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Speaking Narratives: Subjects, Voices and Structures

By

Natalia Valencia

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Hispanic Languages and Literatures

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Natalia Brizuela, Co-Chair
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Fall 2011

Abstract

Speaking Narratives: Subjects, Voices and Structures

by

Natalia Valencia

Doctor of Philosophy in Hispanic Languages and Literatures

University of California, Berkeley

Professor Natalia Brizuela, Co-Chair
Professor Milton M. Azevedo Co-Chair

My dissertation questions the interstices between oral and written modes of communication through a theoretical study on the interactions of structure, context and subject in literary texts that attempt to convey a spoken discourse. It focuses on the function of language in three twentieth-century Latin American Novels: João Guimarães Rosa's *Grande Sertão:Veredas* (1956), Julio Cortázar's *Rayuela* (1963), and Guillermo Cabrera Infante's *Tres tristes tigres* (1967). The study illustrates how these self-reflexive novels use language to develop narrative patterns that inscribe in the content the configuration of the form. The primary aim of the dissertation is to understand the written in terms of the oral, to account for how linguistic codes produce orality in written expression.

The first chapter of the dissertation, "On Narrative," provides the critical framework that sustains the thematic analysis of the following chapters. The chapter discusses the make-up of narrative expression by identifying parallel theoretical concepts in oral and written narrative styles. The overlap between the basic formal features of these discourses (events, text, telling and time) is highlighted to show how and why it is possible for a written narrative to emulate spoken discourse. Additionally, the chapter includes a reflection on how reading can be transformed into a listening experience. The concepts of literary dialect and eye dialect are explained to demonstrate that the audible component of a text is found in the visible structure of the writing.

The second chapter, "Narrative Consciousness," examines the use of literary dialogue as a structuring device in Brazilian novelist João Guimarães Rosa's *Grande Sertão: Veredas*. Written entirely as an exchange between a first person narrator and a silent interlocutor, Rosa's novel develops under a conversational framework, instead of following the traditional format of the genre. The chapter demonstrates how the portrayal of spoken discourse as the telling of a story by a mindful narrator reveals a commentary on the function and form of narration. The analysis centers on the interplay between orality and memory. The narrator's discourse is analyzed to show how the protagonist theorizes about narrative by way of the narrating act, and how his

theory develops, within a fictional context, a particular conception on the uses of language and the limits of representation.

The third chapter, "Articulating Authorship," addresses the post-structuralist debate on the question of authorship in a study of the main works of Argentinean novelist Julio Cortázar and Cuban author Guillermo Cabrera Infante. This section explores, within the experimental contexts of *Rayuela* and *Tres tristes tigres*, how the portrayal of the image of the author corresponds to a perspective on the production of literature. The meta-discursive commentary present in both novels is viewed as constituting paradigmatic proposals for the development of the novel and the role of the author. The chapter centers on the idea of dialogue as action, and on the interactions between representation and criticism. It establishes a comparison between the declaratory remarks made by the fictional authors and the evaluation of these claims by non authorial figures. The chapter also analyzes how the authoritative role of the fictional authors in these novels is not contingent on their continuous presence in the narratives.

The final chapter of the dissertation, "Voices that Echo," conceptualizes narration as articulation. The chapter is about technique and the representation of style in Cabrera Infante's *Tres tristes tigres*. Specifically, the chapter studies the simulation of José Lezama Lima's literary aesthetics within Cabrera's text through a close reading of the vignette entitled "Nuncupatoria de un cruzado," to show that the underlying principles of a work are defined within discourse. Cabrera Infante reinvents recognizable narrative strategies and challenges the idea of authentic individual expression. The discussion illustrates how multiple discursive voices coexist within the narration and the ways in which these can be identified. The study exemplifies the emulation of another's voice and reflects on the changes that narrative undergoes when imitation and innovation are brought together.

My dissertation shows that meaning is inscribed in the structure of discourses and that literary texts that challenge the limits between the oral and the written correlate form and content. Furthermore, it promotes a change in the way literature is read critically by not imposing theoretical frameworks on the text, and instead, questioning literature from within. The overall goal of the dissertation is to develop a working theory on how to read the oral in the written, and to value the text as the primary source of critique.

To my family.

"Home is where one starts from."
--T.S. Eliot

Introduction

   This dissertation explores the function of language in narrative discourse by examining the interstices between oral and written forms of communication in three Latin American novels: João Guimarães Rosa's *Grande Sertão:Veredas* (1956), Julio Cortázar's *Rayuela* (1963), and Guillermo Cabrera Infante's *Tres tristes tigres* (1967). All three novels, as criticism has shown, are paradigmatic of the mid-twentieth century and of the development of the form of the novel. They are considered experimental texts that challenge the conventional principles of the novel genre (e.g. order, plot and temporality), and are regarded as illustrative examples of the "novela de lenguaje." Because these novels were published during a booming period in Latin American literary production, they are traditionally studied as foundational narratives for the new Latin American novel. In this dissertation they are read as constituting radical cases of self-reflexivity: inscribing the narrative content in the configuration of the form. The novels are studied as the contextualization of narrative theory in fiction through the translation of orality into writing.

   The primary aim of the dissertation is to analyze the complex relationship between structuring, context and subject that can be observed in the portrayal of voices in literary texts. The dissertation strives to interpret the written in terms of the oral to account for how linguistic codes produce orality in written expression, and for how the translation from speech to text complicates the framework of the communication between the enunciator(s), the message and the receptor(s). The reading of *Grande Sertão:Veredas*, for instance, examines the relationship between discursive modes of expression and the form of a narration; it is a study of orality and memory in the process of constructing a first person narrative. The secondary objective of the dissertation is to examine the relationship between literary criticism and literary texts that propose their own theoretical framework.

   The study addresses three main issues through close reading: the portrayal of narrative consciousness, the post-structuralist debate on the question of authorship, and the stylistic issues pertaining to principles of aesthetics. Both *Rayuela* and *Tres tristes tigres*, for example, develop a dialogue and/or interplay between their formal structure as narrative texts and the theories on literary production presented by characters within the fiction. Furthermore, there is a constant tension in all three novels between specific proposals on how to compose a story and the external influences against which these standpoints are measured. Altogether, the dissertation helps to elucidate the pragmatics of the rhetoric of discourses, the syntactic forms used to express them, and the meaning conveyed by these structures.

   The first chapter, "On Narrative," provides the critical framework that sustains the thematic analysis of the following chapters. The chapter questions the possibilities of signification of the term "narrative" and features the shared vocabulary used in different definitions to address the configuration of the communicative style. It discusses the make-up of narrative expression by identifying parallel theoretical concepts in oral and written forms of narrative. Five basic formal elements are studied: events (story), text (representation), telling (act), teller (subject) and time (order and chronology), and the overlap between them is highlighted to show how and why it is possible for a written narrative to emulate spoken discourse. The principles of context and alignment are also addressed as narrative is broken down into patterns of interaction. The performance of narrative as the translation of experience

into expression requires mediation between the participants of the speech event. The discussion shows how the participant structure inherent in narrative instances demands active collaboration from all those involved in the communication act. Additionally, the chapter includes a reflection on how reading can be transformed into a listening experience. The aesthetic function of language can produce a sense of expectation that stimulates a particular reception of a narrative. The concepts of literary dialect and eye dialect are explained to demonstrate that the audible component of a text is found in the visible structure of the writing.

The second chapter, "Narrative Consciousness," examines the use of literary dialogue as a structuring device in Brazilian novelist João Guimarães Rosa's *Grande Sertão: Veredas*. Written entirely as an exchange between a first person narrator, Riobaldo, and a silent interlocutor, Rosa's novel develops under a conversational framework, instead of following the traditional format of the genre. The chapter demonstrates how the portrayal of spoken discourse as the telling of a story by a mindful narrator reveals a commentary on the function and form of narration. It shows how the literary style of the narration transforms the main character into a storyteller, and how in the process of telling his story, Riobaldo, as a fictional speaker, conveys his self-awareness as narrator. The narrator-protagonist's speech, as a meta-discursive practice, exemplifies the critical role language plays in connecting the message to the method of a communicative act. Riobaldo constantly questions the notion of *dar narração*, and in so doing, he depicts how the conception the teller has of the narrative style affects the manner in which he tells the story. It also introduces the question of perspective as it relates to issues of authority, positioning and meaning. In Rosa's novel, the telling functions as a sense-making process in which articulation makes possible the acquisition of knowledge that experience fails to provide, and silence conveys an emptiness filled with significance. The analysis centers on the interplay between orality and memory, and the use of narrative as a manifestation of self. The narrator-protagonist's discourse is analyzed to show how he theorizes about narrative by way of the narrating act, and how his theory develops, within a fictional context, a particular conception on the uses of language and the limits of representation.

The third chapter, "Articulating Authorship," addresses the post-structuralist debate on the question of authorship in a study of the main works of Argentinean novelist Julio Cortázar and Cuban author Guillermo Cabrera Infante. This section explores, within the contexts of *Rayuela* and *Tres tristes tigres*, the rapport between the critic and the author, that is, how the portrayal of the image of the author corresponds to a perspective on the production of literature. The assessment of the author's task and his position as a figure of authority takes place through critical remarks introduced as part of the story-lines through the use of dialogue. The meta-discursive commentary present in both novels constitutes paradigmatic proposals for the development of the novel form and the role of the author, based on principles of function, intention and legitimacy. The chapter centers on the idea of dialogue as action, and on the interactions between representation and criticism. It establishes a comparison between the theoretical standpoints credited to the fictional authors (Cortázar's Morelli and Cabrera's Bustrófedon) and the evaluation of these claims by non authorial figures. Morelli is at once a symbolic representation and an active participant in *Rayuela*, who is characterized through his own discourse (written and spoken), as well as through other characters' speech. He is the representation of the "real author" within the fiction, and as such, he engages in the intellectual

project of creating literature, which demands the development of a personalized poetics. Morelli exists as both a concept (the author figure) and an individual (another member of *El Club*), and understood as a subjective exemplification of authorship, he offers the opportunity to explore theoretical notions pertaining to literature (e.g. the interaction between an author and his text) from a literary stance. Meanwhile, Bustrófedon, as a representation of authorship, promotes a philosophy about literature based on the desire to create a spoken writing ("una escritura hablada"). Bustrófedon does not establish a poetics of writing as Morelli does with his *Morellianas*[1]; instead, he illustrates a positioning with respects to literature through his constant manipulation of language. Bustrófedon is the characterization of an opinion about literature and the embodiment of the relationship between oral language and writing. Nevertheless, his importance constitutes an unresolved paradox because his presence in the novel is based on his continuous absence. The chapter addresses this point by analyzing how the authoritative role of the fictional author is not contingent on his continuous presence in the narrative.

The final chapter of the dissertation, "Voices that Echo," conceptualizes narration as articulation to question if narrative style can be understood as a type of utterance, a written act that conveys a responsive reaction to other approaches to literary expression. The chapter is about technique and the (re)presentation of narrative voice that is uncovered by reading an author's writing in opposition to itself (countering one fragment of a text with another), and by contrasting these readings with another author's work. The argument is divided into two parts. The first part examines writing as the verbal imitation of the visual image in José Lezama Lima's *Paradiso.* It evaluates language and the organization of meaning in a text molded by rhetorical devices (e.g. subordination, antithesis, metaphor). The analysis focuses on the analogy between a visible picture, such as a portrait, and the creation of verbal art through wording and phrasing. It also looks at how Lezama's literary voice withstands changes in genre, and how this makes it possible to understand his narrative style through his poetic expression. The second part of the discussion centers on the question of imitation viewed through the lens of parody. Specifically, the section studies the simulation of Lezama Lima's literary aesthetics within Guillermo Cabrera Infante's *Tres tristes tigres* through a close reading of the vignette entitled "Nuncupatoria de un cruzado," to show that the underlying principles of a work are defined within discourse. Cabrera Infante reinvents recognizable narrative strategies and challenges the idea of authentic individual expression. The discussion illustrates how multiple discursive voices coexist within the narration and the ways in which these can be identified. The study exemplifies the emulation of another's voice and reflects on the changes that narrative undergoes when imitation and innovation are brought together.

The dissertation shows that meaning is inscribed in the structure of discourses and that literary texts that challenge the limits between the oral and the written correlate form and content. It also reiterates that fictional narratives assert through their composition (e.g. arrangement, structure, technique, postulates) an individualized perspective on the concept of narration, and that these attitudes are constantly defined by what the text is perceived to do inasmuch as they are determined by what the text does not do. There is a constant opposition in literary analysis between affirmation and negation, to know the makeup of a particular text is to

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[1] Italics are found in the original and are maintained in all references included in the dissertation.

understand what remains absent from it. The dissertation promotes a change in the way literature is read critically by not imposing theoretical frameworks on the text, and instead, questioning literature from within. It sets forth an introspective look at each of the novels in question, while establishing a dialogue between them by signaling points of contact in their portrayals of narrative practices. The overall goal of the dissertation is to develop a working theory on how to read the oral in the written, and to value the text as the primary source of critique.

