always in front of the reader.

Belisardo's narrator, like Sansón García and the biographers of other artists, combines an attitude of superiority toward his subjects with evidence that he shares some of the faults of his characters. At the same time, he sometimes tends to take over an apunte by drawing attention to himself or otherwise keeping us from becoming

involved with his subjects. He often effects this distance by the creation of a caricature based on an event, an object, or an idea. Belisardo's funeral, Deogracias' bassoon, and the flowerpots which obsess the hero of "El tiempo de las macetas" are examples of this technique. By giving disproportionate attention to a single thing, the narrator disorients the reader. The narrator's treatment of his subjects helps to create a grotesque world for the reader, but the latter is disoriented because even the apparently normal becomes part of the distortion.

The variety of narrators in El Gallego y su cuadrilla further contributes to the reader's disorientation, since the latter is forced to readjust his appraisal of reality in each sketch. He cannot take the narrative point of view for granted. The narrator whose perspective is based on normal reality establishes our reaction to the events which he recounts, or corroborates our assessment of a situation. We view "La romería" and "Baile en la plaza" from the vantage point of the narrator, but in the former apunte he merely strengthens the effect of the story. In "Baile en la plaza" the narrator's seeming indifference toward the value of life echoes the attitude of the town in the story, and therefore intensifies the mood of hopelessness of the sketch.

Narrators whose values are as distorted as those of their subjects have a more obvious influence on the reader's

experience in the apuntes. Cela occasionally uses narrators who fail to comply with their own stated intentions or intrude so strongly into their story that they replace the protagonist as the dominant character. As a result, the reader does not become involved with the protagonist as he expected to, but with the narrator's attitude toward his subject and his means of expressing this attitude. The distinction between the narrators with distorted views of the world and the more realistic one of, for instance, "Claudito el espantapájaros" lies not in the absurdity of the events related, but in the way in which the expectations of the reader are met. "Claudito" is an apunte with a ridiculous plot, much sillier than the action of "Don Belisardo," but yet we can identify with the narrator of the former sketch. This relationship is possible because the narrator convinces us from the start, by means of all the references to chapters and the introductory remarks, that he considers the events a work of fiction. Thus, the sketch is absurd only within its own limits. On the other hand, the more grotesque narrators seem to put themselves forward as reporters of everyday reality, but then gradually disillusion us, destroying in the process any norms with which we could identify, and suggesting that the entire world of the apuntes is grotesque, even the seemingly normal. This approach builds up the mood of an apunte by linking everyday reality with a more flamboyant and grotesque

vision. For instance, a manifestly unreliable observer, Sansón García, communicates with a presumably normal interlocutor who proves himself equally grotesque. This distortion hits the reader harder because of the narrator's concern with the static setting of the conversation: the café. The shabby, ordinary world gives us a reality which contrasts with that of Sansón and his strange friends. By providing us with a "normal" point of reference, the author distances us from the world of the anecdotes. However, as we become better acquainted with the author and realize that he fits into the world of Sansón we are also distanced from him.

"Doce fotografías" sums up the way in which the narrator contributes to the mood of a sketch, or in this case, a series of sketches. At first, we join the narrator in looking down on the characters he presents in the first apunte; then we begin to realize that he too is part of the distorted world which he mocks, and we begin to wonder if the entire reality of the apuntes is grotesque. This reaction occurs with narrators like those in "Senén, el cantor de los músicos," or "Deogracias Caimán de Ayala." On the other hand, the narrators whose vision of the world coincides more closely with ours cause us to join with them in making fun of the foibles or stupidity of their characters, thereby preventing us from becoming involved with these grotesque people. The variety of narrators in turn adds to

our total impression of the entire volume of apuntes. The change of narrators creates an overall sense of uncertainty as to what constitutes normal reality in the carpetovetonic world.

CHAPTER III

EXTERNAL REFERENCES

Because of the brevity of the apuntes, Cela creates the mood of each with maximum concision. Therefore, he makes extensive use of external references to convey succinctly the vision of his narrators to the reader. These references, which include allusions of various types (proper or geographical names, literary or historical allusions, and parodies) help establish the mood of the sketches because they often stress the narrator's point of view and relegate the characters and their actions to a secondary position. The functions of these allusions depend on the mood desired in a particular apunte. Sometimes, they reinforce a previously stated opinion of the narrator; on other occasions they inject a sarcastic note into the sketch. However, these references all tend to draw the reader's attention to the connotations which the allusions suggest and to the narrator, and away from the fate of the characters as people. Emphasis on external references varies in El Gallego y su cuadrilla much as the narrator varies: if the narrator's view of reality coincides with that of the reader, the allusions are more plausible and the names less extravagant. In the apuntes which rely heavily on these references, whether they take the form of names, numbers, or literary

allusions, the reader becomes distracted; his concentration on the connotations of the allusions lessens his involvement with the world of the characters.

Cela makes liberal use of onomastic allusions to establish mood in the apuntes. In "Gorda II" for instance, odd names call attention to single character traits and aid in the creation of caricatures. In "Deogracias Caimán de Ayala" names set up a contrast which adds to the grotesque effect of the sketch. Sara Suárez Solís, in her study of Cela's lexicon, traces chronologically the evolution of names in his works. She considers El Gallego a crucial work in this respect because it points the way to Cela's treatment of names in his later volumes.[1] While she defines the names in the apuntes as carpetovetónicos ("cacofónicos, inusitados y grotescos . . . con un fuerte sabor celtíbero"[2]), Suárez Solís limits her discussion to a classification of names according to the types of people bearing them. She does not consider the effect on the total mood in specific sketches of the onomastic devices, which she itemizes as follows: "aliteraciones, cacofonías, contrastes rústico-nobiliarios, similicadencias, trabalenguas, connotaciones significativas...."[3] However, since Cela often uses names to create the total experience of a sketch, we must consider their role in the context of each apunte.

Cela uses the same methods of inventing names through-

out El Gallego y su cuadrilla (use of unexpected combinations of sounds or meanings, repetition, and use of names with connotations external to the apunte). In some cases the name contributes an essential element to the mood of the sketch, while in others it merely emphasizes an aspect which has already been established. Usually, frequent repetition of a name impresses it on the reader. The character of "Serafín Palomo García, colillero y tenor," is summed up in his name. Serafín suggests an angelic chorus as well as his musical aspirations, Palomo indicates his gentle, ineffectual nature, and García his unpretentious antecedents. Repetition of the name forces us to keep these qualities constantly in mind. Similarly, the surname of "Fermín de la Olla, poeta y aldeano" reminds us of his role as villager even though the events of the apunte stress his poetic ambitions. In "Zoilo Santiso, escritor tremendista," the protagonist's name suggests a playful connection with Cela. Zoilo is a tremendista novelist, the same age as Cela. Since Santiso is a town in La Coruña, it strengthens the link with Cela. In these examples the names underline important aspects of the characters. They also restrict our view of the characters by concentrating heavily on a few selected qualities.

Cela creates less obvious relationships between characters and their names by his use of foreign words--usually

French, English, or Catalan. Sometimes the foreign word contradicts a fact stated by the narrator: the name Felicitas Ximénez y Smith de la Liebre does not support the contention that she is of a noble anglo-hispanic family. In addition "Liebre" makes her aristocratic heritage seem even more unlikely. On other occasions the name reinforces the narrator's attitude toward his subject and encourages us to share it. Esperanza Muñiz y Calabuig, in "Una señorita modelo," is very genteel and quite unattractive. It is hardly surprising then that Calabuig, a town in the province of Gerona, is the subject of a popular saying: "De Calabuig tothom en fuig" (Everyone flees from Calabuig). This phrase certainly echoes the attitude of young men toward Esperanza. It is impossible to ignore the significance of the surname, since Cela almost always employs the full name in referring to Esperanza. Similarly, the father of Claudito's sweetheart in "Claudito el espantapájaros" is christened Abundio Hogdson. The sudden introduction of the foreign name, and an ugly one at that, adds to the absurdity of the "novel," and the name itself suggests an unattractive animal. Since Hogdson is cast as the villain of the story, his name corroborates the narrator's assessment of him.

The name of the hero of "Unos juegos florales," Pepito D'Altabuit, minimizes the importance of the poet as a person. He exists only in his capacity as the winner of a

contest. It is difficult to take seriously an adult referred to be a diminutive, and by a surname which reinforces the impression of superficiality (since buit means hollow or empty in Catalan). Pepito's colorless personality is constant in the sketch and fits the mood of the apunte. Pepito is of interest only as the winner of the floral games, not as an individual. The sketch is an ironic commentary on the contest rather than on the bad poet who carries off first prize. Hence, Pepito's insignificance as a person, which his name emphasizes, further lowers the value of the contest. The society which follows the floral games is as empty of enduring value as is the poet. Cela's use of meaningful foreign words in naming characters also draws our attention to these unusual words. The names, by their uniqueness, attract our attention and therefore have a greater impact on us than would the Castilian equivalents.

Despite our concern with connotative names in the apuntes, we cannot overlook the importance of repetitive ones which emphasize a lack of meaning instead of adding significance. This technique usually makes fun of characters' undue interest in their family tree. Thus, we meet don Belisardo Manzaneque y Manzaneque, vizconde viudo de Casa Manzaneque, who is also given a prestigious ancestor. This glorious heritage contrasts, however, with Belisardo's position as a poor music teacher mourned by a mediocre

assortment of acquaintances. The three generations of the Martí family illustrate Cela's repetition of words or sounds to stress the emptiness of the characters' pretentions. The pompous men are more foolish because they bear the same names: don Matías Martí, Matías Martí, and Matiítas Martí. The slight variations merely point up the ridiculous character of the men, help us to keep in mind the fact that family position is of extreme importance to them, and suggest by the progressive loss of dignity in the names that the family is going down hill. The obsession with family honor overshadows all other aspects of the men; they do not exist apart from their respective positions in the three generations.

The above examples still reveal a relationship between the name and the character of its bearer, whether this link be due to repetition or to the connotations of the name. In some cases, the lack of logical connection between various parts of a name adds to the absurd climate of an <u>apunte</u>. The twisted perspective of the narrator in "Deogracias Caimán de Ayala y Velasco" occurs again in the name of the protagonist. First, we note that the surnames are possibly illustrious; however, Deogracias' parents are of humble and vague origin (his mother was a wet nurse and his father a waiter.) Next, the unexpected and unexplained pairing of Deogracias and Caimán is so incongruous that it adds to the grotesque view of the <u>apunte</u>. Similarly, doña Sonsoles

de Patria y Patriarca de la Guinea Meridional, a minor character in "El fin de las apuestas de don Adolfito," illustrates the use of an involved yet meaningless name to harmonize with grotesque qualities which she possesses. The grandiloquent name has no connection with normal reality, and doña Sonsoles is also more peculiar than we would expect. The long name prepares us for an unattractive stupid woman with pretentions of nobility, but Sonsoles has an unusual talent: "la rara habilidad de trincar gatos, . . . para después tirarlos de cabeza al pozo negro."[4] The grotesque element in the name complements the twisted mind of the character. In all of these cases, the names are amusing, as were those of Baltasar Ruibarbo, the inventor, and don Híbrido. However, the latter were funny because they were related to what we knew of the characters and their activities. "Deogracias" and "doña Sonsoles" are funny because they have no logical connection with the events recounted.

In "Doce fotografías al minuto" we find an added dimension in Cela's onomastic inventions. He still employs names with amusing or ironic connotations, but also considers their intrinsic importance, as determiners of character. In his book of memoirs, La cucaña, Cela offers a catalogue of possible names he could have received, and indicates the influence they would have exercised on his life: "Yo pienso

que si me llego a llamar Evelio Cela no hubiera encontrado editor para mis libros. Evelio Cela es nombre de cabo de trompetas. Si me llamo Mayolo Cela o Iluminado Cela, o Sisinio Cela, también me hubiera costado mi trabajillo. Mayolo Cela es nombre de marica, Iluminado Cela es nombre de tonto, y Sisinio Cela es nombre de aprendiz de fontanero."[5] Sansón García reflects this concern of Cela in his "Doce fotografías." The entire point of one of Sansón's anecdotes, "El catador de escabeche," for instance, lies in Sansón's inability to recall the man's name: "Tiene cara de Estanislao, pero, claro, eso no se puede asegurar"(230). His concern continues as he considers and rejects possible names and eventually gives up. The author tries to comfort the photographer by commenting that the inspector can be renamed. The reaction is violent: "--¡No! ¡Jamás! ¡Eso de ninguna manera! ¡Eso es tentar el destino!"(230). The implication is, of course, that changing the name in some way changes the person bearing it. Since the discussion of the inspector reminds Sansón of the case of his sweetheart who changed sex, the reader associates the two matters, even though there is no logical connection between Filita Parra and the catador de escabeche. The stress on names in these two sketches contributes to the impression of distortion created by the mechanical change of sex and Sansón's despair. Sansón betrays a similar interest in the correct

name in other apuntes as well. For instance, he comments on the name of an old sweetheart: "La Tiburcia del Oro a pesar de su nombre de señorita torera, era una chica de principios . . ."(219). Sansón indicates by his attitude toward his subjects that their names are significant. The reader realizes that this view of the characters is more dehumanizing than comparisons with animals or things; rather than contrasting people with tangible objects, Sansón is comparing them to words.

Some of the characters in this series are named after animals or things, a device which tends to lower their value in the reader's eye, as well as to provide a contrast with Sansón's desciptions of them. The swashbuckling painter, don Wenceslao, carries the surname Bata, and an admiring critic of his art is don Sulpicio Liendre. The humble objects contrast with Sansón's admiration for the subjects, and add to the effect of the narrator's distortion of reality. Furthermore, this type of name helps to place the author within the world of the photographer. Sansón's old flame, the author's aunt, is called Lola Cándido y Sebo. Once more a person is implicitly compared with an insignificant thing. This object seems more important since Cela sets up a contrast between the poetic "cándido" and the prosaic "sebo," especially amusing as the former word could reasonably modify the latter. The choice of a name for Lola thus in-

cludes the author in the distorted world of Sansón by establishing a relationship between him and Sansón's character.

Sansón's attitude, like that of other characters in the apuntes, illustrates the way in which Cela dehumanizes his characters by giving their names disproportionate value. He achieves this effect also by naming people after things, and by repeating names, thereby fitting characters into a series and lowering their importance as individuals. He also uses names to comment sarcastically on the people bearing them, by employing incongruous allusions without explanation. Sansón's eye was gouged out by a man with the inappropriate nickname Arístides Briand II, but neither Sansón nor the author notes this incongruity. As a result of the emphasis on names, the reader concentrates on the labels and their connotations rather than on the individuals who possess them.

The emphasis in El Gallego y su cuadrilla on external factors at the expense of human values occurs most conspicuously in apuntes in which characters themselves decide to change their names and give their reasons for so doing. Celedonio de la Sangre, for example, drops his surname in favor of the more poetic one, Montesmalva. For him, a poet is created automatically by the assumption of a mellifluous name. The condescending narrator of "El cuento de la buena

pipa" also points out a relationship between a name and a job as he explains an odd name: "Nabetse Ledif, que sonaba como si fuera árabe, aunque no era más que Esteban Fidel puesto al revés, como correspondía al oficio"(204). Once again, Sansón García in his last sketch, "Lincoln, Darwin & Wilson García Company Limited," most clearly stresses reliance on a change of name. Nothing much happens in the apunte: three brothers go to Cuba, change their names from Simeón, Donato, and Cástulo García to Lincoln, Darwin, and Wilson García, and set up a mortuary. Again, the narrator reflects on names as determiners of destiny: "Eso de Simeón, Donato y Cástulo son nombres de pobre, nombres de hijo de familia con unas tierritas de secano . . ." (248). Sansón implies that giving the men a new name will automatically improve their chances for success. The names chosen are ludicrous, especially in combination with the ordinary surname, García. While Lincoln, Darwin, and Wilson have little in common except their fame, their Spanish namesakes have a subtle, although not completely logical relationship with them: Simeón-Lincoln excels in embalming, and Lincoln's assassination is one of the notable events of his life; Donato-Darwin is an expert acrobat and his predecessor is described as the one "que descubrió lo del mono"(248); Cástulo-Wilson is a sharkhunter and seer, and Wilson was a dreamer. However, these hints lead nowhere.

All the discussion of the brothers' names ends in an off-hand confession of ignorance of their fate. As a result, the characters have no life for the reader apart from the names which they have appropriated. Therefore, the names, because of the undue emphasis given them, become more important than the characters who possess them.

