

THE POETRY OF CLAUDIO RODRIGUEZ:
TECHNIQUE AND STRUCTURE

by

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Introduction

To date, Claudio Rodríguez has published three volumes of poetry--Don de la ebriedad (1953), Conjuros (1958), and Alianza y condena (1965). He is recognized as one of Spain's most important lyric voices, and almost every discussion and study of Spanish poetry of the present moment includes his name.¹ Yet, with the exception of Carlos Bousoño's perceptive introduction to Poesía, 1953-1966², no detailed study of the specific techniques that form the poetic experience in the works of Rodríguez exists. This critical oversight has led to a limited and superficial appraisal of the poet's work, and to some confusion concerning the characteristics which define post-Civil War poetry in Spain. By studying the structural patterns and stylistic features of Rodríguez' poetry, I hope both to clarify the value of his work and to arrive at a better view of recent Spanish poetry.

The critical consensus discounts and largely misreads the majority of post-War Spanish poetry because of an undue emphasis on socio-political themes. As a result, the predominant historical theories attempt to define this period along traditional generational lines. The most popular of these schemes divides the post-War poets into first and second generations, corresponding respectively to the years

1936 to 1955 and 1955 to 1970.³ However, Bousoño has proposed that generational distinctions per se dissipate in the post-War era, due to a complete interchange and intermingling of ideas and techniques among various poets of different ages.⁴ José María Castellet seems to confirm this opinion when he points out that technological advances in the modern media have accelerated the diffusion of artistic ideas, and thus have aided the elimination of generational as well as cultural barriers throughout the industrialized nations of the Western Hemisphere.⁵ These observations support the view of an eclectic approach to poetry--an approach that encourages and depends upon an exchange of artistic ideology and technique among various poets of different ages and generational background.

In effect, the outstanding nucleus of poets that begins to emerge during the late fifties and early sixties--the group to which Rodríguez belongs--does not materialize from a void. Instead, a small group of older poets, which includes Dámaso Alonso, Blas de Otero, José Hierro, Bousoño, and others, had begun to work with techniques that form the predominant means of expression of later poets. I am suggesting, therefore, that there is a continuity and coherence in post-War Spanish poetry which enriches the artistic development of the period and places it in a wider perspective, free from the limited (although in some cases valid) reading of an exclusively social interpretation.

In the forties poets struggle to mold a new vision of reality; they attempt to discover the proper means to communicate their emotions since they are unable to accept the view of reality and the hermetic expression of the pre-War poets. This decade of 1940 to 1950 is a chaotic, unstable period, tempered by the reality of the War. Out of this confusion, a clear trajectory arises. The radically "social" approach to poetry provides several technical problems which capable artists overcome by adapting certain aspects of their expression to the type of experience they now wish to communicate. These poets change the course of Spanish lyricism by merging the preoccupation with technique of the pre-War era with their view of reality created by the War.

The majority of poets who have published in the years since the end of the War exhibit fundamental similarities of theme and technique. Throughout the period poets emphasize man's temporal and spatial dilemma (the universal phenomenon of existential anguish that arises in the Western Hemisphere in the forties and fifties), using simple vocabulary, an ordinary setting and speaker, distance, irony, and in many works allegorical tendencies. These characteristics (also evident in many of the most important novels of the period) have a rough, experimental, or limited nature in earlier works. But because of the foundation laid by Alonso, Hierro, Otero, and others, they become the principal means of expression for more recent poets. In the fifties and sixties, during which time the same characteristics receive more

agile and masterful handling by all the poets, an atmosphere of eclecticism and free interchange prevails. It is significant to note that Hierro publishes Libro de las alucinaciones in 1964 and Bousoño writes Oda en la ceniza in 1967--both works considered major contributions to poetry of post-War Spain and highpoints of the careers of chronological "misfits" in this time period. This eclectic approach to poetry displays the continuity and unity of expression in the lyric production of Spain since 1940.

The most prevalent and distinguishable accent of the poetry since 1940 is its trend towards "rehumanization" of the work of art. This term obviously implies a movement contrary to the timeless, perdurable beauty which the poet of the twenties captures in his "dehumanized" poem. The post-War poets recognize the transience of life, and express their realization of the moment that passes and is lost forever. Thus, a certain admission of the "reality" of man's existence--his temporal and spatial limitations--marks the underlying philosophy of this poetry. Vicente Aleixandre underscores the temporal anxiety of the poet: "Yo diría que el tema esencial de la poesía de nuestros días, con proyección mucho más directa que en épocas anteriores, es el cántico inmediato de la vida humana en su dimensión histórica; el cántico del hombre en cuanto situado, es decir, en cuanto localizado; localizado en un tiempo, en un tiempo que pasa y es irreversible, y localizado en un espacio, en una sociedad determinada, con unos determinados problemas que

le son propios y que, por tanto, la definen."⁶ Speaking of this element in the poetry of the period, Bousoño also remarks: "Se tratará, en todos los casos, de captar al hombre como sumergido en el tiempo y como capaz de historia, como situado en una fecha y en un lugar concretos y en trance de vivir una vida que él mismo ha de hacerse con el esfuerzo de su voluntad y de su imaginación."⁷

In these statements there stands out a view of man submerged, enveloped, and inescapably caught in the irreversible and unstoppable progress of time. This Hispanic version of existential anguish alters the view of reality in poetry and requires a change in poetic technique from that used by pre-War poets to communicate their radically opposite view of the world. One of the major concerns of the writers of this epoch is a greater desire to communicate with the men around them who share their experience. This objective is in direct opposition to the hermetic elitism of their predecessors. In order to reach a wider audience, the poets simplify language to make it more ordinary and familiar, as is evident in Hierro's first works, Tierra sin nosotros (1946) and Alegría (1947). Along with a simpler lexicon, poets frequently present a familiar, everyday scene to the reader. The prevalence of anecdote lends to these poems a degree of credibility. The poem has a firm basis in a reality that is credible and near to the everyday encounters of the reader with his world. Certainly, many of the initial productions of this period carry these elements to an extreme; the "social poetry" is

often declamatory, sentimental, or didactically propagandistic, and therefore does not extend beyond the mere recounting of events and emotions. Much of Gabriel Celaya's poetry has this tone, reminiscent of the didacticism of a novel as illustrated by the introduction to Crónica del alba (1942) of Ramón Sender. But the better poets avoid exposition and blatant commentary.

Another paramount concern of these poets is the act of awareness. Many of the best poems of this period present a speaker (a common man engaged in an everyday scene) who discovers some fact about himself and his life in the process of the poem, an aspect also apparent in the novel, as for example in Nada (1944) of Carmen Laforet and El camino (1950) of Miguel Delibes. Towards the beginning of this period, the poet often portrays a speaker in a moment of discovery in which he expresses time's impact upon him or the passage of time and the loss of the moment. Hierro's early works and the anguish and the theme of Spain in Ángel fieramente humano (1950) and Redoble de conciencia (1951) of Blas de Otero illustrate this phenomenon. As the tendency progresses into the late fifties and sixties, some poets maintain a meditative quality which incorporates a temporal perspective; the poet looks at a moment and nostalgically ponders it in retrospect. This, of course, differs from the poem of the twenties which captures the immediacy of the moment as an eternal, platonic ideal never affected by time. If we compare a late poem by

Hierro with one from Guillén's Cántico, the temporal perspective and the change in the poetic voice is evident.

Yet there is another tendency in this period which differs from the nostalgic musing found in some works. In many poems the speaker is not as direct and sincere. Poets frequently create irony and distance, and their treatment of the problems of man sometimes presents a more cynical outlook on life. The pioneer of this use of speaker is, of course, Dámaso Alonso in Hijos de la ira (1944). Many poets of the epoch use irony and cynicism; perhaps one of the most cynical is Francisco Brines in his latest work Aún no (1971). In any case, the general tendency throughout these years is to manipulate the speaker like an actor on the stage, separate from the poet himself, yet sharing his problems. In post-War poetry awareness on the part of the speaker becomes an act of awareness for the reader as he participates in the poetic experience. Hence, the two basic concerns of the poets of post-War Spain--communication with a wide audience and self-awareness--create a sense of solidarity between the poet and the readers by means of their mutual participation in the world of the poem and the "real" world which it reflects.

These characteristics of theme and technique form the common denominator for the majority of poets in post-War Spain. Each poet uniquely combines these elements in order to express himself authentically. Claudio Rodríguez displays

several of these general tendencies in his poetry, and adds some elements that are his own trademark. His unique combination of various techniques creates a truly original poetic expression.

Born in 1934, Rodríguez' educational and personal development occurs simultaneously with the post-War search for a new means of expression and the realization of a new perspective of life. The poet formulates his personal view of life and art at the same moment that Spanish literary figures are forging the new direction for their expression. Thus, he bases his own concept of art on that which he experiences and feels around him as his culture and his environment. Certainly, his poetry reflects the rural, colloquial atmosphere and the language of his native Zamora. Nevertheless, it also demonstrates a well-developed and sophisticated theory of art, because of his university training and his familiarity with teaching literature. He is a university teacher, and he has spent extended periods of time in England as lecturer of Spanish at the University of Nottingham (1958 to 1960) and Cambridge University (1960 to 1964). Moreover, he frequently publishes poems in periodicals and journals in order to get some reader reaction, and to help him gain perspective on his production. He constantly changes and polishes the poems until they achieve the proper effect. His ability to combine his personal development with his professional career has given his poems a freshness and spark of inspiration and the artisan's polished control of his medium.

Several facets of his work unmistakably ally Rodríguez with his contemporary poets and prove him to be a man of the epoch. The primary motivation of his writing is a preoccupation with time and a desire to transcend his physical and temporal limitations. The theme of existential anguish assumes concrete expression in the interaction of the speaker with the world of the poem--an ordinary, very Castilian world.⁸ His poems abound with images and scenes of rural Spain, and present a speaker coming into contact with these scenes in an anecdotal encounter. Several novels of the fifties bear a resemblance to the same tendency, showing an emphasis on daily, ordinary scenes. La colmena (1951) of Camilo José Cela, Los bravos (1954) of Jesús Fernández Santos, and El Jarama (1956) of Rafael Sánchez Ferlosio all exhibit this setting and use of familiar colloquial language. The portrayal of these scenes has a definite costumbrista flavor, making the world of the poem a credible and feasible point of departure for the poetic experience.⁹ The position of the speaker in this world depicts him as a man encountering the world around him, meditating and reflecting upon his role in it, and discovering truths about life through his contact with his environment (Ortega y Gasset's concept of "yo y mi circunstancia" is a basic premise for all the authors of this period¹⁰).

Although Rodríguez is capable of creating irony and distance (and often does so) by means of the manipulation of the speaker's position, there exists a fundamental necessity and desire to improve his life through this discovery.

Moreover, the poet affirms a moral purpose to his poetry, indicating his desire to share his discovery with his reader and fellow man, and reflecting his attempt to communicate with the men around him.¹¹ Thus, thematically and technically Rodríguez displays affinity with the other writers of post-War Spain.

From this comprehensive view of theme and technique in Rodríguez' poetry, one might think that he is not a very original poet, or not one of universal appreciation. Fortunately, this is far from the case. That which enables the poet to transcend the "realistic" anecdote and to create a poetic experience of universal extension is a deft control of language and a conscious structural design. Rodríguez draws upon diverse sources and skillfully fuses two tendencies of Spanish poetry of this century: the expressive, imaginative potentials of language and the structure of allegory.

Rodríguez incorporates from the poets of the generation of 1927 the concept of the concrete-universal and the means to achieve it through language.¹² He frequently creates tension between a concrete and an abstract level of meaning in individual words and in contrasts between two or more words. Tensive uses of language allow the poet to amplify his particular experiences into universal patterns, which Bousoño has pointed out in his discussion of Rodríguez' use of contrasts.¹³ The present study will discuss in depth the various ways the poet wields language in order to achieve a

universal experience from the contrast between the concrete and the abstract. For now, it suffices to say that tensive language is an essential part of the poet's successful elevation of the particular to a universal level.

Rodríguez also makes effective use of metaphor, another trait of pre-War poetry. He uses metaphors in two fundamental ways to achieve two distinct purposes. At times, his metaphors concretize an abstraction, giving it a familiarity and vitality for the reader. In other instances an irrational metaphor--so characteristic of the poetry of the twenties--captures a pure emotion and prevents the poem from falling into rhetorical or sententious statement. In general, Rodríguez uses metaphor discreetly so as to increase the communication between poet and reader rather than obstruct it. His adept usage of tensive language and metaphor permits Rodríguez to maintain a harmonious balance between the themes and the emotional experience of the poem, allowing him to avoid the pitfalls of extremism found in the so-called "poesía pura" and "poesía social."

The use of these techniques does point to a similarity between the poetic process of Rodríguez and that of the poets of the twenties. Yet, Rodríguez also utilizes a device of the poets of the forties, and adapts it to his expression in a unique way. Because of political pressures created by the censor in post-War Spain, writers were forced to develop a means of expressing themselves indirectly and ironically. Although this indirection arises because of a particular

social problem and an "underground" attempt to skirt political repercussions, the indirection soon becomes an essential part of literary expression and of the Spaniards' view of reality in general. The technique which most conveniently presents a solution to the writer is allegory. Miguel Flys' discussion of allegory in Tres poemas de Dámaso Alonso¹⁴ indicates the extent to which this technique is used. Allegory allows the poet to manipulate the characters in the poem as characters in a play, giving greater flexibility of distance and tone. Dámaso's "Mujer con alcuza" shows some of this potential. Other poets of this period (such as Celaya) treat political and social themes forbidden by the censor, calling upon the indirect inferences achievable with allegory. Allegory is a mode well-suited for this purpose, for it depends upon the preeminence of a central theme or idea which assumes concrete form in the characters and actions of the plot-line. The central theme or idea gives unity to the various incidents which embody it.

Rodríguez has used the technique for this purpose of embodying conceptual themes in a new way. Like his contemporaries, he is concerned with a relevant theme, man's temporal limitations. But he also disdains a blatant, heavy-handed exposition of his theme, prompting him to use a language and poetic process similar to those of the pre-War era. The use of allegory provides him with the means to further the balance of theme and technique and to heighten the amount of communication between poet and reader. He accomplishes this by

superimposing an allegorical pattern on the individual poems of each volume. The meticulous care with which he structures each volume is no random or arbitrary matter. Throughout each volume, one can see a pattern and a trajectory of the speaker's actions, emotions, and thoughts from beginning to end. This allegorical plane supersedes and unifies the individual moments represented by each poem. The individual poem is one moment of a larger poem, a more comprehensive unity. Each volume forms a long poem of which the individual poem is a "stanza," or moment of the total poem, representing one aspect, one tone, one emotional moment out of the whole--the volume as an allegorical entity.

The pattern formed by the changes in the speaker's attitude suggests general patterns of human emotion. In this way, the individual speaker of the poem is representative of humanity in general. Thus, the poet not only communicates his experience to the reader by means of the specific techniques of the individual poems, but also fits these poems into a wider perspective and, thereby, incorporates both speaker and reader into a universal view of humanity. Again, we see the vision of a man as an individual and as part of a whole--one of the basic tenets of this group of poets.

The use of an allegorical level provides a unity and continuity for the volume as an entity. Other poets of this century (and even much earlier) have conceived of the volume as an entity. Jorge Guillén's careful divisions of Cántico

show groups of poems collected around a theme; the use of the "romance" and other elements unify the Romancero gitano of Federico García Lorca. Furthermore, José Hierro expresses his belief in the function of the volume as an entity in the prologue of his Con las piedras, con el viento: "Yo . . . concibo los libros como un todo orgánico, no como colección de poemas. Estos deben apoyarse unos en otros, aclarándose entre sí, aspirando a ser todos juntos un solo poema. Cuando alguno falta, el acorde resulta incompleto."¹⁵

Published in 1950, this statement is equally applicable to Rodríguez, and indicates one of the ideas gaining importance during this era. The unique and original aspect of this poet's contribution is that the individual poems function autonomously, growing out of the language and the techniques while at the same time they form part of a trajectory, a progression of the attitudes of the speaker.¹⁶

Thus, Rodríguez synthesizes two different aspects of the preceding eras, forming a harmonious whole. He uses tensions, contrasts, and imagery to communicate his experience to the reader by elevating a particular experience to a universal plane. Furthermore, he unites these universal moments, which have a foundation in personal and particular experiences, in a progression that has a panoramic scope throughout the volume. While specific techniques formulate lyric moments of emotional expression, the allegorical overview unifies these moments around a central theme. This theme lies implicit in the dynamic change of the speaker's tone

through the individual moments of the volume. Both levels function simultaneously: the poem is both autonomous and a part of the overview. The poem arises from the specific techniques which the poet uses to create the experience, and the experience forms part of the progression which embodies the volume's thematic unity.

The purpose of this study is to define and exemplify the techniques which the poet employs in order to create the experience in selected individual poems. Once I have delineated these techniques, I shall show the relationship of the poems studied to the other poems of the section of the volume from which they are taken. In this way, the individual poems will determine the role of their particular section in the allegorical overview that forms the volume. This procedure will allow me to pinpoint specific techniques, and to describe the trajectory of the allegorical overview, illustrating the connection between technique and experience.

The course of this discussion will proceed in a chronological order following the dates of publication of the volumes: Don de la ebriedad (1953), Conjuros (1958), and Alianza y condena (1965). By using a chronological approach to the poetry, we will also be able to see the growth and maturation of the poet's ability to handle his artistic media, and of his perspective of reality in the various stages of his encounter with the world and his position in it. Each volume represents a stage of the poet's development both as technician and human being. Don de la ebriedad portrays the poet's

discovery of the gift of poetic insight which significantly alters his view of reality. As a result of this alteration, the poet then comes face to face with the reality of death, making Conjuros an experience of disillusionment. In the third volume, Alianza y condena, the poet successfully copes with his disillusionment through the act of love, which enables him to transcend death. Rodríguez' gifted control and unique synthesis of various techniques from diverse sources convert each volume into a vital, dynamic work of art, and make the poet an outstanding and original figure in Hispanic literature.

Notes

¹See Carlos Bousoño, "La poesía de Claudio Rodríguez," in Claudio Rodríguez, Poesía, 1953-1966 (Barcelona: Plaza y Janés, 1971), pp. 9-35; José Luis Cano, "La poesía de Claudio Rodríguez," Insula, No. 230 (1966), pp. 8-9; J. L. Cano, Poesía española contemporánea: Las generaciones de posguerra (Madrid: Guadarrama, 1974); Jerónimo Pablo González Martín, Poesía hispánica 1939-1969 (Estudio y antología) (Barcelona: El Bardo, 1970); José Olivio Jiménez, Diez años de poesía española: 1960-1970 (Madrid: Insula, 1972), and "Medio siglo de poesía española (1917-1967)," Hispania, Vol. 50 (1967), 913-45; Francisco Lucio, "Dos poetas en sus libros: Francisco Brines-Claudio Rodríguez," Insula, No. 304 (1972), pp. 4-5; Florencio Martínez Ruiz, La nueva poesía española, antología crítica. Segunda generación de postguerra, 1955-1970 (Madrid: Biblioteca Nueva, 1971); Poesía última, comp. Francisco Ribes, 2a ed. (Madrid: Taurus, 1969); Philip W. Silver, "New Spanish Poetry. The Rodríguez-Brines Generation," Books Abroad, Vol. 42 (1968), 211-14.

²The three volumes were originally published separately: Don de la ebriedad (Colección "Adonais": Ediciones Rialp), 1953; Conjuros (Torrelavega: Ediciones Cantalapiedra), 1958;

and Alianza y condena (Madrid: Ediciones de la Revista de Occidente), 1965. In 1971 they were united in Poesía, 1953-1966 (Barcelona: Plaza y Janés). Bousoño's essay "La poesía de Claudio Rodríguez," pp. 9-35, introduces this edition of the complete works.

³See for example, Ramón de Garciasol, "Notas sobre la nueva poesía española (1939-1956)," Revista Nacional de Cultura, No. 119 (1956), pp. 48-64; José Olivio Jiménez, "Medio siglo de poesía española (1917-1967)," Hispania, Vol. 50 (1967), 913-45; José R. Marra-López, "Una nueva generación poética," Insula, No. 221 (1965), p. 5; Florencio Martínez Ruiz, La nueva poesía española, antología crítica. Segunda generación de postguerra, 1955-1970 (Madrid: Biblioteca Nueva, 1971); Philip W. Silver, "New Spanish Poetry. The Rodríguez-Brines Generation," Books Abroad, Vol. 42 (1968), 211-14.

⁴"Poesía contemporánea y poesía poscontemporánea," Teoría de la expresión poética, 5a ed. (Madrid: Gredos, 1970), Vol. II, 310-12.

⁵In the introduction to his Nueve novísimos poetas españoles (Barcelona: Barral Editores, 1970). See especially pp. 20-21.

⁶Algunos caracteres de la nueva poesía española (Madrid: Imprenta Góngora, 1955), p. 8.

⁷"Poesía contemporánea y poscontemporánea," Teoría, 5a

ed., Vol. II, 298.

⁸Several critics have emphasized this aspect of Rodríguez' work. See, for example, Bousoño, "La poesía de Claudio Rodríguez," Poesía, pp. 9-35; Miguel Fernández-Braso, "Claudio Rodríguez," Pueblo, 23 de junio, 1971; Ramón de Garciasol, "Don de la ebriedad," Insula, No. 99 (1954), p. 7.

⁹Bousoño, "La poesía de Claudio Rodríguez," Poesía, pp. 11-12.

¹⁰See José Ortega y Gasset, Qué es filosofía? (Madrid: Revista de Occidente, 1972), pp. 215-235.

¹¹See Rodríguez' introductory remarks "Unas notas sobre poesía" in Poesía última, comp. Francisco Ribes, 2a ed. (Madrid: Taurus, 1969), p. 88.

¹²William K. Wimsatt, The Verbal Icon, 2nd ed. (New York: The Noonday Press, 1958), pp. 69-83. For a discussion of this concept in Spanish poetry see Andrew P. Debicki, Estudios sobre poesía española contemporánea: La generación de 1924-1925 (Madrid: Gredos, 1968), pp. 120, 193; and Debicki, La poesía de Jorge Guillén (Madrid: Gredos, 1973), esp. Ch. 1, pp. 19ff.

¹³Bousoño, "La poesía de Claudio Rodríguez," Poesía, pp. 11-12.

¹⁴(Madrid: Gredos, 1974), pp. 24-108.

¹⁵See Hierro, Cuánto sé de mí (Barcelona: Editorial Seix Barral, 1974), p. 158.

¹⁶See Bousoño, "La poesía de Claudio Rodríguez," Poesía, pp. 14-17; also, Ch. 2 of this study.

Chapter 1

The awarding of the "Premio Adonais" of 1953 to Claudio Rodríguez for his first lyric effort marks the beginning of a significant literary career. Although Don de la ebriedad¹ is a relatively short volume of verse, in it the poet begins experimenting with several poetic devices and techniques-- those features that will ultimately determine and distinguish the fundamental attributes of his poetic voice. The poems of Don de la ebriedad deal with the poet's encounter with the creative act, the gift to which the title alludes metaphorically. The poet presents to the reader the joys and hopes, and the difficulties and frustrations of his endeavor. Included in this panorama are poems describing the exuberance with which the poet greets his new-found ability, his desire to create and to give of himself through his art, his recognition of the state of barrenness and stagnation of the imagination which may beset the poet, a preoccupation with the element of time as related to man and art, and the poet's realization that he is now on the road to the fulfillment of his life.

To communicate these experiences to the reader, the poet embodies an abstraction in the techniques of the poems. These techniques take two basic forms: the poet either uses an

extended image, creating a contrast between a concrete level and the abstract one; or he juxtaposes various elements, creating the experience through a synthesis of the juxtapositions. He carefully uses these techniques and the structure to convert his personal experience into a universal one. A consistent use of the hendecasyllabic verse and a careful structuring of each poem verify the poet's effort to conceive and control the elements with which he is working. The meticulous care with which he employs these techniques makes the discovery of the potentials of language simultaneous and synonymous with the theme around which the poet builds the volume. The careful organization of the poems in relation with one another gives unity to the volume and the experiences of the poet. Thus, the poet's discovery of the potentials of his medium suggests every man's awakening to his vocation in life.

The organization of the volume is of paramount importance for the communication of the experience to the reader. Rodríguez has divided the volume into three sections. "Libro primero" and "Libro tercero" contain nine and eight poems respectively, and form the positive and negative sides of the poet-speaker's experience. Somewhat longer than the other poems of the volume, the two poems of "Libro segundo" are the only ones with titles: "Canto del despertar" and "Canto del caminar." The titles signal the importance of "Libro segundo" in the volume; for not only do these poems represent a turning point between "Libro primero" and "Libro tercero,"

but they also reflect the volume as a whole, relating the core of the speaker's experience.²

The poems of "Libro primero" build to an emotional climax through a steady progression in the development of the theme. Serving as a thesis statement, the first poem establishes the distinction between literal reality ("las cosas") and poetic inspiration ("la claridad"), the poet's ability to transform and give new meaning to the world around him. As the poet illustrates and develops this theme, his fervent desire to express what he feels emerges in the fourth poem. These opening poems explicitly show the poet's enthusiasm and optimism, for he possesses a complete and innocent joy of discovery. The fifth poem is the first to hint at possible pitfalls because its theme is the lack of inspiration which sometimes befalls the poet. In contrast with the preceding poems, this one is more pessimistic. Still, the poet insists upon his desire to create, and accepts momentary frustration for he believes it as natural as "terrenos que no filtran el limo." Searching through a myriad of possible images, the poet again experiences brief doubts about his ability in the sixth poem. Nonetheless, the calm and peaceful ending of this poem and the increasing hope and optimism of the following two lead the poet to the final ecstatic moment of "Libro primero."

In spite of brief moments of insecurity and frustration, the tone of "Libro primero" is jubilant and exuberant. The poet innocently delights in the discovery of his recently

acquired ability, and has great hope of communicating and sharing that gift with others. The use of tensive language easily pulls the reader into the experience of the poem and captures the exuberant joy of the speaker. Many of these poems begin with a concrete reality or scene--the dawn, an oak tree, night, sunshine, or rain. With archetypal inferences, contrasts of meaning within a single word, and contrasts between two or more words, the poet contrasts these concrete realities with the abstract level which describes his encounter with his new perspective of reality. Thus he is able to communicate an abstraction with familiar concrete images, drawing the reader into his experience.

The problems that the poet dismisses lightly in "Libro primero" become the topics of the poems of "Libro tercero," a change accompanied by a radical shift in tone. Rodríguez precedes the first two poems of this section with parenthetical phrases--"Con marzo" and "Sigue marzo." With this spring month he suggests a correspondence between his fluctuating moods and the instability of the weather of March, while maintaining a sense of rebirth and new life. Throughout the majority of poems of this book, the poet juxtaposes weak moments of hope with moments of frustration, almost despair. The gift of which he was so certain in the poems of "Libro primero" now becomes a frustrating experience, an enigma as elusive and intangible as trying to hold the wind. The transitory nature of the world prevents the poet from seeing the permanent beauty around him, an ability he has

begun to enjoy. However, by letting himself feel more freely, his ability to see beauty again emerges more and more strongly, and the volume ends with an affirmation of the speaker's new perspective of reality.