Chapter 1
On Narrative

1.1 Labeling

What are the implications of naming something a "narrative"? What does the term "narrative" mean? What can it mean? What should it be interpreted to mean? In what ways do these inquiries overlap? How do they elucidate issues pertaining to the representation of this type of communication in its written and oral forms (e.g. context, interaction, framework)?

Narrative, as an abstract theoretical concept and an interactional practice, is a discursive principle defined, like other literary genres, by its function and form: by what it does and how it comes into being. It is a style of expression present in everyday interaction and as such, a genre characterized by its high degree of accessibility and familiarity. It is a communicative model "open to the public," for it invites into the telling and is approachable at once from both a spectator and a participatory stance. Its different manifestations (e.g. changes in composition, medium or design) share fundamental descriptive elements like those of story, time and teller, and through these commonalities, the varying narrative arrangements demonstrate the acceptance of distinctive components of signification as defining notions of the genre. However, despite the overlap in analytical postulates, existing approaches to the study of narrative expression vary in methodology as a result of a difference in intent. Vladimir Propp and William Labov, for example, use previously fixed meanings to create assertive statements that establish the narrative value of the object of study.[2] Propp describes narrative as the repeating pattern of a set of functions that are always identical and strictly uniform, while Labov characterizes narrative expression as the matching of a verbal sequence of clauses to the chronological development of events. Others, like Erving Goffman, Elinor Ochs and Lisa Capps, define narrative as a socializing tool in which participation is the fundamental aspect. Goffman views narrative as an interactive practice that is learned by doing, particularly through face-to-face exchanges, and Ochs and Capps consider it a goal oriented task used to make sense of the past that requires collaboration between its participants.[3] Some scholars, namely Mikhail Bakhtin and Gérard Genette, choose to delimitate a context to which the definition of narrative is applicable, and interpret the genre in a particular manner given certain conditions. Bakhtin's *The Dialogic*

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[2] In *Morphology of the Folktale,* Propp explains narrative as the result of a causational close-system of time and order, where there is no play on possibilities. For him, all narratives are of one type regarding their structure, which is composed of a series of fixed functions organized in a sequential pattern. In *Language in the Inner City,* Labov upholds that the overall structure of narrative is fundamentally simple, that it can be divided into six identifiable parts: abstract, orientation, complicating action, evaluation, result or resolution, and coda, and that corroborating the existence of these parts in a given discourse confirms it to be a narrative.

[3] In *Forms of Talk*, Goffman recognizes that every interaction carries some structural possibilities, without these being formally organized. Goffman views structure as an organizing tool that differentiates between types of interactions. He suggests that the level of predictability of narrative is limited by the fact that it is constructed through exchanges, but he affirms that the set-up of the interaction can shift, that is not necessarily a fixed frame. In *Living Narratives*, Ochs and Capps propose that narrating is a social practice that is learned by doing and that the meaning contained within narrative partially derives form the narrative's positioning in a particular temporal sequence.

Imagination focuses on the study of novelistic discourse and the relationship between time, style, speech and voice that characterizes it.[4] Genette's *Narrative Discourse* develops a grammar of narrative based on the study of literature, specifically Proust's *A la recherche du temps perdu*,[5]

All of these frameworks work around the problem of defining narrative by addressing the question from a different viewpoint be that certainty or possibility or preference, but none resolves the difficulty of specificity involved in the task. The signifier "narrative" can be interpreted in more than one way, just as a single narration, the process of relating a sequence of events, is given various interpretations. To name something "a narrative" is to impose upon it a specific classification of form, at times under the appearance of a generalized conceptualization. Although there might be a consensus of what the terminology implies, this does not mean that all those who use it acknowledge the ambivalence it can evoke. There is still a tendency to use the word, as Genette pointed out in *Narrative Discourse*, without paying attention to and perhaps not even noticing its ambiguity. Narrative in the end means different things to different people and can signify different things in different contexts.

The examples referenced above illustrate how theorists decode or construct narrative through particular points of view. Propp and Labov see narrative through the focus of internal structure, Goffman, Ochs and Capps interpret it as interaction, and Bakhtin and Genette look at it through literature. However, the contrast between their outlooks is only possible because they are grouped together in a single topic discussion and a comparison is drawn between how they elaborate specific theories on the same key issue. This fact demonstrates that the divergences in their perspectives are not as closed off as they might appear. Differences distinguish between theories, they mark areas of study and trends of thought. Yet when vocabulary is shared, when the use of a particular term is recurrent, it is necessary to consider that this is only possible if there is an unspoken agreement on signification and for this to happen, certain elements must recur in the individual conceptions of the term(s). In other words, it is possible to assimilate particular definitions of narrative because there is an agreement on what the term broadly signifies. The key to approaching understanding then lies in considering the overlapping meanings that emerge while differentiating between specific perspectives.

The existence of a shared notion suggests that there are certain minimal requirements that a work complies with when it is called "a narrative." It would be difficult to uphold, for example, that there can be narrative without events, or that there can be narration without discourse. Likewise, it would be hard to dispute that narratives are made up of recounted incidents, that they are essentially told stories, or to challenge the idea that time and structure are of importance, that narratives are molded by chronology and order, by the actual displacement in time and by

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[4] In his essay "Discourse in the Novel," Bakhtin offers a framework of analysis focused on the organization of language systems. The approximation introduces the notion of subject placement and the idea that the novel as genre is based on the coming together of a variety of speech types, sometimes even diversity languages, and of individual voices which are socially and ideologically stratified.

[5] In *Narrative Discourse*, Genette seeks to study narrative discourse by way of literature, specifically through Proust's *À la recherche du temps perdu*. He is only concerned with defining narrative in the context of the literary and for this reason, offers a textual analysis as a method for understanding. He states: "As the title indicates, or almost indicates, my study basically has to do with the most widespread meaning of the term narrative, that is, with narrative discourse, which in literature, and particularly in the case that interest me, happens to be a narrative *text*" (26).

how it is represented. The question to be asked is: Does this suffice? H. Porter Abbott states in *The Cambridge Introduction to Narrative*: "simply put, narrative is the representation of an event or of a series of events" (12). Taken at face value, the definition seems minimalist for it reduces the concept to two elements: representation and event(s), yet such an interpretation is a misperception because these two factors implicitly point towards other necessary considerations. Representation can be achieved by various means; whenever there is a sequence there is an order; and even a single event contains parts that must be arranged in a specific form. Why then isn't this explicitly stated? Does a lack of specificity facilitate the explanation of the *what* and *how* of narrative? If so, do these general premises correspond to narrative's "minimal requirements," and if not, what are these defining elements?

1.2 Wording Definitions

1   "A narrative text is a text in which a narrative agent tells a story" (Bal 16).
2   "it [narrative] is precisely *narrating*, which is not an act of perception but of presentation or representation, of transmitting story events and existents through words or images" (Chatman 142).
3   "[narrative is] the oral and written discourse that undertakes to tell of an event or a series of events" (Genette, *Narrative Discourse* 25).

In comparing these statements the first thing to consider is that all three address the question: What is narrative about? —in terms of events and representation (though Mieke Bal refers to these concepts as telling and story). The recurrence of the claim hints that the representation (or presentation, as Chatman points out) of events constitutes a foundational basis for narrative. To a certain extent, and this is mostly due to reiteration, it is arguable that content, specifically its existence, is not at stake in discussing narrative, that it is a given that doesn't need to be proven, though it is limited to the description or recreation of events. The existence of a subject matter is essential because it is impossible to identify something if there is nothing to consider and in order to analyze it, the object of study must be accessible in some way. Therefore, the presence of events is fundamental to the constitution of narrative because narrative is born out of incidents. It is about the telling of an experience, not just simply an exchange of ideas. Narrative requires representation to make events available outside of the actual moment of their occurrence. Representation constitutes in itself evidence, the substantial manifestation of actions. It transforms the ideas into something tangible that otherwise wouldn't exist.

Representation however is an overarching notion. There is a distinction to be made between representation as a concept and representation as a form. To simply state that narrative is the representation of events without indicating in what way the rendition takes place is insufficient. Statement 1 exemplifies this fault when indicating that a narrative text is "a text" without at least implying what is meant by the term "text." It further states that within it "a narrative agent tells a story" without indicating the possible ways in which this can occur, the mode or style of the representation. Ambiguity pervades the statement, perhaps purposefully, to allow for various interpretations to fit into the definition. In this sense, vagueness is implemented

as a strategy for inclusiveness, but this doesn't mean that the problem of form is resolved. The absence of specificity doesn't necessarily mean that all types of representation posses "narrativity."[6]

On the other hand, statement 2: "[narrative] is precisely *narrating*, which is not an act of perception but of presentation or representation, of transmitting story events and existents through words or images," and statement 3: "[narrative is] the oral and written discourse that undertakes to tell of an event or a series of events," pose a different kind of difficulty as they attempt to be specific, to narrow down the manner of the representation. Whereas statement 1 privileges the general, statements 2 and 3 stress the particular. According to statement 2, the act of narrating is achieved through written words or imagery; while in statement 3, narrating is realized via oral or written expression. Neither statement considers the possibility of having images mixed in with writing, nor the potential of taking writing for its visual significance. Both disregard the value embedded in the graphic structure of a narrative text, which is as relevant in this kind of discourse as the display of form is in other discursive arts (e.g. concrete poetry). Such discrepancies may account for the ambiguity preferred in statement 1 when considering that if specificity leads towards exclusion, then perhaps it is best to be vague but inclusive. Nonetheless, to be comprehensive in this way is to allow for any possible manner of representation to be considered fitting. The fact that objections may arise to this open alternative of representation suggests that if favored, ambiguity is not necessarily the most effective of strategies; it can at times complicate more than clarify.

For the purposes of this study, the debate between privileging the general over the specific, or vice versa, is not a pressing matter. The point is not to compare perspectives to choose which one presents the most adequate description, for theory should not dictate what is relevant. Instead, Bal's, Chatman's and Genette's postulates are brought forth to help explain the concerns addressed throughout the chapter. What is important to note in these examples is that all three definitions take into account the presence of a text (representation), a telling (act), and an event (story), and that the underlining similarities facilitate the understanding of these elements as fundamental components of narrative.

1.3 Pieces of Narrative

The relationship between the elements text, telling and event can be arranged in multiple ways according to the desired focus, be that action, presentation or content (e.g. The telling of an event turns into a text. An event is told by means of a text. The text is the telling of an event.). To speak of the telling is to stress the act of enunciation, as the gerund conveys not only a sense of an undertaking but also one of progression. There is a displacement, a movement that occurs both syntactically, from one sentence to the next, and temporally, from one tense to another. The event(s) is the subject matter of the telling because without the action(s) there is nothing to tell. Meanwhile, the text is the product of or the purpose for the telling, always made up by the

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[6] Following *The Oxford Dictionary of Literary Terms*, "narrativity" is taken to mean "the quality or set of properties that distinguishes narrative from non-narrative writings" (220).

events. It is the manifestation of the telling and the space that contains the events in verbal form. The text can be viewed both as the final result or the point of departure for the telling, as the following progressions illustrate.

$$\text{text} \leftrightarrow \text{telling} \leftrightarrow \text{events}$$

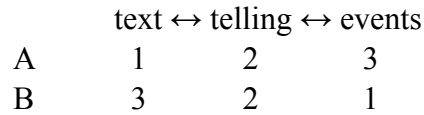|	text	telling	events
A	1	2	3
B	3	2	1

Diagram 1.1

In progression A, the desire to produce a text yields the telling of events. Even though the text doesn't physically exist yet, the idea of it precedes the telling of the story. The production of the text can be construed in this context as a process motivated by the intention to generate representation. Gabriel García Márquez's *Cien años de soledad*, for example, ends with the revelation that the story of the Buendía Family had been written down before its occurrence. In the final chapter, Aureliano Babilonia deciphers Melquíades' encrypted scroll only to discover its content to be an account of the lives of seven generations of his family: "Era la historia de la familia, escrita por Melquíades hasta en sus detalles más triviales, con cien años de anticipación" (349). By decoding the writing Aureliano completes Melquíades' prophecy: the Buendía Family's history will last only the time of its reading, and in so doing, he brings the story to its end: "antes de llegar al verso final ya había comprendido que no saldría jamás de ese cuarto" (351). The fiction thus unveils a knowledge that precedes its fulfillment. The narrative does not come into being until words are expressed, but the concept of what is being created is preexistent. The events are represented as a pretext for the development of the text because the text requires them to exist. Progression B depicts the opposite connection: the movement from story (the occurrence of events) to text. The motivating principle in this case is the articulation of an experience, which is typical of oral narration. Most oral narratives take place because there is an attempt to transform actions into words. As Ochs and Capps point out in *Living Narratives*: "Narrators have something to tell, but the details and the perspective are relatively inchoate; they are still in the middle of sorting out an experience" (2). A process of translation is carried out through the telling and what is developed in the process can be referred to as "a text." Nonetheless, this matching of a progression to a style of narration is not mutually exclusive. Realist novels or memoirs, for instance, take historical facts as their point of departure. In the same way, an oral recount of the events of a novel is nothing more than a retelling of a told story. There are no fixed lines of differentiation, there is merely a blurry, diffused edge that generates a particular tendency in considering the development of the narrative in terms of written and the oral expression.