By his choice of names and his repetition of them, Cela directs the reader's attention to particular aspects of his characters. This distorted emphasis dehumanizes the characters and often completely subordinates the individuals to the twisted perspective of a narrator. Since many apuntes carry the name of the protagonist as the title, the lowering of the value of the person may also disappoint the reader's expectations.

The two versions of a sketch entitled "Carrera ciclista para neófitos" which were written nine years apart, will clarify the way in which Cela uses names to create mood. Both versions present a parody of a bicycle race in a small town. All the proper elements for such an occasion are present, but each one becomes ridiculous. We are given the reasons for the race, an announcement of it, a list of prizes, a beauty queen, and an enthusiastic group of participants. However, the reasons are illogical, the announcement is exaggerated, the prizes are incongruous since the first prize is money, the second is sausages, and the third

is an art object, the beauty queen is a pre-war relic, and the contestants are decked out in their underwear. The treatment of these elements common to both apuntes differs, and the use of proper names is one of the devices Cela uses to increase the distortion of the perspective in the second edition. In the first "Carrera ciclista" the organizer of the race is called only doña Ramona, and her interlocutor, the clerk, is don Ildefonso. Furthermore, the only information given about them is that the latter is not very bright, and that the former is the owner of a café whose name has changed in three generations from El Triste Venado to La Perla de las Antillas to La Mercantil. As Suárez Solís notes, these changes in name offer a commentary on the town's progress toward mediocrity: ". . . el nombre ha evolucionado desde una primitiva denominación poética, romántica, a otra del todo tópica, para llegar a la actual, de vulgaridad y prosaísmo aplastantes."[6]

In the later, much longer, version of the apunte, the names of both characters and café are expanded and explained. The clerk becomes don Ildefonso Collejas Pasarín, alias Margarito, and the innkeeper is now doña Ramona Riñon, alias Chiva. In addition, several of her ancestors are mentioned by name. The new names have in common a connection with either plant or animal life, and hence this second version reinforces the dehumanization of the people of the town.

The introduction of Ramona's relatives into the apunte stresses the distorted vision of the narrator of the sketch. Not only are they irrelevant to the story, but they are removed by death from the world of the apunte. Repeated use of the formula q.e.p.d. with their names keeps this alienation in the reader's mind. In the same way, the elaboration on the names of the café contributes no important new information. We learn only that "La Perla de las Antillas" referred to Cuba and had to be changed after the war, and that "El Triste Venado" caused gossip because of the character of Ramona's grandmother. It is interesting that the additional information complicates the original appraisal of the names of the café; the poetic and topical names are made as inane as the modern one. All these superfluous onomastic details help to disorient the reader as they put the narrator on the same twisted level as his subjects. Names in the second version of "Carrera ciclista" are exaggerated just as other details are expanded and distorted. As a result the characters become more grotesque and the absurd elements in the apunte are intensified.

The use of names in El Gallego y su cuadrilla illustrates once again the heterogeneous nature of the collection. Although in general, names aid in distancing us from the characters, the effect is not always the same. Usually, names in "La descansada vida campestre," the first section of the volume, are not as extravagant as the ones we have

noted in other parts of the book. Rather than odd or long names, we find relatively short, inconspicuous names like Jesús Martín, Adolfo Dios, Luis González, doña Concha, Blas Herrero, and don Camilo. In spite of their simplicity, these names sometimes add meaning to the sketches. Thus, "doña Concha" has symbolic value, and "don Camilo" relates Cela to the protagonist of "El Gallego." Furthermore, the infrequent use of names in this section of the work is significant. The anonymous characters of "Baile en la plaza" and "Boda en el café" lose all individuality, partly because of the lack of a name. The protagonists of "Boda en el café," la novia and el novio, are typical actors in a typical village event. Even though they have bizarre physical attributes which could set them apart from the other characters, lack of a name removes them from the world of caricature which exists in apuntes like "Gorda II." This generalized approach to names of characters removes their owners from consideration as unique human beings interacting with others, and turns them into types.

When names are stressed in "La descansada vida campestre" they usually encourage us to agree with the narrator's appraisal of events. For example, the members of a touring vaudeville show in "Una función de varietés" are called don Tirolirio, Garçon Marcel, las Hermanas Sisters (of Ballet Hollywood), and Ramoncini. The conglomeration of amusing foreign names gives the impression of a group of

inferior artists trying to dazzle a small town crowd. The narrator's sarcastic comments on the troupe support this effect. The incongruous and meaningless names of the characters obviously reinforce the narrator's attitude and encourage the reader to agree with the narrator's view of the performers and their show.

Even when Cela does emphasize names in "la descansada vida campestre," they do not have the same effect as in other sections of the book. Throughout the apuntes Cela employs lists when presenting members of a family. In "Una jira," a sketch from the first section, the list does not dehumanize the characters as it does in many stories of later sections. Three sisters, Esperanza, Olguita, and Marisol, are enumerated with their unflattering nicknames: la Tuerta, la Plantá, and la Tonta. Although these nicknames indicate distortion, they refer to a specific event in the life of each girl. On the other hand, in "Puesta de largo," an apunte found in another part of the book, the sisters have similar names: "Puri, Luisi,y Petri Pérez y sus encantadoras vecinitas Cloti, Loli y Pepi López"(141). The given names plus the common surnames remove the girls from consideration as individuals, and the similar endings make the girls seem interchangeable. This lack of individualization becomes more obvious in another sketch from the same group, "Quizás pasado mañana." In both cases the narrator is commenting on the social pretension of bourgeois families, and the names

contribute to this effect. In "Quizás pasado mañana" the three sisters (Mimí, Fifí, and Lilí Montgolfier) seem interchangeable because the similar names are listed twice in different order. In this sketch, there is no contrast between chic given names and prosaic surnames. Instead, both the French names and the inflated pretensions indicated by the surname reflect the snobbish attitude of the family. These girls seem less unique than the obviously grotesque women in "Una jira" because of their names, which make the reader think of them as indistinguishable.

From the foregoing discussion it is evident that names play an important role in El Gallego y su cuadrilla. They often focus our attention on a particular physical trait or foible of a character, thereby creating a caricature. Since the reader sees only the more rigid, unchanging attributes of these characters, he is distanced from them, and cannot become involved in their situation. This dehumanizing effect is more evident in cases when names sustain a distorted perspective or create a twisted value system in which a name completely overshadows its owner. At times, the events and characters become subordinate to the mood of a sketch and the attitude the reader takes toward the fictional world. The reader expects the personality of a character to be more important than his name; therefore, when the person described has no existence independent of his name, the reader sees that the world of Sansón García and other narrators of the

apuntes is a grotesque parody of "normal" or expected reality.

To a lesser extent geographical names also condition our reaction to the action and characters of the apuntes. Cela either ignores geography completely or indulges in minutely detailed descriptions. The sketches in "La descansada vida campestre" illustrate the first treatment of geography. The locale of these sketches is "el pueblo," presumably Cebreros, but the lack of precision in many of the apuntes like "Doña Concha," "Boda en el café," and "El Gallego y su cuadrilla" encourages the reader to consider the scene and events as typical of any village in Castilla la Vieja.

In the other sections of El Gallego, geographic references to existing but obscure spots usually make the reader aware of the insignificance of the person discussed, poke fun at his accomplishments, or reinforce our impression of an unreliable view of reality. We may have a simple comment on the pretensions of a Galician performer who bills herself as "La voz de fuego del Camagüey," or we may have a more significant reference to locations. In "Serafín Palomo García," places are mentioned to indicate the protagonist's position in the world and to stress his isolation from normal society. Although he fancies himself a great singer, Serafín tries to earn a living collecting cigarette butts. He is a nonentity from the start: "Hijo de Sinesio y Felicitas, natural de Moraleja, Ayuntamiento de Torrejoncillo

del Rey, provincia de Cuenca"(122). His home town is so small that it must be identified by the ayuntamiento. Even the latter is so insignificant that it has to be further qualified by mention of the province. Thus, the geographical details, like the names of his parents, indicate that Serafín is no one from nowhere. Mention of street names in the same sketch locate the story in Madrid, but the streets refer only to Serafín's daily itinerary, far from the center of the city, and hence reinforce the impression of his isolation from the real human world of the capital.

In "Claudito, el espantapájaros" geography adds to the absurdity of the story. In an aside, the narrator notes that the setting is "neworleansiana" rather than Spanish. The unexpected and unwieldly adjective, combined with the description of unlikely weather (a heavy snowstorm) prepares us for the grotesque "novel."

Sansón García deals extensively with geography, which is reasonable since he is recounting his travels. However, these allusions indicate the photographer's lack of critical discrimination and make fun of his subjects. Sansón's father, don Híbrido, becomes more ridiculous as we read the precise indications of the location of his inn: ". . . en Cabezarados, en tierra manchega, al pie de la Sierra Gorda, no lejos de las lagunas Carrizosa y Perdiguera"(212). With a business in such an isolated spot, don Híbrido was

obviously not much of a success. Likewise, the poet Difuntiño Rodríguez seems less talented when we learn that he won the floral games in Villaverde de Volpareja, province of Palencia for his ode on electric current. The reader suspects that standards of poetry in the wilds of León were probably not very high and that the subject of the poem was also unfamiliar there at that time. However, Sansón offers no adverse comment. On the contrary, he genuinely admires Difuntiño, so the geographic details in this case suggest the narrator's mistaken judgment.

Mention of places also permits Sansón to indulge his tendency toward exaggerated language, thereby creating a distorted view of the world. He refers rather effusively for instance, to a small town in Andalucía: "Valverde del Camino, en territorio de Huelva y a la sombra de las lomas de Segundaralejo"(216). He continues with an exaggerated description of an ordinary Castilian town: "San Martín de Valdeiglesias, un pueblo grande y rico que crece en las tierras que Madrid mete, como una cuña, entre las provincias de Ávila y Toledo"(217). Since Sansón is reminiscing about a shrewish friend, the contrast between his remarks on her character and these "poetic" descriptions adds to the humorous tone of the sketch, while contributing to Sansón's revelation of his own personality. The reader's attention centers not on the girl, but on the contrast created by

Sansón.

On the whole, geographical references have a similar function to that of proper names in the apuntes, although they are much less in evidence. Place names are used to indicate the insignificance of people, as Cela lavishes care on the location of obscure hamlets. By situating his characters in these backwaters Cela frequently emphasizes their lack of importance, although the character or narrator may be unaware of his insignificance. The contrast between what the narrator or character thinks of a situation and what the reader concludes tends to remove the reader from involvement in the events. It also shakes the reader's faith in the narrator's opinion. Like proper names, place names stress the isolation and/or the dehumanization of the subjects. The people and actions of the apuntes in which names are important become subordinate to the total mood of the sketch.

Other external references which are important for the creation of an effect on the reader in El Gallego y su cuadrilla include historical and literary allusions of various kinds. These fall into two broad categories: allusions by characters or narrators in the body of the apunte, and literary parodies by Cela. The first group, which includes false quotations and exaggerated comparisons, is normally used to betray the ignorance of a character and to play down

his value as an individual, as well as to heighten the humor of a situation. Cela's characters quote from such disparate sources as Solomon, Philip the Handsome, Gracián, and Schopenhauer. The anonymous speaker who cites Schopenhauer illustrates the effect of these quotes: "«Cuando un tío anda todo el día con detallitos para arriba y para abajo ese tío es tonto». Schopenhauer era un sabio muy importante, un sabio de tomo y lomo. ¡Caray con Schopenhauer, las cosas que se le ocurrían!"(138). The speaker's care in attributing the commonplace statement to a famous man is amusing, since it implies that he thinks it an original observation. Furthermore, the language of the speaker's appraisal of Schopenhauer clearly indicates that the man is incapable of reading and understanding the philosopher. However, the speaker is not the protagonist of the apunte and hence his allusion draws us away from the original subject of the sketch for no logical reason.

In a similar vein to these spurious quotes are the exaggerated or completely ridiculous comparisons made by characters in some of the apuntes. Don Híbrido illustrates both his ignorance and his lack of a sense of humor in his complaints about the need for strong men in the modern world, or as he calls them "hombres de carácter autárquico."[7] He then declares, "¡Para hombres autárquicos, el Cardenal Cisneros y Agustina de Aragón!"(212). Not only are his examples separated by three centuries, but the second one hardly

qualifies as a man. This odd allusion, plus Híbrido's repetition of "autárquico" makes him seem ludicrous and prepares the reader for what follows: after all his bold talk, Híbrido is dominated by his wife, who hit him over the head with an iron. In this case, reader and narrator join in appreciation of the farcical situation, created in part by the use of an external reference.

Naturally, we find more extensive use of literary allusions in the apuntes which deal with would-be artists. In "Matías Martí, tres generaciones," allusions afford ironic commentary on the ideals of the characters. Matiítas tries to justify his refusal to work for a living by asserting the respectability of poets. He cites Zorrilla and Lope de Vega for this purpose. However, his mother later tries to cheer her despondent husband by suggesting that their son might turn out to be another Zorrilla or Campoamor. Unwittingly, by her substitution of Campoamor for Lope, the poet's mother has downgraded her son's talents. An implied comparison resulting from an allusion in the same sketch further lowers the value of Matiítas the poet. He asserts that he wants tp be a lyric poet like Dante. His father remarks that Dante probably did something else as well and then launches into praise of a neighbor who combines poetry with a job with RENFE. The choice of occupation with the implied reference to Dante is ridiculous be-

cause of the anachronism and of the contrast between the humdrum job and the poetic muse. Furthermore, the allusion sums up the father's interest in money and the son's equally ridiculous concern for the external characteristics of a poet. The allusion is useful in this case to summarize briefly the distorted values of the characters without resorting to lengthy commentary.

Allusions on occasion also include their author in the grotesque world of a sketch. Sansón García compares Juan de Austria and Charlemagne with Mercurio Mostaséns y Carabuey de Calatrava. The comparison is absurd since Mercurio is only a small time con man. It is more ridiculous because of the inversion of the expected order; we would expect Mercurio to be compared with the more illustrious men, but this is not the case. In addition, the author does not comment on the inappropriate reference. He just confesses ignorance of history. Hence, the author seems incapable of recognizing the distorted view of Sansón and thereby reveals his own unreliability.

Occasionally, Cela mentions well-known political figures like Mendizábal, Amadeo, and Primo de Rivera, to give a rough indication of chronology. However, these allusions do not necessarily serve that purpose. García Prieto comes up several times, but his career was too long to provide a useful temporal reference. Therefore, the allusion does not fulfill the function we expected. It provides an illusion

of a concrete fact, which on closer inspection becomes twisted, and therefore contributes to the general climate of absurdity. Cela repeats certain other allusions to add another dimension to the sketches. The most striking example is that of the inventor Isaac Peral, who appears in La colmena, El Gallego, La familia del héroe, Tobogán de hambrientos, and San Camilo, 1936. Peral, a successful inventor who was scorned by his country, seems to sum up the absurdities of Spanish life. As a result of its repetition in Cela's works, the allusion takes on the quality of any repeated expression; the reader thinks of all previous connotations and applies them each time that the allusion occurs. These allusions all refer to prewar Spain, and usually indicate the inability of characters to adjust to present-day reality.

Cela varies his approach to literary parody. He may, as in "Claudito el espantapájaros," use an objective narrator to create a complete parody of a literary form. More frequently, however, he makes fun of specific literary forms and affectations as employed by both characters and ambiguous narrators.

Characters themselves, especially in the section entitled "Las bellas artes," which deals with would-be artists, reveal their own stupidity and lack of imagination through their use of phrases which have lost all meaning. For

instance, the account of the meeting of a literary group, "«Mirto, laurel, albahaca y rosa»" is full of clichés used literally by the poets. A bombastic reference to "la madre poesía" elicits a standard response: "¡Madre no hay más que una!"(97). Not content with merely giving the cliché, Cela then reproduces a discussion of just how many mothers one does have. An equally inane argument on whether magistrates wear laurel wreaths or wigs ends with an allusion to Albion. The cliché is immediately completed by the predictable query: "¿En la pérfida?"(98). By taking the expression literally, one of the poets unwittingly emphasizes its emptiness: "¡Hombre, pérfida no sé: ¡Hace unos años, sí, pero ahora las cosas están cambiando mucho!"(98). Since the characters in this apunte appear only as members of a group, and never as individuals, the ridiculous conversation is our only contact with them. Therefore they exist for us only as vehicles for meaningless words, and have no life as individuals. They seem even less substantial because of the way in which they express themselves. The clichés, which have acquired more importance than those who utter them, have lost all the meaning they ever had through mindless repetition.