Several of the poems of "Libro tercero" are enigmatic and ambiguous. The poet frequently shifts from one sentence to another without apparent cohesion. This technique has an unsettling effect, and aptly re-creates the poet's confusion, frustration, and disheartening search for his gift. There are more abrupt changes of tone from one poem to another than in "Libro primero," indicating the temporary chaos the poet is experiencing. The poems are more obscure, and tensions that are obvious in "Libro primero" give way to ambiguity. Yet, this ambiguity is a technique in itself, and effectively conveys the confusion and groping tentativeness of the speaker who has trouble controlling his elusive gift.

Hence the two sections function as the obverse and inverse sides of the act of creation. "Libro primero" presents the joys and the hopes of the poet's encounter with the creative act, while "Libro tercero" shows that there are several limitations and obstructions that the poet must confront. The structure of the respective sections and the particular techniques of the poems within the structure reinforce this vision.

"Libro segundo" separates these opposite effects, and is a resolution of the pattern set up in "Libro primero" and

"Libro tercero." The titles of the two poems describe the respective sections and elevate the experiences of the poet-speaker to a universal scope. "Canto del despertar" alludes to the innocence of the poet as he awakens to the creative act. In this poem the speaker extols his innocence; for him there is nothing simpler than the waving of grain, and he affirms that he is going to serve as target for creation. Towards the end of the poem, however, doubts encroach upon him. He feels that he is still far away, lost in darkness, and insecure. At this point he must meet a challenge. "Canto del caminar" refers to the first steps that he must take as a poet. He becomes aware of his footsteps, of the impediments that encumber his progress; and he is concerned with the element of time. If in "Canto del despertar" he declares his innocence, in "Canto del caminar" he cries, "Soy culpable," as he despairs because of the problems he encounters. Nevertheless, his enthusiasm mounts, and his joy reaches mystic proportions in the final lines of the poem. The poet comes to the realization that, after some wobbly, insecure steps, he is now on the road to fulfillment because of his new insight.

The poet encapsulates and refers indirectly to the individual moments of "Libro primero" and "Libro tercero" in the longer poems of "Libro segundo." As a result of the archetypal implications of the titles, the actions of the poet-speaker adopt symbolic proportions. Thus, we see his emotive interaction with his discovery of the gift of poetry

as any individual's discovery of his vocation, that path of life that will lead him to fulfillment. The insertion of the two poems of "Libro segundo" between the other sections of the volume not only forms a transition between the positive and negative aspects of the experience, but also unifies the individual moments presented in each poem, and elevates them to a universal plane that reflects a basic pattern of human experience. Through a close analysis of selected poems and passages from these three sections, I shall show how Rodríguez uses tensions, contrasts, and the structure to give unity to each section of the volume, and how these techniques involve the reader in the experience of the poet, allowing the structural composition to amplify this experience into universal proportions through the contrast between "Libro primero" and "Libro tercero" and the resolution of "Libro segundo."

In the first poem of "Libro primero," the poet begins to use techniques which frequently reappear throughout this section of the volume. Also, he establishes the predominant tone for the first nine poems of Don de la ebriedad. Using this poem as a thesis statement, the speaker declares that the gift he has is that of poetic inspiration. He does not know what that gift really is; he only knows how to convey the experience, which he shares with the reader. He expresses his experience by creating tensions within and between individual words and groups of words. He also displays the way in which the structure of the poem can add to the experience by giving a meaning to words that they do not ordinarily have.

- Siempre la claridad viene del cielo;
 es un don: no se halla entre las cosas
 sino muy por encima, y las ocupa
 haciendo de ello vida y labor propias.
- 5 Así amanece el día; así la noche
 cierra el gran aposento de sus sombras.
 Y esto es un don. ¿Quién hace menos creados
 cada vez a los seres? ¿Qué alta bóveda
 los contiene en su amor? ¡Si ya nos llega,
- 10 y es pronto aún, ya llega a la redonda,
 a la manera de los vuelos tuyos
 y se cierne, y se aleja y, aún remota,
 nada hay tan claro como sus impulsos!
 Oh, claridad sedienta de una forma,
- 15 de una materia para deslumbrarla
 quemándose a sí misma al cumplir su obra.
 Como yo, como todo lo que espera.
 Si tú la luz te la has llevado toda,
 ¿cómo voy a esperar nada del alba?
- 20 Y, sin embargo--esto es un don--, mi boca
 espera, y mi alma espera, y tú me esperas,
 ebria persecución, claridad sola
 mortal como el abrazo de las hoces,
 pero abrazo hasta el fin que nunca afloja.³

The poem begins with a simple statement that describes anecdotal reality (sunlight coming from the sky above). However, because of the archetypal inferences of "claridad" and "cielo," the line suggests a more abstract level of meaning. Clarity and the sky (or, perhaps, the heavens) usually connote understanding and enlightenment, superiority and divinity respectively, in accordance with the customary usage of these images in the Western poetic tradition. The visual and abstract levels suggested by this line mark the start of the development of tension in the poem. In the second verse, the poet introduces a phrase, "es un don," which will become a key structural element in the development of the poem. In this verse, it is a trite expression; but this phrase will produce more tension as it picks up meaning through repetition in the poem.

At this point the poet begins to amplify our understanding of the gift, steadily involving the reader in his experience by producing tension. Although any division is arbitrary, the first six verses form a unit. In these verses the poet creates a conflict between the superiority of "la claridad" and the inferiority of "las cosas"--a term which signifies the tangible reality around him, the world in which he lives. This reality contrasts with the intangible light "muy por encima." Through the juxtaposition of the non-descript phrase "las cosas" with the word "cielo" (both end their respective line), the speaker heightens the tension between the two worlds. Further tension arises as a result of the contrast between the lifelessness and dullness of the neuter pronoun "ello" and the more descriptive nouns "vida" and "labor" (verse four). The tension between the words thus reinforces the contrast between the clarity and "las cosas," and between the two views of reality (literal and poetic).

In the following two verses this contrast gains a new dimension as the poet depicts for the reader the effect that the clarity has on the tangible reality of "las cosas." By means of a series of parallel phrases beginning with the adverb "así," he sets up a contrast between day and night, and between his two modes of expression. In the first clause he explicitly and ordinarily describes a natural occurrence: "así amanece el día." In contrast, the description of the arrival of night is far from ordinary. Personifying night

and making a metaphor of the closing of night upon the land, the poet creates a new perspective and a new reality out of one that is common and literal. Now the world is a large room to which night closes the door and excludes the light. In this way he gives an example of the manner in which poetic insight transforms literal reality and creates its own, "haciendo de ello vida y labor propias." At this moment the poet neatly compresses these six lines into a unit; he recalls the leitmotif "Y esto es un don." By virtue of the use of the metaphor, the repeated phrase has more of an effect because the reader has felt the power of the new reality. Having begun the poem with a literal reality and a simple statement of opinion ("es un don"), the poet has converted the literal scene into an abstract concept and he has increased the emotive capacity of the repeated phrase through tension and contrasts. The repeated phrase is no longer a cliché since the poet has placed it in a definite frame of meaning.

In the long exclamation of verses nine to 13 the poet builds up to an ecstatic moment, paralleling the excitement caused by the appearance of the inspiration. The tension grows as a result of the repetition of several words and phrases. The hesitant, choppy character of the punctuation of verse 12 creates a gasping effect which resolves into the flowing smoothness of verse 13. Adding to the anticipation caused by the repetitions is the hint of a metaphor; the poet

compares the clarity with the distant, unattainable beauty of the flight of a bird. The use of this image creates tension because of the concretization of the abstract emotion by means of a visual element.

The poem becomes increasingly intense as the poet personifies the clarity through the adjective "sedienta" (verse 14). The modifier suggests both the sensorial meaning of "thirsty" and the abstract meaning "desirous," a contrast between a physical and an emotional yearning. "Forma" and "materia" allude to the abstract concept of the structure and the control of the poet over the raw product of the inspiration. This metaphysical level of meaning then sharply contrasts with the visual and tactile effects of "deslumbrarla" and "quemándose" (verses 15 and 16).

When the speaker enters in the first person, using the pronoun "yo" to refer to himself for the first time (verse 17), he dramatizes his intimate communion with the clarity. Until the entrance of the first-person speaker, the focus had fallen on the nature of the clarity as distinguished from literal reality. Now, the poet addresses the clarity directly as "tú" instead of using the third person. This personal relationship intensifies the emotional impact of the final verses of the poem.

The recurrence of the phrase "y esto es un don" (verse 20) unifies the diverse parts of the poem, and presents it as an entity because of the accumulation of inferences. The repetition of the leitmotif at this moment gathers together the other

parts of the poem as a prelude to the final lines. In these verses there is again the repetition of the conjunction "y" and the verb "esperar" (verses 20 to 21), recalling the anticipatory effect found in the exclamation of verses nine to 13. Moreover, the tension between various words reaches an apex, and the ecstasy of the speaker reaches mystical heights.

Tensions in the language are abundant in the final verses. In verse 22 the speaker addresses the clarity as "ebria persecución." In this way he contrasts the usual elation and dizziness of drunkenness with the negative connotations of persecution. According to the speaker, the clarity has a devastating, mortal effect on him, just as the sickle cuts down the grain. From this image a paradox arises: as the sickle mows down the plant, the harvest yields sustenance and life through the fruit. Another aspect of this image which elicits tension is the use of the word "abrazo." The sharpness of the piercing sickle contrasts with the love and tenderness of an embrace. Rodríguez frames these two verses with the reinforcement of the paradox. He repeats the image of the embrace, stressing the eternal and perpetual effect of it. Thus, he juxtaposes the word "mortal" with the concept of eternity ("nunca afloja").

Rodríguez uses the rhythm of the final lines to support their cognitive import. The penultimate verse has a normal, frequently-used pattern of stresses falling on the second, sixth, and tenth syllables. On the other hand, the final verse contains four stresses. These give emphasis to the

last part of each syntactical phrase, with two stresses accentuating the phrase "nunca afloja." The difference between the regularity of verse 23 and the irregular use of rhythm in verse 24 creates the tension between a common rhythmic pattern and an uncommon one. This contrast coincides with the change that the clarity has upon ordinary reality. The innovation in the rhythm is another way in which the poet expresses this contrast.

Through the analysis of this poem, several characteristics indicative of "Libro primero" as a unit are apparent. Several times there is a tension arising from the various meanings of individual words. In the first poem of the volume this tension develops in two distinct ways. By means of the archetypal inferences of "claridad" and "cielo," and through the different implications of a word such as "sedienta," the poet creates a contrast between a literal and an abstract meaning. With the use of contrasts between words and groups of words (e.g., "Así amanece el día; así la noche/ cierra el gran aposento de sus sombras;" "ebria persecución"), he builds the emotive level of the poem in yet other ways. These individual methods of creating contrasts reinforce the larger question of tension between the concrete and abstract levels of the poem. As a result of these techniques, the poet-speaker is able to draw the reader into his experience, communicating it through contrasts as well as through a more direct statement. While the more conceptual statements focus the reader's attention on the theme of poetry and the

speaker's encounter with it, the tension and contrasts in the language evoke an emotional response. By this means, the poet is able to turn trite themes into a vital experience.

Other techniques representative of "Libro primero" add to the richness of the contrasts of the language. First, the careful control of the structure is a central factor. The acumen with which the poet repeats the phrase "esto es un don" gives the poem unity, and demonstrates how the poet can alter the meaning of words. By giving this cliché more meaning, he illustrates the effect of the gift on literal, ordinary reality. Also, the delayed but timely entrance of the speaker in the first person adds to the dramatic effect of the word tension. Through the combination of these elements with the tensions and contrasts, the poet demonstrates the effect of poetic insight on literal reality, and communicates his joy upon making this discovery. These techniques and the tone of poem I are characteristic of other poems in this section. A brief glance at poem IV illustrates that the poet's use of these techniques is consistent, but not repetitive. The opening lines are similar to those which begin poem I, for the poet creates a contrast between the concrete and the abstract with tension in the language. Moreover, the repetition of one word functions the same as the leitmotif of poem I, and has a similar unifying effect.

Así el deseo. Como el alba, clara
desde la cima y cuando se detiene

- tocando con sus luces lo concreto
 recién oscura, aunque instantáneamente.
- 5 Después abre ruidosos palomares
 y ya es un día más. Oh, las rehenes
 palomas de la noche conteniendo
 sus impulsos altísimos! Y siempre
 como el deseo, como mi deseo.
- 10 Vedle surgir entre las nubes, vedle
 sin ocupar espacio deslumbrarme.
 No está en mí, está en el mundo, está ahí enfrente.
 Necesita vivir entre las cosas.
 Ser añil en los cerros y de un verde
- 15 prematuro en los valles. Ante todo,
 como en la vaina el grano, permanece
 calentando su albor enardecido para
 después manifestarlo en breve
 más hermoso y radiante. Mientras, queda
- 20 limpio sin una brisa que lo aviente,
 limpio deseo cada vez más mío,
 cada vez menos vuestro, hasta que llegue
 por fin a ser mi sangre y mi tarea,
 corpóreo como el sol cuando amanece. (46)

These verses describe the advent of poetic inspiration and the eventual fleshing out of a poem. In the first line the poet presents a contrast between the abstraction "deseo" and the concretization of that concept with the visual reality of the dawn. The simile of the dawn lends familiarity to the abstract concept and indefinable magic of the moment of poetic inspiration. Placing the adjective "clara" at the end of the line and accentuating it with the pause created by the punctuation, he achieves a positive archetypal echo. He contrasts "clara," "cima," and "luces" with the neuter construction "lo concreto" and the adjective "oscura." Along with this contrast, the beginning expression "Así el deseo," and the lack of an independent verb in the first four verses induce the reader to become involved in the experience of the

poem. The reader receives a series of impressions which contrast light and darkness, evoking archetypal connotations. The use of these techniques allows the reader to participate in the experience of the poet-speaker as dawn becomes a metaphor for the arrival of poetic inspiration.

The expansion of the initial simile of the dawn promotes further envelopment of the reader. The poet links the image of the doves with the dawn. Metaphorically, the hostage doves of the night are the stars which struggle to noisily burst out of the darkness at dawn, just as the doves flee the dovecote when it opens. The escape of the doves and the coming of dawn both metaphorically represent the poet's urge to write a poem. The poet has stated the abstraction ("Así el deseo"), given that statement a familiar image ("Como el alba"), and then expanded that one more step by superimposing the image of the doves.

The great sensorial and visual impact of this accumulation of images overwhelms the reader. In fact this impact is so impressive that he almost loses sight of the original intent to join "deseo" and "alba." But then the speaker returns to the key word: "como el deseo, como mi deseo" (verse nine). Now the reader makes the connection between the conceptual level and the imagery he has just experienced. As in the first poem of "Libro primero," the speaker then enters, creating a dramatic effect. Because of the imagery, the reader participates fully with this speaker, whose presence

personalizes and intensifies the relationship with the subject matter of the poem.

The parallel phrases of verses ten and 11 continue the development of tension: "Vedle surgir entre las nubes, vedle/ sin ocupar espacio deslumbrarme." The first command refers to the visual level of the metaphor of the rising sun; the second is more abstract because the phrase "sin ocupar espacio" suggests an intangible element among the clouds. However, both levels resolve and strengthen themselves in the verb "deslumbrarme." This verb points in two directions simultaneously: it suggests both the visual quality of the blinding light of the sun and the connotative effect of revelation, inspiration, and ecstasy. The contrast between the visual and the intangible and the dual meaning of "deslumbrarme" continue the tension between the two levels of the poem.

In verses 12 to 21 Rodríguez diverts the reader in order to dramatize the tension between the abstract level and the metaphors he uses to capture this abstraction in concrete terms.

No está en mí, está en el mundo, está ahí enfrente.
 Necesita vivir entre las cosas.
 Ser añil en los cerros y de un verde
 prematuro en los valles. Ante todo,
 como en la vaina el grano, permanece
 calentando su albor enardecido
 para después manifestarlo en breve
 más hermoso y radiante. Mientras, queda
 limpio sin una brisa que lo aviente,
 limpio deseo cada vez más mío

The subject of the verbs of verse 12 is "deseo." But the speaker never mentions the subject directly. Rather, he focuses the reader's attention on the exterior world, thus reiterating the fact that poetic inspiration transforms the literal reality of the world around him. The poet continues to avoid the mention of the subject in lines 13 to 15; furthermore, he uses only the infinitive, diverting the reader's attention still more. He places so much emphasis on the things of the world around him (from which he receives the stimulus to write) that the reader almost forgets that it is an abstraction.

The next simile continues to present this focus. As in lines ten to 14, the subject is the desire. The use of the simile envelops the reader in many sensorial impressions ("calentando su albor enardecido", "más hermoso y radiante"). As a result, the reader momentarily forgets the conceptual level, and participates in metaphor until the speaker recalls him in a surprising manner (verses 19 to 21). The speaker deceives the reader because the antecedent of the adjective "limpio" (verse 20) is ambiguous. It seems to refer to "grano," the most immediate masculine singular noun. Moreover, the use of "brisa" suggests the metaphor of the grain. However, the poet shifts levels suddenly by repeating the adjective "limpio," now the modifier of the noun "deseo" (verse 21). The suddenness of this direct mention of the subject reveals the tension between the sensorial

level of the simile and the abstract level which parallels it from verses ten to 20.

The final verse returns to the original simile of the poem. The desire surges forth from the poet and becomes a reality: dawn becomes day, inspiration becomes the poem. The rising sun carries an uplifting, positive connotation which ends the poem on a climactic note. In contrast with the great emotional effect of this simile, the rhythm is controlled and regular. The stresses fall on the second, sixth, and tenth syllables, marking the three most important words in the verse. The symmetrical structure of the rhythmic cadence places control side by side with the emergence of the emotional experience. Control of technique and release of emotion occur simultaneously and complement one another.

Poems I and IV exemplify the predominant tone and techniques of "Libro primero." The experience in each depends upon the presentation of two levels. The poet's use of a concrete, visual, and sensorial level gives a familiar frame of reference to an abstract concept. In poem IV, for example, the transitional moment of dawn characterizes the creative act from inspiration to the completed poem. The use of contrasts and tensions in the language and the use of rhythm help the poet heighten the contrast between these two planes. In addition, the speaker's entrance into the poem supplies another means for the poet to involve the

reader in the experience. The repetition of a word, phrase, or idea throughout the poem unifies it, and shows how a word can assume more communicative power from its context. Also, the structure and organization of these various elements illustrates the fact that Rodríguez is a conscious artist, aware of the medium with which he is working. He is able to successfully achieve the communication of his joyful participation in the creative act through tension and contrasts in the language in "Libro primero."

* * *

Before entering into a discussion of "Libro segundo," I prefer to discuss those techniques which characterize "Libro tercero." By showing the contrast between the first and third sections of the volume, it will be easier to define the function of "Libro segundo" as a transitional section and the core of the experience of Don de la ebriedad.

The experience of "Libro tercero" is radically different from that of "Libro primero." If the tone of "Libro primero" is one of jubilant innocence derived from the discovery of the gift of poetic insight, that of "Libro tercero" is one of insecurity and instability. The "gift" seems to have deserted the poet, and he gropes to recapture it. The representation of this opposite emotion arises from different techniques. The outstanding facet of this change is the lack of tension between a concrete and an absolute level, diminishing the effectiveness of contrasts and tensions in

the language. The structure of the individual poems is less unified, for these poems lack the step-by-step progression from one element to the next characteristic of "Libro primero." Frequently, the poet meanders from one topic to another, changing direction too abruptly for the reader to move with him. This chaotic organization creates ambiguity, uncertainty, and distance between the speaker and the reader. Ironically, however, these are not weaknesses and faults of the poems, for the poet communicates his insecurity and uncertainty. He seems to recognize the fact that not every moment is one of enlightenment. At times, he feels things that he cannot express and he experiences the difficulty of capturing that feeling in the poem. "Libro tercero" relates these moments of frustration and failure. Two poems adequately demonstrate the fundamental qualities of the third section of the volume, and the differences in tone and technique between this part and the first.

The parenthetical statement "Sigue marzo" sets the tone for poem II. The month of March, with its unsteady, volatile weather corresponds with the poet-speaker's insecurity during the moment of change in his perspective of reality.

(Sigue marzo)

Todo es nuevo quizá para nosotros.
 El sol claroluciente, el sol de puesta,
 muere; el que sale es más brillante y alto
 cada vez, es distinto, es otra nueva
 5 forma de luz, de creación sentida.
 Así cada mañana es la primera.
 Para que la vivamos tú y yo solos,
 nada es igual ni se repite. Aquella
 curva, de almendros florecidos suave,

- 10 ¿tenía flor ayer? El ave aquella,
 ¿no vuela acaso en más abiertos círculos?
 Después de haber nevado el cielo encuentra
 resplandores que antes eran nubes.
 Todo es nuevo quizá. Si no lo fuera,
- 15 si en medio de esta hora las imágenes
 cobraran vida en otras, y con ellas
 los recuerdos de un día ya pasado
 volvieran ocultando el de hoy, volvieran
 aclarándolo, sí, pero ocultando
- 20 su claridad nacienta, ¿qué sorpresa
 le daría a mi ser, qué devaneo,
 qué nueva luz o qué labores nuevas?
 Agua de río, agua de mar; estrella
 fija o errante, estrella en el reposo
- 25 nocturno. Qué verdad, qué limpia escena
 la del amor, que nunca ve en las cosas
 la triste realidad de su apariencia. (71-72)

These verses sound very much like a love poem. At first glance, this may seem incongruous with the theme of creativity that I have been proposing; however, it is not. The first moments of love are as uncertain and unstable as the advent of spring, causing the lover to fluctuate between feelings of joy and security and others of doubt and unhappiness. Rodríguez uses this situation of the beginning of love as a metaphor for his relationship with the creative act. The techniques he uses embody this wavering attitude.

As in other poems of Don de la ebriedad, the poet uses rhythm effectively. In this poem the first line disconcerts the reader because of an awkward pattern of stresses. Each of the first three words of the verse is accentuated, producing a positive, driving emotion complementing the optimism of the statement "Todo es nuevo." But when the word "quizá" appears, it inverts the rhythmic pattern of stressed and

unstressed syllables (/~/~/~/|~/) and undermines the positive value of the opening words. This uncertainty carries over into the largely unstressed phrase "para nosotros," and gives the opening verse a contradictory character.

The poet continues to belie initial impressions in the second verse. He begins with an image that points to a hopefulness, an uplifting feeling: "El sol claroluciente." Nevertheless, he defines that sun further as a setting sun, which has a more negative impact. Archetypically, one associates the setting sun with the termination of light and life. Thus, the poet weakens the positive implications of the adjective "claroluciente." As he finishes the clause in the next line, he reinforces the negative aspect with the single word "muere." The separation of this verb from the subject in the previous line, and the semicolon which sets it apart from that which follows, evoke a sense of finality, with the emphasis similar to that caused by an abrupt run-on line.

Although it is true that the poet then presents a new sun, more brilliant and higher than the one before, the contrast is weak. The poet's description of the rising sun has little sensorial effect on the reader; in this context it is a trite symbol. The poet introduces the abstract level ("es otra nueva/ forma de luz, de creación sentida") without making the reader participate in the sensorial effect of tension in the language. He arrives at the conclusion "Así cada mañana es la primera" without having convinced the reader; he has declared his conclusion, but he has not proved it.

For this reason, the reader distances himself from the speaker, doubting his sincerity. In this way, the poet makes the reader experience the same doubt that he feels.

In the images of verses nine to 13, he barely starts to define what he sees in a way that captures the new beauty awaiting him. The first two are somewhat tentative and searching, indicated by the distancing effect of the demonstrative adjectives and the interrogatives. On the other hand, the mention of circularity in each image ("curva" and "círculos") hints at something positive--perhaps the connection between a circle and the idea of eternity is involved. Also, the hyperbaton used in the placement of the adjectives "suave" and "más abiertos" states a familiar concept in an unconventional way. These elements indirectly suggest a new view of familiar, ordinary reality, but do not create it as firmly as the contrasts in the poems of "Libro primero" (cf. the discussion of the opening verses of poem I of that section). The third image (verses 12 and 13) is more sensorial because of the personification of the sky, the use of "resplandores" to contrast with "nubes," and the affirmative nature of the declaration. Therefore, when the poet repeats the opening phrase of the poem in verse 14, it now does have a more optimistic tone; but the word "quizá" continues to qualify that optimism.

In verses 14 to 22, the poet uses double-talk to confuse the reader. The contrary-to-fact clause is a precise description of what is actually happening to the poet-speaker.

The repetition of words and phrases keeps the ideas going in circles: "Si . . . los recuerdos de un día ya pasado/ volvieran ocultando el de hoy, volvieran/ aclarándolo, sí, pero ocultando su claridad naciente . . ." Moreover, there is an unexplained contradiction in the simultaneous effects of "ocultando" and "aclarando." This type of writing embodies the confusion and uncertainty of the speaker, subtly communicating them to the reader.

The connection of verses 23 to 25 with the preceding or subsequent verses is obscure. The poet presents several objects that are similar and yet different. Each of these objects potentially carries a wide span of archetypal connotations as well as their distinct physical qualities. They could possibly signify something other than their literal meaning, but their effect is feeble. The chaotic enumeration of these objects and their apparent dissociation with the rest of the context illustrates the speaker's confusion, and the lack of an abstract plane which would unite them. The ambiguity of the purpose of these images and their relation to the rest of the poem are effective in another way. Through the juxtaposition of these elements with the statements surrounding them, the poet creates for the reader a parallel to his own wavering and confusion about his new insight.

The final statement of the poem is a deep-felt realization of the poet's own failure and superficiality. The poet, like a lover, never sees the sad reality of external appearance. The rhythm of the final line supports the conclusion

that the poet realizes his own shortcomings in this poem. With stresses on the second, sixth, and tenth syllables, the poet establishes a sense of equilibrium, at least. The emotive impact of this line is low-key compared with the other poems studied. The only word which indicates some emotion is "triste." These elements suggest that the poet has thoughtfully realized that the poetic act depends upon transcendence of a superficial view and statement of reality.

In comparison with the poems from "Libro primero," one notes an almost absolute loss of tension within the language itself, and a decrease in the sensorial imagery. Thus, the reader does not participate in the experience in the same way that he did in poems I and IV of "Libro primero." There is distance between the reader and the speaker in poem II of the third section. The experience arises not from the sensorial nature of the language or from the contrast between the concrete and the abstract. Instead, the loose juxtaposition of elements recreates the sense of insecurity which the poet is experiencing. This necessarily appears in the structure of the respective poems. In those of "Libro primero" the emotion mounts steadily, taking the reader step by step to a climax. Of paramount importance in this linear development is the repetition of key words or phrases ("esto es un don"). In poem II of "Libro tercero" there is no such progression. The poet vacillates, and the structure is irregular and rough; there are shifts which are

ambiguous due to the juxtaposition of unlikely elements. Most important, the lack of a definite connection between a concrete and an absolute plane creates a sense of insecurity and loss of direction. Thus, Rodríguez uses many of the same techniques--comparison of his situation with one that is familiar, structure, images, rhythm--, but in totally different ways, making the experience of this poem radically different from those of "Libro primero." He shows the difficulties of making the transition from one view of reality to another in "Libro tercero."

Throughout "Libro tercero" irregular structure and a sense of ambiguity and obscurity--both results of abrupt shifts and incoherent juxtapositions--are prevalent. This consistent inconsistency is evident in another poem of "Libro tercero," in which the poet communicates his temporary inability to transcend a literal level of reality.