Another way to understand these progressions is to view them in the following terms:

$$\text{representation} \leftrightarrow \text{act} \leftrightarrow \text{story}$$
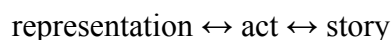
One can attempt to represent a particular content or seek out a content that fits a particular form of representation. For example, the distinction between a fictional tale based on real life events,

like Guillermo Cabrera Infante's rendition of Leon Trotksy's death in *Tres tristes tigres*, and a non-fictional narrative, like José Donoso's *Historia personal del "boom,"* involves a choice in narrative style based on the general objective of the writing. The manner of the exchange, however, the way in which the extremes are connected, always serves a mediating role. It is the structuring element that links the content to the form. The telling (the act/the how) can remain the same regardless of the direction of the progression, or it can change to turn two similar progressions into distinct narratives. For example, one can narrate either orally or through writing, despite the preferred progression, because the style of the telling involves a choice and because the relationship between the concepts constituting the narrative is not fixed. Choosing the way in which to tell a story allows for one to select the progression that will be followed, and consequently, a difference in selection can in turn generate a variety of narratives. The section of *Tres tristes tigres*, entitled "Los visitantes," plays with the narrative possibilities suggested by this notion as it recreates one experience in two vignettes, each told from two different standpoints: "Historia de un bastón y algunos reparos de Mrs. Campbell" and "El cuento de un bastón seguido de vaya que correcciones de la Sra. de Campbell." The switch in form, from "historia" to "cuento" and from "reparos" to "correcciones," marks a shift in the telling that allows for the same story to develop as different narratives.

In *Narrative Discourse*, Genette relates the notions of text, telling and events through the study of relationships: 1) of a discourse and the events, and 2) of the same discourse and the act that produces it, either actually or fictively (26). Genette names these aspects of narrative reality by three terms: *story* (the signified or narrative content), *narrative* (the signifier, statement, discourse, narrative text itself) and *narrating* (the producing action) (27). He identifies all three, but chooses to focus on only one, the signifier, because according to him, "the level of narrative discourse is the only one directly available to textual analysis, which is the only instrument of examination at our disposal in the field of literary narrative, and particularly fictional narrative" (27). Though Genette is right to claim the text as the point of departure, he is at fault in disregarding narrating, the act of telling, as if it were not textually available for assessment. The signifier acquires part of its meaning by the way in which it is presented and this is inscribed within the narrative discourse. A distinction can be made between evaluating a statement in its own terms and taking into account how that statement is told, but this does not do away with the fact that both things can be found in textual analysis. Arguably, content can also be said to be accessible through this kind of examination. The problem is that the signified depends on the interpretation of the signifier, which is not always something that can be uniformly agreed upon. The specificity of the events within textual analysis is relative. Hence, the particular situations narrated are not structurally compelling in the way that the text and the telling are.

To center the attention on the text means to take it as a focus point from which to move outwardly. Diagram 1.2 reworks the progressions into a diagram illustrating this stance:

text (representation)
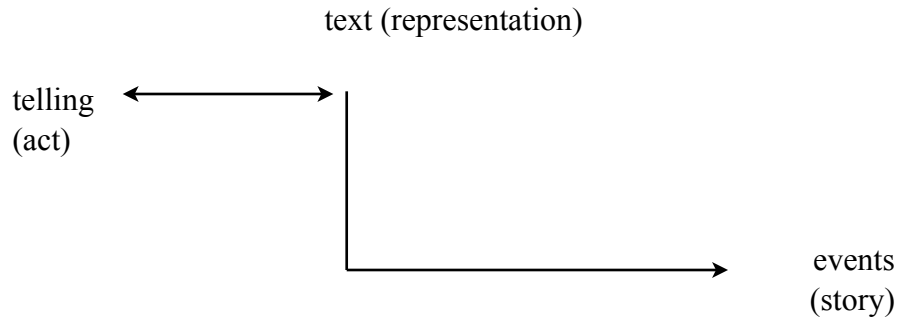
telling
(act)

events
(story)

Diagram 1.2

The arrows are not meant to show a movement from one point to another to create a sequence, but rather to characterize the type of relationship between the concepts. The telling and the text relate through a reciprocal relationship, where the act precedes or is contained, depending on the perspective, within the text. The text and the telling are made known simultaneously through expression. They coexist within the representation, which is structured by a specific pattern or style of articulation. On the other hand, the relationship between the text and the events is in this case static because encountering events by way of the text makes the relation unilateral. The displacement is always external and never reciprocal because there is no exchange of functions, no corresponding influences between the parts. The text holds the events inside of it by revealing them as content.

It is important to keep in mind that the word "text" is not intended to stand in for "literary work," despite it being one of its possible manifestations. Genette, for example, uses the term "narrative," which has also been referred to in this discussion as "representation." Another way to distinguish between "text" and "literary work" is to associate "text" with the word "discourse," which stands in opposition to the concept of story. Discourse is "the EXPRESSION plane of NARRATIVE as opposed to its CONTENT plane" (Prince, *Dictionary* 21). It is the presentation or narration of events in the time of the telling. Discourse time is "the time taken by the representation of the NARRATED" (Prince, *Dictionary* 21). Because discourse happens within a time setting separate from that of the actions, it situates the potential participants of the narrative on the outside of the events even if they partook in the action. Thus, to start from the text implies experiencing the events via the text. Additionally, it must be noted that these stances could vary in the context of reproduction. The framework that is being created here is not for the production of text but rather for its understanding.

Two types of temporal scenarios can be distinguished within this framework, each dependent on the notion of positioning. To begin with, there is an internal time frame that is always constant. This is the time in which the events occur, the time of what is told. It is a chronological continuum that generates an unalterable sequence through its progression. The internal time frame is a structural component that can be reconstructed because it is based on a causational system of logic. Paul Ricoeur refers to it in "Narrative Time" as the episodic dimension of narrative. There is also an external time frame, which belongs to the discourse and can be found in the telling. Ricoeur calls this the configurational dimension. This second

temporal construction corresponds to the time outside of the story and is closely related to the idea of order.[7]

External time is not necessarily chronological, though it may be neatly organized according to a specific pattern. The telling of a story may or may not follow the internal displacement of time in order to produce the sequence of events. For example, in Julio Cortázar's *Rayuela*, the "Tablero de dirección" presents two alternative reading strategies for the novel: one follows pagination, the other dictates an organized succession of non sequential chapters. Adhering to page numbers in the reading links events through a singular linear progression in which the external time mirrors the internal one. There is no room for interpretation or participation in such a telling. It is simply a literal reproduction of events, regardless of the level of subjectivity that is implicitly inscribed into the narration by its very nature.

When internal and external times do not correspond, there is an ongoing play with order. As the second reading of *Rayuela* illustrates, events can be rearranged to suit particular interests, to create, for instance, a distinctive narrative structure and/or experience. Nevertheless, the discrepancy does not do away with chronology. Chronology is disrupted at the level of discourse, but cannot be suspended from the level of the story because it is still possible to reconstruct chronology by rebuilding the actual sequence of the events. Manipulating order is a way of challenging the idea of time as a structural device. It is also a way of utilizing the structural function of time to give continuity to a series in the absence of a clear progression. The concept of time, internally and externally, is relevant in relationship to both order and events. Yet, while external time can be interrupted and even suspended, internal time is considered a constant. The malleable quality of the external time allows for it to serve as a tool for representation without being subject to temporal constraints.

Although chronology is an inherent principle of time, it is also a type of order. Order is a configuration process, an assigned quality of time that can be shaped. It is a matter of choice that is not restricted by a sequential logical progression. It develops its own organizational rationale, which in turn can be juxtaposed against the chronological sequence. Order plays with the notion of signification. It is a creative feature that serves to challenge a one directional movement in time. If one thinks of chronology as an arrow composed of numerous incidents that is undergoing a continuous forward motion, such as:

●- ➤
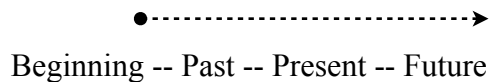
Beginning -- Past -- Present -- Future

Diagram 1.3

then order could be represented by redesigning this arrow into new shapes. To mold the line is to negotiate between the value of the occurrence of an event at a particular moment (a point along the line) and the relevance of its location within the narration. It is to delay or anticipate the presentation of one or more events to fit a specific strategy of representation. Such an action requires an interruption in the sequence, a fragmentation, a disruption of continuity. It is only by

_____

[7] Paul Ricoeur. "Narrative Time." *Critical Inquiry*. 7.1 (1980): 169-190.

breaking the line that one can generate a new succession for the same events. Rupture needs to anticipate order for a narrative to defy chronology. In a structural sense, chronology serves as a backdrop for the organization of a text without limiting the representation itself to a unilateral displacement through the temporal sphere. There are various ways in which to illustrate this premise visually.
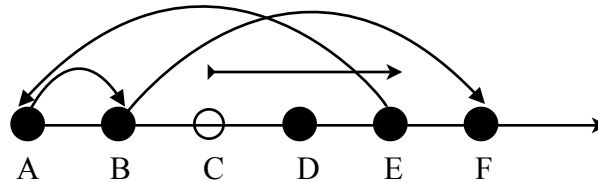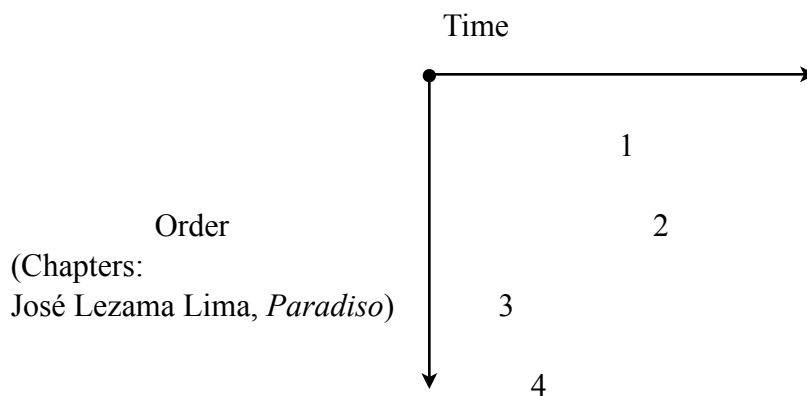

Example 1

This first example represents the relationship between order and chronology as both an overlapping forward movement and a disrupted attempt at superimposition. The circular dots, labeled A through F, symbolize a series of events arranged according to the principle of causation. On the one hand, their positioning suggests the mimicry of chronology in order as the points are alphabetically sequenced within a straight line that is constantly advancing. The original timeline persists in the account of the events as the unfolding of the actions matches their chronological succession. García Márquez's *Cien años de soledad*, for example, follows this pattern of development as the occurrences that make up the plot conform to the genealogy of the Buendía Family and Macondo's history. On the other hand, Example 1, is also illustrative of novels like João Guimarães Rosa's *Grande Sertão Veredas*, in which the attempt to tell the story from beginning to end forces a structural break in the linear continuum. *Grande Sertão Veredas* begins midway (e.g. point C) and as the narrator tries to match the progression of his narrative to the placement of the events within real time (C→F), he finds it necessary to move backwards to fill in gaps in the telling (e.g. the movement from point E to point A). The narrator goes back in narrative time to amend his discourse and ties that in to his ongoing narration (He jumps back to point A, continues to B, and then skips to F). Additionally, the organization of his narrative also accounts for retrospective instances that allow for a movement into the past within a forward progression, and flash forward projections within a backwards succession.

"Tablero de dirección"
(Julio Cortázar, *Rayuela*)

73-1-2-116-84-4-71-5-81-74-6-7-8-93-68-9-104-10-65-11-136-12-106

- ➤

Example 2

      In Example 2 order serves to reconfigure chronology into a new shape. The "Tablero de dirección" found at the beginning of *Rayuela* functions as an unconventional index. The numbers identify each chapter in the novel, but instead of marking a closed structure, they are used to designate an arbitrary arrangement of the sections. The enumeration breaks the novel into short narrative segments and the fracture permits a change in the segments' placement within the narrative sequence. The possibility to read *Rayuela* by arbitrarily arranging its structure illustrates that the starting point of a narration is not necessarily fixed, that any point in the sequence is valid as well as any movement in whichever direction. The flow from one incident to the next is made possible by establishing connections between the events. The connections set up patterns of relationships and this gives stability to the form. Nevertheless, the disorganization or reorganization of the chapters, depending on the perspective, is only understood as such because chapters in a novel are commonly organized in ascending numerical order following pagination. This means that the internal timeframe of the narrative, mainly the chronological boundaries of beginning and end, are fundamental for the sense making process that a fragmented text demands because the act of taking something apart starts with a reflection on how it is put together; it is based on a study of relationships.