The use of wornout phrases or concepts by characters is normally unconscious; their use by the narrator is more frequently ironic. The narrators in "Las bellas artes" often comment on the ideas and form of their subjects'

poetry. The narrator notes, for instance, that Fidel Cacín employs mythological allusions because they are in vogue, and also makes fun of typical "poetic" topics: "de la Patria, del amor, del descubrimiento de América o de las virtudes del ahorro"(85). A similar list appears in "Unos juegos florales," as does a more obvious criticism of the theme chosen for the contest: "Como salta a la vista, no era eso que pudiéramos llamar un tema demasiado concreto, pero, claro es, ahí precisamente estribaba el mérito de los poetas"(105). The quote suggests the ambiguous nature of the narrator. He makes fun of the topic, but his language is as pretentious as that of the people he criticizes. The most striking example of parody of literary criticism occurs in "Zoilo Santiso, escritor tremendista." As we would expect, Cela makes fun of everything connected with tremendismo, the novelist, his critics, and the narrator. The critics are ridiculous because they are presented as clichés ("padres de familia," "lectores de esos que llevan lentes de pinza"102) and because their criticism is trite: "no son aptas," "Zoilo Santiso, escritor asqueroso y tremendista"(101). Zoilo himself is a dumb innocent fellow who is sympathetic when compared with his critics and with the patronizing narrator, but otherwise neither talented nor bright. The narrator does not escape the general distortion despite his condescending attitude toward Zoilo, which is evident in his

repeated observations that Zoilo is rather stupid. However, the narrator begins the sketch with a vague and overused phrase: "Zoilo Santiso era un escritor la mar de tremendista"(101). This expression is especially amusing in view of the definition he later gives of tremendismo: "rama en la que por decir las cosas como son, ya se cumple"(102). Since the narrator's definition coincides with that of Zoilo we are not inclined to be impressed with the former's perspicacity. His remarks on style and literary talent make the narrator seem as grotesque as Zoilo. As a result, the entire world of the apunte is distorted. Since the character who is the butt of the humor of the sketch winds up seeming as normal as his critics, the reader finds himself adrift in a grotesque world.

Another aspect of parody, the use of official or journalistic style, adds a mechanical, and therefore dehumanizing, dimension to some of the apuntes. Most often, Cela gives a typical official biography of characters such as Serafín Palomo García, Senén del Polo, and Purificación Sancha y Guasp. These follow the pattern of the obituary of Horchatero Chico in "Baile en la plaza." Plays on words further emphasize the emptiness of this official language. A wounded don Wenceslao inquires of the doctor: "--¿Es de prognóstico reservado? --Sí galán, de reservado con sofá"(241). This use and misuse of journalese suggests the

insignificance of the characters described. They seem to exist only as they fit into a bureaucratic scheme; since the narrator sees these people as ciphers, the reader cannot identify with them as human beings. Hence, parody may contribute to the creation of the grotesque world confronting the reader.

The mechanical element suggested by the stereotyped descriptions is further strengthened by the way in which numbers are employed in the apuntes. The would-be artists of the sketches in "Las bellas artes" reveal a peculiar view of their art in their belief that quantity equals quality. Fermín de la Olla, for instance, takes up poetry only when he finds it difficult to complete collections of football cards and bones, but he carries the notion of accumulation over into his writing of sonnets: ". . . pues hubo semanas, sin contar los domingos, en que llegó a hacer sesenta, treinta con una rima y treinta con otra"(81). Sansón García's friend, Difuntiño, writes an ode whose major virtue seems to be its length: "Tenía trescientos sesenta y seis versos, uno por cada día del año si el año es bisiesto"(227). The difference between these two examples lies in the attitude of the narrator toward the poets. Fermín's narrator is mocking the poetic ambitions of the villager with his sarcastic references to quantity, but Sansón is quite impressed by Difuntiño's talent. Hence, the photog-

rapher betrays a materialistic view of literary creativity. Sansón again shows his ignorance when he reduces works of art to a quantitative level in his appraisal of the painter Wenceslao Bata: "Lo que mejor le salía era las Giraldas, las Alhambras, los Generalifes y las balaustradas"(242). The multiplication of unique works of art plus their combination with a non-specific object suggests that Sansón sees no difference between the monuments and a balustrade. Since the author does not dispute Sansón's view of art, we include him in the grotesque world of Sansón.

On another occasion numbers lower the value of the literary aspirations of a character, because they link works of art with prosaic objects. Fidel Cacín writes plays by the dozen, and thinks in terms of photographs by the dozen in his quest for recognition. Since he is a storekeeper, his emphasis on the commercial term indicates that he thinks of his plays as he does of his hose and other merchandise. Therefore the reader also equates his two roles.

The mechanical element is carried further in "El cuento de la buena pipa," as the formal structure of the <u>apunte</u> is stressed at the expense of the content. The narrator leads us from character to character relating anecdotes, but the conclusion reduces the importance of the meaning of the sketch as the narrator is interrupted by one of his listeners. The latter wonders how long the story will go on. The reply

calls our attention to the structure of the apunte as the dominant factor: "El inventor de estas invenciones: --Hasta que ustedes quieran"(217). The sudden switch which puts the characters on a fictional level from the point of view of the narrator and his hearers causes the mechanical form of the work to take over; the narrator, in turn, is further removed from the odd collection of people who later become the infraheroes of Tobogán de hambrientos.

The introduction of the mechanical element in the apuntes contributes to the dehumanization of character while formally unifying the sketch. Hence, it is related to the general use of names and allusions. Repetition of connotative names permits a concentration of maximum effect in few words, since repetition enables Cela to emphasize one aspect of a character or event, thus producing a quick caricature. Geographical allusions serve the same purpose, since they rarely carry descriptive force. Except for some of the apuntes in "La descansada vida campestre" in which the reader identifies with the narrator, the sketches rarely take place in a specifically defined setting.

In the apuntes which rely heavily on external references, whether these be names, numbers, or literary allusions, such references usually aid in the dehumanization of the characters described. For one thing, the stress given to a name, a cliché, or an object creates an immediate distortion

of expected values, as the reference becomes more important than the person. Thus, the flowerpots in "El tiempo de las macetas" take on more importance than the protagonist. As a result, the reader also devotes more attention to the allusion, and the individual becomes less human. We encounter a more extreme effect when names and allusions do not lower characters to the status of objects, but reduce them to empty shadows dominated by words. Again, this is a reversal of our expectation that a name may help to characterize a fictional person; in these cases nothing exists behind that name.

The use of external references also helps establish a relationship between the reader and the narrator. In some cases, references reinforce the narrator's sarcastic or humorous view of the characters, a view with which the reader can agree. However, in other apuntes, such as "Carrera ciclista" or "Doce fotografías," the use of names and allusions helps to create a gulf between the reader and narrator as well as between the reader and the characters, by emphasizing the distorted perspective of the narrators. The latter disorient the reader, alienating him from the mechanically coherent, but illogical, society of the apuntes, in which he vainly seeks recognizable norms in a grotesque world. At the same time, Cela's use of external references adds to the over-all climate of an absurd world. The

varying stress placed on allusions creates differing degrees of distortion in individual sketches and aids in keeping the reader from establishing a firm attitude toward this world.

CHAPTER IV

REPETITION AND CONTRAST

Cela used techniques of repetition and contrast in his treatment of names and allusions, but these devices have a wider importance in the creation of the total grotesque world of the apuntes as well. Contrast is the basis of the effect of many of the sketches in El Gallego y su cuadrilla, as Cela himself indicates in his prologue to the work. As he explains how the apunte carpetovetónico fits into Spanish literary tradition, Cela stresses the importance of violent contrast in that tradition: "la literatura española . . . ignora el equilibrio y pendula, violentamente, de la mística a la escatología, del tránsito que diviniza--San Juan, fray Luis, Santa Teresa--al bajo mundo, al más bajo y concreto de todos los mundos, del pus y la carroña y, rematándolo, la calavera monda y lironda de todos los silencios."[1] He situates the apunte at one of these extremes: "Pero, me basta con dejar constancia de que en uno de esos pendulares extremos--ni más ni menos importante, desde el punto de vista de su autenticidad--habita el apunte carpetovetónico: como un pajarraco sarnoso, acosado y fieramente ibérico"(9). Cela thus prepares the reader for a work in which strong contrasts will play an important role. Since he often uses repetition to set up contrasts between the normal world

which the reader expects, and the grotesque reality of the characters and narrators of the apuntes, we must consider the two techniques together if we are to understand the way in which they contribute to the establishment of the mood of the sketches.

In general, Cela uses repetition and contrast as unifying techniques which create relationships between normally disparate elements. The joining of elements which have no logical connection with each other either stresses the monotony or pointlessness of the life described, or it destroys the reality which the reader expects. The apuntes related by a narrator whose view of reality approaches that of the reader usually have the former effect. The narrators of "Dona Concha," "La romería," and "Vocación de repartidor," for instance, do not have the distorted vision of reality which results in the caricatures of other sketches. The contrast in these apuntes between our expectations and the actual events presented is less violent than is the case in "Gorda II" or "Carrera ciclista para neófitos." Repetition in the latter group of apuntes draws our attention to grotesque relationships; while in the former case repetition conveys a feeling of monotony or of rigid, unchanging routine.

Cela employs many forms of repetition in the sketches: sounds, words or phrases, images, and concepts. Alliteration,

the simplest form of repetition, usually emphasizes the obvious or the unimportant, thereby making fun of trite language or ideas and distorting the expected order of values. "Fermín de la Olla, poeta y aldeano," for instance, is quoted as he sees himself: "con el alma atormentada por la búsqueda de la belleza"(82). The alliteration calls attention to the unoriginal expression, and hence to Fermín's lack of poetic imagination. Similarly, the pension of the protagonist in "Don Belisardo Manzaneque, profesor de solfeo" takes on unexpected importance because of its alliterative form: "diecisiete duros con descuento"(117). His economic problems seem more important than his artistic activities. The emphasis on prosaic detail also makes us wonder about the narrator. The latter's digression from the main point of the story to complain about Belisardo's meager pension, like his concern for the mechanical details of the man's funeral, suggests a lack of discrimination on the part of the narrator; the music master as an individual is lost amid all the extraneous material. A similar intrusion of the narrator into the story of "Sebastián Panadero, marcas y patentes" makes the protagonist seem more ridiculous, and also links narrator and inventor. The former divides Sebastián's life into three periods: "La primera o de la indigencia, la segunda o de la indigestión, y la tercera o de la indignación"(169). Sebastián seems

more ludicrous because the three words which sum up his life have nothing in common except sound. In addition, this apparent relation created by alliteration draws our attention to the logical step-by-step treatment of the man's life by the narrator. This approach to Sebastián echoes the inventor's apparently logical but totally false reasoning in the story. The alliteration and repetitive structure intensify the inventor's mechanical view of his creative abilities, and therefore increase the distortion of the apunte.

Alliteration more directly maintains the reader's distance from the characters when it sustains an ironic outlook. In "La romería" the family's eventual realization that the outing was a dismal failure could elicit our sympathy, but the use of a rhyming phrase effectively eliminates this possibility, and sustains the established mood of the apunte: "La familia, en el fondo más hondo de su conciencia, se daba cuenta de que en la romería no lo había pasado demasiado bien"(38). The rhyme calls our attention to the narrator and away from emotional involvement with the characters. In this case, as in the others, alliteration and rhyme are a means of dehumanizing the characters, or at least of keeping the reader at a distance from them.

The repetition of words or phrases, which often involves alliteration or rhyme as well, links otherwise unrelated

elements of a sketch, suggests inattention or stupidity of a character or the narrator, or offers ironic comment on a situation. The repeated use of the word "veleidades," for instance, sums up Fermín de la Olla's career: "Fermín . . . tuvo de mozo ciertas veleidades coleccionistas"(81). After he turns from collections to sonnets and fails to break into print, Fermín turns to Communism. Repetition of the word to describe the poet's switch to politics ("estas veleidades políticas"82), unifies Fermín's ridiculously heterogeneous career and also stresses his lack of serious purpose in all his endeavors. Sometimes the relationship established by repetition is grotesque, as is the case of "Doña Felicitas Ximénez y Smith de la Liebre, partera en Leganiel." The account of the mother hanged by her son opens with a generalization: "Los niños de primera comunión suelen ser muy lucidos"(238). We assume that the photograph shows an innocent little boy in white robes. The same word later describes the mother's funeral, for which the same boy is responsible: ". . . a la doña Felicitas le hicieron unos funerales muy lucidos . . ."(239). The repetition of lucidos in a similar quasi-religious context adds to the macabre quality of the apunte by relating the innocent child of the picture with the murder. The repetition also emphasizes the efforts of Sansón to show off his literary style. This is particularly evident because the photographer alternates in this apunte between literary

language ("la madre del doncel," "el Jacobito no fue habido") and the more colloquial strings of proverbs and comparisons with animals. The reader, as a result, cannot identify with the grotesque Jacobito nor his mother, nor can he identify with Sansón.

Repeated phrases also downgrade characters by revealing the boredom or inattention of the narrator, or by offering ironic support for his judgments. Belisardo, the music master, loses whatever importance he may have had when the narrator ends the apunte with a repetition of his opening remarks, leaving the reader with an impression of the narrator's inability to concentrate on his subject. Similarly, the meeting of "Una velada literariomusical" seems duller because of the repetition of the word después, especially since the narrator becomes progressively more bored with the affair and ends the sketch with a tired comment: "Después se recitaron otras poesías. Pero esto ya sería muy largo de contar"(111). In these cases the narrator's repetition of words or phrases involves us with his boredom rather than with the actions of the characters. Hence, we lose interest in the declared subject of the apunte (Belisardo or the tertulia). In the latter case, ironically, we develop a mild sympathy for a stupid, socially awkward novelist, Zoilo Santiso, because, like us, he has trouble warming up to the group holding the meeting.

Sometimes repetitive expressions include a derogatory play on words: "El verano pasa--como pasa todo--y las señoritas de Pérez Montgolfier que también están empezando a pasar . . ."(176). The narrator thus dismisses the girls of "Quizás pasado mañana" by comparing them with the dying summer, and by intruding into the narrative with the play on words. In this sketch Cela employs repetition extensively to create a mood of monotony and lack of vitality. The apunte deals with the unsuccessful efforts of a mother and her daughters ostensibly to escape the heat of Madrid, but actually to keep up with the Joneses (or Gutiérrez and López) by going to San Sebastián. The narrator repeatedly compares the girls with animals, especially the rather unappealing pescadillas, and also makes other comparisons with objects and animals which further dehumanize his characters. He interrupts his story with reflections on the month of July, each of which opens with the same refrain: "Julio, el mes de julio"(172). These intrusions are further interrelated by repetition of the word desconsiderada and by comparisons of the month with animals: "una lenta cigarra de plomo"(172), "una gruesa oruga muerta de calor"(174). Thus, the narrator places the month and the girls on the same level, since he compares both with animals. However, the abstraction, July, takes on more vitality through its active conquest of the city than do the characters who are bound within the

confines of conventional behavior. Both the characters and later the setting are in turn subordinated to the narrator. His reflections on time, as exemplified by the phrase of the title, take over from the lifeless girls, or even the summer days.

Cela often uses the repetition of a narrator's remarks to confirm the latter's judgment: "El señor don Fidel Cacín y Cacín, alias Matute, había salido algo tonto, porque era hijo de primos. --Después dicen que los hijos de primos salimos tontos: --solía decir don Fidel, preso de la indignación--. ¡Lo que salimos es listos, y bien listos!"(84). As a result of Fidel's reiteration of the narrator's statement, the poet seems to confirm the narrator's opinion of his mental powers. This apunte, "El tiempo de las macetas," relies heavily on repetition for its effect. Just as the narrator's remarks on July unified "Quizás pasado mañana," the image of the macetas unifies this sketch. Fidel, a frustrated poet, longs to carry off the prize ("la flor natural") in a contest, but his interest is not in the flower as a symbol of excellence, but in the material evidence of fame: "la gloria de buen tono, la gloria . . . con fotografía garantizada en los periódicos ilustrados"(85). Fidel transforms this view of fame into an obsession with a photograph of himself,"rodeado de macetas y de autoridades"(86). Thus, the symbolic flower has become a flower

pot at an official function. This preoccupation with flowerpots leads the protagonist to seek a position as a provincial deputy, solely because deputies are frequently photographed with potted plants. Repetiton of the word redondear further stresses the motif of the macetas. Fidel can round off neither his sonnets nor his dreams, but the word also suggests the shape of the pots which obsess him. The material object overshadows not only the symbolic flower but also the character himself. The repetition of macetas makes the protagonist a grotesque imitation of an aspiring poet, since the ideal of poetic excellence has given way to concern for a potted plant. By equating prosaic objects and ideals the narrator has twisted and downgraded Fidel's aspirations. Since the ideal is twisted, the reader becomes involved in the evolution of the flower and loses sight of the protagonist as a human being; the repeated motif in this case distances the reader from the poet.