No es que se me haya ido: nunca ha estado.
 Pero buscar y no reconocerlo,
 y no alumbrarlo en un futuro vivo . . .
 ¿Cómo dejaré sólo este momento?
 5 Nadie ve aquí y palpitan las llamadas
 y es necesario que se saque de ello
 la forma, para que otra vez se forme
 como en la lucha con su giro el viento.
 Como en la lucha con su giro. No,
 10 no es que se haya entibiado en el renuevo
 súbito de los olmos ni en el ansia
 blanca igual que la médula del fresno.
 Ayer latía por sí mismo el campo.
 Hoy le hace falta vid de otro misterio,
 15 del pie que ignora la uva aunque ha pisado
 fuertemente la cepa. Hoy. Qué mal lejos,
 qué confianza de rediles. Mientras,
 no sabré amar de lo que amo, pero
 sé la vida que tiene y eso es todo.

- 20 Quizá el arroyo no aumente su calma
 por mucha nube que le aquiete el sueño;
 quizá el manantial sienta las alturas
 de la montaña desde su hondo lecho.
 ¿Cómo te inmolaré más allá, firme
- 25 talla con el estuco del recuerdo?
 Oh, más allá del aire y de la noche
 (¡el cristalero azul, el cristalero
 de la mañana!), entre la muerte misma
 que nos descubre un caminar sereno
- 30 vaya hacia atrás o hacia adelante el rumbo,
 vaya el camino al mar o tierra adentro. (75-76)

The subject of the opening verses of this poem is unknown; the reader does not know for sure to what the speaker refers. Moreover, by using a sentence fragment, impersonal infinitives, and the indefinite object-pronouns, the poet is ambiguous. When he asks the question of verse four, he makes an abrupt shift. Previously speaking of something he has never possessed, he shifts to the immediacy of "este momento." The reader must strain to create some logical connection between these verses for there is little archetypal or metaphorical impact. Perhaps the poet seeks the eternal, universal implications of a particular moment, a particular anecdotal situation. Nevertheless, the pondering speaker gives the reader an unclear view of his question.

In the following verses the poet catches glimpses of flames (clarity, light) in the darkness. These flames represent moments of poetic insight to which the poet must give form. His repetition of the words "forma" and "forme" (verse seven) shows that he is going in circles, unable to express himself precisely. He also captures this in the simile of the wind. Like the wind, poetry is elusive and shapeless,

and it is a struggle for the poet to give it a form. With the repetition of the simile "Como en la lucha con su giro" in verse nine, the poet omits the subject "el viento." This repetition with the omission suggests an alternate subject, and a contemplative uncertainty on the part of the poet.

The ambiguous subject of the opening verses of this poem again surfaces in verse ten. The poet gives the feeling that this abstract subject lies just outside his reach. It is as if it were on the tip of his tongue; but he is unable to grasp it, just as he cannot give form to the wind. The words "renuevo" and "ansia" point to an abstract level of meaning. But the poet ties these words to the literal reality of trees. The hyperbaton of verse 13 has a similar effect. Placing the subject at the end of the line, the poet gives emphasis to the verb "latía." The connotation of pulsation and life could refer to the unnamed subject, until the literal reality of "el campo" again stultifies the poet's attempt to transcend.

In verses 14 to 23 Rodríguez uses three visual images which suggest a contrast between two levels, but these two levels are not as explicit as in "Libro primero." The poet emphasizes the visual aspect of the images without mentioning the abstract level. In the image of the grapevine the words "cepa" and "uva" contrast. There is a large distance between the first shoots of the vine and the time when it bears fruit. This refers indirectly to the poet's situation.

He has just begun to grow and to participate in the act which will eventually lead to his fulfillment (the symbolic act of bearing fruit). This meaning is hidden within the image, and the poet accentuates the physical level with the verb "ha pisado." The other images of these verses present a contrast similar to that of "cepa" and "uva." The lack of a word that would explicate the connection between the image and the situation of the poet and the incohesiveness of the image with the preceding and following verses make these images obscure and unclear.

Upon reading the question of verses 24 and 25, the shorter, enigmatic question of verse four comes to mind. Both questions deal with the same problem: how to convert the present, literal moment into a universal experience. Although the image of the "firme talla" here represents an element of literal reality which the poet must sacrifice, it also has another meaning. When the poet says that it is covered with the stucco of remembrance, he suggests that his personal memory of that specific event or detail forms a facade. This covering prevents the poet from seeing the real life that lies beneath it. Therefore, the "talla" represents for the poet both the singular and the universal. Through this confused imagery he conveys his difficulty in clearly distinguishing the two. His blurred vision does not enable him to create the universal, poetic experience.

The final verses of the poem express the poet's desire to find the proper "way" to the creative act. Paradoxically,

and ironically, he must allow death to show him the way. He does not develop this point further, leaving the reader wondering as to what he means. The final verses give the reader the impression that the poet may have realized something, but that it is vague.

The communication of the poet's inability to transcend literal reality is a result of several techniques. The poem begins with an ambiguous subject which the poet never really defines. In his attempt to transcend the literal level, he only suggests an abstract, wider pattern of meaning, rather than creating tension between the two levels. The subtle and vague relationships between parts of the poem heighten the obscurity. Another characteristic of this poem is the frequent use of the subjunctive mood, which by its very nature connotes the hypothetical, the unreal, the non-factual. The poet is striving to make real the transcendent level, the intangible reality of the poetic experience. Through the techniques described he communicates to the reader the problem he is having in escaping literal reality and reaching the transcendent level of the poetic experience.

By way of these analyses the differences between "Libro primero" and "Libro tercero" become obvious: the poet uses language in two distinct ways; the basic structural elements are different; and the tone changes radically. In general, the two sections are diametrical opposites. The manner in which the poet handles the language in the two is indicative

of their dissimilarity. One might perhaps define the difference by means of the use of what Philip Wheelwright calls epiphor and diaphor. Wheelwright states that epiphor is "the outreach and extension of meaning through comparison."⁴ "The semantic 'movement' (phora) here is characteristically from a more concrete and readily graspable image 'over on to' (epi) what is perhaps vaguer, more problematic, or more strange."⁵ Instances of epiphor are prevalent throughout "Libro primero." In that section the poet uses concrete images to define an abstraction. In poem IV the description of dawn corresponds with the act of writing a poem from inspiration to completed work. A necessary part of this technique is the relationship between the two levels. The experience depends upon the constant interaction ("comparison") of the familiar, concrete level with the abstract.

On the other hand, epiphor is generally absent from the poems of "Libro tercero." In these poems the poet fails to define the relationship of the two levels, making the transference of objects of literal reality onto a more abstract plane vague and uncertain. In poem II, when the speaker uses the element of "El sol claroluciente, el sol de puesta," he does not connect this example with the more universal, "vagner, more problematic" level of meaning. It remains a literal example, too concrete to outreach and extend. Moreover, there is no comparison. Therefore, the experience lacks the clarity and tension between the two levels. But, as we have seen, this aptly conveys a different type of experience

which arises from diaphor: "the creation of new meaning by juxtaposition and synthesis."⁶ The incoherent changes and the lack of epiphor force the reader to synthesize the various elements, creating the experience of confusion and frustration. Thus, epiphor and diaphor define the experiences of "Libro primero" and "Libro tercero," respectively.

This contrast has also manifested itself in the particular words that the poet has used. There is much more tension in individual words--both archetypal tension and contrast between two meanings of one word--in "Libro primero" than in "Libro tercero." Usually, these individual words represent the wider problem of epiphor and diaphor, for the tensive words of "Libro primero" present self-contained the theory of epiphor. In poem I a word such as "claridad" can refer to both sunlight and inspiration. Sunlight illuminating and giving life to the natural world is an epiphoric description of poetic insight into reality. Such examples are scarce and disunified in "Libro tercero."

Furthermore, the structure of individual poems of the respective sections shows a fundamental disparity. The poems of "Libro primero" develop in a linear pattern, building one verse upon the preceding one. Frequently, a word or a phrase reappears in the poem, growing in meaning with each appearance. The poet begins with a basic premise, and enlarges upon that premise until he brings the reader to an emotional climax, using the extended metaphor (the epiphor) as a unifying device. In contrast, the poems of "Libro tercero" develop in an

irregular manner. Numerous unexplainable shifts from topic to topic make the reader distant from the speaker. Instead of participating fully with him as in the poems of "Libro primero," the reader must stand back and attempt to appraise the speaker's situation in the poems of "Libro tercero." This distance allows the reader to see that the inconsistency is purposeful. In this way, the reader supplies the abstract level which the poet had supplied in "Libro primero." The structure works intimately with the language to form two different experiences.

Ambiguity, obscurity, and frustration are key terms for the definition of the experience of the poems of the third section. The reader's frustration in being unable to follow the poet from one step to the next illustrates the poet's frustration with his inability to transcend the level of literal reality. The poems of this section depict the poet's insecurity and problems in relation to his new-found gift. The volume would end on an unhappy, indeed a frustrating note if Rodríguez had not included the final poem. In this poem he regains the ability with which he has struggled, and is again able to produce an experience similar to those of "Libro primero." Thus, to extend the image that Rodríguez suggests at the beginning of "Libro tercero," March gives way to the complete celebration of the productivity of spring: the poet is on the road to fulfillment because of a change in his view of reality, a change provided by his poetic insight. "Libro primero"

and "Libro tercero" describe the opposite sides of this new perspective, the joy and the frustration, the exaltations and the limitations.

I have delayed the discussion of "Libro segundo" in order to define more clearly its importance in the structure of Don de la ebriedad. This section is the cornerstone of the volume: it forms a transition between the polarity of the other two sections, and it lifts the poet-speaker's experience with the creative act to a wider perspective of human experience. The fundamental nature of the techniques does not change significantly in this section. Rodríguez skillfully combines techniques from both "Libro primero" and "Libro tercero," thus uniting the scope of the entire collection of poems. The focus, however, does change slightly. In the two poems of "Libro segundo," Rodríguez shows how his experience with the creative act is symbolic of the moment of transition in a man's life when he discovers the essence of his existence, that moment of revelation in which a man awakens to his own being and embarks upon the journey towards his fulfillment, that moment when his perspective of his life and his world undergoes a dramatic change. The transitional nature of "Libro segundo" relates this experience to the reader.

The titles and the short passages of verse that precede "Canto del despertar" and "Canto del caminar" immediately give an indication of a more universal level of meaning. The act of awakening traditionally connotes a spiritual rebirth

and the beginning of a new perspective of life. Along with this inference, Rodríguez includes some verses from the "Cántico espiritual" of San Juan de la Cruz. The passage calls to mind the mystic poet's transition to a higher plane of spiritual readiness for the ultimate union with God. This corresponds with the poet-speaker's situation in "Libro primero," in which he enters a new phase in his life because of poetic insight. In "Canto del despertar" Rodríguez uses the images of sleep and awakening, light and darkness, to evoke the idea of a rebirth and a fresh view of life. That suggestion exists in these, the opening verses of the poem.

El primer surco de hoy será mi cuerpo.
 Cuando la luz impulsa desde arriba
 despierta los oráculos del sueño
 y me camina, y antes que al paisaje
 va dándome figura. Así otra nueva
 mañana. (59)

The techniques of this passage display great similarity with those of "Libro primero." Rodríguez begins the poem with a comparison: the furrow of a field lying dormant, awaiting the sun, is like a man awaiting that inspiration which will give him the opportunity to grow and mature. Thus, the poet again presents two planes (concrete and abstract) which form the basis of the experience. The personification of the light (the archetypal implications of which add to the tension between the planes) increases our sense of new life. The furrow is inactive and indistinguishable until

the light infuses it with life. The verb "impulsa" suggests a heartbeat, while "despierta" contrasts with "sueño" and implies more activity ("me camina") than a state of sleep. Therefore, the phrase "va dándome figura" points in two directions, corresponding to the concrete and abstract levels. On the concrete level light outlines and gives mass and shape to the furrow, and also starts the growth of dormant seeds ("oráculos"). This, in turn, relates to the effect of light (on the archetypal, abstract level) on the speaker. The light gives him form, life, character, being. It is that intangible element which causes him to become a growing person. By using an abrupt run-on line (Así otra nueva/ mañana), the poet emphasizes the word "mañana." In doing so, he continues the tension between the two levels. It not only refers to the visual level of the poem (the sun rising on the field), but also connotes the beginning of a new phase or rebirth of the life of the speaker. The tension of these two levels arising from tension within the language is the predominant technique of "Libro primero," and links the experience of "Canto del despertar" with that section of the volume.

The focus, however, is much broader than it is in the poems of the first section. If we compare poem I of "Libro primero" with "Canto del despertar," we see that the light has a slightly different effect. In the former, light (poetic insight) alters the speaker's view of reality, infusing the material world with new life. In the latter poem, the light

has an effect on the speaker himself, giving new life, new meaning to his physical being. This focus is less particular; it expands the meaning of the light, which now represents that intangible element that profoundly changes any man's life, not just the poet's view of reality. In this way, Rodríguez suggests similarity with the situation of the poet, yet uses that particular situation to represent man in general. Thus, "Canto del despertar" adds a new dimension to the experience of "Libro primero" by creating a more universal, general level. The poet's experience is representative of the moment of spiritual awakening in man's existence.

Of course, this moment of awakening is one of transition between one period and another, making it an unsteady, tentative experience. Towards the end of "Canto del despertar" brief instances of doubt begin to arise. These doubts have their full impact on the speaker throughout most of "Canto del caminar." Again, the title is significant. The act of walking implies a path or road which a man follows. This may refer to his physical action of following a road to reach a certain destination, or it may be a spiritual path, the course that one's life takes. The epigrammatic quote from Rimbaud's "Les vagabonds" indicates wandering, searching for the path. Thus, "Canto del caminar" corresponds with the poet-speaker's insecurity and lack of definite control that he expresses in "Libro tercero."

The abrupt shifts and vague imagery that characterize the third section of the volume determine the experience of

"Canto del caminar." The ambiguity and incoherence of many parts of this poem are evident in these verses.

Desde siempre me oyes cuando, libre
 con el creciente día, me retiro
 al oscuro henchimiento, a mi faena,
 como el cardal ante la lluvia al áspero
 zumo viscoso de su flor; y es porque
 tiene que ser así: yo soy un surco
 más, no un camino que desabre el tiempo.
 Quiere que sea así quien me aró.--¡Reja
 profunda!--Soy culpable. Me lo gritan.
 Como un heñir de pan sus voces pasan
 al latido, a la sangre, a mi locura
 de recordar, de aumentar miedos, a esta
 locura de llevar mi canto a cuestras,
 gavilla más, gavilla de qué parva. (64)

The chaotic movement from one element to another, the ambiguity of address, and the vagueness of the imagery tend to obscure the abstract level of the poem in spite of the titles and the abstract plane established in "Canto del despertar." These techniques do capture a feeling of wandering and groping. Because they appear with the title, this poem helps illuminate and prepare the reader for the uncertain moments in the poems of "Libro tercero."

Just as that section ends on a positive note, so "Canto del caminar" ends with a positive tone, created by the tensive use of language.

Qué importa marzo coronando almendros.
 Y la noche qué importa si aún estamos
 buscando un resplandor definitivo.
 Oh, la noche que lanza sus estrellas
 desde almenas celestes. Ya no hay nada:
 cielo y tierra sin más. ¡Seguro blanco,
 seguro blanco ofrece el pecho mío!
 Oh, la estrella de oculta amanecida
 traspasándome al fin, ya más cercana.
 Que cuando caiga muera o no, qué importa.
 Qué importa si ahora estoy en el camino. (66)

In conclusion, "Libro segundo" of Don de la ebriedad both serves as a transitional section between the two longer sections of the volume, and adds another dimension to the individual poems of those sections. The aspects of "Canto del despertar" and "Canto del caminar" which accomplish this dual function are many: similarity of tone with the corresponding sections, the use of similar techniques with a change in focus, and the implications of the titles. Thus, Rodríguez expands his particular encounter with the creative act and the realization of his essence as a man into a vital experience of universal proportions. The use of "Libro segundo" as both a transitional section and the universalizer captures the core of the experience of Don de la ebriedad: the moment of transition, of passage in a man's life when his view of reality changes and he discovers his way to fulfillment.

This volume forms the foundation for the lyric production of Claudio Rodríguez, introducing many techniques which will characterize his style. One of the important aspects of his poetry is the contrast between the concrete and the abstract. The tension between these two levels forms the basis of the poems of "Libro primero," whereas the lack of it consequently determines the experience of "Libro tercero." The poet is able to achieve these varied effects because of his control of language. By way of his choice of words and images, he is capable of producing the ecstatic moments of "Libro primero" or the frustrating obscurity of "Libro tercero." In the first section he uses archetypes or contrasts between a

sensorial and an abstract meaning and contrasts between several words; in the third section he juxtaposes unlikely elements in order to create confusion and ambiguity. In each case his choice of words aids his ability to create the experience, and his knowledge of the effectiveness of these words demonstrates remarkable acumen. In addition to the function of language in the experience of each poem, their different usage in the respective sections determines the contrast of "Libro primero" with "Libro tercero" and the function of "Libro segundo" as the cornerstone of the volume. For that reason, the structure of the volume adopts added significance, giving unity and making it a total experience that in turn extends beyond the experience of one individual. The contrast between the concrete and the abstract, the particular and the universal, and the structure of the volume as a unity are facets of the poet's expression which will exist, although in different ways, in other works. In this volume, however, the poet fundamentally is experimenting with language and structure. Nevertheless, because of his magnificent control of language and his understanding of the theory of poetry, Don de la ebriedad is a successful volume--one of the finest first works written in twentieth-century Spain--and promises an outstanding career.

Notes

¹Originally published by Ediciones Rialp (Madrid, 1953); the text which I am following may be found in Poesía, 1953-1966 (Barcelona: Plaza y Janes, 1971), pp. 43-78.

The amount of critical work dealing with this volume is extremely limited. See Ramón de Garciasol, "Don de la ebriedad," Insula, No. 99 (1954), p. 7; Francisco Lucio, "Dos poetas en sus libros: Francisco Brines-Claudio Rodríguez," Insula, No. 304 (1972), pp. 4-5.

²José Luis Cano mentions the unity of the volume, but does not elaborate on the idea. See Poesía española contemporánea: Las generaciones de posguerra (Madrid: Ediciones Guadarrama, 1974), pp. 153-64.

³Poesía (Barcelona, 1971), p. 43. For subsequent quotes I shall place the page number in parentheses after each passage, unless I have given it in the previous quotation.

⁴Metaphor and Reality (Bloomington and London: Indiana University Press, 1962), p. 72.

⁵Wheelwright, pp. 72-73.

⁶Wheelwright, p. 72 see also pp. 78-86.

Chapter 2

Rodríguez' second volume of poetry, Conjuros,¹ displays many of the same characteristics of Don de la ebriedad. The poet carefully structures the volume so that each poem contributes to the section it forms, and each section presents one aspect of a total experience. Moreover, the techniques which he employs form and communicate the experience of the poems, characterizing the respective sections and determining the role of each in the structure of the volume. Yet, Conjuros goes beyond the expression of Don de la ebriedad, showing the continuing development of the poet's conception of the creative act.

In Don de la ebriedad the reader encounters a poet who, although he achieves some remarkable successes with his poems, is fundamentally discovering and experimenting with the use of tension. With precocious aplomb Rodríguez tests the use of tension in a variety of ways: the possible implications of a single word, contrasts between two or more words, and the repetition of a word or phrase that gathers meaning as the poem progresses. The use of these techniques produces a contrast between the concrete and the universal, allowing the reader to participate in the experience of the poet. In addition, the techniques create a contrast between the two

major sections of the volume and emphasize the structure. It is this contrast which determines the significance of the title. By means of the center section of the book and the only two titles of the poetry of that volume, the "gift of drunkenness" refers to the ecstatic joy which the speaker feels because he has found the gift of the poetic experience. By extension, this speaker represents every man who has awakened to his particular gift and embarked upon the journey that will lead him to a fulfilled life. The employment of those two archetypal words "despertar" and "caminar" in the titles of "Libro segundo" establishes a direct and uncomplicated link between the particular situation of the poet-speaker and the universal position of man at the moment of spiritual awakening. The simplicity of the techniques of tension and that of the title correspond with the speaker's relatively naive and uncomplicated view of his reality in Don de la ebriedad.

The speaker in Conjueros loses this innocent perspective in his encounter with the elements of time and the inevitability of death. Ironically, it is the very insight which he so highly extolled as his discovery in Don de la ebriedad that causes his disillusionment in Conjueros. The title accordingly portrays the irony of his insight and his newly discovered perspective of life and death. Because a conjuring up can be both the summoning and the expulsion of a spirit, this word captures the speaker's confusion and ambivalence

concerning his insight. Moreover, it expresses the paradoxical duality of life versus death and the speaker's new perception of his reality.

To convey this experience, Rodríguez adds new dimensions to the techniques prevalent in Don de la ebriedad. Concentrating his attentions upon particular objects or scenes with which he comes into contact, the speaker discovers a universal emotion in each. Carlos Bousoño has described this technique with the term "realismo metafórico."

Acaso se me diga: el segundo libro de Claudio Rodríguez, Conjueros, está lleno de elementos rurales, de alusiones muy concretas a la vida de los pueblos y del campo castellanos; y eso, sin duda, se relaciona con el realismo de toda la poesía de la posguerra. A primera vista, no se puede negar que ello sea así. En Conjueros hallamos, al parecer, cosas tan cotidianas y costumbristas, y hasta domésticas y usaderas, como la ropa tendida, el fuego del hogar, una viga de mesón, una pared de adobe, la contrata de mozos, la labranza o el baile de las "águedas." Pero en cuanto apuramos nuestro análisis, nos percatamos de que ese realismo es sólo aparente y por de fuera: se aposenta exclusivamente en la primera capa del estilo, la más superficial, pues no es sino un medio para hablarnos de otra cosa que está detrás, metida, ella sí, en el entresijo y sustancia de tal estilo, lugar en que todo ese realismo y costumbrismo quedan como trascendidos, transfigurándose en su opuesto: una consideración universal, sobrepasadora de cualquier concreción

Nos hallamos, pues, ante lo que podríamos designar con una unión de contrarios: realismo metafórico.²

Hence, this technique is a natural outgrowth of the tension between the particular and the universal that Rodríguez developed in his first volume. In Conjueros the poet communicates these universalized moments to the reader,

basing the movement from concrete to abstract upon the types of tension found in Don de la ebriedad, but rooting the experiences more firmly in literal reality and personal anecdote.³ Thus, Rodríguez inverts the poetic process in Conjuros. Instead of embodying an abstraction in the techniques of the poem as he does in Don de la ebriedad, he begins with a concrete situation and expands it to universal proportions, discovering the universal pattern in the particular incident. The same use of language is evident, but the poet has reversed the fundamental process of the poem.

The phenomenon of "realismo metafórico" forms the basis for the majority of the poems of Conjuros, but it is not the only result of tensions and contrasts. As the speaker's view of reality changes, the poet uses increasing amounts of distance and irony. Through the manipulation of the position of the speaker, the poet is able to change the perspective of the poem. By doing so, he alters the perspective of reality, making his vision of it an ironic one. He goes beyond the surface, looking more perceptively at his situation. This vision also arises from contrasts and tensions, but the position of the speaker and his relationship to the world of the poem place these contrasts in a new dimension. The amount of distance and irony increases as the speaker develops a more perceptive view of reality.

Therefore, the experience of Conjuros is more dynamic than that of Don de la ebriedad, and the structure of the volume gains added significance. The complexity of the poems

increases as the speaker's perception of reality becomes more complex and paradoxical. Between the first poem and the last the reader follows a development and trajectory of the speaker. Each individual poem forms part of a step-by-step change in this speaker. Such a development gives the volume a temporal dimension, a narrative quality superimposed upon the individual moments by the structure. Each poem is both an autonomous work of art expressing one aspect of the speaker's life, and one of a series of events that leads to his awareness of the passage of time and the transient nature of man's existence. Therefore, there exists a dual and simultaneous tension in Conjuros: in the individual poems the tensions of the words and the contrasts create a semantic movement which elevates the particular to the universal; at the same time, these universal moments form the series which embodies the predominating theme of the paradox of life and death.⁴

To describe the phenomenon of the dual tension (the "realismo metafórico" of the individual poems versus the allegorical level of the volume) I prefer to use Bousoño's term "alegoría disémica."⁵ In this way, the transition which the speaker undergoes by coming into contact with the world around him reflects the process of disillusionment that every man experiences when he becomes conscious of the realities of time and death. The structure of the volume, then, provides the unification of two levels: the particular experiences of the poet-speaker, and man's disillusionment.

The unity of the volume in Conjueros supplies an allegorical level that more dynamically traces the development of the experience than that which occurs in Don de la ebriedad.

I have chosen the term "allegorical level" because this unity resembles the process of allegory. The semantic movement is from the central, unifying theme down towards the individual poems.⁶ Also, the progression in the speaker's attitude causes the volume to adopt a narrative characteristic. That is, we see the speaker's attitude change; this change implies a passage of time more characteristic of narrative rather than the isolation of the individual moment which is poetic.⁷ This semantic movement and the narrative aspect create allegorical tendencies embedded in the lyrical expressions of the speaker, creating a dual tension: the elevation of the particular to the universal versus the embodiment of a central theme in the individual moments of the volume ("alegoría disémica"). Because of the allegorical level of the volume, Rodríguez has extended the poetic process to include the volume. The entire volume functions as a long poem, representing both the particular experience of the speaker and a more panoramic pattern of human life in general.

The trajectory of the allegorical level depends upon the progression of the use of techniques in the individual poems. Because the speaker begins with a simplistic view of reality, there is an abundance of contrasts and tensions in the poems of "Libro primero." Also, the speaker creates little distance between himself, the reader, and the world of the poem. A prime example of the experience of "Libro primero" can be

found in the final poem of the section, "A mi ropa tendida (El alma)." In this poem the speaker relates his pride and happiness upon discovering a change in himself. He uses a description of his recently washed clothing to refer to a change in his spirit, his attitude towards life, and his character. While he describes his clothing, his moral situation parallels the literal level.

(El alma)

- Me la están refregando, alguien la aclara.
 ¡Yo que desde aquel día
 la eché a lo sucio para siempre, para
 ya no lavarla más, y me servía!
 5 ¡Si hasta me está más justa! No la he puesto
 pero ahí la veis todos, ahí, tendida,
 ropa tendida al sol. ¿Quién es? ¿Qué es esto?
 ¿Qué lejía inmortal, y qué perdida
 jabonadura vuelve, qué blancura?
 10 Como al atardecer el cerro es nuestra ropa
 desde la infancia, más y más oscura
 y ve la mía ahora. ¡Ved mi ropa,
 mi aposento de par en par! ¡Adentro
 con todo el aire y todo el cielo encima!
 15 ¡Vista la tierra tierra! ¡Más adentro!
 ¡No tendidla en el patio: ahí, en la cima,
 ropa pisada por el sol y el gallo,
 por el rey siempre!