Time

Order
(Chapters:
José Lezama Lima, *Paradiso*)

1

2

3

4

Example 3

The third and final example illustrates an order that is built from a starting point outwards in a circular progression, meaning in a constant back and forth movement in time and space. The arrows point towards an onward development in the passing of time and the development of the novel, and the chapters' placement highlight their position in relationship to these points of reference. Although there is a specific forward orientation in the diagram, the switch in temporality delays the presentation of the actions. The narration always advances but its progression is not limited to the chronological organization of the events. In *Paradiso,* each chapter constitutes an independent unit of signification, intimately connected with the others without conforming to formal arrangements. For example, chapter one centers on the character of José Cemí portrayed as a weak and fragile young boy sick with asthma, while Chapter 3 recounts the story of Cemí's mother's childhood in Jacksonville. Circularity links the events using continuous connections that are none restrictive. The diagram points to the possibility of sustaining causational relationships without needing to explicitly follow their development. Another example of this is found in novels in which a change in the narrative structure (e.g. the narrative voice) defines the parts that make up the text, as can be observed in Cabrera Infante's *Tres tristes tigres* and Cortázar's *62:Modelo para armar.*

By comparing the diagrams in these three examples one can conclude that order, even if not chronological, does not work independently of chronology. The shaping of narrative can break away from a unilateral advancement of time but structure systematically relies on the basic connections that exist between events. New patterns of disclosure develop through the use of a chronological background, even if its presence is implicit. As Barthes points out in *S/Z*, narrative communication is made up of connections; it has multiple lines of destination. Thus, causational relationships between events can give continuity to seemingly disorganized progressions. Underlining temporal connections structure what may appear to be accidental or dislocated occurrences. There is a fundamental difference between how events happen and how they are told, but regardless of the potential opposition the occurrence and the telling share the same events. Shifting the order gives rise to a new sequential series. However, it cannot alter the manner in which the events are connected within the structure of the story. Simply stated, the binary order/chronology corresponds to that of discourse-story. Order works at the level of discourse, in the temporal reality of the telling, and chronology functions as part of the story, it is the time of the occurrence of the events. When chronology cannot be successfully reconstructed there is usually a lack of order, a disorder, or two or more possibilities of order. The presence of a chronology implies the existence of an internal structure and in turn, the organization of a text into recognizable patterns of narration involves acknowledging that there is a chronology within it. To say that a narrative is without order is to suggest that the events told are not causally linked, which would lead to question if their accumulation constitutes in fact a narrative. Structural alterations of chronological order are possible if and when there is an agent controlling the placement of the events within the timeline of the discourse. Order changes when the sequence of the telling changes and this alteration cannot take place without a mediator. As Mieke Bal's definition of narrative indicates: "A narrative text is a text in which a narrative agent tells a story" (16).

Tellership is an essential quality of oral narratives as they develop through a process of interaction. They are the result of one or various exchanges, they are situated in and shaped by

other forms of discourse, and are subject to unpredictability because they can be altered by actions like elicitation, questioning, prompting and repetition. Elinor Ochs and Lisa Capps have shown that interlocutors of oral narratives don't necessarily take on fixed roles of teller and listener. Instead, they shift. A conversational narrative can have one active teller or multiple active co-tellers depending on the extent and kind of involvement of the participants in the actual recounting. The shifting underscores the passing along of the narrating function. If there are, or at the very least can be, multiple agents shaping the narrative, then regardless of the type of tellership contained within it, the role of the teller is not the same as that of the author. To quote, Ochs and Capps: "the authorial shaping of a storyline is not the same as the physically telling of a story" (24). Tellers convey a story and such a function is not restricted by or to authorship. It is possible to create a narrative through the practice of narration but it is equally feasible to use narrative techniques to tell another's story.

Additionally, the continuous dialogue found in conversational narrative allows interlocutors to go beyond responding to a "ready-made" text and collaboratively inscribe turn by turn one or more narrative texts (Ochs and Capps 3). Oral narratives are constructed via participation. Speakers always have something to tell but whatever the object of their telling is, it may not be completely sorted by the time the narration begins. Speakers lack the degree of control over the texts that is typically credited to authors. Their accounts are most often than not spontaneous in nature, motivated by a desire to make sense of previous experience. "Personal narrative," Ochs and Capps write, "is a way of using language or another symbolic system to imbue life events with a temporal and logical order, to demystify them and establish coherence across past, present and yet unrealized experience" (2). "The Self as narrator not only recounts but justifies," states Jerome Bruner (121). Speakers cannot go back and "fix" their stories. They can attempt to satisfy conventional rules of storytelling but once they articulate their thoughts there is no turning back. To alter some aspect of the narration a speaker would have to recur to correction by way of repetition. He would have to explicitly amend a previous statement knowing that the rectification would not delete the initial version already told. One can add to this that the lack of physicality proper of oral narration makes it harder to draw a line separating the teller from the text. The absence of a tangible discourse makes it easier to equate speaker to author because there is no evidence that overtly challenges the distinction. This is not to say that printed words guarantee the separation of author and narrator. Rather what must be understood is that because of the nature of its existence a written narrative makes the distinction visible because it creates a spatial separation between these two subjects. The configuration of text as matter creates a perceptible inside and outside to the narration, which facilitates the understanding of the relationship between positioning and tellership. Author and narrator, as enunciating agents, break apart in the presence of the written through the notion of placement. Even in a fictional text like *Rayuela*, where the image of the author appears as character, a divide occurs between Morelli's literary persona and Morelli's real self as a consequence of writing. Morelli's literary version exists only in his books, while his real self is found in his interactions with other members of *El Club*.

The inside/outside binary establishes a division between what corresponds to the internal reality of the narrative and what is externally situated. It generates the idea of a frame, of a division between the work and the text, to make use once again of Barthes's distinction. The

author as writer exists outside of the narration as external subject whose role corresponds to the creation of the work as an object. Following Barthes's view, the work can be held in the hand, while the text is held in language (*From Work to Text* 157). The author produces the writing but narrative as a construct isn't limited to or by what is written, it goes beyond it. As Cortázar's Morelli argues: " Lo más que hago es ponerlo [mi libro] como a mí me gustaría releerlo. Y en el peor de los casos, si se equivocan, a lo mejor queda perfecto" (461). If Barthes is right and "linguistically, the author is never more than the instance writing," then the author as persona cannot internally control the structure of the narrative, he can only affect its outer design (*Death of the Author* 145). Therefore, the managing authority of the text must be contained within the narration, it must be part of the text. For the text to exist in the movement of discourse it must be continuously produced by the discourse itself.

In *The Rhetoric of Fiction,* Wayne Booth challenges this claim by introducing the notion of the implied author, which he defines as the sum of the real author's choices. Booth maintains that the implied author is responsible, consciously or unconsciously, for what we read. He describes him as "an ideal, literary, created version of the real man," (75) an all inclusive term that brings together under one classification the elements of narrator, style and tone. In other words, the implied author constitutes the author's narrative footprint, his textual image. Booth asserts that the author is always present in the text because everything he opts to "show" serves to "tell." This is a very enticing notion because it attempts to connect the writing process to the actual development of the narrative, but at the same time it is also problematic because to credit the form of the text to the implied author is to give the text a limit by suggesting that the author is always in control in one way or another. It implies that in reality there is no inside/outside boundary, which in turn means that the text can only be viewed as a product subordinate to an authority and not an object in itself. Without the binary the question of influence turns into a question of power. Moreover, even if one were to validate the existence of an implied author, and with it the inability of the real author to disappear from the text, this does not mean that the concept of narrator, as is generally understood, is consumed by that of the implied author. Booth himself states: "Narrator" is usually taken to mean the "I" of a work, but the "I" is seldom if ever identical with the implied image of the artist" (73). Booth makes this claim to support the idea that the image of the artist surpasses the functions of the narrating subject. However, the argument can also be used to underscore our present point of contention. If the narrator is distinguishable from the implied author, this means that it can stand on its own and represent an individual organizing agent. The fact that the author can penetrate in someway the binary that is created by the presence of the literary work does not signify that the opposition ceases to exist. On the contrary, its movement marks a shift in placement that results in a change in function. Just because an author has external control over the writing it doesn't mean that his literary counterpart will have command over the text. The meaning of the text is mediated internally despite the external influence that may affect its interpretation.

Another way to approach the relationship between author and narrator in this context is to think of placement in terms of perspective, that is, positioning as point of view. An external locus of enunciation makes for a viewpoint from the outside looking in, while an internal locus is a standpoint from within. The outlook of a narrator, even when he is not a participant in the action (as is the case, for example, of an omniscient third person narrator), is always framed from inside

the narration because the narrator comes into being through enunciation. As Mieke Bal points out: "As soon as there is language, there is a speaker who utters it; as soon as those linguistic utterances constitute a narrative text, there is a narrator, a narrating subject" (22). The narrator cannot exist independently of the text, he is part of the text. In the same way, the author cannot renounce his standing. The author occupies an autonomous space, a privileged position in which the text is not responsible for his existence as a subject but simply for the subject's naming as "author." The idea is parallel to that of the text-context relationship. The written narrative as a literary work, for instance, is placed in a context that belongs to the world of the author. As narration, however, it exists within the space it creates for itself. The materiality that writing gives to the text helps to make these distinctions clear by identifying each role. The text as writing takes on a double function: the naming of the author and the birth of the narrator. It also creates an in-between, a dividing line that is strongly connected to the question of mediation. What separates the text's functions from each other is the space of their development. The location of each function, be it inside or outside the writing, characterizes the interaction between subjects and text.

Where then does responsibility for order lie? Is it situated within or outside of the narrative? Who is responsible for the way events are presented? Who is the narrative agent? There isn't, and opposing theories highlight this, a single incontestable reply because all these inquiries are fundamentally questions of value. Determining who should be held accountable is a judgment call that must be made by readers and critics alike. However, within narrative discourse, be it oral or written, there are distinguishable levels of narration and within those levels, responsibility for mediation can be assigned following the speech-act patterns that are created. By reading a narrative event as a speech event it is possible to identify who does what in relation to the text.
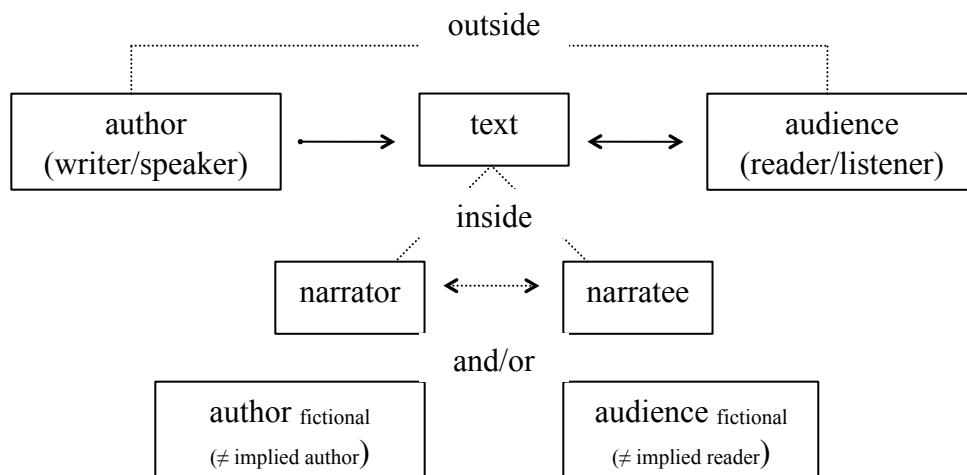
1.4 Structuring Participation

Diagram 1.4

The diagram above illustrates the two main speech events present in narrative discourse, along with an implied third speech-act that can be incorporated within the framework. The principal speech acts are set up in accordance to the previous discussion; that is, with the text as the focal point. Read from top to bottom, the diagram narrows its focus and with it, the specificity of each act. The further one moves into the narrative text (downward in the diagram), the more the agents partaking in the exchange become restricted by the individual context; meaning, the more their presence within the text is subject to the interior reality of the text. For this reason, many potential speech events have not been included in the diagram. There is no mention, for example, of the communicative functions of characters because the speech events in which they participate can only be identified in the circumstances in which they occur. The diagram does not illustrate all the possible patterns of discursive exchange that narrative can include, it only highlights the participant structures that are relevant to all instances of narration.