A more complicated but similar juxtaposition of trite images with prosaic objects conditions our reaction to Sansón García's Romantic despair over Filita Parra's metamorphosis. First, Sansón expresses his anguish in such trite terms that we have difficulty taking him seriously: "Es que eso me trae muy atroces memorias, amigo mío, muy amargos y dolorosos recuerdos . . . . le mostraré los misterios de mi

corazón, los negros misterios de mi atribulado corazón"(231). The addition of the adjective to the last phrase gives the impression that Sansón is less emotionally involved in the situation than the words suggest; rather, he seems carried away by his own rhetoric in his concern for polishing his "poetic" phrases. Furthermore, Sansón continues to repeat these expressions in various combinations and introduces yet another one: "el pozo de los amargos recuerdos"(232). Despite his exaggerated language Sansón seems to be an actor observing his own performance, since he forgets his sorrow very easily and allows the prosaic world of the café to intrude. He cannot be considered to be immersed in his anguish as he inquires of the author: "--¿A usted le es igual seguir con vino blanco? Es que para dos anises no creo que llegue"(232). He follows this interruption with a return to his grief as he excuses himself for sighing: "son los ayes que se escapan del pozo del recuerdo"(232). We think of a real well in this context, and the combination of material and emotional images makes the repetitive exaggerated language of Sansón even more inappropriate for the expression of true sentiment. This combination indicates that his poetic world is as prosaic as that of the café. It also suits admirably the ridiculous account of Filita/Filito which it introduces, since the reader cannot separate Sansón's professed anguish from his exaggerated expression of it. In

the case of Sansón, characters and their emotions are subordinated to their meaningless words.

The presentation of characters as members of a group or of a series is a common repetitive device in the apuntes. In "Baile en la plaza," for instance, people are considered only in categories, not as individuals (los mozos, las mozas, los forasteros). Likewise, the classification of the critics of Zoilo Santiso ("los padres de familia," "los muchachitos que no habían leído a Zoilo Santiso," "lectores de esos que llevan lentes de pinza"102) makes them seem less human than the novelist. A similar procedure in "«Mirto, laurel, albahaca y rosa»" emphasizes the inane conversation at the expense of the characters. The reader cannot identify with speakers mentioned only as members of a general category. In addition, the narrator's use of these categories suggests his own lack of discrimination; he oversimplifies characters by treating them as if they had only one characteristic, and denies them individuality. As these characters become illustrative examples rather than individuals, the use of categories adds to the focus on the narrator, and relegates the characters to the background.

The presentation of characters as members of a series often suggests, by dint of repetition, that the grotesque is normal rather than an isolated case. The most obvious example of this effect is in the three generations of the

Matías Martí family, who appear more ridiculous because there are several of them. We also encounter the series of bad poems written by Senén del Polo; and even Blas Herrero, a village idiot, patiently waits his turn at the official position of village idiot. Classification of people or events in the apuntes lowers their individual value and contributes to the creation of a distorted world, rather than a normal world with a few grotesque elements.

Repetition creates an added dimension in some sketches by integrating the narrator into the fictional scene he has invented. In "Unos juegos florales," for instance, a repeated phrase links the narrator with his subject. Pepito D'Altabuit invents the expression "con ahínco y tesón" and the narrator appropriates it to describe Pepito's poetic efforts. Hence the narrator's critical judgment seems to be on the same level as the bad poetry of Pepito. As we would expect, this use of repetition is particularly important in "Doce fotografías al minuto," since it usually stresses the relationship between Sansón and the author at the expense of the former's subjects. For example, after describing the funeral of doña Felicitas, Sansón discusses her son in exaggerated terms: "Estos pollos tarambanas son muy dados a irse a Francia, a encenagarse en el vicio y zambullirse en el bullicio. ¿Me oyó usted?"(239). The rhyme of vicio and bullicio plus Sansón's concern that the author not miss his

elegant phrase makes the death of Felicitas seem less important (especially since the mixed metaphor is amusing). However, Sansón then repeats the phrase to make sure that his listener hears it, and draws the author into a discussion of whether he was listening. By joining Sansón in the discussion of the latter's style, the author seems to accept the photographer's priorities; the death of Felicitas and the guilt of her son become secondary to Sansón's narrative style. Therefore, the author enters the distorted world of Sansón.

The two versions of "Carrera ciclista para neófitos" clearly illustrate the use of repetition to intensify the distortion of the narrator's perspective. In both versions the word neófito reappears and carries no meaning. We learn that the town is overrun with neophytes but are never given a definition or an explanation of the term. On the contrary, mere repetition of the narrator's observation implies a supporting opinion by other characters. However, the reader cannot perceive any logical connection in the non sequitur offered to confirm the narrator's judgment: "--¡Cuántos neófitos hay en este pueblo! --decían los forasteros--. ¡Cómo se ve en seguida que tiene una economía sana, basada en la agricultura y en la pequeña industria!"(127). The illogical conversation concludes with the sudden intrusion of reality: "--Sí, señora; neófitos hay muchos.

Lo que no hay son bicicletas"(128). There is a similar reiteration of the word autarchic for the same purpose, but the second version of the apunte intensifies the irrationality of the introduction to the race. Rather than the alternation of narrative and dialogue between identifiable speakers which we find in the first edition, a livelier narrator and anonymous interlocutors repeat each other and expand the non sequiturs. The opening paragraphs of the two apuntes clearly indicate the differences in effect: "En aquel pueblo había muchos neófitos. [Jolines con aquel pueblo, qué mano de neófitos criaba!] El pueblo no era ninguna aldea, [no vaya usted a creerse que era un asco de pueblo, un pueblo ruin y desgraciado. No, no; el pueblo no era ninguna aldea,] ciertamente sino más bien casi una ciudad; pero de todas maneras [formas], había muchos neófitos, casi [puede que incluso] demasiados neófitos."[2] The second version offers no more information than the first one; instead it reveals a more dramatic, grotesque narrator who shares the distorted perspective of the characters with whom he deals. The original narrator, like the reader, was observing the affair from the outside; the new narrator has entered the world of Valverde del Arroyo partly because of the repetition of phrases and the exclamatory style of the opening paragraph. This introduction to the race does not communicate meaningful information to the reader; it creates a mood of irrationality

which colors our reaction to the rest of the apunte, as we wonder how the topics introduced in the beginning of the sketch will fit in with the race, and are eventually disappointed when they are not explained.

Repetition of sounds, words, phrases, or ideas in the apuntes thus often distorts normal values, by inflating the unimportant or the obvious, dehumanizing characters, and presenting meaningless phrases as though they had communicative value. Repetition also ties together otherwise unrelated elements and defines the narrator's attitude toward his material. At times he is outside the story offering ironic commentary on events; at others he is included within the grotesque world which he describes, even though he may mock it or seem to find it uninteresting. The main effect which these uses of repetition have in common is the twisting of the reader's expectations. Although repetition suggests a logical progression,this effect is absent in many of these apuntes.

In the use of repetition in the apuntes there is at least an implied contrast between what is said and what actually happens, or what the reader believes will happen. However, certain techniques create more obvious and violent contrasts which sharpen the caricatures of people, society, or language. These devices include the twisting of clichés,

often with a contradictory result, and the juxtaposition of figurative and literal expressions, of elegant and vulgar language, of animate and inanimate objects, or of emotions and material things.

Cela changes clichés for several reasons: to add to the humor of a situation and sustain the narrator's attitude toward his subject, to ridicule a character and eliminate the possibility of sympathy for him, or to emphasize the unreliability of the narrator. In "La romería" we find a description of rosquillas: "blanca como la nieve vieja, sabrosa como el buen pan del hambre y dura como el pedernal" (37). The adjective "vieja" negates the normal meaning of the phrase "snow white" and also implicitly contradicts the second element of the comparison, since old pastry is not likely to be tasty. However, the third phrase is unfavorable and complements the original idea of staleness. By combining three clichés and changing the first one, Cela gives us both a humorous commentary on trite expressions and a confirmation of the narrator's thesis that the picnic is not as pleasant as it is supposed to be. On the other hand, an expanded cliché in "Serafín Palomo García, colillero y tenor" summarizes the protagonist's conjugal life. His wife, angry at her husband's failure to provide, berates him: " . . . o traes a casa los garbanzos de cada día y

la gallineja de los domingos y fiestas de guardar . . . o te largas . . ."(123). The ridiculous expansion of the standard phrase adds a slapstick quality to the conversation and makes the relationship of the two people farcical rather than pathetic. Hence the character does not inspire sympathy in the reader. The unexpected use of a pious formula in "Deogracias Caimán de Ayala" achieves the same effect by emphasizing the perspective of the narrator. The latter's attitude overshadows the character as the narrator describes the early life of Deogracias' patron: "su padre quitó de este valle de lágrimas a su mujer, recién parida, clavándole un hierro de la cocina en el corazón"(120). The perversion of the normal use of "this vale of tears" and its combination with the violent action sustain the impression of a grotesque narrator which pervades the apunte. In each case, the twisting of a common expression dehumanizes the characters while giving more importance to the use of words.

The contrast between vulgar and elegant concepts or phrases often provides an ironic comment on characters and their pretentions. Fermín de la Olla, in his dual role as poet and villager, suggests such a contrast. A friendly critic defines the poet's double life as he counsels Fermín to write more slowly: "¡Calcule usted que las musas son más bien delgaditas, y ese ordeño intensivo no hay musa

que lo resista!"(82). Not only is the muse given material qualities but the implied comparison with a cow unwittingly puts Fermín's poetry on a rustic level, which is of course exactly where the reader knows it belongs. Similarly, the author uses an odd but suitable expression to describe Sansón: "Sansón García dio suelta a la espita de la caridad"(225). Since Sansón is a hard drinker, this phrase keeps us aware of his weakness, which seems to permeate his entire character. The narrator of the life of Zoilo Santiso follows a similar procedure in his explanation of style: "Esto de los estilos es como tener granos..."(103). The basis of the comparison is that both "estilos" and "granos" are beyond the control of their possessors. The combination of incompatible elements also reflects the earthy character of the novelist and the absurdity of the literary "values" presented by Zoilo's critics and the narrator. Although Zoilo is a parody of our idea of a serious writer, the apunte is not merely an ironic commentary on literary critics. The entire society of Zoilo, his critics (who include the narrator), and tremendismo is grotesque.

Contrast in mode of expression may be sustained throughout a conversation to emphasize differences between characters and the foolishness which they share. Celedonio Montesmalva and his father illustrate this humorous contrast in language. The former is addicted to trite poetic phrases

("Es un nombre lleno de bellas sugerencias, de fragancias sin límite..."93; "Si no tengo más de veintiocho primaveras"94), while his father tends to more earthy language: "Pero, oye tú, pedazo de mastuerzo ruin . . . lila indeseable"(92). There is a similar contrast between the activities of the poet and those of his father: "Yo, a tu edad, estaba ya harto de poner irrigaciones a las mulas . . ."(94). The two men reveal themselves mostly through conversation since there is little narrative in the apunte; therefore the two extremes of language suggest an equal difference in character. The father and son do not understand each other, because neither listens to the other, and neither makes an effort to change his language to encourage comprehension. The reader cannot sympathize with either of them because they exist only as mouthpieces for stereotyped thoughts. Once again, the use of contrast dehumanizes characters by treating only a single exaggerated aspect of them, and as a result the reader is distanced from these grotesque people.

In these examples, contrast of vulgar and more elegant language has usually referred more or less directly to a particular individual. However, we find the same sort of contrast applied to an entire group in "Carrera ciclista," as the narrator describes the attire of the racers: "Los demás optaron por el calzón de fútbol o por el albo calzoncillo prendido por delante con cuatro puntadas"(128). The

poetic word for white is amusing in the unpoetic context. Also, since this account of the racers' costumes is the first visual image of the contestants, it immediately places them in the distorted world of doña Ramona. Further, it prepares the reader for subsequent dehumanization of the cyclists. After all the talk about the vague "neophytes," Cela describes a seemingly normal crowd, using only the word albo to suggest the grotesque aspects of the racers which he develops later. This contrast between prosaic and poetic phrases aids in the establishment of the mood of this apunte.

Incongruous lists play an important part in many apuntes. Cela usually employs lists to describe characters and turn them into caricatures. By treating disparate elements as though they were equal, Cela reminds us of the caricatures he is using as characters, and at times, of the distorted vision of the narrator as well. Sometimes two levels are linked grammatically as though they were comparable. For instance, Difuntiño Rodríguez is described as follows: "lleno de granos y de buenos principios"(226). A similar surprise occurs in the description of Genoveva Muñoz: "tenía el genio algo pronto, grandes las fuerzas y yerma la sesera"(215). Later, her job is made amusing by a progression from "little" to "too much," but the three elements so related are not quantitatively comparable:

"Como el sueldo era escaso, mucho el trabajo y demasiado lo que su señorito entendía por chica para todo"(216). Here also the amusing expression reminds us of the literarily self-conscious Sansón García and interposes him between his audience and Genoveva. The unexpected element in each case throws the reader off balance and suggests the distorted frame of reference. Obviously, a narrator who finds a correlation between pimples and high principles does not have a conventional view of reality. Moreover, these unusual comparisons place the primary stress on the narrator and relegate the subject to the background.

Enumeration of unlikely details may not only introduce a character but also provide the climax (or rather, letdown) of an apunte. In "Boda en el café" an air of expectancy builds up as the reader sees that the normal routine of the café has been broken by preparations for the wedding reception. The entrance of bride and groom dispels this excitement because of the details given about the couple, and the resulting contrast between the two. "Primero entra la novia--cuarenta años, treinta arrobas, innúmeros granos y mantilla española--e inmediatamente se cuela el novio--edad indefinida, veinticinco onzas, bigote a lo John Gilbert, smoking y síntomas de avitaminosis--"(50). The contrast in weight between bride and groom gives an immediate impression of circus freaks, and the other attributes add to the grotesque effect.

Except for the remarks on their attire, the couple is not described in conventional terms. The description produces an unexpected effect; one normal element for each person appears amid the more unflattering, bizarre ones, and our disorientation continues as we consider the two lists. Since each begins with a discussion of the same traits we expect the two accounts to continue to be symmetrical. Hence, the addition of another attribute to the second list disturbs this symmetry, and accentuates the incongruity of the whole description. The entrance of the bride and groom thus disappoints the reader's expectations which were fostered by the account of the untoward cleanliness and bustle in the café. The wedding is only an obligatory celebration after all, not a truly joyous occasion.

"Boda en el café" also illustrates Cela's use of a contrast between people and things to distort the normal perspective. By endowing humble objects with life, Cela makes the characters in the apunte seem lifeless: "el triste trapo gris . . . se alimenta como un poeta lírico, de descuidos"(48). Not only is the rag given a human emotion, but the object is compared with a human being, thus inverting the normal levels of importance. This contrast between the vitality of inanimate things and the lifelessness of the groups of people is even more marked in a situation in which people are active. In their nervousness the waiting guests begin to knock

spoons against their glasses. However, in the description the implements have an independent life: "Algunas cucharillas discordes entonan el «no me mates con tomate, mátame con bacalao»; son las cucharillas heterodoxas, las cucharillas de los eternos descontentos"(50). The lively spoons have more vitality than the wedding guests holding them. Similarly, the revolving door propels the couple into the café, thus depriving them of power of decision. The accumulation of these lively objects stresses the static quality of the human situation, and an event which should be filled with emotion and movement has somehow gone awry.