- He dicho así a media alba
 20 porque de nuevo la hallo,
 de nuevo al aire libre sana y salva.
 Fue en el río, seguro, en aquel río
 donde se lava todo, bajo el puente.
 Huele a la misma agua, a cuerpo mío.
 25 ¡Y ya sin mancha! ¡Si hay algún valiente,
 que se la ponga! Sé que le ahogaría.
 Bien sé que al pie del corazón no es blanca
 pero no importa: un día . . .
 ¡Qué un día: hoy, mañana que es la fiesta!
 30 Mañana todo el pueblo por las calles
 y la conocerán, y dirán: "Esta
 es su camisa, aquella, la que era
 sólo un remiendo y ya no le servía.
 ¿Qué es este amor? ¿Quién es su lavandera?" (101-102)

By making the parenthetical expression "El alma" come right after the literal reference to clothing in the title, Rodríguez suggests a correspondence between the two. Therefore, when he speaks of his clothing in the poem, the reader will remember that correspondence, and transfer what the speaker says of his clothing (the literal level) onto the abstract level of the soul. The language of the opening verses corroborates and solidifies the connection between these two levels. In the first six verses the poet does not use the noun "ropa" explicitly. Instead, he uses feminine pronouns and adjectives which refer equally to "alma" as to "ropa." The ambiguity of this usage emphasizes the two levels and heightens the tension between them. In addition, the verbs of the first verse strengthen the tension. The verb "refregar" means to rub one thing against another, indicative of the way in which a woman scrubs clothing to clean it. Another meaning of this verb is to reprove, a more abstract concept suggesting a moral reproof, a scolding. Similarly, the verb "aclarar" suggests two levels. On the literal level it describes the cleaning process of clothes-washing in which the dirt and soil are removed; on the figurative level the archetypal resonances of clarity imply a pure and innocent morality as opposed to the negative connotations of stains and blackness. Thus, these verbs and the ambiguity of the pronouns and adjectives reinforce the tension established by the title and the parenthetical expression.

In verses eight and nine the poet continues the tension between the two planes by combining unlikely elements. He modifies the literal element "lejía" with the adjective "inmortal," thus creating a contrast because of the unexpected adjective. This combination increases the tension between the two levels because the bleach is not only a chemical which produces a visual change, but has a purifying effect in the moral sense. In the next question "y qué perdida/ jabonadura vuelve," the noun "jabonadura" seems out of place. The run-on line makes us expect the Biblical phrase of the lost sheep ("oveja perdida") that returns to the flock. When the poet uses "jabonadura," he emphasizes the literal level of the poem, he avoids what could be a "message" or too moral a statement, and he maintains the tension between the two levels. This contrast persists in the next phrase. Upon asking "qué blancura," the poet combines the two levels in a single noun. There is a connection between whiteness and "lejía" mentioned just previously; and the archetypal implications of whiteness connote for the reader a feeling of purity and innocence. This presents another evocation of the moral level which contrasts with the description of washing clothes. Because the poet has established early in the poem the relationship between "ropa" and "alma," all references to clothing adopt a wider meaning. While reading about clothing, the reader has foremost in his mind the parenthetical statement "El alma." The two levels

of meaning function simultaneously throughout the poem, creating the experience through their parallel relationship.

At times, the poet draws upon archetypal implications to expand the literal into a wider perspective, as is the case in these verses.

Fue en el río, seguro, en aquel río
 donde se lava todo, bajo el puente.
 Huele a la misma agua, a cuerpo mío.

Traditionally, poets use the river to represent the passing of time. Rodríguez gives emphasis to this meaning by repeating the word "río" and changing the modifier; it is not simply "el río," but "aquel río." Although the demonstrative adjective specifies the river, it paradoxically suggests a more universal implication by calling attention to the river as archetype. Also, the bridge links two separate territories, forming a transition. This can metaphorically refer to two stages in a person's life. When the speaker then states "Huele a la misma agua, a cuerpo mío," this line--one which could be read with limited meaning--suddenly attains more meaning because of the previous suggestions. This verse now also conveys a certain sense of aging and maturity on the part of the speaker. The concrete elements of this verse gain abstract connotations as a result of the archetype of the river.

The poet achieves a similar effect in the final verses of the poem, in which he combines the literal level with the abstract.

Mañana todo el pueblo por las calles
 y la conocerán y dirán: "Esta
 es su camisa, aquella, la que era
 sólo un remiendo y ya no le servía.
 ¿Qué es este amor? ¿Quién es su lavandera?"

This passage describes an anecdotal scene which the speaker imagines will happen. Verse 30 contains several anecdotal "facts," and later the words "camisa" and "remiendo" refer to the clothing. However, because of the earlier connection between "ropa" and "alma," and because of the insertion of the question "¿Qué es este amor?" the poet opens the passage to fuller interpretation. The word "amor" is the only abstract word in these verses. Hence, it attracts the attention of the reader and sharply contrasts with the remainder of the passage. Through this contrast, the poet lifts the literal quality of the passage. Moreover, the parallelism of the questions juxtaposes "amor" and "lavandera," recreating the contrast established at the beginning of the poem.

"A mi ropa tendida (El alma)" reminds one of the initial poems of Don de la ebriedad, and is a clear example of the "realismo metafórico." The poet establishes and maintains tension between a concrete and an abstract level. He does this by means of the use of archetypal implications, two meanings of a word (one concrete, one abstract), contrasts between words ("lejía inmortal"), and the ambiguity of antecedent. The use of these techniques also communicates the sense of joy and elation that the speaker feels as he discovers a change in his outlook on life. Thus, the poet avoids talking about this change in a philosophical or

declarative way, and he diminishes the amount of distance between speaker and reader. The speaker's presence and his participation in the contrast between the two levels induces the reader to share his experience. The clarity of the tension between the two levels and the directness of the techniques producing this tension corresponds with the simplicity of the speaker's vision of reality in "Libro primero." Furthermore, this exemplifies the nature of the "realismo metafórico:" the contrast between an ordinary, everyday level and a universal, abstract one. The "realismo metafórico" is the basic process of the majority of poems of Conjuros; however, the position of the speaker with relation to the world of the poem changes as his perception of reality grows more acute and complex. At this point in his development there is little distance, for he has just acknowledged the new phase of his existence.

In "Libro segundo" of Conjuros, Rodríguez modifies the effect of the "realismo metafórico" by distancing the position of the speaker. Although he continues to observe things in the world around him, the speaker now steps back from them, thus placing them in a new perspective. In doing so, he develops a more perceptive view of life, and he is able to realize things that he had not seen previously. "Libro segundo" relates the speaker's realization of a certain amount of failure in his life. This acknowledgement necessarily implies that he has certain goals towards which he is striving, hinting at the beginning of a conflict. The stepping

back and re-evaluation of his situation indicates the beginning of a change in his abilities of perception. In order to communicate this phase of the speaker's development to the reader, the poet increases the amount of distance. He does this in some poems by having the speaker address the various objects with which he comes into contact. This creates the illusion that he is talking to someone else while he continues to talk to himself (as he does in "Libro primero"). Moreover, as the section progresses, the poet steadily shuns the use of the first-person singular. The use of the speaker's relationship with the world of the poem places this world in a different perspective, reflecting the speaker's more incisive view of reality.

In "Dando una vuelta por mi calle" a first-person speaker relates his disillusionment with himself. Returning to the street where he spent his childhood, he discovers that, in spite of the great hopes he once had, he has fallen short of his expectations. The return to his childhood reminds the speaker of his failure and spurs him on to improve himself. In this poem the use of the speaker's means of address causes changes in tone. The juxtaposition of two distinct tones exemplifies the relationship of his physical situation and his mental state. This, in turn, corresponds with his increasing depth of perception.

Basta, pies callejeros,
no estáis pisando mosto, andad, en marcha.
¿Qué hacéis por esta calle,

- aquí, en la calle de mis correrías?
 5 Más os valiera andar por otros barrios.
 Siempre tan mal guiados
 cómo no ibais a caer. Es trampa,
 trampa. ¿Qué cepo es éste?
 ¿Quién lo amañó tan bien que no hace falta
 10 pieza y hoy por la tarde
 tanto esta acera como aquel balcón me cazan?
 Se abrió la veda para siempre, y siempre,
 tras de tres vuelos, la perdiz a tierra.
 ¡Calle mayor de mi esperanza, suenen
 15 en ti los pasos de mi vida, abre
 tu palomar y salgan,
 salgan al aire libre,
 juegue con ellos todo el mundo al corro,
 canten sin ton ni son, canten y bailen
 20 de tejados arriba! Ved, ved cómo
 aquel portal es el tonel sin fondo
 donde fermenta mi niñez, y el otro,
 siempre lleno de niñas, mi granero
 de juventud, y el otro, el otro, el otro . . .
 25 ¡Alcalde óigame, alcalde,
 que no la asfalten nunca, que no dejen
 pisar por ella más que a los de tierra
 de bien sentado pan y vino moro!
 Perdón, que por la calle va quien quiere
 30 y yo no debo hablar así. Qué multa
 me pondrán ahora, a mí el primero,
 si me vieran lo cojo,
 lo maleante que ando desde entonces.
 Alto, alto mis pasos.
 35 Yo que esperaba darme hoy un buen día.
 Calle cerca del río y de la plaza,
 calle en el tiempo, no, no puedo irme,
 nunca me iré de aquí: fue muy certero
 el tiro.
 40 Entonces estos años
 qué mal cosido ajuar para la casa,
 qué arras sin brillo para la gran boda.
 Cada piedra me sea como un ascua.
 Los que estáis ahí, al sol, echadme, echadme.
 45 Ya volveré yo cuando
 se me acompase el corazón con estos
 pasos a los que invoco,
 a los que estoy oyendo hoy por la tarde
 sonar en esta acera,
 50 en este callejón que da a la vida. (112-113)

In the first thirteen lines of this poem Rodríguez creates a contrast of tones. The first seven verses set

the speaker in a specific anecdotal position, and present him as a little ridiculous. Because he talks to his feet in a slightly derogatory and sarcastic manner, the humor of the situation tends to distance the reader. The fact that the speaker should ask his feet how he arrived there-- rather than merely pondering the situation intimately-- dramatizes the scene, giving it a stage-like quality.

Whereas the first seven verses present the speaker's anecdotal position, the next six verses present his emotional reaction. With the repetition of the word "trampa" in verses seven and eight, a change of tone occurs. The negative connotations of words such as "trampa," "cepo," "amañó," and "cazan," and the image of the fallen game-bird make the tone more serious and intimate. The speaker finds himself in an uncomfortable situation; returning to his childhood street evokes many unpleasant emotions. Another aspect of this change is found in the verbs. The speaker changes from the direct address of his feet with "vosotros" to the third person. These contrasts suggest a conflict between the speaker's physical situation and his mental state. By returning to his boyhood street, he finds himself in the same physical setting. This naturally leads him to question whether he has made any spiritual progress. These verses establish the anecdotal situation and the emotional problem it presents for the speaker.

In verse 14 the poet expands the anecdotal basis of the poem by juxtaposing abstract qualities with literal reality:

"calle mayor de mi esperanza;" "los pasos de mi vida."

However, he reminds the reader of the anecdotal situation by changing his form of address. Instead of speaking to his feet, he now addresses the street. Several shifts in address throughout the poem remind the reader of the dramatic situation of the speaker (the man in the street of his childhood), for they stress the relationship between the speaker and the world around him. Since the literal level of the poem serves as an integral part of the "realismo metafórico," the speaker constantly calls attention to the anecdotal basis through the direct address of various elements.

In contrast to this emphasis on the anecdotal, literal level, the images of the poem point to the abstract problem of the speaker. The images of verses 20 to 24 illustrate how the poet makes the transition from one level to the next. The intermingling of the concrete, the image, and the abstract in these verses creates multiple tensions.

Ved, ved cómo
 aquel portal es el tonel sin fondo
 donde fermenta mi niñez, y el otro,
 siempre lleno de niñas, mi granero
 de juventud, y el otro, el otro, el otro . . .

The image of the cask forms a transition from the anecdotal to the abstract level. The doorway and the cask evoke the sensorial response of coolness, darkness, and resonance, giving them a link on the physical, literal level. However, the modifying prepositional phrase "sin fondo" adds another dimension to the cask. This phrase suggests the element of

timelessness and eternity, an abstraction that separates the cask from the purely anecdotal level. This additional perspective also has an influence on the doorway, for it too adopts some of the abstraction, as the bleach did in the phrase "lejía inmortal" in "A mi ropa tendida." The verb "fermenta" of the following verse recalls the physical level of "tonel." The reader naturally expects the subject of this verb to be wine. When it is the abstraction "mi niñez" instead, there is another step towards the wider, more abstract level of meaning. Once again, this adds more significance to the word "fermenta." The use of the metaphor is a more complex technique than the simple juxtaposition of two words. There is a greater sensorial impact, and the multiple tension of word against word is an effective way to expand the literal to the abstract. The poet uses the imagery to transcend the anecdotal level and the literal elements that the speaker observes. This contrast produces a change of tone, highlighting the humor versus the seriousness. Thus, Rodríguez embodies his change in perspective in the contrast of tones.

In "Dando una vuelta por mi calle" the development of the "realismo metafórico" depends upon the contrasting use of two techniques: the speaker's form of address, emphasizing the anecdotal level of the poem and creating distance on the one hand, and the use of imagery on the other. In the opening verses the poet presents this conflict by way of the change of tone created by these two techniques.

Throughout the poem, the direct address of various elements reaffirms the anecdotal situation of the speaker as he comes in contact with his childhood street. The contrasting imagery leads to the problem which this anecdotal reality produces in the speaker. The creation of distance lets the reader share the speaker's experience: his perception of a contrast between what he wanted to be and what he actually is. The tension between the real-world situation and the emotional problem of the speaker gradually elevates the anecdotal situation to a universal level. Because of the interplay between the two basic techniques of the poem, the street adopts the archetypal resonances of the childhood version of the road of life, and the steps of the speaker obtain the figurative meaning of his progress through existence. The contrast of words in the final verses of the poem confirms this view.

Ya volveré yo cuando
se me acompañe el corazón con estos
pasos a los que invoco,
a los que estoy oyendo hoy por la tarde
sonar en esta acera,
en este callejón que da a la vida.

In spite of the fact that these verses now elicit an archetypal echo, there still exists a definite link with the anecdotal situation. In this poem the anecdotal situation is the point of departure which retains an effect even when the anecdote has accumulated archetypal characteristics. The process of "realismo metafórico" creates tension between

the particular situation of the speaker and the universal level, thereby producing the emotional experience of the poem. The poet modifies the perspective of this experience through the distance of the speaker, who has lost the exuberant excitement of "A mi ropa tendida."

Throughout "Libro segundo" the poet increases the distance, differentiating this section of the volume from "Libro primero." In the majority of the poems of the first section the poet employs a personal and intimate first-person speaker. This speaker relates his joy in discovering a change in himself, as illustrated by the poem "A mi ropa tendida;" and there is little distance between him and his world. Although the poems of "Libro segundo" still convey the effect of an interior monologue, the speaker creates distance between himself and the reader by addressing various elements around him. This distance assimilates his evaluative process as he steps back to look at the situation of his life. In each of the sections the contrasts and tensions elevate the experience of the speaker to a universal level; but the addition of distance alters the tone and the perspective of the "realismo metafórico" in "Dando una vuelta por mi calle." The change in perspective signals the speaker's evolutionary process which forms the allegorical level of Conjuros.

The position of the speaker is even more distant in "Alto jornal." Surprisingly, he maintains the impression of

interior monologue in spite of the fact that he does not enter the poem in the first person. Through his description of another man, he shows us that he wants to be like that man, but he is not. Thus, this poem contains an ironic note as the speaker describes the happiness and contentment that the man in the poem feels upon discovering his essence. Rodríguez creates distance and expresses ironic overtones while maintaining the fundamental effect of the "realismo metafórico."

Dichoso el que un buen día sale humilde
 y se va por la calle, como tantos
 días más de su vida, y no lo espera
 y, de pronto, ¿qué es esto?, mira a lo alto
 5 y ve, pone el oído al mundo y oye,
 anda, y siente subirle entre los pasos
 el amor de la tierra, y sigue, y abre
 su taller verdadero, y en sus manos
 brilla limpio su oficio, y nos lo entrega
 10 de corazón porque ama, y va al trabajo
 temblando como un niño que comulga
 mas sin caber en el pellejo, y cuando
 se ha dado cuenta al fin de lo sencillo
 que ha sido todo, ya el jornal ganado,
 15 vuelve a su casa alegre y siente que alguien
 empuña su aldabón, y no es en vano. (116)

The title immediately establishes a contrast between a concrete and an abstract level. Receiving special emphasis because it precedes the noun it modifies, the adjective "alto" implies that the day's work which is the subject of the poem has more universal significance than the particular anecdote the poet is about to relate. It suggests an absolute level parallel to the particular anecdote. Nevertheless, the poem begins with the very particular account of a man humbly

leaving for work just as he has done on so many other days of his life.

Suddenly, the man undergoes a change. As he becomes aware of his discovery about himself, the language of the poem gradually elevates the reader to an absolute level. The first indications of this change appear in verses four and five. The short phrases produced by the punctuation of verse four recreate the sudden surprise and astonishment of the humble man confronted with the change of outlook. Moreover, the abrupt run-on line of these verses adds special meaning to the ordinary function of seeing. Following the expression "a lo alto," the act of seeing is now something apart from a routine departure for work, and the man gains additional insight into the ordinary. The phrase "pone el oído al mundo" and the act of walking have a similar effect. The man of the poem no longer participates in the routine perspective of the world, but is keenly aware and perceptive of the world around him. He realizes his true essence and feels more alive.

In verses seven to 12 the poem points to the wider perspective of the man by using more metaphorical and abstract words. The use of the adjective "verdadero" to modify the noun "taller" has an effect similar to the combination of noun and adjective in the title. The words "brilla limpio" have a great visual-sensorial effect; and the action described as "nos lo entrega/ de corazón porque ama" reflects the sincerity and the unselfishness of the hero. These phrases

point to the spiritual attitude which characterizes the man of the poem, an aspect which transcends and contrasts with the anecdotal level presented at the beginning.

The poem reaches its most ecstatic moment in the simile of verse 11. The comparison of the man with a pure and innocent child, and that of the anecdotal "y va al trabajo" with the holy aura of a sacred rite elevates the literal level to a spiritual one. As in "Dando una vuelta por mi calle," the metaphoric aspects of the language used in verses seven to 12 of "Alto jornal" point to the abstract level of the "realismo metafórico," which culminates in the simile of verse 11.

The tension of the final verses of the poem gives way to a lower emotional level, indicating contentment and satisfaction. However, the anecdotal elements have a wider meaning, as did the "pasos" and "callejón" of "Dando una vuelta por mi calle." This is particularly the case with the statement "alguien/ empuña su aldabón." This phrase not only means that someone knocks on the door, but also has a much fuller metaphoric significance. The action which the phrase describes calls to mind at least two possible interpretations: first, that this is an image for the man's heartbeat, that he feels his own heartbeat, his life pulsating within him because he now has become aware of life; or, second, that this is an image for death's personified calling on the hero. Both of these interpretations may be held simultaneously: the man who knows he has lived will not fear death; and, in this

case, the description of the single day's work becomes representative of a man's lifetime. The net result, in any event, is the unification of the literal action with the abstract level in a single phrase.

The presence of the speaker frames the poem and adds the ironic tone. The speaker does not enter in the first person. Instead, the poem deals with an anonymous man whom the poet calls "el que" (verse one). However, the adjective "dichoso" presents a subjective view on the part of the speaker. This adjective receives emphasis from the rhythm and the in medias res beginning. The combination of "dichoso el que" determines distance between the speaker and the man in the poem. Conscious of this distance, the reader also looks at the hero of the poem from a distance, an aspect that aids the establishment of the two levels of the "realismo metafórico."

After the language and imagery carry the reader to an emotional participation in the success of the hero, the speaker reappears in the final phrase "y no es en vano." This second subjective statement forces the reader to draw the elements of the poem together through the subjectivity which frames them. The reader becomes conscious of the presence of the speaker, and that he has been seeing the hero through the perspective of another. The reader then compares the hero of the poem with the speaker, finding that the speaker desires to emulate the man of the poem. Therefore, the great emotional climax ironically loses its initial effect.

The reader realizes that the ecstasy in which he participated fully is vicarious for the speaker. The distance which the speaker establishes between himself and the poem causes the reader to place distance between himself and the speaker. The reader steps back and looks at both the speaker and the hero in comparison. The experience emerges from a combination of the two perspectives--that of the speaker and that of the hero; the reader sees the success of the hero and the failure of the speaker. The two together create a contrast which is the ultimate experience of the poem, and which again emphasizes the failure of the speaker. Thus, the use of the speaker in this poem frames and contrasts with the "realismo metafórico," which consists of the conversion of a routine departure for work into a view of life. The added dimension of the speaker's role alters the perspective and determines the experience of "Alto jornal."

In "Libro segundo," as the speaker becomes more discerning and examines himself more closely, the techniques of the poems become more complex. In comparison with "Dando una vuelta por mi calle" and "Alto jornal," "A mi ropa tendida" has a first-person speaker with whom the reader participates in a discovery. The poet sets up the contrast of clothing versus soul, stressing the tension between the literal and abstract levels. This poem illustrates the process of "realismo metafórico" in its skeletal form, which corresponds with the speaker's innocent view of reality in the first

section of the volume. Speaker and reader are both involved in one and the same perspective of the world of the poem.

Because of the distance in "Libro segundo," the tension between the speaker's anecdotal situation and the imagery that points to the universal level is much subtler than the single words of "A mi ropa tendida." In "Alto jornal" the almost unnoticeable subjective intrusions of the beginning and the end, the deceptive inducement of the reader into the experience of the hero of the poem, and the ironic position of the speaker create a complex experience for the reader. He must be much more perceptive reading "Alto jornal" or he will miss the irony. This corresponds with the speaker's more incisive view of reality, thus re-creating his experience through the techniques. The process of "realismo metafórico" is a constant basis which the poet manipulates through the perspective of the speaker.

* * *

"Libro tercero" marks the speaker's arrival at a new perspective of life and reality. In this section the speaker is most distant from the world of the poem, and he expresses his disillusionment most poignantly. It is at this stage in his development that he understands life as a paradox, a contradiction between temporality and eternity. The speaker is now acutely conscious of time; at this moment he fully recognizes and acknowledges the transience of man's existence. His perception of this reality gives him an ironic perspective

of the world, a vision that goes beyond a superficial view of reality. The poet communicates this moment of realization by means of the speaker's distance.

The first poem of "Libro tercero," "El 'Cerro de Montamarta' dice," presents the greatest amount of distance in Conjuros. In this poem, the mountain is the speaker; the usual speaker of the poems does not enter. The "Cerro" places man in an inferior position to itself; since a mountain is larger and more gradiose than a man, the latter seems insignificant and unimportant by comparison. The mountain disdains man for attempting to climb it. The act of climbing a mountain has symbolic overtones of progress and the reaching of new heights.

Helos

ahí a los hombres, he aquí su pie que inflama
mi ladera buscando más altura,
más cumbre ya sin tierra, con sólo espacio (121)

Seeing this act from the point of view of the mountain changes our perspective of it; the mountain belittles man's attempt in comparison with its desire to reach the clouds: "Un día habrá en que llegue hasta la nube" (verse one). This desire, however, creates an ironic situation. Like man, the mountain wants to attain the impossible. If it berates man for his silly attempts to reach unknown heights, it likewise belittles its own attempt. In addition to the similarity of their goal, the mountain and man share other concerns. They both wish to give meaning to their existence--

to have some reason to be; and they are both subject to the laws of time. As much as it disdains man's futile attempts to scale it, the mountain depends upon man to recognize its beauty and, in that way, to give its existence meaning.

¡Un arado, un arado tan intenso
que pueda hacer fructifera mi roca,
que me remueva el grano
y os lo dé, y comprendáis así mi vida! (122)

Thus, through the use of the mountain as speaker and its relationship with man, the poet creates a paradox formed by two opposing perspectives. On the one hand, he presents the futility of man's attempt to rise above his temporal limitations, and on the other hand, a necessity to attempt to transcend time in order to give meaning to his life. The distance created by the non-human speaker allows the reader to see that the protagonist of Conjuros has expanded and sharpened his perception of reality. He now sees life as a paradox, and he is fully conscious of time and his relation with it.

Using this double perspective, the first-person speaker returns briefly in "A la nube aquella" to describe a cloud. The cloud represents several things; it is a visual reminder of fleeting time, but it also has a special beauty that is more glorious because of its transience. For the speaker it is a means of transcending time and the temporal limitations to which he is subject in spite of the fact that it lasts only a brief moment. Because he has re-entered the world

of the poem, "A la nube aquella" is more optimistic than "El 'Cerro de Montamarta' dice," showing that the speaker's search for fulfillment will help him transcend his temporal limitations, knowing that time will eventually destroy him.

The two poems of "Libro tercero" form a turning point for the progress of the speaker. His ability to notice a change in himself and his view of the world around him which he so innocently extolled in the first section of the volume has led him through a self-appraisal in "Libro segundo" to the recognition of the fundamental paradox of his life. From this point forward, he will view life differently, always able to see through a "rose-colored" view of the world. His consciousness of the elements of time and death give him more insight into reality.

The fourth section of Conjuros shows the effect of this realization on the speaker, and the techniques Rodríguez uses dramatize the change that the speaker has made. In the poems of this section the speaker demonstrates a detached superiority to the simplistic view of life. Yet, there remains an overtone of yearning for that lost Edenic perspective. Thus, the poet highlights the process of disillusionment of the speaker. The two opposing viewpoints place the speaker in the midst of a conflict: he knows that death is a reality with which he must deal, that he cannot delude himself, but he would like to escape from it. This is the fundamental problem of existence for all men.

The poet conveys this contrast between illusion and disillusionment through the position of the speaker. For example, in the poem "La contrata de mozos" the speaker participates in the illusory world through the imagery of the marketplace. However, the final two lines of the poem drastically alter the positive build-up of enthusiasm of the speaker.

pero nuestra uva no se ablanda, siempre,
siempre está en su sazón, nunca está pocha.
Tened calma, los oigo. Ahí, ahí vienen.

Y así seguimos mientras cae la tarde,
mientras sobre la plaza caen las sombras. (134-135)

The worth of the product ("los mozos") is always good; the speaker emphasizes the eternal worth with the image of the grape, thus representing the illusion. In the final verses the speaker shifts perspective dramatically; he observes the marketplace from a distance. He calls attention to the illusion and hopefulness of the rest of the poem, undermining it with a description which suggests death because of the words "tarde," "sombras," and the repetition of the verb "to fall." The juxtaposition of these lines highlights the conflict of the speaker.

The short poem "Siempre será mi amigo" succinctly indicates his new approach to reality.

Siempre será mi amigo no aquel que en primavera
sale al campo y se olvida entre el azul festejo
de los hombres que ama, y no ve el cuero viejo
tras el nuevo pelaje, sino tú, verdadera

amistad, peatón celeste, tú, que en el invierno
 a las claras del alba dejas tu casa y te echas
 a andar, y en nuestro frío hallas abrigo eterno
 y en nuestra honda seguía la voz de las cosechas. (135)

The two stanzas of this poem contrast the two perspectives which the poet has encountered. The poet establishes a contrast between "aquel que" and "tú, verdadera/ amistad, peatón celeste, tú," between spring and winter (a contrast which Northrop Frye calls "comedy" versus "irony and satire"⁸), and between the views of the two men. The man of the first stanza sees only the superficial, the bright, the happy side of life. On the other hand, the "peatón celeste" finds warmth in the cold and productivity in sterility, a more profound and insightful view of reality.