The first represented speech act corresponds to a primary level of interaction that takes place around the text. The initial line of the diagram portrays a communicative exchange between an author and an audience by way of the text. A reader dialogs with a writer through their textual encounter and correspondingly a listener does the same with the speaker. This arrangement can be interpreted as a flat plane of exchange in which the author is seen as creator by the audience with whom he comes into contact. The action revolves around the text because it is both the message and the point of contact between emissary and receptor. The text is the pretext for the communication but it is also the fundamental component, it is what validates the exchange. Without it, there is no reason for author and audience to meet or even, as was pointed out in the previous section, to exist as such.

Also important to consider in this speech event is the flow of the dialogue, which the positioning of the arrows at both sides of the box labeled "text" signals. The one to the left, the movement from author to text, is marked as one directional. The author relates to the text by a relationship of source to product, the former yielding the latter. The text originates from the author, moving away from him. If the text were to "push back" towards the author, the author's role in the interaction would have to become something other than what it is. At the communicative level, the author would go from being the emissary to taking on the role of the receptor. At a larger scale the inversion of the movement or in particular the possibility of a simultaneous bidirectional displacement would imply that the audience can communicate with the author by way of the text while still sustaining their appointed roles. Such an alternative is not viable because the reader cannot use the text to formally engage with the writer. The reader can only question the text; it cannot alter the writing. In the same way, the listener cannot interact with the speaker without overturning their roles. At the moment the listener initiates the exchange or interrupts the production of the text, he stops being a listener and becomes a speaker, forcing the speaker to do the opposite.

On the other hand, the arrow on the right side of the box has been drawn as a double head arrow to characterize the relationship between text and audience as an active exchange in which there is a continuous dialogue. The interaction between audience and text is not necessarily constricted by authorial interests. The audience can engage with the text as product, but it can also consider it in its own terms, independent from the figure of the author. The first alternative

completes the orderly sequence of the communication recently discussed. The audience is the link needed to complete the series: author, text, audience and narrative. The second option adds a certain degree of complexity to this formula by allowing an inequality to come into play. The audience is given the opportunity of a countermovement within the sequence, one that despite being detained at the text still challenges the unilateral displacement of the communication. The direct line of progression leading from author to audience is disrupted by a delay in its completion. There is a potential for a suspension, for a back and forth movement in between text and audience to take place before the interaction is finalized. This suggests that both author and audience can play mediating roles. The author intervenes in the elaboration of the message and the audience negotiates with the text through interpretation. Communication is achieved when cooperation can be established between the intercessions, when they are unified instead of contrasted.

In "From Work to Text," Barthes states: "The Text requires that one try to abolish (or at the very least to diminish) the distance between writing and reading, in no way by intensifying the projection of the reader into the work but by joining them in a single signifying practice" (162). Although Barthes is referring here strictly to the text as writing, the principle of collaboration suggested is also applicable to the text as speech. Both author and audience must engage with the text in order for communication to take place. The text is partially constructed prior to any individual act of reception, but once there is something there to activate, then it is the receptor's task to complete the actualization of the text. As Chatman points out in *Coming to Terms. The Rhetoric of Narrative in Fiction and Film*: "the reader can constitute only one-half of that actualization. There must already exist a text for her to activate" (75). The relationship between author, text and audience is molded by a sense-making process that negotiates the interaction of form, content, participants and meaning.

The same can be said for the second tier boxes, which represent the other major level of narration, the speech event taking place between a narrator and a narratee. The stage for this exchange is set up within the text because it is contained by the text. Once more the text occupies a central position in the communicative act, but on this occasion the placement represents more than an interstice because the text is not simply in between the subjects, it is also separate from the fictional subjects because its interaction with author and audience is simultaneously taking place in the context of the real. The second line of the diagram originates from the text and situates the fictional enunciator and receptor in parallel planes to each other, as well as to the figures of author and audience. These fictional subjects are part of the text and thus their interaction is bound by its limits. They are drawn in opposition because although they both relate to the text from an equal stance, the manner of the interaction is distinguishable. The narrator conveys the message, while the narratee receives it. The narrator is placed alongside the author, whereas the narratee is nearer to the audience. This positioning is important because it underlines the existent tangent points between the concepts, the similarities in their functions. However, the fact for example that a narratee may not be explicitly identified does not mean that his role is taken up by the audience. The narratee, as Genette tells us, "is one of the elements in the narrating situation, and he is necessarily located at the same diegetic level; that is he does not merge a priori with the reader (even an implied reader) any more than the narrator necessarily merges with the author" (*Narrative Discourse* 259).

The placement of the text in the diagram in relationship to the positioning of the narrator and narratee reveals a triangular pattern of interaction between the elements. There are two movements to consider in this triangular connection. The first takes place in a horizontal plane between the narrator and narratee. As the double head arrow drawn in between these concepts illustrates, there is a constant exchange between them. The narrator addresses someone who may or may not interject in response, but whose presence is a given (even without evidence) purely by the existence of the narrator. There can be cooperation between these subjects or one can be an active agent and the other a passive recipient, but regardless, there is always an ongoing interaction because the subjects are dependent on each other. The second movement is a simultaneous dual displacement from the subjects to the text. Narrator and narratee communicate by way of the text but they also encounter each other in the text. The double flow characterizes the text as the point of unity between the enunciating subjects. Furthermore, the text is the point of origin for the interaction between narrator and narratee, which means that the dual movement also exists in the opposite direction from text to subjects. Thus, at the textual level, the narrator and the narratee take on the mediating functions.

The bottom tier of the diagram constitutes what has been previously referred to as an implied speech act. It represents an interaction that is dependent on the particularities of a text. It is included in the illustration for two reasons: 1) as an example of a non-privileged narrative relationship, and 2) as an elaboration of the exchange between narrator and narratee. The first motive is symbolic. The relationship between fictional author and audience is a stand in for other story bound types of communicative instances taking place within the text. The participants of this exchange are labeled as "fictional" and should not be confused with what Booth, Chatman, and other critics have called implied author and reader. Otherwise, their representational quality would be non-existent because they would be conceived as conceptual figures instead of characters partaking in the fiction. As symbols, the fictional author and audience should be understood as participating subjects and not abstract philosophical concepts. Their placement in the diagram allows for the narrative interaction they represent to be reconfigured, adapted or reproduced. One could replace their names with those of characters or add a series of layers specifying other participants of fictional narrative acts. It is important to realize that it is because of their relative nature that these speech acts are considered "non-privileged." They are not in fact less valuable or valued, but their significance is reduced because their inclusion is arbitrary. They are of equal relevance as other exchanges but only in circumstances that allow for their existence.

The second motive for the inclusion of this inferred speech act is the potential that it has to mirror the primary exchange identified in the diagram as well as the relationship that its participants have with the narrator and narratee. It is this fact that distinguishes it from other potential narrative instances. The fictional author and audience have the ability to reproduce within the text the relationship that exists between their non-fictional counterparts and the narrator and narratee. They are not one and the same with the real author and audience, but there is a level of mimesis that gives resonance to the real in the fictional. The conjunctions *and/or,* placed in the diagram in between the second and third tiers, indicate that the narrator can coincide with the fictional author or he can be present as a separate entity, and that correspondingly, the same can be said about the narratee and the fictional audience. When they

do match, the author as narrator mediates the production of the text, while the audience as narratee intercedes in its reception. When there is a discrepancy however, then each entity mediates only the content of their speech event from their individual standpoint. The author, for instance, cannot interfere with the narrator's speech, or vice-versa.

It is possible to conclude that the task of assigning responsibility in a narrative is a challenge based on a problem of perspective and specificity. Because the patterns of participation are not necessarily fixed, accountability can vary according to where the emphasis is placed in the exchange or to sudden switches in roles. In novels like *Tres tristes tigres* and *62:Modelo para armar*, where there is a continuous shift in perspective (e.g. changes in narrators) and an ongoing adjustment between the characters' physical presence and absence, the authority over the narrative is always inconsistent, and can only be chronicled in specific narrative fragments or dialogues. In these type of texts there is no single overarching communicative exchange, as there is, for example, in a novel like *Grande Sertão Veredas* in which one main character takes on the role of narrator throughout the whole narration. Instead, in *Tres tristes tigres* and *62:Modelo para armar*, the characters' functions continuously, thought not systematically, change within the narrative structure, diversifying the number and types of enunciating voices. Furthermore, it is important to note the link between the concept of agency, as it pertains to expression, and those of collaboration and intention. A speech act unfolds through the negotiation of control and influences between the subjects participating in it. In Miguel de Cervante's *Don Quijote de la Mancha*, for instance, the change in how Don Quijote and Sancho Panza interact through their dialogues reveals the development of their relationship to each other. The effect that they have on one another (e.g. Sancho's "quijotización") becomes evident in how they communicate. It should also be observed that the breakdown of narrative by levels of narration helps in visualizing the process involved in the design of the narrative. It doesn't simplify the make-up of the narrative, instead it facilitates its understanding by allowing the recognition of the complexity of its structure. The value of *Don Quijote* as a founding work for the development of the modern novel, for example, lies largely in Cervantes' ability to unify numerous discursive practices in a single text. Similarly, the importance that García Márquez's *Cien años de soledad* had in the Latin American literary "boom" partly resulted from the significance attributed to the technical quality of his novel (e.g. the use of circularity as the basic building block). In both cases, the acknowledgement of the narrative intricacies displayed in the presentation of events allows for the breakdown that paves the way towards understanding these texts.

1.5 Diffusing the lines

Up to this point, the discussion has addressed oral and written narratives in parallel terms by identifying convergences through a general discussion of narrative. Attention has been given to the relationship between orality and writing by viewing each form of articulation as a separate and distinguishable style of one type of expression. However, it is still necessary to consider that the similarities between these modes of representation can enable a stylistic overlap, and that their co-existence facilitates the possibility of a merger between the styles in a single act of communication. It is also imperative to examine the question of duality, namely how the

characteristic traits of one type of representation can be contained within another. This section responds to these concerns by evaluating the incorporation of oral elements in written texts. How is orality represented in writing? How can the reading experience become a listening one?

Conventionally, references to speech cue images of conversational discourse that tend to prompt notions of face-to-face interactions, particularly talk. The predisposition suggests that the idea of speech is for the most part conceived as a collaboratively achieved communication exchange in which speaker and listener interact in a sequentially time bound process. This view in turn gives rise to the idea of routines and/or patterns of conversation, leading to reflect on styles or forms of vocal expression such as tone, rhythm and types of discourse (e.g. commands, inquiries, declarations, etc.), or at the very least, the standpoint evokes the idea of utterance.[8] By definition speech is: "the act of speaking: communication or expression of thoughts in spoken words"(2189).[9] Speech is therefore meant to be heard and thus, orality can be considered a trademark of this communicative act. The instinct to think of talk as a manifestation of, or synonym to speech is based on this notion. Nonetheless, the idea of speech is much more complicated than this association might suggest.

Taking the quality of verbal communication as a given factor in speech, one can begin by considering that speech as utterance can be manifested in a variety of forms. This in itself is a complicated notion for there are different typologies for the representation of speech like direct speech, indirect speech, quasi-direct speech and reported speech. Moreover, Bakhtinian theory further problematizes the issue by proposing that these categories combined make up a system of language that can be used in literary works to construct the organization of a text and to position the subjects within it. An utterance is intrinsically embedded in a style of discourse, in a "unitary language," but it also partakes in the multiple social and historical levels of language. The process of uniting and separating these types of languages characterizes speech. Because discourses are not bound by oral communication, speech, in a represented form evidently, is found in written narrative. This suggests that the understanding of speech as a face-to-face interaction can be transformed into signifying a text-to-face interaction where the act of reading becomes one of listening.

To fully comprehend this one must internalize that the representation of speech on the page does not involve the creation of an artificial language. As Paul Simpson suggests, "literary communication thrives not on the presence of a clearly defined linguistic code but on the very absence of such a code" (8). One must comprehend that "literariness" is not something that texts are, but a qualitative property assigned to texts according to their function (Simpson 8). When reading written narrative one comes across a particular use of language. The recurrence of this convention is what leads to classify it as a "literary language," though the language itself is not inherently or exclusively literary. Accordingly, the portrayal of verbal communication in the text is categorized as "literary dialect" and it is through this component that the auditory dimension of a text becomes visible.

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[8] Following Bakhtin's discussion in "Discourse in the Novel," "utterance" is understood as "an individualized speech act" (272).

[9] Definition given by *Webster's New International Dictionary of the English Language*.

Literary dialect is the attempt to represent in writing a particular form of speech that is restricted regionally, socially or both. It is a stylistic resource that intends to portray in the literary that which is perceived orally in the real world. Literary dialect is not a register of language, but a manner of representation that suggests an actual speech, the real dialect of real people, on the page. It is a tool used to emulate uses of language that serve to characterize people. Literary dialect reproduces particular grammatical, phonological, lexical and syntactic manifestations of language. As a stylistic device, it highlights the difference between the standard and nonstandard forms of a language. Its use establishes a contrast between the oral and written expressions of a language, and between members of different social or regional groups.