The combination of incongruous elements and the personification of objects is used to create a grotesque setting as well as to stress the lifelessness of the human characters in "Una velada literariomusical." The apuntes rarely contain detailed descriptions of settings, but in this case, the narrator uses description to make fun of bourgeois taste. The lists of the furniture and the pictures in the house seem quite ordinary, until a cat appears as the last item in the enumeration of the furniture. Since the narrator fails to make any distinction between the animal and the objects, this sudden mention of an animate thing distorts the entire list. Similarly, the works of art in the room include three typical pictures and one which does not fit: "En la pared había un calendario y tres cuadros: uno

de lata brillante que representaba la Sagrada Cena, otro del difunto papá de la señorita Esmeraldina García . . . y otro de Nietzsche mirando muy incomodado para el respetable"(109). Obviously the latter is out of place in the setting even without the narrator's added comments on the expression in the portrait. The narrator then offers Nietzsche's probable opinion of the gathering of poets ("aquello era una reunión de gaznápiros"109). Since this view coincides with that of the reader, the portrait seems more alive and sensible than the characters in the apunte, and the normal perspective is thus distorted.

The comparison of people with inanimate objects does not always result in the same degree of contrast between normal relationships and distorted ones. In "La romería" the tired cranky family is first compared with a deflated wet accordion and then with a compact pineapple; but the narrator employs these comparisons as descriptive images to convey the feelings of the family, and does not insist on an equation of the two levels. On the other hand, in "Senén, el cantor de los músicos" the narrator seems oblivious to the incongruity of equating emotion with material objects as he comments on the ambitions of Senén: "tras el corazón de don Alfonso María de Ligorio estaba la caja de «Acorde y armonía»"(113). The juxtaposition of heart and cash register suggests that the two are equal and provides an

indirect commentary on the editor's literary judgment. In its most extreme form this technique replaces people with objects to create a ridiculous exaggeration intended to reveal the absurdity of a character's "logical" thought. Sebastián Panadero's most brilliant invention involves the use of physical principles to create a weapon capable of converting the enemy into a useful product. As the inventor reasons, "¿Por qué emplear la mortífera bomba atómica y no mi útil petardo transmutador iónico-protónico, que tiene la ventaja de poder convertir a un general japonés en salchichón de Vich, por ejemplo, o en bolsos de plexiglas, o en cortes de trajes de entretiempo, o en lo que se quiera?"(171). Thus, Sebastián's invention turns individuals into objects, and the absurd situation becomes more grotesque when we consider the relatively precise list of products which the inventor finds useful. Sebastián reverses the normal concept of human dignity by his suggestion that killing people is good so long as they are changed into marketable products, even worthless ones. There is no human perspective in the inventor's view. In the other cases in which people and objects are compared, the objects are placed on the same level as the human beings; in this case they supersede people in value.

Comparisons of people with animals have a similar dehumanizing effect, which separates the characters from the

reader's level of reality. Sometimes, a comparison is merely a humorous comment on character. The crabby, selfish grandmother in "La romería" refuses to share her bottle of water with the thirsty family, and we learn that the bottle is tabu: "igual que una vaca sagrada"(33). We naturally make the implied comparison between the woman and a cow and are amused. A more complex use of comparison with animals occurs when the author describes Sansón's reaction to a suggestion of the author: "parecía como si le hubieran puesto un par de banderillas de fuego en el lomo, o como si le hubieran pegado un par de feroces punterazos en el trasero"(230). Not only is Sansón likened to a bull, but the comparison with the bull seems more dignified than the reference to a kick. A kick to a human being seems more ignominious than the banderillas applied to a bull, and therefore the contrast between man and animal is twisted. "Carrera ciclista" also ridicules the characters through the use of animal comparisons: "Setecientos y pico de neófitos, pedaleando como leones y echando los bofes por la boca, detrás del salchichón y de los cinco duros"(129). The comparison has no basis in reality; the number of contestants actually indicates a distortion of reality. We know nothing of the size, strength, or valor of the cyclists to suggest a comparison with lions. Furthermore, the image of lions on bicycles is ludicrous, as is the picture of men panting after a sausage. The definitive edition of this apunte accentuates

this grotesque view of reality by the addition of a digression in which the neophytes are compared unfavorably with animals. In the introductory remarks on possible uses for surplus neophytes, the narrator has a happy idea: "¡Anda que si fuesen perdices: ¡Escabeche para todo el país podría hacerse!" While this is a hypothetical situation, the narrator makes it concrete by the mention of an individual: "¿Se acuerda usted de Paquito . . . aquel que era neófito? ¡Pues ya lo ve usted, produciendo divisas: ¡Menudo escabeche sacamos del Paquito: treinta y cinco latas grandes y, además de primera calidad!"[3] From the start of the apunte, the neophytes are equivalent to animals, and by implication they are not as valuable as the partridges, which have a practical function. Thus the cyclists, who formed an unexplained group in the original version, are more grotesque in the second edition because of the violent contrast between the men and animals and between a logical relationship with which the reader might identify and the one presented by the narrator. Comparisons with animals, like comparisons with objects, vary in intensity of effect. They may merely make fun of a character or an event or indicate their lack of vitality. They may, in other cases, invert the system of values to which the reader is accustomed and create a totally distorted world in which pickled partridges are more important than people.

In addition to these specific contrasts, some sketches also include more general ones between what we have been led to expect and the actuality we are given. The narrator frequently offers evidence to support his opinions which proves the opposite of what he or a character has stated. Matías Martí is an inventor of new words which will contribute to the precision, richness, and concision of the language. However, his explanation of this ideal is too verbose to support any claim to concision. Similarly, Celedonio Montesmalva considers himself too young to work, and the narrator contributes to the impression of youth by referring to him as a child. It turns out, of course, that Celedonio is a grown man, so the narrator's ironic reference reinforces the grotesque aspect of the father-son conversation.

Intensification of the grotesque by the creation of absurd relationships is more clearly evident in "Carrera ciclista." In the original version, the narrator characterizes the clerk, don Ildefonso, as stupid. In the later edition, he explains this judgment: "se había quedado memo de la meningitis; dicen que antes, cuando tenía dos o tres años, no era así."[4] The narrator makes the clerk's misfortune seem ridiculous by his inclusion of the afterthought that he was brighter as a baby than as an adult. The expected time sequence is twisted, and the narrator, by attributing the observation to someone else, dwells on the obvious.

If Ildefonso's handicap was caused by a disease we assume that he was normal before he was stricken. Therefore, the narrator's clarification is unnecessary. However, the explanation adds to the total effect of the story. The narrator offers unneeded explanations but neglects the necessary one in the second version of the apunte. We keep expecting all the arguments about neophytes and the autarchic nature of the village economy to lead somehow into the bicycle race, but they never do. The race takes place in an illogical world, described by a narrator as grotesque as his characters, and this world is conveyed to the reader by the contrast between what is stated and what is expected.

Frequently, the conclusion of an apunte leaves the reader with a final impression of unexpected distortion. Sometimes, the sketches end suddenly with an inconsequential comment by either a character or the narrator, or merely trail off inconclusively. The repetitive comment at the end of "Don Belisardo Manzaneque, profesor de solfeo," for instance, gives the impression that the narrator has tired of his subject. Sansón García also regularly indicates a lack of emotional involvement with his characters by his behavior at the conclusion of his anecdotes. He is easily distracted from his subject by the thought of a drink or a meal. Most of his reminiscences end with a return to the world of the shabby café. The use of suspension points to

finish an apunte is very common, and suggests that the reader is to supply the conclusion. Sometimes, the reader can identify sufficiently with the events to provide a conclusion ("El Gallego y su cuadrilla"), or at least gain an impression of monotony and disillusion although there is no resolution of the situation ("Boda en el café"). In other apuntes the narrator trails off so abruptly or so illogically that we are left up in the air ("Zoilo Santiso," "Senén del Polo"). All of these inconclusive endings contrast with the reader's expectation that the situation presented at the start of the apunte will be resolved. For example, in "Carrera ciclista" the reader expects that the high point of the account of a race will be its finish, but in both versions the narrator tires before getting around to the outcome. A guardia closes the first version,as, seemingly indifferent to the excitement, he remarks, "--¡Qué barbaridad! ¡Parecen filibusteros!"(130). The narrator intensifies the contrast of excitement and indifference in the second version by the addition of a callous observation: "Algunos, los más flaquitos, echaron sangre por la boca. Otros, no."[5] Not only does no one care about the outcome of the race but the suffering of the contestants leaves everyone unmoved as well. The reader, as a result, is left with the feeling that the whole race has been futile and that the world of Valverde del Arroyo is grotesque and inhuman.

In addition to disappointing the reader's expectations, the conclusion frequently focuses our attention on the narrator, rather than on the characters. Even in the occasional sketch which creates an appealing human character, like "Vocación de repartidor," the narrator keeps us from identifying with the protagonist. He encloses the story of Robertito, the little boy who is dying to be a milkman, within the frame of his own ruminations on the nature of vocations, thereby establishing a contrast between the human situation and abstract generalizations. Just as we are won over by the wistful lad as he explains how he loves to deliver milk, the boy becomes an example to support the narrator's ideas, and the <u>apunte</u> ends as it began, with the thoughts of the narrator: "Por aquel misterioso planeta, aquel séptimo cielo de las vocaciones que no se explican . . ." (150). As a result of this repetition the reader is abruptly distanced from Robertito, when he expected to draw closer to him. The narrator's intrusion, which is particularly obvious in the inconclusive endings of many of the sketches, focuses our attention on him, thereby distancing us from his subjects. This perspective creates a frame of absurdity for two reasons. First, our expectation that the story will somehow be resolved is disappointed. More important, the narrator leaves us with a strong impression of his own participation in a grotesque world.

Contrast, whether in the form of juxtaposition of unrelated elements or in combination with repetition, is the primary means used to create the grotesque carpetovetonic world. Repetition and contrast affect the reader's attitude toward the characters and action of the apuntes, and toward the narrators of the sketches. Repetition may distort normal reality by inflating the unimportant or the obvious, and by implying that repetition of a statement somehow strengthens its validity. Likewise, contrastive devices may contribute to the creation of a grotesque world. Contrast often results in the dehumanization of the characters of the apuntes. Either the usual order of values may be inverted as unlikely comparisons make animals, objects, or concepts seem more important than people, or characters may become caricatures because of the narrator's concentration on a single aspect of their personality. These contrasts, plus the equally frequent device of establishing a contrast between events and characters and literary or social convention, help to keep the reader separated from these people or events. Thus, the reader does not identify with the characters of "Boda en el café" or any of the sketches included in "Las bellas artes" partly because the grotesque characters cannot quite fit into the distorted conventional situation.

Repetition and contrast also contribute to the disorientation of the reader in his relation with the narrators of the apuntes. The narrator may be a detached ironic observer of the events he relates, or he may be a part of the world which he describes. The reader is at a distance from the narrator when the latter makes use of repetition and contrast to reveal unconsciously his own distorted outlook. The reader becomes more interested in the narrators' expressive talents than in the situations. As we wait for the absurd name, unexpected comparison, or play on words, we are more aware of the lack of human feeling within the society of the apuntes. Since the narrator varies in his attitude from one sketch to another, at times this society seems to include the narrator. Hence, his handling of language adds to the mood created for the reader; we are not sure if we are really outside the world of the apuntes, or if it takes in all human existence.

CHAPTER V

INTENSIFIED DISTORTION: HISTORIAS DE ESPAÑA I. LOS CIEGOS. LOS TONTOS.

The techniques used to create mood in El Gallego y su cuadrilla reappear in the collection of apuntes entitled Historias de España I. Los ciegos. Los tontos., which was published in 1957. In El Gallego, Cela describes the latter work as the high point of carpetovetonism: "Su culminación o lozanía, en mi obra, quizás esté en las Historias de España--ese callejón sin salida--."[1] In this work, Cela carries the distortion of reality found in El Gallego to an extreme. In the latter volume the mood of individual sketches varies from humorous ironic commentary on the foibles of modern Spanish life to a more or less complete disruption of normal reality. Frequently, Cela defines a normal situation and then twists the events into a parody, or the characters into caricatures. For this purpose, he often employs ironic narrators who observe the action and comment on it, or ambiguous ones who seem as grotesque as the characters they are mocking. In the disparity created between the norm expected by the reader and the outcome of the apunte lies much of the effect of the sketches.

In Historias de España normal reality is destroyed, and the apuntes in the collection are unified by a rigid but

absurd order. Unlike El Gallego, in which a distorted world was created mainly through contrasts between the normal and the grotesque, in Historias de España repetitive unexpected comparisons and images form the basis of the distortion. Hence, the latter work illustrates a progression in Cela's treatment of the apunte, as the dehumanization and distancing of the earlier sketches are intensified. The progression is even clearer when we compare the first and second editions of Los tontos. The minor additions to the latter intensify the grotesque qualities of the narrator of the series. The stylistic devices in Los tontos are not used to recreate a scene or develop an action or a character. Instead, they plunge the reader into an absurd world in which structure and language become all-important and also unify the series of apuntes. Unlike El Gallego, Los tontos forms a unified whole. We cannot read only one sketch in the latter work and understand the impact of the entire series, because the overall pattern and repetitive images have a cumulative effect on us. In the earlier volume, part of the total impression lay in the variety of moods from one sketch to another rather than in the building up of a single effect.

The manner in which Cela creates a fictional world divorced from normal reality in Los tontos becomes clearer when we consider the work in comparison with "El tonto del

pueblo," an apunte in El Gallego which also deals with an idiot. As the title suggests, the protagonist of "El tonto del pueblo" is a type. Although Blas Herrero does not exist for us apart from his role as village idiot, the apunte provides a commentary on village life rather than an analysis of a grotesque individual. Blas is a vehicle for the indictment of the sterile life of the village, because the idiot seems more human than the people who cast him in the role. Cela achieves this effect by incorporating repetition and contrast into the vision of an ironic narrator and that of the idiot himself.

The narrator situates himself outside the apunte and presents Blas as a type from the start: "El tonto de aquel pueblo se llamaba Blas."[2] He then places Blas in a series, noting that the town already had another man in the role of village idiot. The narrator's description of Blas further stresses the latter's lack of individuality. The idiot's physical deformities become positive attributes because his repulsive appearance satisfies the stereotype of an idiot: "el Blas era un tonto en su papel, un tonto como Dios manda y no un tonto cualquiera de esos que hace falta un médico para saber que son tontos"(45). Blas thus fits a preconceived mold, and is an expression of the rigid structure of the life of the village. The narrator is not making fun of the idiot so much as he is pointing out the

faults of the villagers.

On the other hand, Blas exists in space and time. First, he is part of the life of a specific village. Then, the narrator stresses the passage of time. Blas' story is one of waiting: for the death of Perejilondo, the older idiot, for the next blow, for Sunday, for the people to vacate the café so that he can gather their cigarette butts, and for his memory of Perejilondo to fade. Furthermore, this waiting is rewarded in the end. Blas achieves his goal of becoming the tonto titular of the town, and the undisputed master of the the local cigarette butts: "era una sensación extraña la de agacharse a coger una colilla y no tener dudas de que esa colilla era, precisamente, de uno"(46). Although it is true that Blas' goal in life is not a usual nor a particularly attractive one to the reader, and it is also true that the emphasis on the passage of time creates an unfavorable impression of monotony and of endless repetition, the pointless life of the idiot does harmonize with the equally stagnant life of the village as a whole. As in many of the apuntes, Blas, the explicitly distorted character, does not seem so far away from the normal people around him because all satisfy a stereotype.

The distortion in this apunte occurs when the narrator uses the protagonist to dehumanize the rest of the towns-

people. The people of the village do not appear as individual characters in the sketch. They are a faceless group which exists only through the narrator's negative comments on its behavior. The narrator explains how the townspeople beat Blas and ignore the death of Perejilondo. He then more sarcastically describes them in an understatement: "los vecinos del pueblo no eran lo que se suele decir unos sensitivos"(46). However Blas, presumably because of his mental deficiencies, wholeheartedly accepts the villagers' view of life. He cites their proverbs and clichés, all of which reflect an aversión to any kind of change. Cela thus uses his protagonist to emphasize the sterile life of the "normal" people who consider themselves superior to the idiots. The apunte is based on a concrete reality; the reader can easily visualize the village even though he does not agree with its standards.