In the fourth section of the volume, the perceptive view of reality predominates over the innocent view. The speaker realizes the change that has occurred in him, the key factor being his confrontation with the transitory nature of existence. In spite of the fact that he continually undermines a false sense of happiness with his truthful insight, he is ultimately a man caught in a conflict between both views. The poem "Pinar amanecido" illustrates the speaker's conflict.

Viajero, tú nunca
 te olvidarás si pisas estas tierras
 del pino.
 Cuánta salud, cuánto aire
 5 limpio nos da. ¿No sientes
 junto al pinar la cura,
 el claro respirar del pulmón nuevo,
 el fresco riego de la vida? Eso
 es lo que importa. ¡Pino piñonero,
 10 que llegue a la ciudad y sólo vea

- la cercanía hermosa
del hombre! ¡Todos juntos,
pared contra pared, todos del brazo
por las calles
- 15 esperando las bodas
de corazón!
¡Que vea, vea el corro
de los niños, y oiga
la alegría!
- 20 ¡Todos cogidos de la mano, todos
cogidos de la vida
en torno
de la humildad del hombre!
Ah, solidaridad. Ah, tú, paloma
- 25 madre: mete el buen pico,
mete el buen grano hermoso
hasta el buche a tus crías.
Y ahora, viajero,
al cantar por segunda vez el gallo,
- 30 ve al pinar y allí espérame.
Bajo este coro eterno
de las doncellas de la amanecida,
de los fiesteros mozos del sol cárdeno,
tronco a tronco, hombre a hombre,
- 35 pinar, ciudad, cantemos:
que el amor nos ha unido
pino por pino, casa
por casa.
Nunca digamos la verdad en esta
- 40 sagrada hora del día.
Pobre de aquel que mire
y vea claro, vea
entrar a saco en el pinar la inmensa
justicia de la luz, esté en el sitio
- 45 que a la ciudad ha puesto la audaz horda
de las estrellas, la implacable hueste
del espacio.
Pobre de aquel que vea
que lo que une es la defensa, el miedo.
- 50 ¡Un paso al frente el que ose
mirar la faz de la pureza, alzarle
la infantil falda casta
a la alegría!
Ah, sutil añagaza, ruin chanchullo,
- 55 bien adobado cebo
de la apariencia.
¿Dónde el amor, dónde el valor, ah, dónde
la compañía? Viajero,
sigue cantando la amistad dichosa
- 60 en el pinar amaneciente. Nunca
creas esto que he dicho;
canta y canta. Tú, nunca
digas por estas tierras
que hay poco amor y mucho miedo siempre. (142-143)

The experience of this poem evolves from the use of contrasts. First of all, the speaker addresses an anonymous traveler. In keeping with the "realismo metafórico," this traveler may be seen as just that--one who passes through a land, stopping for a short time and seeing only the superficial aspects of the land and the people who inhabit it. Or he may represent a more archetypal figure of man passing through life. As a result of the implication of these two levels at the beginning of the poem, Rodríguez then creates two different perspectives from the types of terrain he describes. The forest suggests an idyllic scene (cf. verses three to nine) which contrasts with that of the city. These scenes correspond to the two phases of the speaker's perspective: the innocent, naive, superficial view of reality, and the "realistic," disillusioned, truthful vision. The speaker's distance creates ironic overtones which increase as the poem develops. The final result of the irony is the "desdoblamiento" of the speaker.

In the first nine verses of the poem the speaker paints an attractive picture of an idyllic, pastoral scene. The pine-grove gives the traveler a rosy view of life, which the poet depicts with several positive words. The nouns "salud" and "cura" represent the beneficial atmosphere of the scene; and "riego de la vida" suggests the life-giving force that this area extends to man. Positive adjectives abound, reinforcing the idyllic scene. The pine-grove teems with life

and health, so much so that, when the traveler arrives in the city, he sees only the good. The idyllic scene has caused him to overlook the true nature of man's existence.

The speaker's reaction to this viewpoint begins to appear in verses nine and ten. The statement "Eso es lo que importa" has a sarcastic ring to it because it is so sententious. The phrase "pino piñonero" sounds like a child's song, suggesting a less adult perspective of life. Moreover, the word "sólo" (verse ten) implies that the speaker sees something that the traveler does not. These first indications of the sarcasm of the speaker are slight, especially in comparison with the obvious optimism presented in the preceding verses. But they are the first indications of the speaker's opposing view of reality.

From verse ten through verse 38 the sarcasm of the speaker becomes more apparent. Instead of making the reader feel the solidarity and the happiness of the people of the city, the speaker places emphasis on the superficial experiencing of it. The statement "Todos juntos,/ pared contra pared" gives the feeling of the crowded mass of human dwellings, not the emotional ties of solidarity and love. Thus, the preceding phrase "la cercanía hermosa/ del hombre" has a double meaning. The speaker stresses the seeing and the hearing of the happiness (verses 17 to 19), but not the experiencing of it. The pastoral image of the bird feeding its young increases the feeling of irony on the part of the

speaker. Within this tender evocation of a mother giving sustenance and life to her children, the word "buche" stands out. Perhaps equivalent to the word "craw" in English, the act of nurturing takes on the meaning of forcing food down the child's throat. Therefore, the speaker gradually undermines the idyllic view of the traveler and begins to assert his more "realistic" vision.

Beginning with verse 29, the speaker makes his irony more obvious. In this verse he states that he will not do exactly what he is about to do: to tell the truth and expose his perceptive view of man's situation. The phrase "pobre de aquel" is also ironic, for the speaker may or may not really think that the type of person he will describe is unfortunate. In effect, the speaker is that type of person who sees below the surface and does not delude himself with the idyllic viewpoint.

The use of military imagery and the contrast between this imagery and abstract words vividly express the speaker's opposition to the superficial approach to reality. In the following verses, the word "justicia" conflicts with the imagery of the light.

Pobre de aquel que mire
 y vea claro, vea
 entrar a saco en el pinar la inmensa
 justicia de la luz, esté en el sitio
 que a la ciudad ha puesto la audaz horda
 de las estrellas, la implacable huete
 del espacio.

Furthermore, there is the suggestion of a wider frame of reference in the juxtaposition of "estrellas" and "espacio" with "audaz horda" and "implacable hueste." The poet seems to refer to the feeling of insignificance, loneliness, and death which the stars and space make man feel. The military allusions express the strength and force of the "real" situation, a view much more dynamic and compelling than the traveler's pastoral setting. Thus, the speaker states the truth when he says "Pobre de aquel que vea/ que lo que une es la defensa, el miedo."

In verses 50 through 53 the contrast of "pureza" and "alegría" with the imagery stresses the speaker's challenge to see the truth of the human condition as he sees it, not to be fooled by the superficial. The following contrast of "añagaza," "chanchullo," and "cebo" with "aparencia" has a similar effect.

The tone of the final verses of the poem changes to one of sarcastic but despairing perception. The speaker urges--perhaps sarcastically and tauntingly, perhaps just ironically--that the traveler maintain his pure and innocent perspective. The speaker, on the other hand, sees the truth, "que hay poco amor y mucho miedo siempre." The speaker is caught between a wistful yearning that the idyllic view were the reality and the fact that it is not the actual situation.

The final experience of the poem presents the speaker in a situation of conflict. Perhaps the most ironic factor of the poem lies in the use of "tú" while addressing the "viajero."

This form of address creates distance between the speaker and the one to whom he speaks, just as he makes the clear distinction between their two perspectives of reality. Nevertheless, there is a strong implication that the "tú" is a "desdoblamiento" (the doubling of the self) of the speaker. The speaker is actually addressing himself; he is able to see both perspectives and to feel the contrast they have created. This contrast exemplifies not only the conflict of perspectives in the poem, but also the process of the disillusionment of the protagonist of the volume. His bubble has burst; because of the problems he has discovered, his innocent view of reality has disappeared. The conflict between the two viewpoints is the experience of the individual poems of the fourth section and the volume as an entity.

The experience of Conjueros deals with the transition of the speaker from an innocent to a perceptive view of reality. The poet conveys this transition and the resultant conflict of the speaker between these two perspectives in the careful progression of distance through the four sections of the volume. The techniques change from the more obvious and simple uses of contrast with no distance ("A mi ropa tendida") to the complex and subtle uses of distance and irony as the speaker's perception becomes more insightful. In the first section of the volume, the speaker possesses a rather superficial view of life. The techniques which form the poems of "Libro primero" are obvious, and create a clear contrast between the

literal and abstract levels of the poem. The lack of distance and the clarity of the process of the "realismo metafórico" characterize the simplistic vision of the speaker in this section.

In "Libro segundo" the speaker undergoes a change. Because of his insight, he examines himself more closely, and discovers a certain amount of failure. The use of the speaker's position in relation to the world of the poem is of paramount importance in this section. In "Dando una vuelta por mi calle" the speaker's anecdotal situation creates distance that allows him to compare his present situation with his childhood expectations. The position of the speaker in "Alto jornal" ironically modifies the perspective, showing that he has not yet reached his goal. As a result of the subtler and more complex use of these techniques, the poet requires the reader to be more perceptive. Thus, the reader participates in the transition of the speaker. As the speaker becomes perceptive, the techniques induce the reader to a more perceptive participation in the poetic experience.

In the third section the speaker encounters the problems which concern him the most. In these poems the transitory nature of existence becomes an important part of life. The insight which at first gave him a simplistic view of reality and made him innocently happy now ironically upsets his idyllic view because it reveals the more serious problems of time and death. As a result, "Libro cuarto" presents the disillusionment of the speaker. Many of the poems of this section

illustrate two perspectives in juxtaposition--the innocent, superficial view versus the more profound, insightful one. The poems of this section demonstrate the speaker's conflict caused by his insight. In conclusion, the pattern of the volume's structure dramatizes the speaker's realization of the basic paradoxical dilemma of man's existence: the desire to blindly and optimistically participate in life in an illusory way, versus the certainty and inevitability of man's transience and death. The poet successfully conveys the dynamic transition from the simplistic to the insightful view and the contrast of illusion and reality by means of an increasing amount of irony and distance as the volume progresses.

As the title of this volume indicates, the speaker finds himself caught in a conflict, a contradiction. The communication of this experience to the reader depends upon the poet's use of techniques. The basic characteristic of the volume is the process of "realismo metafórico" which expands the literal, anecdotal, and particular into the universal and archetypal patterns of the human situation. The techniques which modify this process develop greater complexity and subtlety with relation to the growing depth of perception of the speaker. The use of the position of the speaker gains increasing importance, creating more insight and irony. Rodríguez continues to exhibit adept control of techniques and language to create the experience of the poems and a dynamic structure in his second volume, Conjueros.

A comparison of Don de la ebriedad and Conjuros suggests the poet's growth as an artist. In both volumes Rodríguez creates tension between a concrete and an abstract level, a tension that forms the basis of the poetic experience. In Conjuros we see that he has made the concrete level of the poem more particular by using a colloquial atmosphere. This is not detrimental to the poetic experience, for the poet maintains tensions and contrasts in the language. Thus he is able to elevate the particular to a universal plane; and the use of a colloquial setting enhances the tension between the two levels. The use of the "realismo metafórico" in Conjuros is a variation of the tension between the concrete and the abstract that the poet discovered in Don de la ebriedad, but he reverses the poetic process. Now he begins with the particular experience and expands to universal proportions instead of embodying an abstraction in the techniques.

A basic difference between the two volumes lies in the position of the speaker and his relative distance from the reader and the world of the poem. In the final section of Don de la ebriedad the poet creates some distance between reader and speaker through ambiguity, abrupt shifts and illogical juxtaposition of elements of the poem; but there is little distance between the speaker and his world. After the initial section of Conjuros the poet uses techniques that distance the speaker from his world as well as the reader

from the speaker. This creates a new type of experience in which the perspective of the world is more ironic. This, in turn, corresponds with the poet's continuing development of his insight. The discovery of his ability leads him to an excited but naive experience in Don de la ebriedad; his insight then causes his disillusionment, which is the experience of Conjuros. The irony of the new perspective arises because it is the same insight that gives him both experiences. It is his distance that makes the perspective different.

The consideration of the volume as an entity is of prime importance in the experience of both works. Through his use of structure, Rodríguez extends the fundamental process of poetry one step beyond itself. In these works the volume forms a long poem, of which each individual poem is a "stanza" or section of the total poem; the poem represents one aspect, one tone, one emotional moment of a larger pattern. This is an extension of the basic premise of poetry. The poetic process begins with the word, which possesses both a denotative quality and a connotative one. The individual word, for a variety of reasons, can go beyond the mere denotative level of meaning. A further extension of this process appears within the poem itself as a unit. It refers not only to the particular, literal and personal, but transcends this level to reach a wider, fuller, more universal meaning.⁹ Rodríguez has taken this one step further by

making the entire volume function in this way. Hence, Don de la ebriedad not only describes the poet's encounter with the creative act, but also man's awakening to his path in life; Conjueros not only depicts the speaker encountering his reality and despairing because of his lack of accomplishment, but also shows man's disillusionment through a realization of time and death.

In comparison, Conjueros is a more dynamic experience than Don de la ebriedad. In Rodríguez' second volume we can see the attitude of the speaker progress until he reaches an emotional climax in "Libro tercero;" we see his perspective of life and reality change from section to section and from poem to poem. This acknowledgement of the speaker's progression through the volume creates the illusion of a temporal dimension superimposed upon the individual moments of the poems.¹⁰ This gives the volume Conjueros an allegorical level which Don de la ebriedad does not have. Because the poems function both autonomously and as part of the progression of the volume as a whole, there is a dual tension in Conjueros. The use of "alegoría disémica" adds a new dimension to the structure, making it more dynamic. In all, the elements of the "realismo metafórico," the use of distance and the position of the speaker, and the additional function of the structure of the volume to create an allegorical level show a development of Rodríguez' execution of the creative act.

Notes

¹Originally published in 1958 (Torrelavega, "Ediciones Cantalapiedra"). Reprinted in Poesía, 1953-1966 (Barcelona: Plaza y Janés, 1971), pp. 79-143. The latter is the text which I shall be using; all page references are from that edition, and will be placed in parentheses after each quote.

Critical work on Conjuros is limited. Other than reviews, Bousoño's discussion of the poetic process in the introduction to Poesía is extremely illuminating; also, Francisco Lucio's characterization of the volume is perceptively acute in "Dos poetas en sus libros: Francisco Brines-Claudio Rodríguez," Insula, No. 304 (1972), pp. 4-5.

²See his introduction to Poesía, pp. 11-12, 13.

³Bousoño includes some examples in his discussion; see Poesía, pp. 12-13.

⁴For further discussion of the contrasting effect of allegory, see Angus Fletcher, Allegory: The Theory of a Symbolic Mode (Ithaca, New York: Cornell University Press, 1964), pp. 15-19.

⁵This differs with Bousoño's definition of "alegoría disémica" (in Poesía pp. 11-17) which he applies to the individual poems without taking into account the overview of the

volume. His distinction between the terms "realismo metafórico" and "alegoría disémica" is not explicitly discussed. However, his perception of the disemic tension has provided the insight into the structure of the volume and the use of the allegorical level.

⁶Fletcher, Allegory, pp. 15-19.

⁷See Emil Staiger, Conceptos fundamentales de poética (Madrid: Ediciones Rialp, 1966).

⁸Anatomy of Criticism (Princeton, New Jersey: Princeton University Press, 1957), pp. 163ff. and 223ff.

⁹See for example "Tablero de la mesa" of Jorge Guillén and "Among School Children" of W.B. Yeats.

¹⁰See, for example, Lynn Altenbernd and Leslie L. Lewis, A Handbook for the Study of Poetry (New York: Macmillan Company, 1966); Jerome Beaty and Wm. H. Matchett, Poetry, From Statement to Meaning (New York: Oxford University Press, 1965); Fletcher, Allegory; and Princeton Encyclopedia of Poetry and Poetics, Alex Preminger, ed. (Princeton, New Jersey: Princeton University Press, 1974).

Chapter 3

The third volume of Rodríguez' poetry, Alianza y condena,¹ is the most recent and most technically advanced of his works. His production culminates in it because the poet harmoniously blends and perfects the techniques he had been developing in Don de la ebriedad and Conjuros: the use of tensive language and its relationship with the poetic process, the use of irony and paradox, the position of the speaker, and the structure of the volume. The control and precision with which he uses these elements make Alianza y condena one of the most important works of Spanish poetry of this century.

As with the other books, the title of this work reflects the degree of technical intricacy and the theme of the volume as an entity. The key word is the first, for through the definition of "alianza" the poet controls the meaning of "condena." First of all, there is the suggestion of a tension between these two words: "alianza" hints at a friendly, positive action, whereas "condena" suggests a negative, ominous element. However, upon reading the poems of this volume, the tension increases, for the speaker confronts two radically different types of alliances. The first, the one that he eventually disdains, is the superficial conviviality with his fellow men which will net him the most profit in terms of

material wealth and physical security. But this alliance will condemn him spiritually because material things must perish (as he discovered in Conjueros), and he will not find in the material world the fulfillment which will grant him immortality. If, on the other hand, he chooses the "new alliance"--a spiritual love and openness with his fellow men--, he necessarily renounces (condemns) the material desires, and reaches, or hopes to attain, the fulfillment of his being, and, therefore, spiritual immortality in spite of the transience of his physical being. Alianza y condena thus recounts the speaker's rejection of a materially-oriented life, and the striving towards a creed or perspective of life by which he will be able to transcend the implacable fate of man's existence. He finds this transcendence in love.²

Rodríguez achieves the communication of the experience by means of the meticulous structure of the volume and the techniques that form the individual poems. Rodríguez has structured Alianza y condena in accordance with the progression of the allegorical level. As in Conjueros, he has divided the volume into four "Libros;" moreover, one of the sections contains only two poems, the poet's structural trademark in each of his three volumes. In Alianza y condena "Libro cuarto," the final section, contains only two poems, entitled "Oda a la niñez" and "Oda a la hospitalidad." These two poems, which strongly resemble classical odes in their structure and theme, unite the various elements presented earlier in the volume, evidenced by the frequent recall of key words

and phrases. The speaker states his disdain for material possessions and vested interest, substituting and advocating a more innocent and ideal approach to life ("niñez"). He maintains that the adoption of such a credo will help man transcend his physical limitations, producing spiritual immortality. To reach this goal, the speaker urges a sincere openness, receptiveness, and humane love for one's fellow man, an emotion he metaphorically names "hospitalidad." The fourth section of Alianza y condena is the climax, showing the discovery of his goal. The preceding sections of the volume form the movement toward, the struggle for, and the attempt to reach this enlightenment, displaying the search in its various moments of development. Through this progression, Rodríguez shows that becoming is indeed more exciting and dynamic than being. Therefore, a constant thrust upwards toward his goal dominates the gradual building of the first three sections of Alianza y condena.

The techniques the poet uses determine the development and progression of the volume. Each "Libro" displays a different type of poetic process around which the poet builds the experience. The poems of "Libro primero" show that the poet begins with a concept to which he gives concrete and familiar form with an extended metaphor. This process echoes that of Don de la ebriedad; in poem IV of "Libro primero" of that volume, Rodríguez embodied the concept of the advent of poetic inspiration and the writing of a poem in the simile of dawn ("Así el deseo. Como el alba

. . ."). The same type of process is visible in the poems of "Libro primero" of Alianza y condena.³ In "Libro segundo" the poet employs the process of "realismo metafórico" (the predominant aspect of the poems of Conjuros) as the basis for the experience. The speaker observes scenes around him that have a firm root in the tangible aspect of reality, and discovers in these a transcendent, universal emotion. The innovation in this volume occurs in "Libro tercero," in which Rodríguez combines these two processes, creating a poem that is both and neither of the two. The poems of "Libro tercero" of Alianza y condena express a pure emotion of the speaker and a universal human experience: the poem functions disemically. In general, the communication of the experiences of each section of the volume depends upon the specific techniques that form each poem. Those which prevail in the volume are the ones that Rodríguez has been developing in his earlier works: the use of tensive language and the position of the speaker.

Throughout Alianza y condena Rodríguez uses tensions and contrasts in language; however, he modifies the effect of these contrasts and alters the experience through the position of the speaker in relation to the world of the poem. At the beginning of the volume the speaker is extremely distant from the world, creating a tone of irony and sarcasm. This reflects his rejection of the material world and his desire to find a new perspective (concepts he embodies in extended images). As the volume progresses, the speaker

becomes more involved in the world, observing and interacting with it in "Libro segundo" and participating fully in "Libro tercero." Because of the change in the amount of distance, the use of contrasts and tensions has a different effect, creating a change in the tone of the speaker. If he is distant and cynical in "Libro primero," in the second section he compares himself to certain elements he sees in the world, discovering deficiencies in himself as he discovers things in the world ("realismo metafórico"). By doing so, he is able to repent for his past way of life and participate in love when he finds it in "Libro tercero." This creates a change in the use of irony: in "Libro segundo" the speaker is the ironic object of his search for positive values because he discovers his own shortcomings; in "Libro tercero" he participates in a paradox that has ironic overtones. The use of the speaker's diminishing distance and irony creates a trajectory throughout the volume, which parallels and corresponds with the use of a different poetic process in each section.

Therefore, the progression of techniques in Alianza y condena creates an allegorical level that unifies the volume. The basic principle of the "alegoría disémica" with its self-contained contrast--which Rodríguez developed in the speaker's trajectory in Conjueros--is still present in the third volume.⁴ Each individual poem remains autonomous, and the techniques communicate the particular emotions and experiences of the

speaker on a universal level. The unification of these experiences in the structure and progression of the techniques forms a pattern which embodies the theme of the volume: man's ability to transcend death through love.

To aid the formation of the allegorical level in Alianza y condena, the poet has interspersed a new set of allegorical signs, similar to the effect of archetypal words in the other volumes. Because these signs do not possess the familiarity and inherent impact of archetypal images, the poet develops their meaning by repeating them in several poems of the volume. The inclusion of these signs promotes the experience of the volume in two ways. First, it abets the temporal aspect of the allegorical levels; the reader can perceive a change in the meaning of the sign similar to and indicative of the speaker's change in attitude from one poem to the next. These signs also have a tension inherent in their development. Many of them originally allude to a physical entity, a tangible element upon which the poet then heaps additional abstract meaning. Thus, even though these signs assist in the embodiment of the allegory, their firm link with a physical element lends them a semantic movement more characteristic of a traditional symbol. Therefore, they embody the dual tension of "alegoría disémica" by linking the particular poem (in which the signs are simply part of the scene) and the allegorical trajectory (in which they are part of a scheme).

The most recognizable of these signs is, of course, the word "alianza," which evokes in the reader the commonplace meaning of a pact, an agreement, or a treaty. Through the repetition of this word, the poet suggests two distinct types of alliance and includes an emotional reaction to each. Other such signs are "mediodía," "entrega," "mirada," and "hospitalidad." When Rodríguez includes these new, self-made allegorical signs, he heightens the tension in the language and increases the effect of the allegorical level in Alianza y condena. One can see the various interpretations of one individual word, and the additional tensions created by its relationship with other words and their meanings. Throughout Alianza y condena the poet manipulates and re-creates the words he uses, vivifying their interpretational possibilities and producing a vital experience for the reader by means of a revitalized language. By using these techniques--contrasts and tensions in the language, the speaker's position, irony and paradox, a new set of allegorical signs, and the "alegoría disémica"--Rodríguez creates an original and dynamic work of art.

"Libro primero" is essential to the experience of Alianza y condena, for it forms the cornerstone upon which the dynamic trajectory of the allegorical level rests. Having a very definite structure of its own, this initial section situates the speaker-protagonist in his dilemma, and focuses the reader's attention on that which the speaker seeks and how he intends to cope with the metamorphosis from his current

situation to the new state of being. The section divides into three distinct phases, aided--although not totally--by parenthetical subtitles. Hence, the first division includes the poems "Brujas a mediodía" and "Gestos" under the subtitle "Hacia el conocimiento" which appears beneath the title of the first poem. In these poems the speaker acknowledges with dismay the deep influence that the material world has upon life, to the extent that it appears to be a meaningless gesture, vague and trivial. Because of his discovery of death and the transience of material reality in Conjuros, the speaker questions the meaning and purpose of life, and resolves to look for some element in life that will give it definition and value. This necessitates the formation of a new attitude towards himself and the world in which he lives in an attempt to discover transcendence. The initial poems of "Libro primero" set forth the problem of the speaker and his determination to find a solution to that problem.

Under the heading of "La mirada" the second phase of "Libro primero" manifests the struggle of the speaker which culminates in the paradoxical character of Eugenio de Luelmo (which is the first poem of the third phase of "Libro primero"). The poems "Porque no poseemos," "Cáscaras," and "Por tierra de lobos" contain two separate parts which make explicit a change in the speaker. In these poems the first part presents things as they are; the second part opposes that view and exhorts a new perspective. The speaker constantly urges himself to look beyond his accepted way of dealing with reality.

Thus, the poet establishes the second essential step of "Libro primero:" having exposed his dilemma (the need to find lasting values in a transient existence) in the first two poems, he takes his first steps towards the solution of his problem by adopting a new perspective (one that is able to go beyond the surface of appearance).

This dichotomy culminates in the paradoxical figure of "Eugenio de Luelmo, Que vivió y murió junto al Duero." This figure, resurrected in the nostalgic memories of the speaker, represents an ideal which is still vague and undefined for the speaker. Eugenio's character befuddles the speaker: he is a strange combination of attributes whose spirit, mingling characteristics of a lizard, an eagle, and a dog, conquers and penetrates those around him like music. He unites both simplicity and profundity, having a tremendous impact on those around him, including the speaker. Although he is dead now, Eugenio continues to have an effect upon the speaker, providing a model and an ideal after which the speaker will pattern himself. The poems of this phase of "Libro primero," with the emphasis on the paradoxically gifted Eugenio de Luelmo, introduce the direction which the speaker will follow in the future.

With this new perspective and the figure of Eugenio de Luelmo as a model that he would like to emulate in many ways, he concludes "Libro primero" with an invocation in "Noche en en barrio." With a predominance of verbs--many of which are imperatives and most of which express action--the speaker

looks towards the future. Night in this poem may represent the fear of death or the poet's special insight; at any rate, it is the stimulus that will make the speaker delve deeper into life in order to discover his shortcomings and deficiencies. By this means, in turn, he will find the path which will lead him beyond his transience.

"Libro primero" of Alianza y condena shows the speaker at the moment of rebellion. He has a deeper, more penetrating insight into his situation and that of mankind, and realizes that the material world mesmerizes man, destroying him spiritually. The main thrust of "Libro primero" attacks a blind acceptance of man's material obsessions, and urges a new direction for life. Already apparent is a dual movement, a shuttling away from one thing towards another. The techniques which the poet employs in order to capture this experience also depend upon a dual action. Along with the tentative use of language (the predominant characteristic of Donde la ebriedad), the poet makes use of the position of the speaker. In "Libro primero" the speaker is frequently distant from the poem, especially in the first part of the two-part poems. This has the effect of producing irony and paradoxical statements (a tendency that prevails in the final sections of Conjuros). In the second part of the two-part poems, the speaker becomes more personally involved in the poem, another indication of the rejection-acceptance movement in this section. In "Libro primero" distance in certain poems produces irony which aids the creation of a

fluctuation on the part of the speaker. The detailed examination of representative sections of the poems of this "Libro" will show that, as always, the techniques which Rodríguez uses incarnate the emotional experience of the speaker, and re-create that experience for the reader.