It is important to note that the purpose of literary dialect is literary and not scientific, therefore, literary dialect does not seek to replicate speech but to imitate it, to add an oral dimension to the written and pluralize the voices within it. Also, it must be observed that literary dialect is not necessarily (nor does it need to be) consistent in its representation, for dialectal speech is itself marked by variability. Literary dialect is a composite, a compilation of features found in the speech of some members of a dialect group and associated with that group by others (Ives 154). Moderation is the key in effectively using literary dialect. All possible features of the depicted language do not need to be included. A competently composed literary dialect creates a suggestion of the real thing by using a minimum of deviant forms (Azevedo 506, 510).

A key technique in the configuration of literary dialect is known as "eye dialect." Eye dialect is the procedure by which a writer modifies the conventional orthographic symbols of a language to produce certain aspects of a dialect when a passage is read aloud (Nuessel 63). It is a stylistic technique that reflects spoken language by substituting ordinary spelling with quasi-phonetic spelling to highlight specific pronunciation features. Eye dialect allows us to read sounds by making them visible. It also conveys social and geographical information. Typographical alterations may be used by an author to characterize a particular socioeconomic background, membership to a minority group or gender (e.g. "ise," "marío" and "rialmente" instead of "hice," "marido" and "realmente.")

To "hear" internally the dialect illustrated in a text readers must acknowledge the contextualization cues inscribed in the text, which are primarily manifested in the structure and form of the representation.[10] Readers need to be able to identify the literary dialect and interpret the eye dialect, in order to fill in the gaps that will enable comprehension. As Gerald Prince indicates, reading and understanding a narrative implies organizing and interpreting it in terms of several codes (*Narratology* 125). To "listen" to the text is to decipher its marks, to engage in a practical collaboration so as to make sense of things. It is to perceive unspoken utterances and engage in the act of their communication.

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[10] In *Discourse Strategies* J.Gumperz defines "contextualization cues" as: 1) "constellations of surface features of message form are the means by which speakers signal and listeners interpret what the activity is, how semantic content is to be understood and how each sentence relates to what precedes or follows" (131); and 2) "any feature of linguistic form that contributes to the signaling of contextual presuppositions" (131).

According to Roman Jakobson (73), an act of communication consists of six parts which are graphically represented as:

<div align="center">

Context

Message

Addresser _____ Addressee

Contact

Code

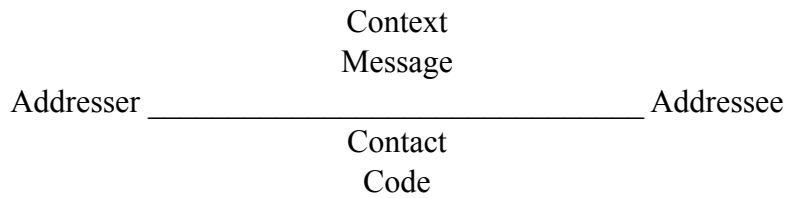</div>

<div align="center">

Diagram 1.5

</div>

For communication to take place every element of the act must be intelligible to all participants. In a verbal exchange, both addresser and addressee can intervene to resolve the occurrence of a breach. Questions can be posed and explanations can be offered. However, in a text-to-face exchange, the receiver known as the reader can only negotiate understanding through his interaction with the text. The written is the unspoken message, which is disguised as a literary code and inscribed within a literary context. The receiver must be able to comprehend both the medium and the message, for at times, the medium might be part of the message, if not the message itself. To mentally "hear" the utterance the reader is required to dialogue with the text. The more familiar he is with the literary dialect being represented, the easier it will be to "hear" the represented speech. Additionally, proximity between the text and the reader's linguistic and/or cultural knowledge will facilitate the perception of represented sounds.

The dialogue between text and reader takes place through the reading process. The communication is an interactive practice that brings together two ends or fragments of significations as the reader interprets the oral embedded in the written. Reader response theorist Wolfgang Iser argues that literary texts provide the foundation for their interpretation while directing the action of the reader. According to Iser, the text tells the reader how to read; it guides the individual to adopt a position in relation to it (*Text and Reader* 1677). The reading of a text is therefore founded on the interaction between its structure and its recipient. Eye dialect, for example, directs the reader towards a particular reception of the words on the page. The manner of the representation guides the interpretation or in other terms, what we read conditions how we read it.

This is not to say that texts exist in socio-historical vacuums for there certainly are external elements that can influence interpretation, like for example, the context of the production of the text or the way a text as a whole is presented. Nonetheless, when oral and written narratives come together, the text must be the first source of information leading the reader's interpretation and providing signification. When oral components are transcribed into writing, the reader's encounter with them takes place when he sees the representation. The first indicators of orality are the cues provided by the text. To understand them one must start at the text and work a way outwards. One must allow the text to speak by way of its form and structure. To perceive sounds outside of a conversational context one must become aware of how writing attempts to evoke the audible.

1.6 Final Remarks

This chapter began with one key question in mind: What does it mean to name something "a narrative"? The goal was to explore the make-up of narrative expression by pinpointing shared theoretical concepts between the oral and written styles of this form of communication. The discussion intended to provide an understanding of narrative by way of both manifestations and to establish a common ground based on what were considered to be the basic formal features of narrative. The overall aim was to privilege the text, to make it the focal point of the discussion and the basis of any and all claims.

To accomplish this task, the first issue addressed was the problem of defining narrative. It was argued that meaning is primarily a question of perspective. To decide on a specific signification for a signifier is to select a standpoint from which to articulate the definition. One either believes there is a single meaning or one recognizes the existence of varying interpretations and acknowledges that every definition implies a particular choice. Either way, the act of naming involves a difficulty of specificity. To believe that signification is arbitrary is to take notice of the plurality attached to certain terms. Yet, to understand that despite multiple interpretations there is a common basis that serves as a bridge between these alternatives is to realize that there are certain fundamental components shaping the definitions of the term. The shared vocabulary found among theories of narrative allows to identify three basic constituents of narrative: events (story), text (representation) and telling (act).

Following, the study explored the relationship between these elements, first as progressions, and then, by identifying the connections that arise between them when the text is taken as the principle figure in the interaction. It was concluded that the organization of these narrative elements is not fixed; that they can be arranged in multiple ways according to the desired emphasis. It was also indicated that when the text is placed at center stage, a disjunction occurs. The relationship between the telling and the text is regarded as dynamic, while the one between the text and the events becomes static. From this textual outlook, the telling and the text generate each other through their interaction, whereas the events are known only by their presence in the text.

This notion led in turn to the introduction of a fourth key component of narrative: the principle of time. Time is described in this study by looking at how positioning is related to the action in terms of an internal/external binary. Two conceptual time frames were examined: chronology and order. Chronology is viewed as an internal, causational construct of time, a natural logical continuum based on the development of actions, reactions and consequences. Order is represented as an external, arbitrary organization of time, a structural arrangement. The frameworks are distinct notions that remain permanently linked. Chronology is a form of temporal organization and an indispensable part of order. Order plays around with the chronological sequence to produce new configurations for the presentation of the events inscribed in it. It was argued that for chronology to be manipulated into a new kind of order there needs to be an enunciating subject controlling the presentation of the events. This enunciator, known also as the teller, constitutes the fifth and final fundamental element of narrative. The distinction between the teller and the author can be observed in their interaction with the text and by way of an inside/outside binary. Author and teller (narrator) exist in different realms of the

text and even in those instances when they do correspond, there is still a distinction to be made between the real and the fictional "I" motivating the narration.

The analysis of the relationship between author and narrator gave way to a discussion on the issue of responsibility. The question of where and on whom to place accountability in the development of a narrative was addressed by viewing narrative as a speech event. It was shown that by drawing this parallel, it is possible to identify mediating roles within levels of narration. To determine responsibility one must consider the point of view and intentionality involved in the enunciation of the discourse. Additionally, the discussion underscored that regardless of the total number of exchanges at play in a narrative there are always two communicative acts that must be analyzed: 1) the relationship between author, text and audience, and 2) the relationship between narrator, text and narratee. These speech acts constitute the basis for the elaboration of the communicative acts present in a narrative and serve as models for the structural organization of the exchanges.

Finally, the last section of the chapter, looked at how the oral is represented or conveyed within the written. It explained the concepts of literary dialect and eye dialect to show that orality filters onto the page through the structure and form of the writing. To perceive the audible quality of a writing, it is necessary to pay close attention to its visible elements.

The following chapters will test the validity of the premises studied in this chapter by exploring the applications of what may seem here as abstract notions in terms of concrete literary examples. Specifically, the next chapters will take a closer look at the concepts of narrator, voice and authorship in the early experimental novel in Latin America. However, before preceding, there is one final consideration worth reviewing as a manner of conclusion. Barthes once wrote: "Is everything in narrative significant, and if not, if insignificant stretches subsist in the narrative syntagm, what is ultimately, so to speak, the significance of its insignificance?" ("The reality effect" 143). One must consider that if meaning is in fact as arbitrary as it has been claimed here to be, then there is no reason why the "insignificances" presented here as "significant" should not be regarded as such. This means that the present study as a whole focuses on signification and not value per se. The five elements of narrative commented throughout these pages have been signaled out because of their consistent relevance in the configuration of the meaning of narrative. Significance not withstanding, these narrative components remain ever present, interweaving themselves in the discourse according to the demands of specific narrative circumstances.

Chapter 2
Narrative Consciousness

2.1 Introduction

> ... Eu sei que isto que estou dizendo é dificultoso, muito entrançado. Mas o senhor vai avante. Invejo é a instrução que o senhor tem. Eu queria decifrar as coisas que são importantes. E estou contando não é uma vida de sertanejo, seja se for jagunço, mas a matéria vertente. Queria entender do medo e da coragem, e da gã que empurra a gente para fazer tantos atos, dar corpo ao suceder. O que induz a gente para más ações estranhas, é que a gente está pertinho do que é nosso, por direito, e não sabe, não sabe, não sabe!
>
> Sendo isto. Ao dôido, doideiras digo. Mas o senhor é homem sobrevindo, sensato, fiel como papel, o senhor me ouve, pensa e repensa, e rediz, então me ajuda. Assim, é como conto. Antes conto as coisas que formaram passado para mim com mais pertença. Vou lhe falar. Lhe falo do sertão. Do que não sei. Um grande sertão! Não sei. Ninguém ainda não sabe. (Guimarães Rosa, *Grande Sertão Veredas*[11] 100)

"Ninguém ainda não sabe." No one doesn't know yet. Knowledge is one of the central themes in GSV, namely, the tensions between what is known, what is ignored and what remains to be uncovered. The novel is a *travessia* through the backlands of the Brazilian State of Minas Gerais, but beyond this, it is a journey into the imaginary of a first person narrator who, as the only enunciating subject in the novel, is responsible for a sense making process in which facts become discernible through narration. The narrator-protagonist's speech conveys a personal quest for understanding while attempting to make experience accessible through discourse. In the quoted reference, Riobaldo declares: "estou contando não é uma vida de sertanejo, seja se for jagunço, mas a matéria vertente. Queria entender..." The narrator-protagonist uses storytelling as a strategy for thinking about past events and their significance, and by doing so within a conversation framework, he is able to appeal to his interlocutor for help: "o senhor me ouve, pensa e repensa, e rediz, então me ajuda."

In GSV there is a correspondence between listening, knowing and understanding, based on a principle of collaboration between addresser and addressee. The interactions between Riobaldo and his interlocutor highlight the importance of point of view in deciphering the encoded meaning of past events. The protagonist's narration reconstructs information obtained through experience in an attempt to discover, through the listener's perception, what sight has failed to reveal. Although Riobaldo's listener is a silent participant, his presence is fundamental to the development of the narrative. Riobaldo's desire to make his story intelligible for his interlocutor leads to a high degree of self-awareness in the narrating process. He repeatedly states, as in the example above, "Assim, é como conto." The represented oral voice of Rosa's

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[11] To simplify, from this point on the novel will be referenced as GSV.

first person narrator reveals a narrative consciousness that defines the structure of the telling and hence, of the novel itself.

GSV consists exclusively of Riobaldo's represented speech, and every discursive marker, each: "estou dizendo," "estou contando," "conto," "vou lhe falar," "lhe falo," etc. accentuates this fact. The protagonist's discourse exemplifies how the connections between the message and the method of a communicative act depends on the uses of language. There is a dynamic interaction between content and structure in which literary dialogue functions as a self-reflexive form of narrative theory. Riobaldo's assessment of his narrating practice: "Eu sei que isto que estou dizendo é dificultoso, muito entrançado," as well as his appraisal of his message: "Lhe falo do sertão. Do que não sei. Um grande sertão!" convey a stylistic commentary on the form and subject matter of his expression. His discourse shows the possibilities of reflecting on the principles of narration in the construction of a narrative, and his comments develop, within a fictional context, a particular conception on the uses of language and the limits of representation.