Although a part of village life, Blas is separated from the villagers by his inability to communicate with them. The narrator stresses Blas' isolation by comparing the idiot to animals. He waits his turn like a good dog and reacts like an animal to the incomprehensible blows which form so much a part of his life: "sonreía siempre, con una sonrisa suplicante de buey enfermo"(46). However Blas, like the uncomprehending animals of the comparisons, is also less cruel than "normal" people. He seems to communicate only

with the old idiot, and is also the only one who mourns the death of Perejilondo after repressing his first reaction of joy: "Después se dio cuenta de que eso había estado mal hecho y se llegó hasta el cementario, a llorar un poco y a hacer penitencia sobre los restos de Perejilondo, el hombre sobre cuyos restos, ni nadie había hecho penitencia, ni nadie había llorado, ni nadie había de llorar"(47). The repetition in this passage emphasizes the isolation of the village idiot and the cruelty of the indifferent villagers; only the grotesque, subhuman character, Blas, reveals any kindness.

The shift of the perspective which occurs in "El tonto del pueblo" from the narrator to Blas also contributes to our appreciation of village life. The grotesque type seems more human than the people who surround him because we gain some understanding of his point of view, and to a certain extent find ourselves identifying with the distorted human being rather than with the "normal" ones. Blas himself reveals his idea of success ("disponer como amo de todas las colillas"47). He also offers a view of death as seen only through externals: "metido en la petaca de tabla, con los pies delante y los curas detrás"(45). Finally, Blas' prize possession, a tin can, is described through his own eyes: "era una lata hermosa, honda, de reluciente color amarillo con una concha pintada y unas palabras en inglés"(46).

This description keeps the reader aware of Blas' limitations, since a tin can is not usually seen as lovely. It also suggests Blas' dreary existence, since it indicates how little is needed to make the idiot happy. However, although we see some things through the eyes of Blas, we do not really enter his mind; we are merely more aware of his limited capabilities and he continues to be a type rather than an individual. He seems human in contrast only with the rest of his world. The reader accepts the implications of the narrator that the subhuman Blas is superior to the supposedly normal society because we learn the positive attributes of Blas and only negative aspects of the vague villagers. Hence, the perspective of the apunte and the contrast established between the idiot and the others creates for the reader a world in which the grotesque seems better than the normal.

In contrast with this effect, there is no equation of the normal with the grotesque in Los tontos because the normal world does not exist in this series of nine apuntes. The nine idiots of the sketches are placed in a vacuum, outside a concrete setting, outside normal chronological time, and isolated from each other. However, they are bound together by the narrator of the sketches. By establishing a pattern of repetitive elements and contrasts, the narrator creates a unified whole which relies on recurring images for

its effect.

In the first apunte of the collection, "Cuenta de los tontos," Cela sets up the rigid but absurd order which governs the series. The introductory sketch presents the idiots who will be treated individually in subsequent apuntes, and also conditions our attitude toward them and toward the narrator of the entire series.

"Cuenta de los tontos" opens with specific information about one character: "El sol era tan fuerte, tan violento, tan cruel, que al Antoniano se le cocieron los sesos como chicharrones, dentro de la cabeza: brrr, brrr, brrr."[3] This information does not lead into any further characterization of Antoniano. Instead, the strength of the sun is stressed, and the subject of the idiot takes second place to the contrast between the heat of the sun and the cry of the water vendor, Antoniano's mother. Not only does the narrator seem indifferent to Antoniano, but even the latter's mother is oblivious to his fate as she hawks her water. Antoniano's misfortune recurs as a refrain in the sketch, but there is no progression of any kind. At the end we know what we were told at the start: "El sol era tan fuerte que al Antoniano se le cocieron los sesos dentro de la sesera, como chicharrones"(261). This refrain, like other repetitive expressions in the apunte, suggests a formal unity amid the jumble

of characters, activities and conversation, and comments of the narrator. Since "Cuenta de los tontos," like the other sketches, consists of only one paragraph, there is a feeling that the narrator's thoughts are confused and that we are in a world inhabited solely by lunatics.

Throughout "Cuenta de los tontos" we look in vain for a norm with which to identify. The "normal" relatives of the idiots are as monstrous as the idiots, usually because they are the cause of the latter's misfortune. Thus, Paquito's grandfather makes an alcoholic of him as a child, Pepito's mother hides him in a trunk for years because he is a bastard, Luisito's father passes his syphilis on to his son, and Federico's mother dashes his head against a wall in an effort to cure him. Even the mother of Antoniano, who merely seems heartless in the first edition of the work because the narrator fails to give any details on her, becomes monstrous. The narrator adds a phrase in the later edition which he never explains, but which colors our impression of the woman: "tenía varices en el alma y un hijo tonto."(257). The repulsive image causes us to react unfavorably toward the character, although we have no logical reason to do so. The grammatical relation between the son and the absurd image further adds to the distortion of the situation. Even the character whom we would most expect to be normal is a madman. Don Mercurio, a usurer, keeps an account book

tabulating the deaths of idiots, and is presumably the narrator's source of information. Obviously, his hobby is a bit strange, and also he seems to live in the world of the idiots; he is related by marriage to twin tontos who appear on his list. The lack of normal people in the sketches creates a world of monsters, since the idiots no longer seem to be isolated cases of distortion. Unlike "El tonto del pueblo," Los tontos does not portray a real world which only becomes grotesque because of the contrast between the idiots and the normal people.

The narrator creates a semblance of order in the world of the tontos of "Cuenta de los tontos" by his insistence on fitting them into categories. This classification also dehumanizes the characters by giving them the role of examples. The narrator classifies his subjects by behavior ("tontos revientatinajas," "tontos capacanes," "tontos miralunas"), and by geographical distribution ("tontos de secano y tontos de huerta"257). He then characterizes the tontos of each group by their names: "Los tontos de secano se suelen llamar con nombres godos, heroicos, épicos, arriesgados. Los de regadío son tontos más simples . . ."(258). Here again we find an echo of the concern of Sansón García and other characters of El Gallego with the classification of people according to the names they bear, with the implication that the name determines the status of a person.

However, in Los tontos we find more insistence on the categories than we do in the earlier work. The narrator's apparently orderly approach to his subject continues as he delves into the typical activities of each category of idiot. These activities all involve the hunting or trapping of animals, but there is one exception who does not hunt; Antoniano ("tonto de regadío") weeds chives. Hence we feel that the careful classification is as illogical as is the behavior of the tontos. Even the broader categories are not complete, since the twin idiots ("tontos de buena posición") are neither "tontos de secano" nor "tontos de huerta." The narrator's scientific approach to his subject is distorted from the start. Worse, the narrator is apparently unaware of the discrepancies in his classifications.

In a subsequent elaboration of the activities of the groups of idiots, normal values are inverted because of the narrator's fascination with repetition; the characters are of less interest than their prey. First we are given a generalization: "Los tontos de huerta trincan el conejo a lazos, adiestran el reclamo de la perdiz, pescan el pez con el esparavel, escardan el primoroso cebollino"(258). Then each activity is assigned to a specific character: "Paquito trinca el resistente y cachondo conejo a lazo; Pepito adiestra el pintado y esclavo reclamo de la perdiz; Luisito pesca el atónito pez con el esparavel; Antoniano escarda el

primoroso cebollino"(258). The animals and plants are more important than the men, because they are not only mentioned twice, but are given added attributes. Furthermore, some of the adjectives suggest semi-human qualities which become more pronounced the last time they are mentioned. The rabbit and partridge become "el lujurioso conejo . . . traidor y desesperado reclamo de la perdiz" (261). The reader loses sight of the idiots and reacts to the language used in describing the animals because only the latter seem to be capable of emotion.

The narrator achieves a similar effect in his discussion of the "tontos de secano." In this case, repetition of sounds rather than of animals themselves overshadows the human characters: "los tontos de secano cazan o no cazan la liebre con el lebrel: Federico caza o no caza la liebre con el lebrel; Ubaldo cazó o no cazó el lebrato con el lebrel; Conrado cazará o no cazará cuando llegue a mozo, el lebrón con el lebrel"(258). The men are lost among the alliterative elements. Also, the conjugation of the verb adds another dimension to the narrative. It creates the impression of an infantile outlook, especially in combination with a frequent use of short sentences.[4] Moreover, the idiots have no independent existence; they are merely part of an exercise in conjugating a verb. The passage illustrates the way in which Cela intensifies in this book the

irrational aspects which we met in El Gallego. This meaningless repetition serves a similar purpose as the repetition of "autarchic" and "neophyte" in "Carrera ciclista para neófitos." However, in Los tontos the distortion is more complete, since the normal reality of Valverde del Arroyo does not exist even implicitly in the world of Mercurio's idiots.

The impression of a child's lesson which is evident in the repetition of the verb cazar occurs throughout "Cuenta de los tontos." The narrator frequently sets up a dialogue with an anonymous interlocutor which follows a question-answer form. Early in the sketch these dialogues emphasize the material aspect of a previous phrase; "¿Cómo era el sol? Fuerte como el hierro de forja, violento, cruel"(257). The insistence on the power of the sun minimizes the importance of Antoniano. At the end of the apunte the downgrading of the characters is more pronounced; words rather than an object are of prime importance, as the narrator comments on the way in which his questions are answered: "¿Cómo trinca el Guijo el lujurioso conejo? A lazo. Bien. El Mamón instruye, soplando en una hoja de encina, al traidor y desesperado reclamo del perdiz. ¿Cómo instruye el Mamón el alevoso reclamo de la perdiz? Soplando en una hoja de encina. Muy bien"(261). The lesson continues, and each time the expression of approbation is stronger. Just as the idiots

were overwhelmed by the repetition of cazar, they are also dominated by this exercise in comprehension. The narrator carries the form used in the conversations between Sansón García and the author in "Doce fotografías" to an extreme. Instead of lowering the value of his subjects by a return to the trivial details of everyday life as Sansón does, this narrator subordinates the characters to an exchange of words which has no basis in reality. The narrator and his style take over from the subjects of the sketches. For this reason, the narrator's interlocutor remains anonymous and uncharacterized.

Besides his use of the childish repetition of lessons, the narrator employs proverbs or snatches of rhymes to further the impression of an infantile perspective and to disorient the reader. The introduction of don Mercurio and his record book contrasts with the following series of phrases characterized as the usurer's hymn by the narrator: "¡Angelitos al cielo, pelillos a la mar, canitas al aire, a tomar por retambufa y usted que lo vea, larán, larán!"(259). These phrases contrast with the usual idea of a usurer, as a man who bases his activities on precise figures, and also indicates that Mercurio is not a normal observer. The song takes on a quality of an incantation as well, since the narrator sets up an implied cause and effect relationship between the song and the deaths of the idiots: "Cuando don Mercurio

cantaba su himno, ya se sabía: tonto muerto, tonto ahogado, tonto desfenestrado, tonto lapidado . . ."(259). Once again, combinations of words take on more vitality than people and events, as Mercurio's song seems to have independent power. Furthermore, this treatment of the usurer stresses the grotesque perspective of the series; Mercurio is presumably the narrator's source of information on the idiots, but the moneylender has a distorted view of reality. Like Sansón, only more markedly so, Mercurio has a warped vision of the world.

The narrator's obsession with the classification of his subjects and with forms of expression is combined with his occasional brutal comment on these subjects, and with brief asides which make him seem as unbalanced as the idiots. For instance, he offers a comment on the child hidden in a trunk by his mother: "¡Lo que no sea capaz de hacer una madre por su hijo!"(260). The reader reacts with horror to this situation; the narrator is sarcastic. The perversion of the normally laudatory cliché makes the entire scene more grotesque because of the narrator's flippant (rather than horrified) attitude toward it. Further, he ends "Cuenta de los tontos" with a heartless observation which demonstrates the lack of humanity of both subjects and narrator: "Ya tenemos nueve tontos, menos da una piedra"(261). In other words, the idiots are important only because the narrator

has collected enough of them to write about, and the final cliché summarizes their lack of value and prepares us for the cruelty we find in the remaining apuntes.

These intrusions by the narrator become more frequent in the later edition of the work, thus suggesting Cela's interest in emphasizing the distorted vision of the narrator. There are two aspects to this distortion. Either the narrator indicates his lack of emotional concern with the idiots, or he reveals that he shares their abnormal qualities. For example, he comments on the twin tontos' inability to follow a children's game: "¡También es lástima!"(260). This is a rather cold dismissal of a pathetic situation. Later, he notes one of the tonto fascination with listening to girls urinate, a description which ends in the first version as follows: "La que más recia mea es la Aguedita." To this he adds in the second edition: "¡Coño, qué coño, parece un motor!"(261). He seems in this passage to put himself on the same grotesque level as his characters. A similar example occurs as the narrator expands a simple statement ("Silbar es algo que consuela mucho"), to include a repulsive explanation: " . . . a los desesperados y a los que languidecen de amor o de cagalera" (263). The bizarre combination of ideas stresses the narrator's distance from the reader's notion of reality.

The narrator's vision seems illogical because of the

way he skips from topic to topic, and this impression is reinforced by shifts in time as well. In general, Cela uses the present tense for his generalizations on classes of idiots and when fitting a particular example into the category. He uses the past tense when relating specific events in the life of each tonto. This division of time is not totally consistent, however, since past and present are mixed at the end of "Cuenta de los tontos." Federico, for example, is described in the past tense until the narrator recalls an earlier phrase: " . . . no consigue atrapar la liebre con el lebrel"(260). This switch causes us to focus our attention on the repeated expression, and suggests that the idiots are not functioning in normal time. This isolation is strengthened by a similar change in tense which is not related to a previous description: "Cabezabuque se agazapaba tras el quiosco de la música para oír mear a las niñas . . . . Cabezabuque, cuando oye mear a las niñas, se ríe por lo bajo, ji, ji, ji"(261). The treatment of chronology adds to the reader's disorientation, as it did in the case of Sansón and his friend. However, in Los tontos the chronology depends exclusively on the verb tenses employed; in "Doce fotografías" Sansón and the author establish the passage of time through references to specific actions in the "normal" world, ("¿Le es a usted igual que sigamos otro día?"218 "--En fin, ¿quiere que demos una vuelta?"237).

"Cuenta de los tontos" is the most important of the sketches in Los tontos, since it sets the mood for the succeeding apuntes, which take up the account of the nine idiots. As Alonso Zamora Vicente notes, the first sketch includes the entire world of the idiots which will follow.[5] The behavior, classification, history, conversation, and death of the idiots which are enumerated in "Cuenta" reappear in appropriate places in the other apuntes. This breaking up and rearrangement of elements links the various characters and replaces action with a pattern of common elements. The static aspect of the rigid framework of the apuntes seems, however, to belie Zamora Vicente's assertion of development in the series: "Se va desarrollando lo que se insinuaba. . ."[6] Moreover, the last sketch of the series "El Antoniano, alias Mateo" ends where the "Cuenta" began, reinforcing the impression of a closed world with no possibility for change and of a narrator who sees nothing strange in this view of reality.

Certain elements are common to the descriptions of all the idiots, although the order of the appearance of these factors may vary. All the sketches are developed in a single paragraph, include repeated use of the subject's name, place him within a group which is then described, reiterate statements from "Cuenta de los tontos," and contain descriptions of the drool of the idiots and an account

of the death of each couched in identical terms: "Cuando el señor juez mandó levantar el cadáver de Paquito Malpica, . . . el alguacil pudo ver . . ."(263). The repetitious language emphasizes a connection among the idiots. However, despite the parallel phrases, the narrator always manages to break the pattern he has established. Thus, eight of the idiots meet a violent death (falling, stoning, stabbing, hanging, drowning, roasting), but one does not quite fit with the group: Conradito is consumed by lice. The conclusion of the story of the twin "tontos de buena posición" illustrates a more obvious break in the narrative pattern. The officials fail to notice the slobber of these two idiots. This asymmetry in the structure of the sketches reinforces our distrust of a narrator who sets up a rigid order and then violates it. This distrust becomes stronger because of a phrase added to the second edition of the <u>apuntes</u>: "el alguacil (cuando el señor juez, etc.) estaba tan azarado que ni se percató siquiera--hay que prestar más atención, muchacho: --de cómo babeaban"(266). The phrase introduced by dashes not only breaks the usual pattern of the description of the death of the idiots, but also stresses the narrator's lack of concern for the event. He reacts only to the mechanical omission of part of the routine, and not to the horrible death of human beings. In this way, in the later edition Cela emphasizes the indifference he merely suggested in the

first version by his use of "etc.".