"Brujas a mediodía," the first poem of "Libro primero," is one of the most important poems of the volume. In its particular section it sets forth a prime thematic consideration: man's obsession with the material elements of his world, the subsequent depravity caused by these material objects, and the necessity to discover more transcendent, lasting values, thus giving meaning to life itself. In addition to presenting the problem, this poem exemplifies the technical characteristics of "Libro primero." First, the poet uses tension in the language--one word with two possible interpretations (one concrete, the other abstract) and tension between two or more words. Through these contrasts the poet creates a paradoxical effect of attraction and repulsion. Furthermore, he chooses an extended metaphor which gives concrete and familiar form to an abstract idea, the poetic process that appears in Don de la ebriedad. In "Brujas a mediodía" the witches represent the "magical" attraction of the material world.⁶ Finally, and perhaps most important of all, there is the position of the speaker. The speaker of "Brujas a mediodía" generally maintains a distance between himself and the poem. In part I of this poem his discussion of the material world is subtly ironic and cynical, whereas in part

II he is more sincere but contemplative. The differing variations of the speaker's position will have a definite bearing on the remainder of "Libro primero," and "Brujas a mediodía" serves as a good representative for many of the poems in this section.

The value of this poem surpasses this section and extends to the entire volume, also, because of the thematic considerations, the use of semantic tension, and the position of the speaker, plus another essential element. In "Brujas a mediodía" the poet offers two terms which will reappear later in the volume: "propiedad," and "mediodía de setiembre." These are the allegorical signs which he will develop as the trajectory progresses. A detailed analysis of the first part of this poem will define these allegorical signs and show how the techniques create the experience of the poem.

No son cosas de viejas
 ni de agujas sin ojo o alfileres
 sin cabeza. No salta,
 como sal en la lumbre, este sencillo
 5 sortilegio, este viejo
 maleficio. Ni hisopo
 para rociar ni vela
 de cera virgen necesita. Cada
 forma de vida tiene
 10 un punto de cocción un meteoro
 de burbujas. Allí, donde el sorteo
 de los sentidos busca
 propiedad, allí, donde
 se cuaja el ser, en ese
 15 vivo estambre, se aloja
 la hechicería. No es tan sólo el cuerpo.
 con su leyenda de torpeza, lo que
 nos engaña: en la misma
 constitución de la materia, en tanta

20 claridad que es estafa,
 guiños, mojunjes, trémulo
 carmín, nos trastornan. Y huele
 a toca negra y aceitosa, a pura
 bruja este mediodía de setiembre;
 25 y en los pliegues del aire,
 en los altares del espacio, hay vicios
 enterrados, lugares
 donde de compra el corazón, siniestras
 recetas para amores. Y en la tensa
 30 maduración del día, no unos labios
 sino secas encías,
 nos chupan de la sangre
 el rezo y la blasfemia,
 el recuerdo, el olvido,
 35 todo aquello que fue sosiego o fiebre.
 Como quien lee en un renglón tachado
 el arrepentimiento de una vida,
 con tesón, con piedad, con fe, aun con odio,
 ahora, a mediodía, cuando hace
 40 calor y está apagado
 el sabor, contemplamos
 el hondo estrago y el tenaz progreso
 de las cosas, su eterno
 delirio, mientras chillan
 45 las golondrinas de la huida. (151-152)

The irony of the opening verses of this poem unfolds slowly and subtly. The speaker begins with a description of what this entity he calls "brujas" are not. Using commonplace and well-known images of witchcraft (old wives' tales, eyeless needles, and headless pins), he tells us what magical properties his "brujas" possess even though they are not as ordinary and obvious. These "brujas," being undefined but evoking a certain aura, may be either positive or negative elements. Indeed, the inclusion of the verb "salta," which describes an action that rises, the substantive "lumbre" (almost always a positive, uplifting image because of the archetypal qualities of light), and the modifier "sencillo" lead the reader to believe that the "brujas" are something akin

to fairy godmothers. However, when the word "maleficio" appears as the isolated end of an abrupt run-on line, the tone changes radically. This noun connotes a great deal of evil because of its etymology (from the Latin meaning "evil doing"). The conflict between the negative word and the positive, ascending feeling created by the preceding verses evokes an ironic falsity from the first five verses. The pins, needles, and salt now seem like cheap tricks. Thus, the poet has embodied an abstraction in the image of the "brujas" and has described this mysterious entity by paradoxically telling us what it is not. He has communicated his emotional reaction by means of the irony which he designed with the contrast between positive and negative words.

This irony has the ultimate effect of distancing the reader from the poem. It seems that the poet does not want the reader to be caught up in the mesmerizing attraction of these cheap images, but to stand back and read the poem--and view the world--with much more insight. The following verses bear out this distinction between the external appearance of things and their true significance. With the aid of several contrasts in the language, the poem further defines these "brujas."

Once again, the speaker defines them by describing what they are not. Unlike a religious rite, they make no external demonstrations, yet they provoke a deific aura. The mention of the religious artifacts ("hisopo" and "vela/ de cera virgen"--verses six to eight) sharply differs from the abstract

concept of "cada/ forma de vida" (verses eight and nine). Moreover, the religious ceremony has overtones of death, and contrasts with the word "vida." This tension between two types of language continues. "Forma de vida," although abstract, is still more logical than its center of being which the poet metaphorically names its boiling point ("punto de cocción") and its meteorite of bubbles ("meteorito/ de burbujas"), characteristically irrational images of twentieth century Hispanic poetry because the poet is trying to capture emotionally what he cannot define logically, that which has no logical definition.⁶ Similar contrasts are visible in the words "sorteo/ de los sentidos," and "se cuaja el ser," each presenting a contrast between the physical and the abstract. This growing tension culminates in the single word "estambre" which refers to both a piece of yarn or, figuratively, the thread of life. But these witches and this witchcraft are not this core of being, this center of life; they only reside there ("Allí . . . se aloja"). Building the tension around the abstract phrase "forma de vida," the poet has added another dimension to the definition of these "brujas." It is clear that they have a deep-seated effect on man's being.

In verses 16 to 22 the poet reinforces the distance of the reader. Until the sentence which begins "No es tan sólo el cuerpo . . .," the reader has looked at the speaker from a distance, seeing him as a person trying to define his particular problem, in spite of the fact that he has whetted

the reader's curiosity as to the identity of these "brujas." He alters this perspective when he uses the pronoun "nos" in verses 18 and 22. The speaker affirms the distance between himself and the reader with the ambiguity of the antecedent of the pronoun and the suddenness of its insertion. The reader does not know for sure if he is included in the use of "nosotros." However, the direct address with the pronoun "nos" paradoxically heightens the reader's desire to find out what these "brujas" are. This paradox has, then, the same effect as the irony of the opening verses, attracting and distancing him simultaneously.

The poet heightens the curiosity of the reader with a barrage of tensions in his attempt to further define the "brujas." In verses 22 to 24 he calls on the physical sensation of smell and the material object of a black and oily veil to communicate the repulsion this sorcery causes him. Again, there is an overtone of death. He even makes note of a specific time and month in verse 24, which could refer to the particular situation of the speaker. In contrast, he creates an irrational image when he says that there are evil things hidden "en los pliegues de aire,/ en los altares del espacio." This imagery once again suggests an abstract level that contrasts with the material nature of the previous description.

In verses 29 and 30 the combination of words has a special effect. The poet modifies the abstract noun "maduración" with the adjective "tensa," the physical characteristic of

tautness. This adjective also connotes a human trait--nervousness. This, plus the fact that it is the maturation of the day, reminds the reader of the earlier reference to "mediodía de setiembre." In this way Rodríguez establishes a link between the concept of an adult's maturation and growth--the moment when he realizes what the "brujas" are doing to him--and any part or the whole of the phrase "mediodía de setiembre" which appears later in the volume. This will be one of the allegorical signs that form the extra dimension of Rodríguez' development of his allegorical technique in Alianza y condena.

Having reached the more abstract level again, he uses "maduración" as a pivotal point between two distinct metaphorical planes, much as he uses "forma de vida" in verse nine. He begins with a physical picture ("huele/ a toca negra y aceitosa"), rises to an abstract term ("maduración"), then returns to a physical image now much more laden with abstract overtones.

. . . no unos labios
sino secas encías,
nos chupan de la sangre
el rezo y la blasfemia,
el recuerdo, el olvido,
todo aquello que fue sosiego o fiebre.

One should note that additional tension and impact occur with the re-use of the pronoun in a passive position ("nos chupan"), the physical quality of the sucking sound of the verb "chupan," and the multiple tensions of "el rezo y la

blasfemia,/ el recuerdo, el olvido,/ todo lo que fue sosiego o fiebre." The poet now prepares to enter the climax of the poem and to disclose the identity of the "brujas."

The intensity of the bitter irony of the speaker reaches its most dramatic moment in the final verses. First, one can see the contrast between the visual reality of the scratched-out line ("renglón tachado") and the emotional implications of it--the writer's repentance concerning his life. In such a case, the viewer of the line which has been marked out "reads between the lines" and abstracts an emotional reason for the removal of the line. Hence, there is a contrast between the physical and the abstract. A further contrast arises in the prepositional objects of verse 38 because of the contradictory emotions of firmness, pity, faith, and hate. When the poet then repeats the word "mediodía," he evokes a tension between the actual time of day--its heat and the thirst it produces ("cuando hace/ calor y está apagado/ el sabor")--and the abstract concept of the point of maturation in a person's life. This has a parallel effect upon the concepts of heat and thirst, which now assume overtones of nervous tension and spiritual depravity, and a longing for satisfaction.

At this point, the poet uses the first person plural form of the verb in "contemplamos" with the same purpose of including the reader and making him distance himself. Now the reader feels very much a part of the experience, yet he is

able to stand back and evaluate the effect of the "brujas" on him as well as on the speaker. Upon recalling this effect, he prepares the reader for the disclosure of the identity of the "brujas."

. . . contemplamos
el hondo estrago y el tenaz progreso
de las cosas

The selection of the word "estrago" is a masterstroke. This noun signifies damage, ruin, havoc, destruction, devastation, and corruption. Since it is "las cosas"--the material world--that causes destruction and progress, these nouns adopt an ironic and negative effect. It also seems ironic that material items should cause the spiritual corruption and destruction of man. Therefore, when the reader arrives at the phrase "su eterno/ delirio," he senses the total irony and cynicism of the speaker. "Eterno" in this case means continuous, but not immortal; and "delirio" suggests a curse or magical enchantment rather than a spiritual ecstasy. The poem terminates with an image that expresses the speaker's repulsion and disgust with the material world which has taken over his life. Swallows--natural beings that do not depend upon material things as do men--flee. These birds have also come to signify human sentiments (cf. Bécquer's Rima LIII). Therefore, man's spirit flees from the attraction of the material world. In the frequent repetition of the sharp "i" sound, they seem to screech and reject the material things.

Also, the image impersonalizes the emotion of the speaker, creating distance at the same time that it communicates the emotion of the poem.

What Rodríguez has accomplished in this poem provides a basis for the remainder of "Libro primero." He has begun with a concept--the negative effect of man's obsession with material things--and concretized that concept with an extended image ("brujas"), a process very similar to that of the poems of Don de la ebriedad. The poem involves the reader in the slow and skillful unfolding of the concept and the speaker's emotional reaction to what is happening to man. The achievement of the communication of this to the reader depends largely upon three basic elements: the use of tensions in the language; the use of irony and paradox; and the distance of speaker and reader to the poem.

In "Brujas a mediodía, I" the techniques have a double effect on the reader. They draw him into the position of the speaker, and let him stay distant in order to perceive the reality of his own situation. This aptly represents the position of the speaker: he is a man caught in the unhappy situation of his life because he has had the insight to see that that situation exists. The techniques which he has chosen convey his situation to the reader in excellent fashion.

These techniques form the experience which is the point of departure for the speaker's trajectory through Alianza y

condena. They form a large part of the poems of "Libro primero;" but an alternate current also exists. The bitter and cynical irony of "Brujas a mediodía, I" give way to a different tone of irony as a result of the speaker's desire to find more lasting values, to free himself of the material world, and to attain spiritual transcendence. The second part of "Brujas a mediodía" begins this counter-flow. Confronted with the transience of material objects and man's futile attachment to them, the speaker questions the nature of life.

La vida no es reflejo
 pero, ¿cuál es su imagen?
 Un cuerpo encima de otro,
 ¿siente resurrección o muerte? ¿Cómo
 envenenar, lavar
 este aire que no es nuestro pulmón?
 ¿Por qué quien ama nunca
 busca verdad, sino busca dicha?
 ¿Cómo sin la verdad
 puede existir la dicha? He aquí todo. (153)

Therefore, the poet will search for that which will enable him to transcend the physical state of life. The rejection of the material world's influence is the speaker's first step towards knowledge and understanding (which recalls the subtitle "Hacia el conocimiento"). In "Brujas a mediodía," the first poem of the volume, he characterizes the techniques and thematics of "Libro primero," and gives direction to the trajectory of the allegorical level of Alianza y condena.

A brief glance at "Porque no poseemos (La mirada)" will show that the tendencies visible in "Brujas a mediodía" are

those characteristic of "Libro primero" and provide further points of reference as to the trajectory of the first section and that of the volume. This poem marks a turning point in the speaker's thought process and a distinction in the ironic elements as compared to "Brujas a mediodía." The manipulation of the speaker's position is the key structural element of the poem, creating the ironic vision. Instead of the bitterness of the irony of "Brujas a mediodía, I," the speaker's irony now appears saturated with disillusionment. Moreover, the subtitle of "Porque no poseemos" is equally as important as the subtitle of the first poem of the section. As with the phrase "mediodía de setiembre," the poet converts "la mirada" into an allegorical sign and a symbolic action. Hence, in the third poem of the section, the irony of the speaker changes tone, modulating towards another tone (and the speaker moves towards another view of life); the speaker's position with regards to the world of the poem comes to the foreground as one of the techniques to watch; and the poet begins to formulate his new perspective via the development of an important allegorical sign, "la mirada."

Porque no poseemos,
 vemos. La combustión del ojo en esta
 hora del día, cuando la luz, cruel
 de tan veraz, daña
 5 la mirada, ya no me trae aquella
 sencillez. Ya no sé qué es lo que muere,
 qué lo que resucita. Pero miro,
 cojo fervor, y la mirada se hace
 beso--ya no sé si de amor o traicionero.
 10 Quiere acuñar las cosas,
 detener su húsca prisa

de adiós, vestir, cubrir
 su feroz desnudez de despedida
 con lo que sea: con esa membrana
 15 delicada del aire,
 aunque fuera tan solo
 con la sutil ternura
 del velo que separa las celdillas
 de la granada. Quiere untar su aceite,
 20 denso de juventud y de fatiga,
 en tantos goznes luminosos que abre
 la realidad, entrar
 dejando allí, en alcobas tan fecundas,
 su poso y su despojo,
 25 su nido y su tormenta,
 sin poder habitarlas. Qué mirada
 oscura viendo cosas
 tan claras. Mira, mira:
 allí sube humo, empiezan
 30 a salir de esa fábrica los hombres,
 bajos los ojos, baja la cabeza;
 allí está el Tormes con su cielo alto,
 niños por las orillas, entre escombros
 donde escarban gallinas. Mira, mira:
 35 ve cómo ya, aun con muescas y clavijas,
 con ceños y asperezas,
 van fluyendo las cosas. Mana, fuente
 de rica vena, mi mirada, mi única
 salvación, sella, graba,
 40 como en un árbol los enamorados,
 la locura armoniosa de la vida
 en tus veloces aguas pasajeras.

The opening sentence of the first part of the poem sounds like a thesis statement which the poet will seek to prove in the poem. One may derive this connotation from the internal consonant rhyme of the two verbs, the abrupt run-on line, and the sense of loss created by the contrast between the possession of something and just the vision of it. The thesis-like quality of this statement and the sententious use of the "nosotros" form of the verb make the reader skeptical of the speaker's sincerity and distance us from the world of the poem. The reader is not quite ready to include himself in the "nosotros." However, these same characteristics evoke

the reader's curiosity. He is curious to see whether the speaker can prove the statement which to him seems negative, and to see if he, too, fits into this generalization. These same techniques indicate a duality on the part of the speaker: he is treating a very personal subject in an objective way.

The speaker maintains this duality in verses two to nine by using the article "del ojo." This may refer to his own particular eye or to the eye in general, separating and including the reader. The ambiguous image of "la combustión del ojo" and the demonstrative adjective "aquella" indicating physical distance maintains the sense of separation and distance. Nevertheless, another tone begins to emerge, even though the speaker qualifies it repeatedly in these verses. When he uses the first person singular in verses five to seven, he almost becomes too personal, prompting him to pronounce "cojo fervor," which has a hollow ring to it. Again, when he uses the tender image of the kiss, he must qualify that with a doubt as to the sincerity of that kiss ("de amor o traicionero"). The speaker wants to maintain a distance and to approach the problem with no emotional involvement, but an undercurrent emotion is starting to make its presence felt.

This new tone overpowers him in the images of verses ten to 26. Although the speaker still uses the third person form of the verb, with "la mirada" as the subject, the images evoke a tone of desperate longing to be able to capture

reality and free it from time. "La sutil ternura/ del velo que separa las celdillas/ de la granada" is especially pleading and yearning. The speaker loses all sense of irony and distance; he is completely sincere in his desire to stop the passage of time. But he backs off again in verse 26. Upon repeating the thought that he cannot possess ("sin poder habitarlas"), he realizes that his sight is not stopping the passage of things either. Therefore, he returns to his cold distance and ironic speech when he says, "Qué mirada/ oscura viendo cosas tan claras." However, the preceding burst of emotion and the realization of the ineffectiveness of sight temper the bitterness, and admit another reading of the line. It is as if the speaker considered himself foolish by thinking that sight alone (perhaps now poetic insight) could accomplish the truly impossible.

The two vignettes of verses 28 to 34 display a contradictory tension similar to that of the first lines of "Brujas a mediodía, I." The poet leads us in one direction, then the other, thus negating the upward, positive movement with a downward, negative one, producing irony. In lieu of the belligerent, bitter irony of "Brujas a mediodía, I," however, this irony is subject to the disillusionment that occurs in verses ten to 26. The parallel phrase (the phrases begin with "Mira, mira"--also ironic) of verses 34 to 37 bear out this disillusioning discovery:

. . . Mira, Mira:
ve cómo ya, aun con muescas y clavijas,

con ceños y asperezas,
van fluyendo las cosas.

In the final lines of the first part--which still express irony through the imperatives, adjectives, and the contrast of "locura armoniosa"--the defeated speaker claims the "mirada" as his: "mi mirada, mi única/ salvación." He now intimately admits that the failure is his and that the irony is now directed towards himself; and he emphasizes the transient qualities of his eyesight.

. . . Mana, fuente
de rica vena, mi mirada, mi única
salvación, sella, graba,
como en un árbol los enamorados,
la locura armoniosa de la vida
en tus veloces aguas pasajeras.

The speaker ends the poem in a paradoxical dilemma. He is able to observe and capture the things in his eyesight, but his eyesight is as transient as the things he captures. The irony of the first section of "Porque no poseemos"--dependent upon the position of the speaker--is different in tone from the irony of "Brujas a mediodía, I." A more sincere and intimate tone has emerged, tempering the acuity of the irony, and signaling a change in the speaker's attitude. The irony abates more and more as the section progresses, and the new attitude takes command in the second part of the two-part poems like "Porque no poseemos."

In the second part of this poem, irony continues to be a factor, but its role in the poem's experience and its nature

as irony are different. The irony serves to illustrate and vivify the change that occurs in the word "la mirada." This allegorical sign adopts new meaning, an abstract connotation that differs significantly from the type of sight treated in the first part of the poem. The subservience of the irony to the establishment of the allegorical sign also determines a different stance for the speaker. His distance decreases incisively, making his tone more intimate and sincere. This, too, serves the purpose of characterizing the allegorical sign. The "mirada" of which he speaks is an ideal. In "Porque no poseemos, II" he is just beginning to formulate the nature of that ideal, one that expands in concept steadily through the next-to-last poem of "Libro primero," "Eugenio de Luelmo." By the time the speaker reaches the end of the section, his concept of that ideal will be more clearly defined. For the moment, the reader can see this ideal start to take definite form. The definition of "la mirada" in these verses is the first step towards that ideal. Therefore, the progress of the use of that word throughout the poem occupies the foreground of the reader's attention.

La misteriosa juventud constante
 de lo que existe, su maravillosa
 eternidad, hoy llaman
 con sus nudillos muy heridos a esta
 5 pupila prisionera. Hacía tiempo
 (qué bien sé ahora el por qué) me era lo mismo
 ver flor que llaga, cepo que caricia,
 pero esta tarde ha puesto al descubierto
 mi soledad y miro
 10 con mirada distinta. Compañeros

falsos y taciturnos,
 cebados de consignas, si tan ricos
 de propaganda, de canción tan pobres;
 yo mismo, que fallé, tantas ciudades
 15 con ese medallón de barro seco
 de la codicia, tanto
 pueblo rapaz, al que a mi pesar quiero,
 me fueron, a hurtadillas,
 haciendo mal de ojo, y yo seguía
 20 entre los sucios guiños, esperando
 un momento. Este de hoy. Timebla en el aire
 la última luz. Es la hora
 en que nuestra mirada
 se agracia y se adoncella.
 25 La hora en que, al fin, con toda
 la verquenza en la cara, miro y cambio
 mi vida entera por una mirada,
 esa que ahora está lejos,
 la única que me sirve, por la sola
 30 cosa por la que quiero estos dos ojos:
 esa mirada que no tiene dueño. (158-159)

The poet emphasizes the physical aspect of "la mirada" when he mentions the "pupila" in verse five. However, this physical level has overtones of a more abstract level of meaning. The poet has preceded; the physical act of knocking on the pupil with the abstract concepts of "juventud constante" and "eternidad." By modifying the pupil with the adjective "prisionera," the speaker alludes to the theme of time which holds the speaker's sight as prisoner (see part I of "Porque no poseemos"). Therefore, even the physical level of the poem concedes to a more abstract one from the beginning of the second part. It is not merely the physical sense of sight, but suggests the poet's insight, an insight that alters now because of the speaker's solitude. The insight has made his solitude in the world evident to him: the physical cannot go beyond death. This has given him a "mirada distinta" (verse

ten). Just as the abstract references around "pupila" raise the word to a different level, the concept of the speaker's "soledad" has an effect upon the meaning and extension of the allegorical sign, creating more tension between the individual poem and the allegorical level of the volume.

The poet continues the development of this sign in verses 19 and 20 with further metaphors concerning the eyes. The evil eye and the dirty winks underscore the dual movement of the sign. They designate physical actions which imply a negative, fearful desire on the part of the speaker's false friends. While they are pretending to be his friends, they are wishing him ill luck or contributing to his downfall surreptitiously. As in other poems of "Libro primero," the dual action of rejection and acceptance is present here. The speaker rejects his former friends and his former way of life in favor of a different perspective.

. . . Es la hora
 en que nuestra mirada
 se agracia y se adoncella.

The personification of the "mirada" gives new being to the speaker's perspective and adds to the richness of the sign. Adopting the characteristics of a woman, the word now entails all the positive connotations of the striving for an ideal love--ideal because of the lack of identity as being one particular woman. Instead of the specific identity of a woman, the speaker characterizes this new, beloved goal

as distant and the sole reason for his being.

esa que ahora está lejos,
 la única que me sirve, por la sola
 cosa por la que quiero estos dos ojos:
 esa mirada que no tiene dueño.

The selection of the word "ojos" in verse 30 introduces a note of irony, the effect of which is retroactive to the beginning of this part of the poem. The poet chooses the eyes as a synecdoche: they represent the physical being of the speaker. This contrasts ironically with the word "mirada," which has accumulated an abstract meaning in the poem. Hence, the reader comprehends that the phrase "la mirada" is a view and originates with the physical sense of eyesight, but extends beyond that to suggest a viewpoint or perspective on the physical limitations illustrated in the first part of the poem. The viewpoint or attitude that the speaker will strive to hold is one that has no owner ("esa mirada que no tiene dueño"); that is to say, it is not subject to the laws and fate of physical reality, as is the sense of sight.

The two-part poem "Porque no poseemos" manifests the thematic and technical direction of the volume. It portrays the rejection of the viewpoint which limits man's existence to his physical being; and it presents the first moments of the establishment of a new, ideal, and still-distant perspective, but one that will allow the speaker to transcend his physical limitations. Along technical lines, this poem

demonstrates a shift in the nature of the irony. In the first part the disillusionment of the speaker produces a tone of defeat in the irony of his situation. The irony of the second part is subordinate to the formation of the new viewpoint and secondary to the speaker's relationship with the concept of "la mirada." Irony is the fundamental technique of most of "Libro primero," but its nature changes. In "Brujas a mediodía, I" it is bitter, sarcastic, even cynical as the speaker reacts to the futility of the material world. This irony abates in "Porque no poseemos, I" where he tempers it with disillusionment and the awareness, the confession to himself that he is part of the material world. In the second part of this poem the irony changes nature distinctly, in accord with the development of the allegorical sign "la mirada."

The final poem of the section echoes the new tone of the irony. "Noche en el barrio" is an invocation for the new perspective. Night brings illumination and enlightenment to the speaker. Night in this case can represent darkness, ignorance, death; in general terms, it provides the stimulus for the speaker. He will ironically gain insight and enlightenment (perhaps immortality) because of the stimulus. One thinks of night as the end of something; but for the speaker it will be the course and seed of a new life, and he invokes it happily.

Several important techniques characterize the experience of "Libro primero" of Alianza y condena. The basic poetic

process depends upon the concretization of a concept in an extended image. In "Brujas a mediodía" he embodies the material world's attraction in the image of the witches; in "Porque no poseemos" "la mirada"--which also becomes an allegorical sign--stands for different perspectives of life. The poet then uses tensions in the language to determine irony and distance--the experience of the poem.

The tone of the irony proceeds from a cynical, negative use to a hopeful, positive drive towards the desired end. The trajectory of the allegorical level throughout the volume rests upon the contradictory use of irony in the first section. The irony arises from the speaker's position in relation to the world of the poem, to which he reacts negatively, causing him to seek a new perspective. With the varying use of distance the poet creates the trajectory of the volume. He uses it to denounce the material world and establish the intimate ideal that reaches a stage of formulation in "Eugenio de Luelmo," whose personality is paradoxical in itself. In this section irony predominates over paradox, which appears only infrequently in earlier poems and more strongly in "Eugenio de Luelmo" and "Noche en el barrio." As the volume progresses, the irony will become secondary to paradox as the speaker participates in the enigma of love. The introduction of allegorical signs in this section is important for the establishment of the allegorical level of the volume. These signs, along with the structure of "Libro primero," form the

point of departure for the change in the speaker's attitude which already appears in this section, as illustrated by the tempering of the irony and the rejection-acceptance motif. By observing the poetic process, the speaker's relationship to the world of the poem and the progression of irony in the subsequent "Libros," the process of his search will emerge as the allegorical level of Alianza y condena.

* * *

The speaker becomes more involved in his search for transcendence in "Libro segundo" and "Libro tercero," making the experience of these sections more intense. To communicate the experience, the speaker interacts more personally with the world around him as he searches for positive values in "Libro segundo." Thus, the poetic process changes; instead of the distance and the embodiment of a concept in an extended image which is apparent in "Libro primero," the poet uses "realismo metafórico."⁷ The speaker searches for and discovers values in the world around him, but becomes the object of irony because his search for positive values illuminates his shortcomings. In "Libro tercero" he erases all distance and participates in the experience of love. In this section irony plays a secondary role as the speaker participates in a paradox. This paradox requires a combination of the poetic process of the previous sections, making it disemic. The paradox of love as expressed in these poems is simultaneously a particular and a universal experience.