This chapter examines the interplay between oral and written styles of narrative in GSV. It questions the function given to different uses of narration by doing a close reading of a literary text in which a self-conscious narrator, emulating spoken discourse, tells a story to a silent interlocutor. Language is studied as mediation, linking the possibilities of articulation with the acquisition of a better understanding of the information at hand. The chapter illustrates how GSV configures through a metadiscursive practice the act of telling a story; how it represents the effects of a narrator's self-awareness on a narration. Furthermore, it analyses the appropriation of narrative style as a manifestation of subjectivity, and the relationship between orality and memory. The act of remembering is shown to be conditioned by the individual's ability to retain and express personal perceptions.

2.2 Storytelling

"A estória não quer ser história.
A estória, em rigor, dever ser contra a História.
A estória, às vezes, quer-ser um pouco parecida à anedota."
Rosa, *Tutaméia*[12]

The act of narrating past events is constructed upon a subject-object relationship between the enunciator: the speaking subject, and the information: the topic dealt with in the exchange. Within the narrative act, as Genette states, the narrated discourse lives as narrative "by its relationship to the story that it recounts," its link to the content, and as discourse "by its relationship to the narrating that utters it," its connection with the enunciating subject (*Narrative Discourse* 29). This means that to recount in a present time the occurrence of past actions, is to bring together the content and form of the narration in a singular moment in time. The information serves as the basis of the narrative action, for to narrate is to relate what is known (or

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[12] João Guimarães Rosa. *Tutaméia: terceiras estórias.* 2nd. Ed. Rio de Janeiro: Livraria José Olympio Editôra, 1968. 3.

what is thought to be known). However, the information is itself dependent on the style and manner through which it is communicated. Incidents lead to the narration but the discourse is what reveals them; events are the building blocks for the message of the exchange, and when vocalized, they become information shared with non-participants of the action(s). At the level of representation, the desire to share information serves as a trigger for expression, while the act itself of conveying the information allows for content to be shaped into accessible knowledge. This interplay between the elements establishes a dynamic relationship in which neither can exist outside the realm of enunciation. Though arguably information acquired through experience is regarded as indisputable claims, or at the very least, verifiable details, the validity of these "facts" as autonomous pieces of information is challenged by the process of representation. Information that becomes known through narration is always subject to alterations because it is transposed into a new context, that of enunciation. Furthermore, the information is unstable because memory builds, unbuilds and rebuilds it. This does not mean, however, that its value is compromised, but rather that its original function as signifier is challenged. Portrayed events become displaced incidents, dislocated in time and space, only to be made real once again by the narration. Once inscribed in the narration, facts are not simply past actions; instead, they are the source and product of the communication.

A narrative instance, however, needs more than just facts or a message to exist. Facts help mold the structural framework of the narration by offering a subject matter or object of representation that is susceptible to change through articulation, yet in order for facts to be told there must be an agent, someone or something, in charge of translating the events into words. At the most basic level, a communicative act can be broken down into three main components: emissary, message and receptor, each one equally as fundamental as the others for the execution of the exchange, and with two of them representing entities with the ability to exercise agency.[13] Assigning signification to the message, for example, is a task that can be attributed to both the emissary and the receptor(s) because there is a collaborative principle involved in the organization of meaning. The text created by the narrator offers the tools for its interpretation, but the addressee is also the producer of the text, either by being an active reader or an interlocutor who intervenes in the creation process.[14] This shared responsibility and others like it, such as encoding or decoding the medium of the message, establish an equivalence in value among all three elements; one that sets aside the idea that a hierarchical relationship exists between them. This, however, does not mean that there are no differences in the functions attributed to emissary and receptor(s) in the execution of similar tasks. On the contrary, dissimilarities are unavoidable between these subjects, even when carrying out parallel or collaborating actions, because they are each positioned differently with respect to what is said. In a sense, the emissary is situated "before" the message (at the starting point), while the receptor is placed "after" it (at the endpoint); or put in different terms, both subjects are looking in on the

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[13] In "The Speech Event and the Functions of Language," Roman Jakobson argues that an act of communication consists of six parts: addresser, context, message, contact, code and addressee. Jakobson's premise serves as basis for the present argument, which simplifies the description by viewing the ideas of context, contact and code as components of the message.

[14] Three theories are referenced in this statement. The first belongs to Seymour Chatman, the second to Roland Barthes and the third to Elinor Ochs and Lisa Capps.

message and creating meaning from opposite ends of the narrating continuum.[15] This means that, setting aside the possibility of solicitation or prompting, emissaries are responsible for initiating the exchange, which enables them to project the subject-object relationship previously described in a way that deals with the notion of subject as subjectivity. Given the necessary conditions, emissaries, contrary to receptors, can be at once the enunciating subject and the object of interest.

The subject-object relationship motivating the telling can be understood as a duality embodied by first person narrators, who according to H. Porter Abbot, are frequently the "focalizer" of, and the voice in, the narration.[16] Through their involvement in the action, these types of narrators are unavoidably placed in the midst of the text-context paradox. First person narrators are not merely observers of the action. Instead, a first person narrator is a participant observer whose involvement inside and outside the narrated facts places him in a liminal position.[17] The *I* of the enunciation in a first person narration is by nature of the framing of the narrative structure (or, as a result of the perspective employed) simultaneously the subject and object of the narration. A narrating subject who conveys a story in which he plays the leading role, such as Rosa's Riobaldo, is constructed inside the narrative as both character and narrator, with each position constituting a separate subjectivity. The *I* of the enunciation in the narration of past events represents a teller that is looking back in time to a different reality, to a personal experience that is one degree or more removed from the narrator himself and his present day reality.

This distancing offers the narrator an opportunity to use his discourse as a tool for reflection and creativity. The communicative act gives him a forum in which to contemplate the past act; it offers the narrator a means by which to recall specific incidents in time. The detachment between the concrete experience of the event(s) and its portrayal as a message forces a switch in perspective, as the subject present in both instances changes from actor into teller. The Riobaldo who serves as narrator in GSV, for instance, does not correspond entirely to the Riobaldo portrayed as a *jagunço* in the told story, even though they are in fact the same character. The acting subject who becomes an enunciating subject is forced to regard himself as a storyteller, and must consequently distinguish his own persona from the object that he is attempting to represent. In so doing, the enunciating subject comes across another possibility for self-reflection; he is not only responsible for the information that is presented in the narrative, but also for the way in which it is communicated. Therefore, it is possible for the teller to

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[15] The idea of a narrating continuum can be visualized as a straight line connecting the emissary to the receptor, with the message occupying the middle space, as is illustrated in Chapter one in Diagram 1.5.

[16] Abbot defines "focalization" as "the lens through which we see characters and events in the narrative" (66). He also points out that in narration, voice "is a question of who it is we 'hear' doing the narrating" (64). In *A Dictionary of Narratology,* Gerald Prince defines the terms as: "the perspective in terms of which the narrated situations and events are presented; the perceptual or conceptual position in terms of which they are rendered" (31). Prince specifies that: "Focalization-"who sees" or more generally, "who perceives (and conceives)"-should be distinguished from VOICE" (32).

[17] The term "participant observer" is taken from a sociological context. See B. Rogoff. *Apprenticeship in Thinking.* Oxford: Oxford University Press, 1990.

evaluate at once his past actions and his present role as narrator. The more self-aware the narrator is or becomes of his role as teller, the more acute his narrative consciousness will prove to be. A narrator who constantly evaluates his style of narration, while constructing his narrative, must also be regarded as a critic. Comments made by a first person narrator about the manner in which he conveys a story cannot be disregarded as inconsequent or spontaneous statements. The presence of this type of commentary reveals a critical awareness of conventional narrative techniques, which can be used to authorize the narrative by demonstrating an acceptance to conventional norms, or to validate it by justifying the absence of a traditional style of narration. Either way, its inclusion reveals a theoretical standpoint that recognizes the value and relevance of structure and form for the reception and interpretation of the message. A narrator who at times takes on the role of the critic is more than just a speaker; he is an instrument for understanding the form and content of the narration. The *I* of the enunciation carries out a twofold function that leads the way towards signification. The narrator as critic personifies an interpretative gesture in which an initial analysis of the narrative emerges from within and as part of the message.

The message develops inside the narration in two settings: the space of the story and that in which the events of the story take place. The first person narrator can be found in both settings in different modalities and his dual presence ties the spaces together. In the first locale the narrator exists as speaker, while in the second, he is the topic spoken of by the homodiegetic narrator. In written fictional narrative, both realities are internal elements, meaning that the *I* of enunciation is at once represented and contained by the text. For the fictional narrator, there is nothing outside the text, nothing beyond his reality (past, present and future).[18] From his perspective everything is connected, circumscribed in the narrative, which is why the receptor as reader or listener is configured as part of the fiction. The narratee is necessarily located at the same diegetic level as the narrator.[19] The text is in this context the physical limits structuring the representation. The text marks the framework of the interaction between all elements partaking in the exchange. It is the interstice through which all participants of the communicative act come together, even those not recognized within the text. The author and reader(s) that exist in the realm of the real, for instance, are to able to engage with each other by way of the text. The fact that their interaction is independent from the actions of the narrative suggests that it is possible to evaluate the text in its own right, to view the text from the inside out.

Written narratives traditionally develop under the assumption that, at a primary level, texts function as independent units of signification with set boundaries distancing the real from the fictional. Although the text's existence depends on the conditions surrounding its production, and this reality reveals itself in the formal structural elements and/or content of the text, there is a patent distinction between the representation of the facts in narrative and the actual referents that

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[18] These types of narrators are able to recognize themselves as fictional entities and yet, the self identification does not necessarily signify an acknowledge on their part of any reality outside of the fiction. In the novel *Niebla* by Spanish writer Miguel de Unamuno, for example, the main character of Augusto Pérez meets his author, dialogues with him about the nature of their relationship, and questions the pretext of the writer's existence. For Augusto, Unamuno exists as author but only as a fictional entity, and only within the context of the novel. It is solely the fictionalized version of the author that is accessible to the character.

[19] The division of a narrative into levels of discourse and the placement within these of the participants of the narrative is illustrated by Gérard Genette in *Narrative Discourse.*

the representation attempts to convey. The real exists only as authentic circumstances in a nonfictional context, even though it is susceptible to changes in perspective and interpretation in this realm. The fictional, on the other hand, is bound by the limits of the text, it is restricted to what is included in or suggested by the narrative. Hence, elements belonging to reality (e.g. the author and the reader) become fictionalized when portrayed within a story, they are transformed into another version of themselves, which cannot be regarded as factual. The Cervantes of *Don Quijote*'s prologues, for example, who appears within the novel as the text's author, claims his right over the writing by denouncing "el autor del segundo *Don Quijote*" (332), but he does so after having negated the authority of his position by stating: "soy el padrastro de don Quijote" (9). The found manuscript device used in the novel ruptures the image of Cervantes into two projections: one internal, the other external, by waiving the author's creative responsibility within the confines of the narrative. The authorial figure that don Quijote's character describes as: "el sabio a cuyo cargo debe de estar el escribir la historia de mis hazañas" (103) cannot be equated with either one of these versions of Cervantes because don Quijote has no knowledge of who authors his story. This suggests that while the author is responsible for the creation of the text as a material production, his identity can remain unknown within the fiction and his function can become unimportant under the circumstances. When this occurs, the narrator can be regarded in the story as a free entity accountable for the development of the narrative.

Within the restricted space of the written text, the first person narrator is able to take on simultaneous roles as teller and critic as he attempts to recount the incidents. In Machado de Assis' *Memórias Póstumas de Brás Cubas*, for example, the main character directly addresses the reader on multiple occassions and through this gesture, he asserts his authority over the text. Statements like: "importa dizer que este livro é escrito com pachorra" (23), "Teria de escrever um diário de viagem e não umas memórias, como estas são" (56), and "isto não é romance, em que o autor sobredoura a realidade e fecha os olhos às sardas e espinhas" (63), affirm Brás Cubas' control over the narrative and his critical stance regarding the form of the telling. The novel is presented as a written text belonging to a dead fictional character, who decides to recount his life story. Writing makes possible the fragmentation of the *I* of enunciation, allowing for an illusive separation to take place between the identity of the narrator as emissary and his role as participant in the actions. This distancing enables the narrator to portray himself as a type of character by recreating a version of his persona in a particular setting. In so doing, the narrator isolates a part of himself, which he then offers to the narratee through a seemingly straightforward, uninterrupted exchange.[20]

In oral narratives of every day interaction, such as anecdotes, the first person narrator is also situated within the time of the story and that of the action. Oral narratives develop with the narrator as the driving force of the exchange, as the source and subject matter of the narration. However, orality frees the narrator's existence from all restrictions imposed by the page. The narrator is able to transcend the limits of the page through conversation, and consequently, he

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[20] In the novel *Los pasos perdidos* by Cuban writer Alejo Carpentier, for example, the narrator-protagonist reflects on the origin of representation and the consequences of modernity as he recounts his voyage from the city into nature. The narrator-protagonist is always another in time and in memory. He is a nameless subject searching for an identity through experience and narration.

exists both inside and outside the space of the text.[21] The text ceases to exists as a contained space and is best understood as a diffused boundary delimiting a specific moment of interaction. Through his speech, the narrator is characterized as enunciator and critic, while he is personified as an actor in the message. The narrator is the emissary of the story and the one responsible for the narrated logic of events (e.g. the choice between a temporal or an explanatory sequence); at the same time, he is the imagined protagonist of the recounted events as he tells a story about himself. Because the communicative act between the nonfictional narrator and his listener(s) takes place in real time and space, the narrator's identity as character is absent and his functions as emissary overlap with those of the author. There is a simultaneous shifting in this type of narrative between proximity and distancing. The narrator's face-to-face interaction with the listener narrows the gap between the dual images of the narrator present in the exchange.[22] The listener(s)'s interaction with the narrator as author in the realm of the real prevents him (or them) from fictionalizing the version of the narrator portrayed in the message. The listener(s), as well as the narrator, is aware that his existence surpasses his presence inside the narration. They both are conscious of the fact that they can move in and out of the narrating space, and that they can do so purposefully. Neither listener(s) nor narrator visualizes the exchange as a closed-off structure that could potentially be labeled as "text." For them, there are only two significant notions to be distinguished: 1) the difference between an action that is happening and one that has already occurred, and 2) the separation from the instant of the communication and the following or preceding moment in which there may be a shifting of roles. Additionally, the nonfictional narrator's consistent displacement from one setting to the other establishes a greater separation between emissary and content than that experienced by his fictional counterpart. As the listener moves closer to the message, the narrator steps back from it.