Typical of the absurd outlook of the narrator is his preoccupation with the drool of his subjects. He takes an insignificant (and abnormal) physical characteristic and blows it up to such a degree that the reader is more interested in the expression of the connection between the drool and the deaths than he is in the characters who die. The descriptions of the drool all contain three elements, one of which is a color; and in all cases the drool is linked to the type of idiot: "Los tontos miralunas babean gris perla --o quizás pardo fraile--agrio y duro"(263), "Los tontos que van por libre babean cristalino, pegajosillo y bien hilado;(265), "Los tontos papatundas babean glauco, soso y frío"(266), "Los tontos apañacolillas babean marrón, amargo y tibio"(268), "Los tontos cagaleches babean púrpura, opaco y fiero"(269), "Los tontos revientatinajas babean blancuzco, pausado y espumoso"(270), "Los tontos capacanes babean negro, seco y en corto"(272). In most cases the slobber is compared to that of some animal, but the tidy order is broken by one exception: a comparison with poets and ballerinas. Moreover, the comparison puts the latter on the same level as the dogs, lambs, and snails of the comparisons in other <u>apuntes</u>. Mention of the drool in connection with the death of the idiots further stresses its importance. Some aspect of the death of each <u>tonto</u> is described in the same terms as his

drool. For instance, the earth on the face of Federico after he fell from a bell tower is, "de color pardo fraile --o quizás gris perla--, agria y dura"(264). Similarly, the lice who flee the body of Conradito are "marrón, amarga y tibia"(268). Since this repetition of adjectives does not really have descriptive value, it emphasizes the pattern of the sketches rather than offering a logical description of the object. Moreover, we find the customary exception to the rule, which adds to the effect of irrationality. When the narrator notes that the officials fail to notice the drool of the dead twins, he states a relation which does not really exist; since the slobber itself is never mentioned in the other cases, his remark is absurd. He seems to have forgotten to note that the characteristics have been transferred to other things. Once again, repetition emphasizes the importance of expression over character or action. The reader is not involved in a world of human beings; he is only involved in the absurd world created by the use of repetitive images.

The world of the idiots becomes more unreal because of the way the narrator juxtaposes the tontos and inanimate objects. In "Pepito Chueca, alias Mamón" the protagonist and the trunk in which he was hidden are both described in terms of color. Although Sara Suárez Solís dismisses the

description of the trunk as an example of "simples acumulaciones descriptivas,"[7] its presence in conjunction with the description of the tonto sets up a contrast which makes Pepito more repellent. The trunk is pretty: " . . .baúl de lata de colores (rojo, anaranjado, amarillo, verde, azul, índigo y violeta), un baúl hondo y cumplido que daba gozo verlo." Pepito, on the other hand, is repulsive: " . . . cría lombrices en la tripa y granos de pus en el cogote y se adorna el costillar con amargas mataduras color morado, color salmón y de color de rosa"(266). Apart from this contrast, the repetition of color in both passages puts the bruises of Pepito on the same level of decoration as the colors of the trunk, and the reader does not think of sympathizing with the idiot in his suffering. Since the parenthetical enumeration of the colors of the trunk does not appear in the first edition of the series, Cela intensifies the original contrast by adding the colors to the second version, and further dehumanizes his character. A similar situation in "El tonto del pueblo" creates a more sympathetic reaction in the reader, because it dwells on the effect of the blows on Blas: "se lamía el golpe de turno, sangrante con una sangrecita aguada, de feble color de rosa, mientras sonreía"(46). In this passage Blas reacts voluntarily to the beating; Pepito, on the other hand, is acted upon and seems to have no more vitality than the trunk.

The idiots of Los tontos are devoid of human emotion, and lower forms of life take on feelings we usually associate solely with human beings. Therefore, we sense that there is an inversion of normal values in these apuntes: "Las moscas se amaban hartas y felices, en los dos palmos de lengua que enseñaba Lalo, colgado de los pies de Lolo" (266). The bodies seem to exist only for the convenience of the flies; the narrator shows no shock at the situation nor pity for the dead idiots.

Even the incidents common to all the sketches, the deaths of the idiots, contribute to the static effect of these apuntes, since the deaths lack vitality. As in the case of the dead twins, a lifeless object often replaces the agony of a person. The account of Antoniano's ("tonto capacanes") death is preceded by the description of the end of one of his victims: "el can de la tahona, animalito que puso un mirar ignorante y suplicante para morir"(273). The idiot's accident follows the same formula as the others; therefore the dog has more life and importance than does Antoniano, who is only part of a pattern of expression. Furthermore, the narrator's comment on the dog's death ("Daba risa verlo"273), like his other opinions, impresses us with its indifferent cruelty toward all life. Cela insists on this indifference in the second edition of Los

tontos by stressing the narrator's strange order of values. In "Paquito Malpica, alias Guijo" the idiot drowns. In the original version the narrator concentrates in his account on the pool of water rather than on Paquito, but in the later edition he digresses at greater length with a tirade on the local girls who bathe in that pool. His lascivious comments on the girls detract even more from the unfortunate Paquito. Even when the narrator finally gets around to the death of the idiot, he merely announces that Paquito's body is removed from the pool. The man's death is apparently of no interest whatever; only the corpse is of any importance, because it is part of a series of similar cadavers.

These examples also suggest the "subjetivización del estilo" which Paul Ilie considers a characteristic of Historias de España I.[8] Although the idiots are viewed from outside, the narrator describes his characters as they might describe themselves. However, Ilie cites a passage from one of the apuntes in Los tontos, "Conrado Galiana, Conradito," in which he sees the suggestion of a primitive mentality in the repetitive structure, syntax, and content. "Conradito nutre el gao compañero con el calor del sobaco. Conradito es tonto apañacolillas. Conradito conforta al cáncano leal con el temple--que aún algo queda--de su panza

a saltos. Conradito sonríe como las liebres cuando apaña colillas"(268). However, this primitive effect is an illusion; the symmetry and variety of language, as well as the direct comments of the narrator interpose the latter between Conradito and the reader. This technique both includes the narrator in the world of his subjects and subordinates Conradito, merely a refuge for lice, to the narrator's concern for literary expression. This emphasis on the narrative style also contributes to the static quality of the entire work.

The mixture of tenses which we find in "Cuenta de los tontos" accentuates the lack of action in the whole series by eliminating the normal progression of time. Conradito, for instance, is described in the present and past tenses, ending with the description of his death in the past tense. In "Federico Palomeque, alias Caramillano," not only is the idiot's death reported in the past tense, but it is placed implicitly in a distant past: "Hace ya muchos años, un mozo se columpiaba en el badajo de la campana gorda, salió por el aire como un cigoñino y se mató"(264). We are not sure from this account whether Federico's fall is a repetition of a previous accident to someone else, or if Federico fell from the tower a long time ago. Because of this uncertainty, we have little feeling for the tragedy; we are too busy trying to figure out the time sequence.

The rigidity of structure and lack of action which pervades the entire series of Los tontos is maintained by the use of repetition. As Juan Alborg notes, these apuntes are not stories but a static world inhabited by silhouettes.[9] The reappearance of elements from "Cuenta de los tontos" in subsequent sketches conveys an impression of sameness, especially since the last sketch comes full circle back to the beginning of the series, the account of Antoniano. Not only do we find repetition of the phrases from the first apunte, but also an intensification of the detachment of the question and answer technique of the first sketch: "Decidme niño, ¿cómo era el sol? . . . Decidme niño, expresándoos con una nueva imagen ¿cómo era el sol?"(272); "Decidme niño, expresándoos con una imagen aún nueva todavía, ¿cómo era el sol?"(273). Moreover, the "new images" elicited by the narrator are identical to the ones cited in "Cuenta." Despite all the gruesome details in the intervening sketches, we are back where we began; the idiots have no substance and they are dominated by the absurd world of images which surrounds them.

The idiots in this group of apuntes, unlike Blas Herrero, do not function in a normal world. They are neither individuals, types, nor caricatures because they exist only as part of the narrator's pattern of expression. Blas' world is not a pleasant one, but it affords a norm for purposes of

contrast. The subjects of Los tontos exist only within the narrator's system of classification and repetitive emphasis on objects and sounds. Using techniques of repetition and contrast like those in El Gallego, Cela here creates a different mood. While repetition in El Gallego usually involves a contrast between normal reality and a distortion of it, repetition in Los tontos adds to the static effect of the sketches, and focuses our attention on a narrator who becomes as absurd as his characters because of his fascination with repetitive expressions. In El Gallego humor is generated by the disparity between the normal world which the reader expects to encounter and its distortion. In Los tontos this humor is absent, because the contrast is between the narrator's refusal to abide by the rigid order which he has established, and our expectation that he will do so.

Even the use of external references (primarily names) is important in these apuntes, not for their connotations, but for their role in distorting the expected order. Most of the idiots have given names, surnames, and nicknames, but as usual, the pattern is broken occasionally (Antoniano has no surname, Luisito Pérez has no nickname). In addition, the nicknames seem to follow a pattern, but then do not. Most of the idiots have nicknames which suggest grotesque qualities (Cabezabuque, Mamón, Caramillano), but others are straightforward (Conrado becomes Conradito) or have no

discernible relation with anything (Antoniano becomes Mateo). The use of names is another way of dehumanizing the characters by insisting on their role as members of a group rather than as individuals. The deviation from the pattern in the case of names, as in others, encourages us to include the narrator in the world of the idiots. Since Cela has created a world populated only by monsters in Los tontos, references such as we found in El Gallego are absent in Los tontos. For instance, there are only two specific geographical references in the series. Hence we have the impression of a single town, or perhaps several towns, or an entire society peopled only by monsters. This impression grows stronger when we recall that don Mercurio's account book has on its cover a map of the Iberian Peninsula. By not tying the stories of the idiots to specific and different places, Cela insinuates that the sketches of the idiots are indeed historias de España.

Allusions and parodies do not occur in Los tontos as they did in El Gallego. In the latter work, allusions normally distanced the reader from the characters and sometimes from the narrators as well. However, in Los tontos the narrator, through his consistent stress on means of expression and his disregard for the feelings of the idiots, creates a complete closed world of cruelty and indifference. We cannot identify with this world because we cannot find

a norm to which we can relate. The narrator has created a pattern of distortion, but then by violating his own order, he shows that his vision of his apparent goal is flawed, and thus that he, like the idiots, is grotesque. The reader becomes involved with the images and comparisons made and reiterated by the narrator rather than with any human values. The importance of language in Los tontos recalls the second version of "Carrera ciclista." However, the latter appears to be an account of a specific event in the ordinary world. Therefore, we expect an explanation of the narrator's non sequiturs, because the main focus of the apunte is still on the race. In Los tontos, on the other hand, we are involved with and, at times, amused by, the forms of expression to the exclusion of characters and action. For example, the narrator gives a reason for the occupation of Antoniano's mother: "se ayudaba [a no morir de asco y de repente,] vendiendo agua en la plaza"(259). Similarly, he describes another idiot, Cabezabuque: "lucía [deslucida y pálida] clavellina en la oreja"(261).[10] In each case, the phrases in brackets were added in the second edition of the work. These phrases change the original emphasis of the passages, by focusing our attention on the repeated words which have no logical relation with each other. Thus, in a sense, the mechanical aspects of the carpetovetonic world indicated in El Gallego by the use of numbers and other references to

quantity have taken over completely in Los tontos. The idiots and their lives and deaths follow a mechanical order created by the narrator. However, he too seems to be part of the world of the idiots, as sound and images acquire more value for him than people. Moreover, since we are amused or at least interested by the language as handled by this narrator, we also are included in this grotesque world characterized by complete indifference to the suffering of others.

CONCLUSION

In the apuntes carpetovetónicos Cela creates an experience for the reader, not by means of his development of action or characters, but through his concise creation of the mood of each sketch. In El Gallego y su cuadrilla the mood varies from one apunte to another, which is consistent with the heterogeneous subject matter in the volume. This variety, in turn, creates an overall impression of the confusion of values in Spanish life by means of the varying degrees of distortion in events, character, and perspective. In Historias de España I. each sketch is closely linked to all the others. Therefore, each contributes directly to the total impact of the series, which presents a completely closed, grotesque world.

In his creation of mood Cela relies extensively on techniques of contrast and repetition in order to produce a reality which may or may not coincide with that of the reader, but which conveys some aspect of the absurdity or isolation of modern life. Critics have complained that Cela sinks into artificial poses, excessive elaboration, and playful rather than meaningful humor in his more recent works.[1] As we study his use of significant names and allusions, unusual combinations of images, and juxtaposition

of unrelated elements, we cannot fail to see these tendencies. However, in the more successful apuntes these characteristics have a definite role in the creation of a total mood. Thus, the extreme stylization in "Doña Concha" is an integral part of the creation of the monotony and sterility of the life of the protagonist. On the other hand Sansón García's friend, the flying barber, is merely an amusing exaggerated character.

The apuntes provide a pessimistic view of the problem of human values in Spanish society. For this reason, the way in which characters and narrators express themselves is of prime importance. The language of these people is often their unconscious attempt to cover the hollowness of their thoughts and feelings by manipulating words, and conveys to us their inhumanity.

Contrasts of various kinds form the basis for the effect of El Gallego. The contrast may be between the reader's values and those expressed or implied by the narrators or subjects of the sketches, or between what the reader expects the character to be or do as a result of hints by the narrator, and what the character actually does. Contrast may primarily involve language, as in the cases of combinations of figurative with literal phrases, vulgar with cultured expressions, and comparisons or lists containing

normally incompatible elements. These contrasts usually ridicule the pretentions or values of characters, or dehumanize them more completely. In the case of more grotesque situations, contrast intensifies the distortion by indicating the narrator's deviation from the reader's norms.

The narrators play an important role in establishing mood in the apuntes. In light, ironic sketches such as "La romería or "Un invento del joven del principal," the omniscient narrator pokes fun at his characters and their behavior and the reader laughs along with him. In more serious apuntes like "Baile en la plaza" or "Doña Concha" the narrator also comments on events from afar; again the reader is forced to accept his point of view. Since we have no reason to doubt the word of the narrator, and since no other perspective is offered, we tend to support his assessment of the situation. In other cases, the narrator is acutely aware of the faults or blind spots in the thinking of his characters but shows a disconcerting tendency to share these faults himself. Hence, we may agree with the narrator's opinion in a particular situation, but still be disoriented by his apparently flawed vision. More extreme is the narrator who surpasses his subjects in grotesqueness as he fails to complete his stated intention or reveals an inverted system of priorities.

The use of different types of repetition aids the narrators in their creation of the moods of the apuntes. The most important forms of repetition include repetition of phrases and duplication of characters. The former is often ironic in nature, while the latter dehumanizes characters by suggesting that human beings are not unique. Repetition of obvious facts, of odd details, and of banal ideas or expressions often distorts normal values and lowers the importance of characters, events, or concepts. In its most extreme form, repetition denies people all value except insofar as they are examples of types or categories. Because repetition frequently suggests that a grotesque character or event is not an isolated case in a basically normal human world, but rather that the grotesque is the norm, it conflicts with the reader's notion of reality.

Repetition and contrast also appear in combination with the use of unusual names, literary or historical allusions, and parodies of jargon and conventions. The repetition of names may lower the individual value of their possessors by making them members of an indistinguishable group or series. Or, ridiculous names may aid in the creation of caricature by stressing only one facet of a character. They may also mock the pretensions or talents of a person, support the narrator's judgment of him, or

contradict the narrator's opinion while supporting the reader's assessment of him. Occasionally, they simply intensify the grotesque qualities of both subject and narrator. The use of names with connotative value usually separates us from the fictional situation, since we become involved with the connotations and lose sight of the subjects as individuals.

Many of the allusions and parodies serve the same purpose of dehumanization of character and distraction of the reader. Furthermore, they emphasize the mechanical aspects of life and art through stress on numbers, insistence on impersonal meaningless jargon, and the persistent impression that a name in some way affects the life of the person bearing it. We feel that there is no substance behind the labels and clichés of the narrator and his subjects.

In Historias de Espana I. we find the culmination of these techniques which Cela has employed in El Gallego. Repetition, contrast, use of names and emphasis on verbal effects completely dehumanize the idiots, and subordinate the grotesque people and events to the narrator's means of expression. Some apuntes in El Gallego, notably "Carrera ciclista" and "Doce fotografías al minuto," use these elements in the same way, but in these earlier sketches they constitute digressions which introduce grotesque notes into

the apuntes. Because they are brief interruptions, they disorient the reader without removing him completely from conventional reality. In Los tontos, on the other hand, the entire fictional world is uniformly cruel and indifferent and distorted. The reader cannot identify with the lives of the idiots, their "normal" relatives, or the narrator. Moreover, the handling of language in the series creates a feeling of anguish in the reader. We become involved in the reality created by the images, poetic repetition, and illogical comparisons and relationships. We are amused by the narrator's verbal virtuosity in spite of ourselves, and therefore feel an uncomfortable kinship with this inhuman reporter of tragedy. We are in the position of experiencing the horror of the inhuman world of the idiots as reflected by the narrator, but at the same time we are caught up in the narrator's cruel vision of that world.