The progression of these techniques creates the allegorical level of Alianza y condena.

In addition to the change in the poetic process, the position of the speaker, and the use of irony, the structure of the sections becomes more complex. This increasing complexity heightens the intensity of the experience by making the allegorical level more dynamic. The use of allegorical signs continues to bind the individual poems together through repetition. The constant modification of their meaning contributes to the unity and the dynamism of the volume. Therefore, the two center sections present the speaker-protagonist's resolution of the problem he establishes in "Libro primero" and lead him to the crowning moment in "Libro cuarto." The final section shows the speaker on the threshold of fulfillment and ties together the dynamic experience of Alianza y condena.

The contrasting movement away from the limitations of the material world and towards a new credo of life in "Libro primero" is an uncomplicated representation of the tension of the title of Alianza y condena, which the poet communicates through the decreasing sarcasm and distance of the speaker. In "Libro segundo" the position of the speaker in relation to the world of the poem and an irony similar to dramatic irony give a more complex character to the dichotomy. Nevertheless, the gathering momentum towards the final section of the volume and the final position of the speaker remain the governing movement of this section. A brief discussion of

the position of the speaker and the structure of "Libro segundo" will help to clarify this second phase of the speaker's development.

Whereas in "Libro primero" the poet begins with a concept (e.g., the negative effect of the material world upon man's spirit) and concretizes that concept in an extended metaphor (in this case, "brujas"), in "Libro segundo" he shows the speaker observing and comparing himself with the world around him and discovering transcendent values in commonplace scenes (the process of "realismo metafórico"). His role in this section is one of an observer, not a participant. This role necessitates a certain amount of distance between the speaker and that which he sees. The poet emphasizes this distance in "Lluvia y gracia" and "Nieve en la noche;" in both poems the speaker looks at a scene through a window. This distance is not as great as that produced by the irony and the poetic process of "Libro primero." The relationship between the speaker and the world he observes is more intimate despite the speaker's passive role. As the section progresses from beginning to end, the speaker's relationship with the world alters significantly. The structure of the section reveals this change by means of ironic undercurrents similar to the movement of the decreasing irony of "Libro primero."

Of the ten poems of "Libro segundo," the first and last form a frame for the section, while the other eight divide into two groups of four poems each. "Espuma," the first

poem of the section, exemplifies the tendencies that will predominate in the next four poems; "Ciudad de meseta," the final poem, summarizes the characteristics and draws to a close the second group of four poems. A distinctly noticeable change of tone between "Girasol" (the fifth poem) and "Mala puesta" (the sixth poem) mark the change. Further evidence of the structure is apparent in the parallelism of the third poem of each section "Lluvia y gracia" and "Nieve en la noche"--the poems with the window motif--, and of the fourth poem of each section "Girasol" and "Frente al mar"--the most intensely emotional poems of "Libro segundo." The structural design of this section is directly related to the position of the speaker.

In the opening poems the speaker looks at things around him in search of values to admire, seemingly unable and perhaps unwilling to compare himself with what he sees. This reticence slowly yields, undermining a false sense of optimism and reaching the climactic moment in "Girasol." From this point in the section, the tendency reverses. Beginning with "Mala puesta" the speaker admits deficiencies within himself, discovering them through his observations. Thus, his relationship to the world around him becomes more intimate and meaningful in spite of his continued observation and his pessimism. His relationship with the world he observes becomes more parallel and interrelated. The irony of this situation is that the speaker's optimistic search for lasting

values reveals his deficiencies and shortcomings, and his pessimistic confession of inadequacy allows him to understand his situation better. In the final poem he is apparently pessimistic: he knows that death will be a cold void without that which he seeks. But he has been able to discover his faults; the mere recognition of them will enable him to overcome his limitations.

A comprehensive view of this section reveals that in "Libro segundo" the poet has doubled the dichotomy of "Libro primero." The rejection-acceptance movement in the first section now multiplies in the two parts of "Libro segundo," with an underlying irony directed at the speaker. Through his observations of the world around him, he arrives at certain conclusions which reduce the distance between the speaker and the reader as the speaker moves closer to his goal of a new view of life based upon universal love free from the vested interests of a materially-oriented world. As always, Rodríguez communicates these experiences with the techniques that form each individual poem. A comparative study of two poems from "Libro segundo" will illustrate the increasing intensity in the progression of the experience of Alianza y condena.

The speaker's description of the sunflower in "Girasol" represents a moment of revelation for him. Although he admires the positive values he finds in the sunflower, he indicates his own shortcomings through his reactions to what he finds.

Esta cara bonita,
 este regazo que fue flor y queda
 tan pronto encinta, y yo lo quiero, y ahora
 me lo arrimo, y me entra
 5 su luminosa rotación sencilla,
 su danza que es cosecha,
 por el alma esta tarde
 de setiembre, de buena
 ventura porque ahora tú, valiente
 10 girasol, de tan ciega
 mirada, tú me hacías mucha falta
 con tu postura de perdón, tras esa
 compañía soleada
 de altanería, a tierra
 15 la cabeza, vencida
 por tanto grano, tan loca empresa. (180)

The title, "Girasol," establishes the concrete level of the poem; the speaker discovers transcendent values in the sunflower through his observation of it (the poetic process of "realismo metafórico"). He personifies the sunflower in two ways: as a pregnant woman and a defeated soldier. This personification plus a shift from a third-person description to a second-person address of the sunflower divides the poem into two parts and signals a change in the perspective of the speaker and his relationship with the things he observes.

The speaker's initial description of the flower is a positive one. Characterizing it as a pregnant woman, he evokes a wealth of archetypal connotations suggesting feminine attributes of beauty, procreation, and the continuance of life. He reinforces and affirms these attributes when he speaks of "su luminosa rotación sencilla." The circularity of the flower indicates an eternal quality, while the adjectives describe it as pure and unpretentious. Moreover, the use of the image in verse six--"su danza que es cosecha"--

elevates the sunflower's seed production to transcendent levels. Because dance is an art form that transcends physical movement, the noun "cosecha" adopts abstract overtones of plenty and a prosperity of a spiritual nature, while maintaining a tension with the concrete level. The enchantment of the sunflower inspires the speaker who wishes to emulate its beauty and achieve the same transcendence. The speaker's physical act of drawing the flower towards him-- "y yo lo quiero, y ahora/ me lo arrimo, y me entra . . . por el alma"--connotes his desire to incorporate the sunflower's attributes into his life. Even the phrase "esta tarde/ de setiembre" contributes to the elevation of an ordinary event (seeing a sunflower) into a transcendent experience for the speaker. This phrase first appears in "Brujas a mediodía" and already functions as an allegorical sign. In "Girasol" the moment of maturation and harvest of the sunflower corresponds with this moment in the speaker's life. The mention of this sign at this point in the poem is critical, for it comes at the turning point of the poem and of "Libro segundo."

When the poet changes from the third-person description to the second-person address of the sunflower in verse nine, he marks a dramatic moment in the speaker's development. From the beginning of "Libro segundo" the speaker has maintained distance between himself and what he observes. In "Viento de primavera" and "Gorrión" he rarely alludes to himself in the first person; in "Lluvia y gracia" he uses

the first person once. Third-person commentary is prevalent in these poems. Now, in "Girasol" he uses the first person and third person descriptions in the first eight verses. With the introduction of the second person in verse nine, the speaker becomes more intimate with the world he observes. He is still an observer; but now he takes his observations more to heart because he is making an important discovery.

Along with the change of address, the personification is different. The speaker sees the sunflower as a valiant, but defeated soldier. The sunflower producing seeds reminds the speaker of a soldier that has been proud and has sacrificed himself for his cause. The altruism of this gesture is evident in the contradictory phrase "ciega mirada." Of course, this may also refer to the physical aspect of the sunflower; that is, the face of the flower contains the seeds. Therefore, another allegorical sign "la mirada" reappears and modifies the sunflower's sacrifice, elevating it from a physical to an abstract plane.

The speaker can now admire the sunflower's humility and its altruistic sacrifice. The flower surrenders its beauty as a flower in order to produce seeds. Its beauty as a flower in the sun is a campaign, an operation undertaken to achieve a specific objective or goal--the production of seeds. The flower exists in order that the plant may bear fruit, and achieves immortality through its own destruction. The speaker recognizes his own shortcoming when he observes the sunflower: "tú me hacías mucha falta."

The poet captures the irony of the sunflower's sacrifice in the contrast between the two personifications, the contradictory phrase "ciega mirada," and in the final verses of the poem: "a tierra/ la cabeza, vencida/ por tanto grano, tan loca empresa." The phrases "a tierra" and "vencida" have slight overtones of death which contrast with the seeds which will produce new life ("tanto grano"). These phrases are slightly ironic also because, although the sunflower is physically closer to the ground (closer to death) its spirit has reached a much higher plane (immortality through procreation) because of its sacrifice. The speaker summarizes his reaction with the phrase "tan loca empresa." Certainly, he admires the sacrifice; the sunflower gives itself for nothing but the seeds. There will be no other reward than its own perpetuity. Therefore, the phrase is ironic. It is not a real business endeavor, but a true expression of love. In the material world this may be foolish and crazy, but the speaker admires it.

Because of these techniques, the reader recognizes that the speaker has discovered an important element on his way towards his goal. The poet has created this experience by means of the process of "realismo metafórico." He has converted an everyday, ordinary occurrence (seeing a sunflower) into a spiritual experience for the speaker. The use of several techniques communicates this experience to the reader: the personifications of the sunflower, the switch in the form of address, the use of allegorical signs, the

use of irony, and the speaker's position with regard to the sunflower. The speaker's contemplation of various things around him ironically has revealed his shortcomings as he thought he was discovering his strengths. His encounter with the sunflower causes him to reconsider his life and to view his situation with more acuity. He does this in the remaining poems of "Libro segundo."

The parallelism of the speaker's situation with the scene he observes is more pronounced and intimate in the second group of poems. A clear example of the interchange between observer and observed is available in the poem "Nieve en la noche." This poem offers several points of comparison with "Girasol," and demonstrates the change that has occurred in the speaker's relation with that which he sees.

Compared to the theme of self-sacrifice and altruism in "Girasol," the theme of "Nieve en la noche" is pretense and hypocrisy. In keeping with this difference, the tone of "Nieve en la noche" is more pessimistic; the speaker does not admire the snow as he did the sunflower because the snow conceals the faults and the ugliness of the world. Ironically, the speaker gains from the pessimism of this view. It is beneficial for him to denounce the falseness he sees. Through his denunciation of the snow, one sees him denouncing his own sugar-coating of reality. In this way, he searches for the attributes he finds in the sunflower, and improves himself. To communicate this reversal to the reader, tensions in the language play a prevalent role, along with important allegorical

signs. A detailed look at specific parts of "Nieve en la noche" specifies the evolution of the speaker in "Libro segundo."

- Yo quiero ver qué arrugas
 oculta esta doncella
 máscara. Qué ruin tiña,
 qué feroz epidemia
 5 cela el rostro inocente
 de cada copo. Escenas
 sin vanidad, se cubren
 con andamiajes, trémulas
 escayolas, molduras
 10 de un instante. Es la feria
 de la mentira: ahora
 es mediodía en plena
 noche, y se cicatriza
 la eterna herida abierta
 15 de la tierra, y las casas
 lucen con la cal nueva
 que revoca sus pobres
 fachadas verdaderas.
- La nieve, tan querida
 20 otro tiempo, nos ciega,
 no da luz. Copo a copo,
 como ladrón, recela
 al caer. Cae temblando,
 cae sin herirse apenas
 25 con nuestras cosas diarias.
 Tan sin dolor, su entrega
 es crueldad. Cae, cae,
 hostil al canto, lenta,
 bien domada, bien dócil,
 30 como sujeta a riendas
 que nunca se aventuran
 a conquistar. No riega
 sino sofoca, ahoga
 dando no amor, paciencia.
 35 Y borró los caminos.
 Y tú dices: "despierta,
 que amanece". (Y es noche
 muy noche.) Dices: "cierra,
 que entra sol". Y no quiero
 40 perder de nuevo ante esta
 nevada. No, no quiero
 mentirte otra vez. Tengo
 que alzarle la careta
 a este rostro enemigo
 45 que me finge a mi puerta
 la inocencia que vuelve
 y el pie que deja huella. (183-184)

In the opening verses the poet uses "realismo metafórico" to create contrasts, determine the tone (the speaker's reaction to the snow), and establish the position of the speaker. The poet defines this malignant character of the snow by personifying it as a treacherous woman. The hypocrisy of the snow is apparent in the contrasts between the negative words "arrugas," "tiña," and "epidemia" and the positive words "doncella" and "inocente." The poet emphasizes the hypocritical betrayal of the snow with the verbs "oculta" and "cela" and the noun "máscara," showing the deceit and falsity of the snow's external appearance. With respect to this description, the position of the speaker is important. He enters the poem at the very beginning, announcing in plain terms his desire to penetrate the superficial illusion of the snow and to see beyond the external appearance. He does not want to let the snow deceive him. Because the speaker enters the poem immediately, the poet creates a parallel situation between the snow and the speaker. The snow represents the speaker's situation, his desire to know himself better and to see beyond his accepted manner of appraising himself.

The use of the allegorical sign "mediodía" in verse 12 supports the parallel relationship of speaker and snow. When he states that "es mediodía en plena/ noche," the speaker may be referring to the particular anecdotal scene of a snowfall in the night creating the illusion of daylight. The allegorical sign with its additional meaning, the contrast

between noon and night, and the illusion the snow creates suggest a wider level of meaning, one that pertains directly to the speaker's situation. He might be at the point of maturity, but it is merely an illusion. He is really in the dark as to the truth of his situation: "Es la feria/ de la mentira" (verses ten and 11). The snow--his current perspective of life--blinds him: "ciega,/ no da luz." The contrast between the particular scene and the poet's situation is evident in the use of the allegorical sign "mediodía."

The appearance of another allegorical sign of vital importance in the characterization of "Libro segundo," and the use of an archetypal image further the development of the snow as a representation of the speaker. The word "entrega" dominates this section of the book, and is an obvious attribute of the sunflower (even though the word does not appear per se in "Girasol"). In "Nieve en la noche" the "entrega" has a negative connotation.

Tan sin dolor, su entrega
 es crueldad. Cae, cae,
 hostil al canto, lenta,
 bien domada, bien dócil,
 como sujeta a riendas
 que nunca se aventuran
 a conquistar. No riega
 sino sofoca, ahoga
 dando no amor, paciencia.
 Y borró los caminos.

In this context the act of giving performed by the snow is cruelty because it covers and hides reality. The subsequent image of the horse also conveys the negative

connotation to the reader. The horse--metaphor for the snow which is metaphor for the speaker--does not dare to break out of its reins.⁸ The speaker, by extension, does not dare to penetrate the reality of his situation. He is slowly becoming aware that he does not possess the attribute of the "entrega" that the sunflower has; his act of giving is more like that of the snow: covering, hiding, evading, making that which is ugly beautiful by placing a deceptive covering on top of it. The final result has been that he has lost direction to his life: "Y borró los caminos." The use of this archetypal image blends harmoniously with that of the allegorical signs; the signs and archetypes establish the link between the speaker and the image of the snow, and continue to present a contrast between the concrete and the allegorical plane that encompasses the volume.

In the final lines of the poem the speaker uses the second-person address that he uses in "Girasol." Although it is possible that he is addressing someone else--an anonymous, unimportant witness to the scene, a person fooled by the snow, functioning as a foil for the speaker (this may be a woman with whom the speaker is having an affair, but one that is mostly physical)--it also suggests that the "tú" he addresses is another part of himself, that part which urges complacency. The poet then opposes that faction with the other half of the "descoblamiento." The emphatic use of the first person shows the speaker's unwillingness to continue to participate in life as he has.

. . . Y no quiero
 perder de nuevo ante esta
 nevada. No, no quiero
 mentirte otra vez. Tengo
 que alzarle la careta
 a este rostro enemigo

The affirmative action of the phrase "tengo que" is an assertion of the speaker's resolve to penetrate the situation in which he finds himself. In doing so, he will reject the falseness and superficial beauty of the snow. Upon stating that the snow pretends to capture a footprint, he metaphorically describes his life until this moment. The mark that his life has made has been transitory--as temporary as a footprint in the snow.

. . . Tengo
 que alzarle la careta
 a este rostro enemigo
 que me finge a mi puerta
 la inocencia que vuelve
 y el pie que deja huella.

By determining to go beyond his superficial, false, masked, illusionistic, and transitory view of the world, he hopes to leave a lasting mark. Thus, he will achieve the immortality that he has recognized in the sunflower and other things around him.

A summary of "Nieve en la noche" reveals many valuable points of comparison with "Girasol." The poet forms both poems around the speaker's reaction to and interaction with a physical object that he observes, using the poetic process of "realismo metafórico." However, his position with regard

to these objects is different. When he comes into contact with the sunflower, he finds a quality in the flower that he admires greatly, but does not have himself. Observing the snow, he sees that he shares an attribute with it, but is displeased with this trait. Even though the tone of "Girasol" is one of admiration and praise, it has a negative effect on the speaker, who realizes his own deficiency. The reverse is true of "Nieve en la noche." The predominant tone is negative and despairing; yet, his determination to face his reality and to bring about a change in himself has a beneficial effect. Hence, the duality of the two parts of "Libro segundo" depends upon a false optimism in the first five poems and a false pessimism in the second five. These are false qualities because they have an ironically reverse effect upon the speaker than what he initially and obviously expects them to have. This is one aspect of dramatic irony; the speaker's search for positive values in the world around him reveals his own deficiencies. The use of tensions, the direct address, and the allegorical signs contribute to the communication of this experience in each poem.

In conclusion, the structure of "Libro segundo" is more complicated and more intense than "Libro primero." The false optimism versus the false pessimism doubles the dual movement of "Libro primero" (rejection-acceptance). Throughout "Libro segundo" the speaker is an observer who interacts with the world around him. There is not the same distance between the speaker and the world of the poem in this section as exists in "Libro primero." In the second section

the speaker is the object of dramatic irony rather than the creator of an ironic view. The distance is decreasing because the speaker is nearing his goal. His observations of and interaction with the world of the poem bring him closer to full participation in it, the object of his search. This also necessitates a change in the poetic process. Instead of concretizing an abstraction with an extended image as in "Libro primero," the poet shows the speaker discovering transcendent values in the world around him. The process of "realismo metafórico" provides an appropriate mode to accomplish this. Thus, "Libro segundo" is an intermediate step in the speaker's search for a means to transcend the fate of the material world in which he lives in order to find spiritual immortality.

After his confession of inadequacy and his declaration of the desire to know himself better caused by the ironic turn of events of "Libro segundo," the speaker encounters that which will enable him to be the person he wants to be. In "Un suceso"--the first poem of "Libro tercero"--the speaker unexpectedly meets his true love. Through his relationship with this woman, the speaker is able to understand and accept the enigma of love and to participate in the experience of the sacrifice that he observes in "Girasol." Thus, in his most intimate relationship--that of a man in love with a woman--the speaker grows to a more mature understanding of himself and takes the first, most difficult step towards the universal love of mankind. It is this love which

will eventually give the speaker the spiritual immortality he seeks.

To communicate the intensity of this experience and the dynamic moment of change in the protagonist-speaker, the poet effectively manipulates the position of the speaker, the structure, and the irony--techniques which have conveyed the experience from the beginning of the volume. The distance of the speaker from the reader disappears almost completely in "Libro tercero." This is largely because the speaker acts as a participant in the world of the poem. This participation and the lack of distance is the expected outcome of the progression of the volume. If he is a distant, idealistic dreamer in "Libro primero" and an outside observer of the world in "Libro segundo," it is natural that he be an intimate participant in the climactic moment of his trajectory. "Libro tercero" contains some of the most intimate moments of his relationship with his loved one. However, the structure of the section and the use of paradox amplify the applicability of these moments, allowing them to transcend the personal and private level which is their basis.

The structural complexity of "Libro tercero" captures the emotional intensity of the speaker's experience. The sixteen poems of this section divide into two groups of eight that reflect two opposing tones similar to the rejection-acceptance dichotomy of "Libro primero." The first group contains poems that are largely negative in tone. In these, the speaker does

penance for his previous attitudes toward life. The second group of poems shows the speaker experiencing an increasing amount of joy as he begins to attain spiritual heights in an almost mystic state. Yet, there are other tonal movements beneath this general tendency.

Rodríguez has also divided each of these groups of eight into two groups of four (reminiscent of "Libro segundo"). In the first two groups of four there is a decrease in the optimism of the speaker. "Un suceso" and "Hacia un recuerdo" (the first and fifth poems) are slightly more positive than "Ajeno" and "Adiós" (the fourth and eighth poems), which are the most pessimistic poems of "Libro tercero." The direction of the tone reverses between "Adiós" and "Noche abierta," where the speaker begins an upward, optimistic tone which peaks at "Sin leyes" (the twelfth poem) and "Un bien" (the sixteenth and final poem of the section). Thus, an overlapping and complication of tonal progression in the structure of "Libro tercero" intensifies the climactic experience of the speaker's trajectory through Alianza y condena.

A strange phenomenon occurs in the reading of "Libro tercero." One has a difficult time pinning down a consistent use of technique. Tension in a single word and contrasts between two or more words are not predominant. The speaker no longer observes the world (he is too close to it now); and, therefore, the extended metaphor and "realismo metafórico" cease to have an obvious link with physical reality and to parallel the situation of the speaker. The use

of first, second or third person varies greatly from poem to poem, producing no significant patterns in the speaker's address in the world of the poem. Yet, the structure suggests cohesion that goes beyond the vagueness of tone, and the poems have resonances of vital emotions. The common denominator of the poems of this section of the volume lies in the extension of the development of the use of irony that begins in the first section.

Irony has played an integral part of the experience of the volume from its beginning. In "Libro primero" the speaker creates a sarcastic distancing irony that shows his repulsion for the material world, and his desire for, but distance from, an ideal state that he hopes to attain through his search. The irony of "Libro segundo" has a dramatic quality. The speaker, deciding to seek his ideal in the elements of the world around him, becomes the object of the irony. Unexpectedly, he sees his own spiritual deficiencies and realizes that he must change from within. Therefore, his quest for positive values in the world around him leads him to an unexpected conclusion (an aspect of dramatic irony). Along with the intimacy of the speaker, the irony of "Libro tercero" abates even more, and evolves into ironic paradox.

The poet builds the third section around a paradox which is simultaneously applicable to the situation of the speaker and man in general. One might simplify this paradox with the statement, "From evil, good arises." This statement

reflects the tension of the title Alianza y condena and the rejection-acceptance motif that has been evident throughout the volume. It also captures the situation of the speaker and man in general because the speaker now participates in the paradox of love. Love is one of those moments--like birth, death, and time--that is at the same time individual and universal. To communicate this experience to the reader, the poet seems to combine the poetic processes of "Libro primero" and "Libro segundo," forming the process of "Libro tercero" around the paradox. By doing so, he creates a disemic paradox--one that alludes to the particular situation of the speaker and simultaneously reflects a universal pattern without mentioning either specifically.

The structure of "Libro tercero" marks a subtle difference in the paradox of these poems. The type of paradox that exists in the first half of the section is situational paradox; in the second half, the paradox is verbal.⁹ All the paradox is ironic because of the incongruous use of language: the poet states one thing and creates a different interpretation of his statement. The irony thus reinforces the paradox that forms the basis of the section.

In "En invierno es mejor un cuento triste" the poet embodies the paradox in a situation. This situation consists of a man looking back on his past and finding a parallel between his present relationship with women and his relationship as a boy with his mother. The parallelism of these

relationships allows him to repent of his past misdeeds and to move closer to his goal--the love of the woman he has met in "Un suceso." From this situation the paradox arises.

Conmigo tú no tengas
 remordimiento, madre. Yo te doy lo único
 que puedo darte ahora: si no amor,
 sí reconciliación. Ya sé el fracaso,
 5 la victoria que cabe
 en un cuerpo. El caer, el arruinarse
 de tantos años contra el pedernal
 del dolor, el huir
 con leyes a mansalva
 10 que me daban razón, un cruel masaje
 para alejarme de ti; historias
 de dinero y de catres,
 de alquileres sin tasa,
 cuando todas mis horas eran horas de lobo,
 15 cuando mi vida fue estar al acecho
 de tu caída, de tu
 herida, en la que puse,
 si no el diente, tampoco
 la lengua,
 20 me dan hoy el tamaño
 de mi pecado.

Sólo he crecido en esqueleto: mírame.
 Asómate como antes
 a la ventana. Tú no pienses nunca
 25 en esa caña cruda que me irguió
 hace dieciséis años. Tú ven, ven,
 mira qué clara está la noche ahora,
 mira que yo te quiero, que es verdad,
 mira cómo donde hubo
 30 parcelas hay llanuras,
 mira a tu hijo que vuelve
 sin camino y sin manta, como entonces
 a tu regazo con remordimiento. (195-196)

The speaker begins by addressing his mother with the familiar "tú" form of the verb. But, because of the emphasis he places on his remembrances, the speaker soon seems to be talking to himself as he confuses the boyhood experiences

with experiences with women in his life. The image of the wolf introduces sexual overtones that suggest a Freudian view of the mother as representative of woman in general. The speaker recognizes the bestial quality of his relationship with women, and comprehends his error: "me dan hoy el tamaño/ de mi pecado."

When he addresses her with the imperatives of the second stanza, the parallelism intensifies. Asking his mother to come to the window suggests that she used to do this when he was a child--an open manifestation to the speaker of her care and her love. He may be referring to that level of the situation, or he may be suggesting that his beloved look at him again, come in contact with him in order to see that he recognizes his faults. Or he may be daring himself to look at himself so that he can be sure that he has real love for the woman, not the animal attraction that he felt with others. He discovers that it is true, he really does love her. Therefore, he repents and returns to woman. His repentance allows him to return to the mother-figure for new spiritual guidance and opens new pathways for him. As a son, his mother would renew her love for him and guide him after he had done wrong. Now, as a man, he is able to admit his wrong and to go to woman as a means to find the love he needs. Thus, this situation presents a paradoxical outcome: from evil, good arises.

This paradox has its basis in a fundamental irony in the situation. The speaker sees himself as a child because

of the parallel situation boy-mother:man-woman. But because he is able to admit that he has done wrong, he reverses the situations. The mother will accept a child's wrong-doing as her shortcoming. Now the speaker accepts the responsibility for his own mistakes. The irony results from his description of himself as a child when he is, in truth, an adult. From the recognition of his evil and his acceptance of the responsibility for it, he improves his character.

Thus, in "En invierno es mejor un cuento triste" the paradox arises from the situation presented. This situation is complex because of the parallelism of the speaker's position and the ironic result of the relationship and his repentance. The situational paradox with its ironic overtones reflects the tendency of the first eight poems of this section. The tone is predominantly negative, for the emphasis falls on the repentance and the cause for such an action. On the other hand, there is an undercurrent of positive emotion that results from this negative experience. The pessimistic attitude increases to alarming despair in "Ajeno" and "Adiós," but out of this despair, the speaker's joy will emerge.