Mood in the apuntes has evolved from the light, amusing commentary which we find at times in El Gallego to a serious view of a dark world which takes in the reader as well as the subjects and narrator. Cela achieves the mood of Los tontos by the way in which he handles narrative devices similar to those in the earlier collection. However, the focus and emphasis on these techniques creates the world of don Mercurio and the idiots. In this world only art, exemplified by verbal prowess has any reality.

Notes to the Introduction

[1]Complete references to the works discussed in the introduction may be found in the bibliography.

[2]Mariano Baquero Goyanes, "Estudio preliminar," Antología de cuentos contemporáneos (Barcelona, 1964), p. xxiv.

[3]Sara Suárez Solís, El léxico de Camilo José Cela (Madrid, 1969), p. 546.

[4]Alonso Zamora Vicente, Camilo José Cela (acercamiento a un escritor) (Madrid, 1962), p. 148.

[5]Robert Kirsner, The Novels and Travels of Camilo José Cela (Chapel Hill, 1963), p. 115.

[6]Joaquín Entrambasaguas, for instance, condemns Cela's style: "Una convencional y ridícula jerga, que quiere ser popular y realista, sin conseguir más que una insufrible reiteración de tópicos," in his work, Las mejores novelas contemporáneas 1940-1944, X (Barcelona, 1970), 593.

[7]Camilo José Cela, Cuentos, Obras completas, II (Barcelona, 1964), 22.

[8]Edgar Allen Poe, Twice-Told Tales (review), Graham's Magazine (May, 1842), reprinted in Discussions of the Short Story, ed. Hollis Summers, (Boston, 1963), p. 2.

[9]Sean O'Faolain, The Short Story (New York, 1964), p. 150.

[10]Brander Matthews, The Philosophy of the Short Story (selections),(New York, 1901), reprinted in Discussions of the Short Story, p. 13. We find a similar point of view in Cleanth Brooks and Robert Penn Warren, Understanding Fiction (New York, 1959), p. 6.

[11]Zamora Vicente, p. 144.

[12]Camilo José Cela, Apuntes carpetovetónicos, Obras completas, III (Barcelona, 1965), 788.

[13]Cela, Obras completas, III, 788.

[14]Cela, Obras completas, III, 27.

[15]In some cases, such as Gavilla de fábulas sin amor and El Solitario, the sketches were written to match the illustrations rather than the other way round.

[16]The non-fictional sketches include the first part of section one, entitled "Cebreros," and the last section of the volume. The former consists of announcements of fiestas in Cebreros, and of Cela's impressions of the village, which seem closer to lyrical essays than to fiction. The last part of the book, entitled "El coleccionista" illustrates Cela's interest in the study of language, and includes "El coleccionista de apodos" which covers nicknames of towns in the region of Madrid-Toledo-Avila, a similar article on Santander, notes on the "Refranes geográficos" of Martínez Kleiser, and a list of the names given lottery numbers by the blind vendors of Cartagena.

Notes to Chapter I

[1]Camilo José Cela, El Gallego y su cuadrilla y otros apuntes carpetovetónicos, 3rd ed. (Barcelona, 1967), p. 57. All future page references to this edition will be made in parentheses in the text.

[2]Cela explains in the introduction to his Apuntes carpetovetónicos that he is referring to Hoyo de Pinares. Obras completas, III (Barcelona, 1965), 18.

[3]This dedication has been removed from the Obras completas, but its absence does not alter the relation between El Gallego, the author, and the narrator. Cela also refers to the incident as autobiographical in Obras completas, III, 20.

[4]Llevar a uno al pilón: Hacer de él todo lo que se quiere.

[5]Antonio Risco, in his discussion of the repetition of names in the work of Valle-Inclán, offers an explanation of the effect of repeated use of a name: "ese afán de resumir a los personajes en una sola actitud característica o gesto, al reiterarse, llega a fijarlos en la imaginación del lector con la inmovilidad de estatuas." La estética de Valle-Inclán (Madrid, 1966), p. 151.

[6]One of Celaś characters elsewhere in El Gallego y su cuadrilla remarks that the rose is "símbolo de la luz, del goce y del amor"(99).

Notes to Chapter II

[1]Robert Kirsner offers such an assessment of the sketch in The Novels and Travels of Camilo José Cela (Chapel Hill, 1963), p. 161.

[2]Camilo José Cela, El Gallego y su cuadrilla y otros apuntes carpetovetónicos (Barcelona, 1967), p. 63. All future page references to this edition will be made in parentheses in the text.

[3]Ramón María del Valle-Inclán, Luces de Bohemia, Opera Omnia, XXII (Madrid, 1943), 222-223.

Notes to Chapter III

[1]Sara Suárez Solís, El léxico de Camilo José Cela (Madrid, 1969), p. 349.

[2]Suárez Solís, p. 345.

[3]Suárez Solís, p. 389.

[4]Camilo José Cela, El Gallego y su cuadrilla y otros apuntes carpetovetónicos (Barcelona, 1967), p. 134. All future page references to this edition will be made in parentheses in the text.

[5]Camilo José Cela, La cucaña (Barcelona, 1959), p. 66.

[6]Suárez Solís, p. 392.

[7]Juan Corominas gives this use of autárquico as unacceptable.

[8]Antonio Fernández Molina, "En su tobogán," Papeles de Son Armadans, XXIX (May, 1963), 206.

Notes to Chapter IV

[1]Camilo José Cela, El Gallego y su cuadrilla y otros apuntes carpetovetónicos (Barcelona, 1967), p. 9. All future page references to this edition will be made in parentheses in the text.

[2]The material enclosed in brackets constitutes the additions found in the second version of "Carrera ciclista para neófitos." Obras completas, III (Barcelona, 1965), 205.

[3]Cela, Obras completas, III, 205.

[4]Cela, Obras completas, III, 207.

[5]Cela, Obras completas, III, 211.

Notes to Chapter V

[1]Camilo José Cela, Apuntes carpetovetónicos, Obras completas, III (Barcelona, 1965), 27.

[2]Camilo José Cela, El Gallego y su cuadrilla y otros apuntes carpetovetónicos (Barcelona, 1967), p. 45. All future page references to this edition will be made in parentheses in the text.

[3]Camilo José Cela, Timoteo el incomprendido y otros papeles ibéricos (Madrid, 1970), p. 257. All future page references to this edition will be made in parentheses in the text.

[4]Paul Ilie, in his discussion of Mrs. Caldwell habla con su hijo, notes this aspect of Historias de Espana I. in La novelística de Camilo José Cela (Madrid, 1963), p. 160.

[5]Alonso Zamora Vicente, Camilo José Cela (acercamiento a un escritor) (Madrid, 1962), p. 158.

[6]Zamora Vicente, p. 159.

[7]Sara Suárez Solís, El léxico de Camilo José Cela (Madrid, 1969), p. 513.

[8]Ilie, p. 161.

[9]Juan Alborg, Hora actual de la novela española (Madrid, 1959), p. 104. Emilio González López however, describes them as "semblanzas dramáticas," and classifies them as caricatures, in "Tres obras de Camilo José Cela," Revista Hispánica Moderna, XXV (July 1959), 230.

[10]Brackets are mine, and represent phrases added in the second edition.

Notes to the Conclusion

[1]Nora criticizes his "negro y juguetón humorismo," as well as his tendency toward artificiality. Eugenio G. de Nora, La novela española contemporánea (1927-1960), II (Madrid, 1962), 129. Alborg and Castellet offer similar criticism, especially of Historias de España. Juan Alborg, Hora actual de la novela española (Madrid, 1958), p. 100. José María Castellet, "Camilo José Cela, vida y obra," Revista Hispánica Moderna, XXVIII (1962), 142.

SELECTED BIBLIOGRAPHY

Works of Cela used

Cela, Camilo José. "Algunas palabras al que leyere." Mrs. Caldwell habla con su hijo. Barcelona: Destino, 1953.

_____. Apuntes carpetovetónicos. Obras completas, III. Barcelona: Destino, 1965.

_____. La cucaña. Barcelona: Destino, 1959.

_____. Cuentos. Obras completas, II. Barcelona: Destino, 1964.

_____. El Gallego y su cuadrilla y otros apuntes carpetovetónicos. 3rd ed. Barcelona: Destino, 1967.

_____. Historias de España I. Los ciegos. Los tontos. Madrid: Arion, 1958.

_____. Mis páginas preferidas. Madrid: Gredos, 1956.

_____. "La obra literaria del pintor Solana." Papeles de Son Armadans, VIII, No. 22 (Jan. 1958), 28-52; No. 23 (Feb. 1958), 130-149; No. 24 (Mar. 1958), 247-266.

_____. "¿Palabras válidas e inválidas?" Papeles de Son Armadans, XXVIII, No. 84 (Mar. 1963), 227-232.

_____. La rueda de los ocios. Barcelona: Mateu, 1957.

_____. Timoteo el incomprendido y otros papeles ibéricos. Madrid: Magisterio, 1970.

Works about Cela

Cano, José Luis. Review of C. J. Cela, Historias de España I. Los ciegos. Los tontos. Insula, XIII, No. 143 (Oct. 15, 1958), 6.

Castellet, José María. "Camilo José Cela. Vida y Obra." Revista Hispánica Moderna, XXVIII (Apr.-Oct. 1962), 107-165.

Castellet, José María. Review of Cela's El molino de viento. Indice de Artes y Letras, XCII (Sept. 1956), 19.

Cossío, José María de. "Prólogo." Camilo José Cela, Nuevas andanzas y desventuras de Lazarillo de Tormes. Barcelona: Noguer, 1963.

Donahue, Francis. "Cela and Spanish Tremendismo." Western Humanities Review, XX, No. 4 (Autumn 1966), 301-306.

Fernández Molina, Antonio. "En su tobogán." Papeles de Son Armadans, XXIX, No. 86 (May 1963), 191-206.

Flasher, John. "Aspects of Novelistic Technique in Cela's La colmena." West Virginia University Philological Papers, XII, No. 5 (Nov. 1959), 30-43.

Foster, David. "Cela's Changing Concept of the Novel." Hispania, XLIX, No. 2 (May 1966), 244-249.

_____. Forms of the Novel in the Work of Camilo José Cela. Univ. of Missouri Studies, Vol. XLIII. Columbia: Univ. of Missouri Press, 1967.

_____. Review of La familia del héroe. Books Abroad, XL, No. 3 (Summer 1966), 318-319.

Gómez Santos, Marino. Camilo José Cela. Barcelona, 1958.

González López, Emilio. "Tres obras de Camilo José Cela." Revista Hispánica Moderna, XXV, No. 3 (July 1959), 230.

Huarte Morton, Federico. "C J. Cela: Bibliografía." Revista Hispánica Moderna, XXVIII (Apr.-Oct. 1962), 210-220.

Ilie, Paul. La novelística de Camilo José Cela. Madrid: Gredos, 1963.

_____. "Primitivismo y vagabundaje en la obra de Camilo José Cela." Insula, XVI, No. 170 (Jan. 1961), 14.

Kirsner, Robert. "La Catira, novela américo-hispana." Papeles de Son Armadans, XXXVIII, No. 112 (July 1965), 87-93.

Kirsner, Robert. The Novels and Travels of Camilo José Cela. Chapel Hill: Univ. of North Carolina Press, 1963.

_____. "Spain in the Novels of Cela and Baroja." Hispania, XLI, No. 1 (March 1958), 39-41.

Mc Pheeters, D. W. Camilo José Cela. New York: Twayne, 1969.

Marías, Julián. "Prólogo." Paul Ilie, La novelística de Camilo José Cela. Madrid: Gredos, 1963, pp. 9-30.

Marra-López, José R. "El celismo de Camilo José Cela." Insula, XIX, No. 215 (Oct. 1964), 13.

Oguiza, Tomás. "Dos aspectos de la obra de Cela." Cuadernos Hispanoamericanos, LX, No. 179 (Nov. 1964), 219-230.

Ornstein, Jacob and James Causey. "Camilo José Cela, Spain's New Novelist." Books Abroad, XXVII, No. 2 (March 1953), 136-137.

Ortega, José. "Antecedentes y naturaleza del tremendismo en Cela." Hispania, XLIII, No. 1 (March 1965), 21-28.

_____. "El humor de Cela en La colmena." Cuadernos Hispanoamericanos, No. 208 (Apr. 1967), pp. 159-164.

_____. "Símiles de animalidad en La colmena." Romance Notes, VIII (Autumn 1966), 6-10.

Otero, Carlos. "La Catira, novela de Camilo José Cela." Cuadernos Hispanoamericanos, No. 72 (Dec. 1955), pp. 351-356.

Predmore, R. L. "La imagen del hombre en las obras de Camilo José Cela." La Torre, IX, No. 33 (Jan.-March 1961), 81-102.

Prjevalinsky, Olga. El sistema estético de Camilo José Cela. Estructura y expresividad. Valencia: Castalia, 1960.

Suárez Solís, Sara. El léxico de Camilo José Cela. Madrid: Alfaguara, 1969.

Torre, Guillermo de. "Vagabundeos críticos por el mundo de Cela." Revista Hispánica Moderna, XXVIII (Apr. - Oct. 1962), 151-165.

Torres Ríoseco, Arturo. "Camilo José Cela, primer novelista español contemporáneo." Revista Hispánica Moderna, XXVIII (Apr.-Oct. 1962), 166-171.

Urbistondo, Vicente. "Cela y Rubens: estudio analítico sobre Tobogán de hambrientos." Papeles de Son Armadans, XXXIX, No. 117 (Dec. 1965), 252-277.

Uribe Echevarría, Juan. "Camilo José Cela y su Madrid en tercer grado." Atenea, XXVIII, No. 313-314 (July-Aug. 1951), 103-109.

Zamora Vicente, Alonso. Camilo José Cela (acercamiento a un escritor). Madrid: Gredos, 1962.

Other Works Consulted

Alborg, Juan. Hora actual de la novela española. Madrid: Taurus, 1958.

Anderson Imbert, Enrique. El cuento español. Buenos Aires: Columba, 1959.

Baquero Goyanes, Mariano. "Estudio preliminar," Antología de cuentos contemporáneos. Barcelona: Labor, 1964.

_____. "La novela española de 1939-1953." Cuadernos Hispanoamericanos, No. 67 (July 1955), pp. 81-95.

Bécaraud, Jean. "Tradition et renouvellement dans le roman espagnol contemporain." Critique, XIV (Aug.-Sept. 1958), 709-719.

Brooks, Cleanth and Robert Penn Warren. Understanding Fiction. New York: Appleton-Century-Crofts, 1959.

Cano, José Luis. "La novela española actual." Revista Nacional de Cultura (Caracas), XX (Nov.-Dec. 1957), 18-24.

Cirre, José F. "El protagonista múltiple y su papel en la reciente novela española." Papeles de Son Armadans, XXXIII, No. 98 (May 1964), 159-170.

Entrambasaguas, Joaquín. Las mejores novelas contemporáneas. 11 Vols. Barcelona: Planeta, 1970. Volume 10 was consulted.

Gullón, Ricardo. "The Modern Spanish Novel." Texas Quarterly, IV, No. 1 (Spring 1961), 79-96.

Jones, Willis Knapp. "Recent Novels of Spain: 1936-56." Hispania, XL, No. 3 (Sept. 1957), 303-311.

Mallo, Jerónimo. "Caracterización y valor del 'tremendismo' en la novela española contemporánea." Hispania, XXXIX, No. 1 (Mar. 1956), 49-55.

Nora, Eugenio G. de. La novela española contemporánea, 1927-1960. 2 Vols. Madrid: Gredos, 1962.

O'Faolain, Sean. The Short Story. New York: Devin Adair, 1964.

Risco, Antonio. La estética de Valle-Inclán en los esperpentos y 'El ruedo ibérico'. Madrid: Gredos, 1966.

Summers, Hollis, ed. Discussions of the Short Story. Boston: D. C. Heath, 1963.