Hence, in the second half of "Libro tercero" the opposite tendency is visible, with a movement from decreasing despair to increasing optimism. Such a change necessitates a change in the nature of the technique. In order to communicate with paradox (the same technique) the mystic proportions of

the joy that arises from the speaker's denouncement of his former attitudes and his participation in love, the poet uses verbal rather than situational paradox.

Verbal paradox increases the intensity of the emotion because of the tension in the words. Situational paradox--as seen in the preceding analysis--depends upon a contemplative, rational interpretation of the scene which gives rise to the paradox; the speaker analyzes his situation as he participates in it. In verbal paradox the effect is much more immediate. The words contrast and convey the emotion without an analysis of it. Thus, the constant momentum upwards towards the goal of the speaker continues to develop in the poems of "Libro tercero." An example of verbal paradox is "Como el son de las hojas del álamo" (the tenth poem of the section).

El dolor verdadero no hace ruido:
 deja un susurro como el de las hojas
 del álamo mecidas por el viento,
 un rumor entrañable, de tan honda
 5 vibración, tan sensible al menor roce,
 que puede hacerse soledad, discordia,
 injusticia o despecho. Estoy oyendo
 su murmurado son, que no alborota
 sino que da armonía, tan buído
 10 y sutil, tan timbrado de espaciosa
 serenidad, en medio de esta tarde,
 que casi es ya cordura dolorosa,
 pura resignación. Traición que vino
 de un ruin consejo de la seca boca
 15 de la envidia. Es lo mismo. Estoy oyendo
 lo que me obliga y me enriquece, a costa
 de heridas que aún supuran. Dolor que oigo
 muy recogidamente, como a fronda
 mecida, sin buscar señas, palabras
 20 o significación. Música sola,
 sin enigmas, son sólo que traspasa
 mi corazón, dolor que es mi victoria. (206)

The paradox of the poem is evident in the first verses. The speaker states that this "dolor verdadero" is silent ("no hace ruido"), but that it leaves a sound. At first glance, this statement seems contradictory. But one can understand the difference between noise ("ruido") and the sensual, gentle sounds which ironically describe the "dolor" of the speaker ("susurro," "rumor," "vibración," "tan sensible al menor roce"). The ironic use of these sensual, physical sounds and the simile of the leaves--a concrete embodiment of the enigmatic "dolor" of the speaker--heighten the contradictory quality of the initial paradox, and include the reader in the experience of the speaker who has not yet appeared. In spite of the contrasts of the negative words "dolor," "soledad, discordia, / injusticia o despecho," the positive image and the sensual auditory effect of the words of verses two to five attract the reader and force him to accept the "dolor" as something other than negative. Thus, irony reinforces the effect of the verbal paradox that initiates the experience of the poem.

The irony continues to grow between verses seven and 15. The pain--now represented by the sound ("murmurado son")--has the opposite effect that the speaker thinks it has. He states that it does not agitate him, but rather gives harmony. The verb "alborota," meaning to make a racket or to agitate, functions on two levels, referring to the sound and to the pain. The poet continues to emphasize the tension between

the emotional level ("dolor") and the metaphoric level ("susurro") which he begins with the paradox of verses one and two. He furthers this tension with the negative change of tone in verse 13, and makes it even more enigmatic and paradoxical when he compares the sound with a betrayal. Stating that "es lo mismo," he causes an ironic interpretation of the word "traición" (it looks evil, but is not), and accepts the fact that a beautiful sound has emerged from "un ruin consejo de la seca boca/ de la envidia"--an obvious paradox.

The paradoxical element of the poem climaxes in a mystic ecstasy in the final verses of the poem. A progression in the use of "música," "son," "dolor," and finally "victoria" indicates the ironic use of the word "dolor" as it contrasts with the positive effect that this pain has for the speaker. The tension increases because of the physical piercing of the heart by the intangible sound of the music and the final paradox of the statement "dolor que es mi victoria." The paradox represented here has the same character as the paradox of "En invierno es mejor un cuento triste"--out of evil, good arises. In "Como el son de las hojas del álamo" the poet presents this paradox to the reader by means of verbal contrasts and images rather than a situation of interaction on the part of the poet. The crowning irony of the poem lies in the use of the word "dolor" which can mean ache, pain, grief, or repentance.

"Como el son de las hojas del álamo" shows the opposite side of the emotion of "En invierno es mejor un cuento triste." Both poems have the same basic paradox which forms the center of the experience. The use of situational and verbal paradox creates a different type of experience in each respective poem. Situational paradox creates a more contemplative interaction of speaker and situation; verbal paradox creates immediate participation. Hence, the unifying paradox of "Libro tercero" receives two distinct expressions, as evidenced by the structure of the section.

Overriding all of these expressions has been the use of irony. From the distancing, sarcastic irony of "Libro primero" (which the speaker created with mocking effect) and the dramatic irony of "Libro segundo" (in which the speaker became victim of the search for truth), the irony now reinforces the paradox. In this case, irony functions as an intimate part of the speaker. He is not using it for distance or being the victim of it, but he has incorporated it into his view of reality. The use of irony in the various sections of Alianza y condena corresponds with the trajectory of the speaker's view of reality and forms the experience of the volume.

In the final poems of "Libro tercero," the speaker reaches the threshold of a new perspective. "Amanecida" clearly indicates the beginning of a new phase in the speaker's life, a rebirth that carries him to the view of reality that he

was seeking. Even the titles indicate the trajectory of his growth: "Amanecida," "Lo que no es sueño," "Una luz," "Un bien." The speaker has found love through his discovery of his own shortcomings and a subsequent and necessary change in his attitudes and viewpoints. The growth that began in Don de la ebriedad reaches a pinnacle that the poet culminates in the final "Libro" of Alianza y condena.

The two odes of "Libro cuarto" crown the experience of Alianza y condena in the best tradition of odes. In their theme, in their structure, and in their technique they fulfill the role of extolling the speaker's arrival at the goal that he has sought in the volume. "Oda a la niñez" and "Oda a la hospitalidad" are the poet's expression of praise for life and love. Since these poems culminate the trajectory of the speaker, and since the speaker allegorically represents all men, these odes demonstrate a combination of the occasional character of the Pindaric ode and the reflective, philosophic character of a Horatian ode. For the poet to achieve these diverse ends, he must enrich the poetic diction of these poems. Rodríguez recalls many elements and suggests moments of almost all the poems of the volume, producing multiple levels of interpretation and heightening the emotive experience of the poems. A general discussion of "Oda a la niñez" and "Oda a la hospitalidad" manifests their position as the climax and supreme moment of Alianza y condena.

"Oda a la niñez" expresses the speaker's gratefulness for life. The four sections of the poem evoke the trajectory of the speaker from Don de la ebriedad (parts I and II) through Conjuros (parts III and IV), as well as the progression of the speaker through moments of the present volume. This, of course, implies that he is seeing it in retrospect from the present moment. In part I the speaker addresses the month of March, which suggests the beginning of spring. This represents the first signs of awakening and rebirth which the speaker experiences in the discovery of the poetic gift. The use of the direct address of March has a dual effect. It dramatizes the relationship of the speaker and March, making it personal and immediate. But the speaker never uses the first-person singular, establishing his own presence. Instead, he uses the first-person plural forms. Hence, the discovery of the rebirth of life is a universal one, and maintains all the intimacy and vitality of a personal experience. The poem describes the speaker's experience and every man's simultaneously.

The second part of the poem evokes a despairing, doubtful tone. The speaker describes the alienation and isolation of man in the world, which he sees in a new light because of the influence of March. He is still not sure of the direction of his life and is impatient with his lack of progress.

. . . Y nuestras calles,
claras como si dieran a los campos,
¿adónde dan ahora? ¿Por qué todo es infancia? (219)

However, spring is beginning to have its effect; the poet looks to the future and has hope.

Mas ya la luz se amasa,
 poco a poco enrojece; el viento templá
 y en sus cosechas vibra
 un grano de alianza, un cabeceo
 de los inmensos pastos del futuro. (219)

Part III begins with a false, illusionistic hope that quickly dissipates into disillusionment. The ugly reality of the world shows the speaker that man is afraid to be open, sincere, and to live life.

Años de compra y venta,
 hombres llenos de precios,
 los pregones sin voz, las turbias bodas,
 nos trajeron el miedo a la gran aventura
 de nuestra raza, a la niñez. (220)

Nevertheless, the poem ends with a paradox which promises hope in spite of pain.

. . . Ah, quietos,
 quietos bajo ese hierro
 que nos marca, y nos sana, y nos da amo.
 Amo que es servidumbre, bridas que nos hermanan. (220-221)

The negativism quickly dissipates in the first lines of Part IV. The speaker acknowledges that he can lose everything he has--all his material possessions--, but he will always have his character. This is possible because of his ability to recognize the evil and to learn from it. He uses an image of the rain to indicate that he receives special grace from a higher source that gives him insight for which he is grateful.

When this happens, he reaches a certain stage of development that is directly on his path towards fulfillment.

Es el momento ahora
 en el que, quién lo diría, alto, ciego, renace
 el sol primaveral de la inocencia,
 ya sin ocaso sobre nuestra tierra. (222)

The concept of childhood changes meaning in the poem. Originally, it connotes an unseasoned, raw, naive childhood as the speaker stumbles onto the perspective that will lead him to fulfillment. By the end of the poem it is the result of growth on the part of the speaker. The "inocencia" suggests an eternal source of life. The speaker develops his perspective; and this puts him on the path towards true enlightenment and insures him of eternal growth.

This ode indirectly recounts the trajectory of the speaker's progress through Don de la ebriedad and Conjurros, and celebrates life. Yet, it evokes moments of Alianza y condena also because the poet selects key words that appear earlier in the volume as well as some phrases of the previous volumes with which to write these poems. The use of March comes from Don de la ebriedad, and the rain is suggestive of grace in "Lluvia y gracia." Other resonances remind the reader of "Dando una vuelta por mi calle," "A la respiración en la llanura," and "Porque no poseemos" among others.

. . . vuelve
 este destino de niñez que estalla
 por todas partes: en la calle, en esta
 voraz respiración del día, en la
 sencillez del primer humo sabroso,
 en la mirada, en cada laboreo
 del hombre. (217)

These are but a few examples of the connections that abound throughout both of the odes. Such a technique strengthens the unity of the book, reinforces the progression of the allegorical level by extending the use of allegorical signs, and makes the volume expand to a new level of interpretation. The multiplicity of meaning in these poems raises the speaker's experience to a universal plane.

All these combine to form a celebration and exaltation of the fact that the speaker is glad to be alive because he now has a temporal perspective on the various moments that led him to the experience of Alianza y condena. That experience is love, which is the subject of "Oda a la hospitalidad."

In this ode the volume reaches its peak of emotion because of an allegorical story told in the third person. The "plot-line" of this poem recounts the arrival of a vagabond at a house where he turns all the adversities of the house into profit for himself. He penetrates into the heart of the house in order to discover its innermost warmth. In this place he seeks something other than the memories of past houses or the hopes of a house in the future. He must seek foundation and servitude in this house. When he does this, a new day dawns in his life and gives meaning to life in general. This leads to prosperity and happiness which the man shares with all his friends around him. This is the basic story told in "Oda a la hospitalidad."¹⁰

The allegorical implications of this story arise from certain descriptions in the first part. The lack of specificity of time and place and the background of the vagabond suggest the archetypal pattern of a man on the road of life. The description of the house, with its contrasts between the tangible elements of a house and human characteristics, extends the allegorical level, signifying the vagabond's use of the evil he meets in a beneficial way.

Ve el cuerpo del engaño
 y lo usa: esa puerta
 que, al abrirse, rechina
 con cruel desconfianza, con amargo reproche;
 esa ventana donde
 la flor quemada del almendro aún deja
 primavera, y le es muro,
 y su cristal esclavitud; las tejas
 ya sin musgo ni fe;
 el mobiliario, de diseño tan
 poco amigo; la loza
 fría y rebelde, cuando
 antes le fue recreo y muchas veces
 hasta consuelo (223-224)

These contrasts cause the reader to recall the speaker's situation at the beginning of Alianza y condena. He recognizes the evil he sees and turns that inadequacy into a positive experience. The structure of "Oda a la hospitalidad" resembles that of a Pindaric ode. Part I establishes the position of the vagabond, the man. In the Pindaric ode this is the strophe (male) that is followed by the antistrophe (female), moving the vagabond in a different direction. In the second part of this ode, the poet embodies the female figure in "esta mañana clara." Like rain and light (fertility

and inspiration, archetypally), this morning "germina, y crea/ casi un milagro de hechos y sucesos." It gives meaning and definite shape to the life of the vagabond. The protagonist of Alianza y condena also encounters a woman (in "Un suceso") and receives meaning for his life through his love for her. (Incidentally, the poet has dedicated the volume to Clara, suggesting that the allegorical level of this poem is based upon a very personal experience.)

The final section shows the man at the height of his life, enjoying the prosperity that has sprung from his depravity. The word "hospitalidad" now adopts new meaning, just as "niñez" did in the first ode. At the beginning of the poem, the arrival of the vagabond places hospitality on a literal level. As the vagabond and the house rise to another level of meaning, so the hospitality changes meaning. In the final section (the epode strophe of the Pindaric ode) hospitality connotes universal love as the man lives "entre las paredes/ de una juventud libre y un hogar sin fronteras."

The meticulous structure of the ode, the use of the allegory, and the various levels of interpretation--elicited by the use of tensions, ironies, paradoxes, and more resonances of the key words and phrases alluding to the preceding poems of the volume--elevate the poem to an all-encompassing position in the volume. Because the speaker remains an anonymous voice in the "Oda a la hospitalidad," the events of this poem and the trajectory of the allegorical level of Alianza y condena which it reflects, represent a universal experience of man's happiness in love.

"Oda a la niñez" and "Oda a la hospitalidad" are odes in praise of life and love, respectively. The techniques used by the poet in these two poems give them the quality of true odes: heightened diction, enrichment by poetic device, the use of structure, and a character both occasional and reflective. By means of these techniques the poet creates multiple levels of meaning, thereby raising the speaker's process in the first three sections of Alianza y condena to universal proportions. "Libro cuarto" culminates the continuous movement towards the speaker's goal that is evident in the preceding sections.

Alianza y condena is, first and foremost, a book of love poetry, for it is love that leads the speaker to the threshold of fulfillment. The speaker begins the volume with the realization of the obsessive nature of man's attachment to the material world, and the futility of that attachment. Convinced that the material world is limited by its transience, he decides to seek more lasting values. His search starts with an examination of various aspects of the world around him in hopes of discovering those values. Ironically, when he recognizes them in the world around him, he finds that he himself lacks these attributes. Therefore, he determines to make a change in his attitudes. His encounter with a woman gives him the opportunity to turn the discovery of his shortcomings into a beneficial act. Through his relationship with the woman he is able to effect the necessary change and learns how to give of himself. This act demonstrates to the

speaker the power of love (a love that reaches universal proportions) and places him on a direct route to the fulfillment of his life.

The poet "narrates" this allegorical plot to the reader with the individual poems that compose the volume. As in the other volumes of his work, the allegorical level depends upon the interrelationship among the individual poems. The success of these poems is due to a skillful manipulation of the techniques which embody and communicate the poetic experience in the individual moments of its development. In Alianza y condena the structure of the volume, the poetic process, the position of the speaker, the use of irony and paradox, and the allegorical signs are the major techniques which capture the dynamic progress of the speaker.

Rodríguez consistently increases the complexity of the structure of the first three "Libros" of the volume. The intensity derived from this complexity relays the speaker's excitement as he nears the goal he has set in "Libro primero." The increasing complexity of the structure also signals the change of position in the speaker. As he formulates the basic premise of rejection-acceptance in the poems of "Libro primero"--embodying his thoughts and ideals in concrete images--, the speaker maintains a good deal of distance, especially in the rejection of the material world. He is able to create this distance by the use of a sarcastic irony reinforced with paradox. Progressing through the volume, this distance decreases. In "Libro segundo," although he is not a direct

participant in the world, only an observer, he is closer; the use of "realismo metafórico" allows him to make positive discoveries in the world around him. In "Libro tercero" he participates intimately in the paradox of love. The use of irony also undergoes a change of character. A form of dramatic irony makes the speaker the victim of his own investigation in "Libro segundo." This leads to the central paradox which governs "Libro tercero," and the irony reinforces the paradox in a secondary role. The reversal of the relationship of irony and paradox exemplifies the reversal in attitude that the speaker has experienced. Throughout these three sections there is a continual movement upwards toward the positive values which will bring the speaker to a transcendent view of reality.

Much of the effectiveness of the allegory in Alianza y condena depends upon the repetition of allegorical signs. The archetypal words, the "new" signs ("mirada," "mediodía," "entrega," "alianza"), and the resonances of the odes unify the volume and vivify the language with which the poet works. Through repetition these signs acquire added meaning and amplify the possibility of interpretation of the poems. Thus, Rodríguez enriches the extension of poetic diction and vivifies the experience of the volume.

Alianza y condena is the most ambitious work that Rodríguez has produced, for in it he combines and perfects the techniques he had been developing in his earlier volumes. It is a magnificent work of art of a true craftsman who is

aware of the possibilities of his medium and uses it in original and genial ways to create a vital experience for the reader. The success of the poems of Alianza y condena bears out the fact that Claudio Rodríguez has made a fulfilling discovery in his life and in his art.

Notes

¹Originally published by Revista de Occidente (Madrid: 1965); also included in Poesía, 1953-1966 (Barcelona: Plaza y Janés, 1971), pp.145-227, which is the text that I have followed. I shall place the page numbers referring to this text in parentheses after each quotation.

For critical work on Alianza y condena see Carlos Bousoño, "La poesía de Claudio Rodríguez" in Poesía, 1953-1966 (Barcelona: Plaza y Janés, 1971), pp. 9-34, Luciano García Lorenzo, "Alianza y condena," Revista de Literatura, Nos. 55-56 (1965), pp. 308-9; José Olivio Jiménez, "La poesía última de Claudio Rodríguez (Sobre Alianza y condena)," Revista de Estudios Hispánicos, Vol. I, 209-41; Francisco Lucio, "Dos poetas en sus libros: Francisco Brines-Claudio Rodríguez," Insula, No. 304 (1972), pp.4-5. Emilio Miró, "Alianza y condena, Claudio Rodríguez," Cuadernos Hispanoamericanos, Vol. 201 (1966), 809-12.

²José Olivio Jiménez' discussion of theme in Alianza y condena differs from this one. See "La poesía última de Claudio Rodríguez (Sobre Alianza y condena)," Revista de Estudios Hispánicos, Vol. I, 209-41; see also Francisco Lucio, "Dos poetas en sus libros: Francisco Brines-Claudio Rodríguez," Insula, No. 304, pp. 4-5.

³Bousoño sees the poetic process of Alianza y condena differently in "La poesía de Claudio Rodríguez," in Poesía (Barcelona, 1971), pp. 17-22.

⁴When I use the term "alegoría disémica," I am referring to the definition I have given in Chapter 2 of this study, differentiating this term from "realismo metafórico." See especially note 5 on page 66.

⁵Bousoño discusses this poem in "La poesía de Claudio Rodríguez," Poesía (Barcelona, 1971), pp. 20-21.

⁶See Bousoño, "La poesía de Claudio Rodríguez," Poesía, pp. 22-25.

⁷See Chapter 2 of this study for a detailed discussion of this process and the distinction between "realismo metafórico" and "alegoría disémica" (see especially note 5 on page 66 of that chapter).

⁸Bousoño analyzes this image as an example of irrational images in Rodríguez. See "La poesía de Claudio Rodríguez," Poesía, pp. 22-24.

⁹These two types of paradox are mentioned in Princeton Encyclopedia of Poetry and Poetics, ed. Alex Preminger (Princeton, New Jersey: Princeton University Press, 1974), p. 598.

¹⁰Some critics consider the theme of this poem to be the expatriot's return to his native land. This seems a valid

but limited reading of the poem. For example, see Emilio Miró, "Alianza y condena, Claudio Rodríguez," Cuadernos Hispanoamericanos, Vol. 21 (1966), 809-12; José Olivio Jiménez, "La poesía última de Claudio Rodríguez (Sobre Alianza y condena)," Revista de Estudios Hispánicos, Vol. I, 209-41.

Afterword

Because of the high degree of technical mastery that Rodríguez exhibits throughout his first three volumes, and the experiences he conveys via his style and techniques, he is one of the most important poets of post-War Spain. In each of the three volumes he transforms theme into experience with the techniques. The relative simplicity of tensive language and incoherent juxtapositions communicate the positive and negative aspects, the joys and frustrations of man's awakening to his path in life in Don de la ebriedad. In Conjuros the poet expresses disillusionment with life because of time and death by means of the position of the speaker and the use of irony. Alianza y condena displays a combination of all these techniques in a perfectly precise structural design while creating the experience of man's transcendence of his physical limitations through love. The poet's growth and development correspond with an increasing maturity of expression throughout the production. The aspect which singles Rodríguez out as an original and individual artist is the unity he gives each volume through the establishment of the allegorical level. All of these aspects of his works show that Rodríguez is not only an important poet of the fifties and sixties, but one of the outstanding poets of this century.

The development and progression of techniques is a clear process and an essential part of the poet's success. Rodríguez works with several elements in Don de la ebriedad that will become permanent characteristics of his work. Central to the experience of the first volume is the use of language. The poet embodies an abstraction and creates the experience through language in two basic ways. He either uses tensive language to create a contrast between an abstract and a concrete plane, or he juxtaposes diverse elements in a seemingly incoherent fashion. The use of tensive language communicates the joyous discovery of the potentials of language, whereas the incoherent juxtapositions indicate the pitfalls and difficulties of the creative act. In both cases the poet begins with an abstraction which acquires concrete expression in the techniques of the poem.

The structure of Don de la ebriedad is more static than that of the subsequent volumes of verse, but it still reflects Rodríguez' consideration of the volume as an entity. The two longer sections of this first work represent the positive and negative aspects of the poet's endeavor, and contrast with one another. The center section presents the relationship between the poet-speaker's particular experience and the universal experience of an awakening to one's path in life. The poet is able to achieve this unity and extension of the experience through the titles of the poems of the two-poem section--"Canto del despertar" and "Canto del

caminar"--, and through similarities of tone and technique. Therefore, the techniques of the volume not only communicate the dual aspect of the speaker's experience, but also expand it to universal proportions by means of the structure.

Rodríguez continues to develop these and other techniques in his second work, Conjueros. Throughout this volume he maintains a contrast between a concrete and an abstract level. However, he inverts the poetic process in the "realismo metafórico" which predominates in Conjueros. The poet now presents a speaker whose function is similar to that of an actor on a stage. This speaker moves about in a realm of costumbrista-like settings, finding transcendent values in the particular anecdotal scenes he encounters ("realismo metafórico"). By presenting the speaker as an actor, the poet is able to manipulate the perspective of the poem and create distance and irony. These elements have not been present in Don de la ebriedad and have a vitally different effect on the poet's structural procedure in Conjueros.

The poet organizes the volume in accordance with the speaker's changing perspective. As the latter becomes more self-aware and is able to discern the failure of his life, his position becomes more distant. Because of this distance, he discovers the realities of time and death and undergoes a disillusionment. The final section of Conjueros shows the speaker caught between two perspectives of reality. On the one hand, he would like to believe that life is eternal; on the other hand, he knows that it is not. The structure

of the volume shows the speaker arriving at a more profound and perceptive view of reality, one which sharply contrasts with the rose-colored view with which he begins the volume. Hence, this structure is more dynamic than that of Don de la ebriedad. The reader can perceive a change in the perspective of the speaker as the volume progresses. This change adds a temporal dimension which is reminiscent of allegory. The progression of the speaker through the poems and sections of the volume conveys a theme of disillusionment with life in the face of man's temporality. The allegorical level of Conjuros raises the impact of the book to a universal level and creates a structure more dynamic than that of Don de la ebriedad.

Alianza y condena represents the culmination of the poet's production. In this volume he harmoniously blends into an extremely precise structure all of the techniques with which he has been working. Each section of the volume presents techniques that correspond with the stage of development of the speaker. In the first section Rodríguez combines the embodiment of an abstract idea in an extended image with the distance and acute irony of the speaker to express his rejection of the material world. The second section shows the speaker interacting with the elements of the world around him in an attempt to discover transcendent values (the "realismo metafórico" of Conjuros)--a search that has ironic consequences. In the third section the speaker

fully participates in the paradox of love which leads him to the threshold of the fulfillment he seeks. This paradox is at one and the same time the particular experience of the speaker and a universal human pattern--the parallelism of particular-universal that each volume reflects. Thus, Alianza y condena maintains the dynamic allegorical trajectory and the unity that the poet has been developing in the earlier volumes. The structure and the techniques are much more complex, showing that Rodríguez is now able to handle various facets with virtuoso skill.

Rodríguez extends the concept of structure to encompass the volume itself. Just as words have a denotative and a connotative meaning and poems reflect both a particular experience and a universal one, in Rodríguez' works the volume forms a wider pattern of experience. The trajectory of the speaker's development from one poem to another describes a universal pattern of life. This trajectory, which results from the unity of the volume, supplies a temporal dimension that increases the dynamism of the experience.

The poet's use of language is an important aspect of the creation of this dynamic experience. Especially in Alianza y condena the poet is able to enrich the meaning of archetypes and the "new" allegorical signs he creates. The words not only function within the poem (reflecting the particular and universal of the individual experience), but they also function on the allegorical level at the same time. The poet, therefore, creatively expands the potentials of his medium.

He not only creates a new reality with language, but he creates a new language.

In his works Rodríguez exemplifies many of the characteristics of the post-War era. His concern for technique defines this era as one of renewed concern with the expressive possibilities of language. Following the precedent set by Dámaso Alonso, Hierro, and others, he relies upon a careful control of technique as the means of communicating the experience to the reader. It is true that some of the techniques he uses derive from the pre-War era, especially the contrast between concrete and abstract levels of meaning found in individual words and in tensions between words. But the majority of his techniques mark him as a poet of the post-War era: distance and the manipulation of the speaker with stage-like quality; irony; the portrayal of particular, anecdotal scenes with familiar, colloquial language; and the revival of allegory. Through his use of all these techniques Rodríguez effectively communicates vital experiences centering around the three major themes of the period: time, death, and love.

By synthesizing these various techniques, the poet increases the potentials of language and creates a dynamic experience. In this way Rodríguez reflects his desire to integrate his particular experiences into a pattern of mankind in general, making his discoveries those of all men. Thus, Rodríguez complies with two basic tenets of post-War poetry: the act of awareness and increased communication

with the reading public. He discovers basic truths about life through his experiences, and relates these to the reader with his style.

The tone of Rodríguez' poetry is a distinguishing feature of this discovery and communication. In his particular trajectory Rodríguez does not cynically observe and comment upon what he sees, but offers an alternative, looking to the future and suggesting a better view of life. He is perhaps the most idealistic of contemporary Spanish poets, in opposition to the more pessimistic outlook of a poet like Francisco Brines. Because of the difficulties of offering a utopic vision of the world without seeming sentimental, moral, or unrealistic, Rodríguez depends upon the techniques analyzed to communicate his experiences and what he learns from them.

In his three splendid volumes of poetry, Claudio Rodríguez has established himself as an original and exciting poet. Along with the depth and essential nature of his themes, he has displayed a masterful understanding of the poetic process. His development as an artist, which is visible in the growth of his technical ability is an almost classic example of a poet's maturation. The control and originality of his expression clearly mark Rodríguez as one of the most important poets of this century.

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