Another key element to consider in oral narratives is the fact that there may be unintentional listeners, participants who become involved in the exchange accidentally or perhaps purposefully but without the acknowledgement of the speaker. These bystanders are neither contributors to the exchange, nor involved in the development of the communication. Instead, they are mere observers for whom the interaction between narrator and listener can be understood as a performance between emissary and receptor. Their individual placement in a particular space and time situates them within the frame of the communication. These listeners perceive the actions involved in storytelling and the event itself as a form of text, and can potentially identify the *what* and *how* of the narration. According to their perspective, the narrator and listener(s) exist in a parallel reality that although accessible is still separate from their own.

Literary texts that attempt to convey a sense of orality develop a form of organization in which the differences in structuring present in oral and written narratives come together by

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[21] As Ochs and Capps highlight in *Living Narrative*, conversation lays bare the actual dialogic activity through which different versions of experience are aired, judged, synthesized and eliminated (7).

[22] The idea of face-to-face interaction was coined by Goffman in his book *Forms of Talk*. It serves to typify the interaction between speaker and hearer during dialogue. Goffman believed in a participation framework in which every interaction carries with it an array of structural possibilities. He also distinguished between author and animator to show that there is much more than just speaker and hearer in a communicative act. He called this the "production format."

folding into each other. A perfect example of this hybrid narrative style is João Guimarães Rosa's GSV, in which the conventional elements of conversational and fictional discourse commingle to create a written work that uses dialogue as a structuring device. The voice of Rosa's first person narrator, Riobaldo, organizes the discourse in the process of articulation and reveals through his speech a narrative consciousness that influences the structuring of the story. Evidence of this can be observed in the following passage:

> Ah, meu senhor, mas o que eu acho é que o senhor já sabe mesmo tudo – que tudo lhe fiei. Aqui eu podia pôr ponto. Para tirar o final, para conhecer o resto que falta, o que lhe basta, que menos mais, é pôr atenção no que contei, remexer vivo o que vim dizendo. Porque não narrei nada à tôa: só apontação principal, ao que crer posso. (309)

Echoes of such direct statements addressed to "o senhor" by Riobaldo resonate throughout the novel, reaffirming the conversational format that characterizes the configuration and signification of the narration. Riobaldo uses his role as a fictional speaker to affirm his textual authority and to emphasize the interactive process that conditions the acquisition of knowledge by the listener. His statements relate orality to memory in the representation of events and establish a clear parallel between experience as a source of information and listening as a learning practice. Moreover, the narrator-protagonist develops a theory about narrative by way of the narrating act and this gesture in turn produces a particular conception of the function of language and the possibilities of representation. The novel configures, both theoretically and in its construction, the act of telling a story; it depicts the influence that narrative awareness can have over a narration and exemplifies how the portrayal of discourse, as the storytelling of a mindful narrator, reveals a commentary on the purpose and structure of narration. GSV is thus studied in this chapter to increase the understanding of how narrative patterns develop following the uses of language in a given style of communication.

The diagram presented below visually synthesizes the relationship between the dialogic style of the novel and the content portrayed by it. It can be observed that the main character, in his role as a first person narrator, seeks to recreate a specific image of himself, but the very process of portraying this identity through conversation yields different personifications of his character. Literary dialogue transforms Riobaldo into a storyteller and his self-awareness as narrator is revealed through instances of self-editing and self-evaluation embedded in the narration. GSV exists as written narrative and yet, even for the real reader, the experience of the novel relies largely on the idea of listening.

Text: *Grande Sertão: Veredas*
(Reality)

(Telling)   Author: João Guimarães Rosa

Riobaldo (character)

R (narrator)   R (critic)

(Story)

R (jagunço)

Listener = (silent)
Interlocutor

Reader
("listening in")

Diagram 2.1
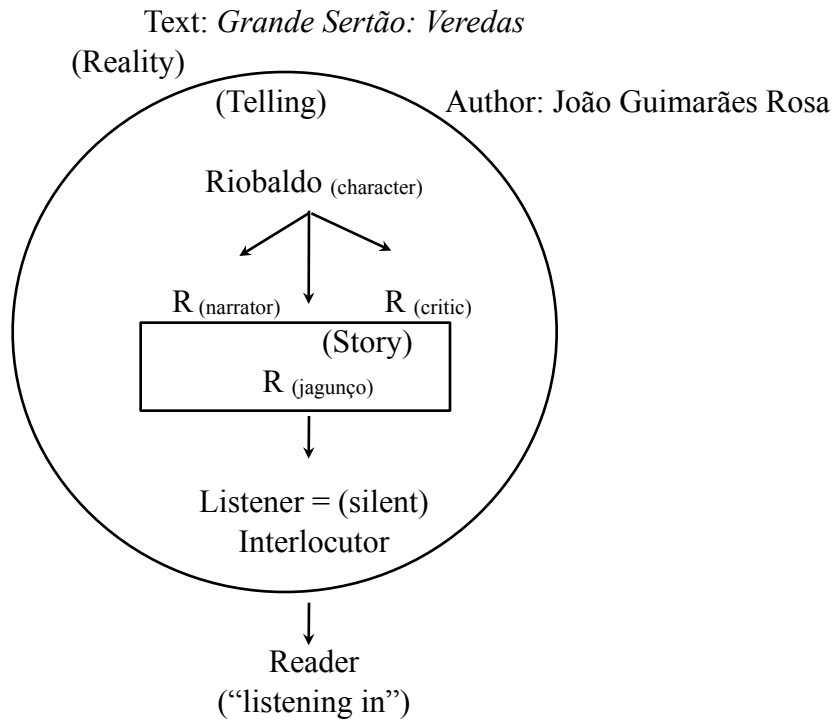
2.3 "Contar:" a narrator's perspective

> *"Contar é muito, muito dificultoso."*
> Rosa, GSV[23]

    The idea of narration in GSV can be studied as a question of performance, for it develops from a premise of ambiguity (Toledo 993). GSV has an ambivalent dual structure, composed of a disorganized, reminiscent discourse and a linear, autobiographical narration. The novel as text challenges the traditional composition of the genre and in so doing, becomes unrestricted, free from one specific form of configuration.[24] The novel as representation, however, is bound by the limits of narrative; it is contingent on how the fictional narrating subject, Riobaldo, carries out his responsibility as enunciator and re-creator of experience. The constraints the narrator imparts on the novel assist in shaping the story from the inside out, which suggests that the key to unraveling the meaning of narration in GSV lies in understanding how the novel is internally

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[23] João Guimarães Rosa. *Grande Sertão: Veredas*. Rio de Janeiro: Nova Fronteira, 2006. 184.

[24] In *The Brazilian Novel*, Wilson Martins presents João Guimarães Rosa as a classical author by identifying him as a creator of new forms. He examines Rosa's experimentalism and stresses that GSV is a novel defined by its structure. Martins states: "Guimarães Rosa's work is not a glittering exception among works of contemporary fiction, but a standard example of the experimental novel" (66). He also argues: "For structure is structural perspectivism, and it is this which 'crystallizes' the written work into a work of literature" (68).

mediated. As commented in *Rosa autor Riobaldo narrador*, Riobaldo's role as protagonist of the communicative act places him in control of the totality of the enunciation.[25] Riobaldo's awareness of his own consciousness, of his identity as narrator is critical to the shaping of the narrative and consequently, to the development of the novel as a whole.

GSV develops as the product of a subjective point of view that oscillates in between different versions of itself. The character of Riobaldo is at once the narrator, protagonist and critic of his own story. He consciously plays each of these roles and subtly discloses a variation in the constitution of his self as character as he seeks to fulfill their corresponding functions. Riobaldo provides a dual perspective that shifts the focus of the text back and forth in between his way of viewing the story and his outlook on the presentation of that story. He arbitrarily moves from discourse to metadiscourse all the while recognizing the inherent complexities of his multiple functions. Roberto Schwarz highlights this in *A sereia e o desconfiado* by indicating that "Ao passar das páginas, contudo, não veremos surgir de próprio corpo o parceiro de prosa; sua presença é patente apenas pelo reflexo no relato de Riobaldo pela metade, ou diálogo visto por uma dialógica" (24). This displacement allows the narrator-protagonist to negotiate within the narrative his personal and critical perspectives, and permits him to use structure as a technique for interpretation. Riobaldo's narration presents theoretical postulates that develop from, and in conjunction with, a narrative practice. It is in the process of narration that Riobaldo learns to analyze his style of representation; and his analysis of the methodology exemplifies the search for the definition or signification of narrating (Cortez 212). The proximity of self-reflexivity to praxis in the text produces a criticism that is interlinked with personal considerations and that consequently centers on the evaluation of the discourse as a narrative form through the articulation of opinions.

Riobaldo suspects that his narrative style may not meet conventional standards and seeks to justify his form by vocally appropriating it, by openly recognizing it as his own and by acknowledging his own limitations. He states: "Eu estou contando assim, porque é o meu jeito de contar" (98). The informal declaration functions as a type of disclaimer through which Riobaldo indirectly renounces the unfulfilled demands of other known narrative forms to which his own style could be juxtaposed. With this initial claim, the narrator-protagonist personalizes the narration by attaching to it a sense of inevitability, the idea that structure is a subjective notion dependent on the narrating subject. Riobaldo attempts to safeguard his narrative as a whole from criticism by asserting his individuality, and using it as a dividing mechanism to separate his narrative style from the possible narrative expectations that he may consciously or unknowingly ignore. For this narrator-protagonist, the personal aspect involved in narration characterizes his authorial stance and helps explain choices of technique. "Assim eu acho"-says Riobaldo- "assim é que eu conto" (99).

Riobaldo reaffirms this belief throughout the narration by relating his narrative style to his idiosyncrasy and by using his narrative as a manifestation of self: "A meio me lembro, e conto, é só para firmar minha capacidade" (586), he declares. The practice of narration reveals an approach to storytelling that emerges from the affirmation of Riobaldo's authority and the

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[25] Carlos Alberto dos Santos Abel declares: "como protagonista da comunicação narrativa, a sua voz assume toda a manifestação do enunciado narrativo" (247).

particularity of his personal attributes. Riobaldo's narrative preferences depend on his identity and his placement amidst the recounted events primarily justifies the content of his narration. It is Riobaldo's capacity as witness that validates his capability as narrator by certifying through his positioning the legitimacy of his account. Riobaldo attests to the accuracy of his words by consolidating his identity as narrator-protagonist and distinguishing his point of view and his narrative from alternate perspectives: "Assim exato é que foi, juro ao senhor. Outros é que contam de outra maneira" (437-438). His discourse does not develop as **a** story but rather as **his** story, at both the levels of content and form, and in this view, Riobaldo's narration can be defended as his claim to the truth: "Isto, juro ao senhor: é fato de verdade" (430).

Riobaldo's explanations of his narrative style go at times beyond the textual, manifesting an introspective perspective: "Ao senhor eu conto, direto, isto como foi, num dia tão natural. Será que, de cousas tão forçosas, eu ia poder me esquecer?" (433). Here, the narrator-protagonist authenticates once more his story as a transcription of events. Riobaldo begins by identifying himself as narrator and then moves on to reaffirm his speech as a direct and factual discourse. However, he also attaches to the statement a reflection on knowing, indirectly arguing that the precision of his narrative results from his impossibility to forget certain events. He wants his interlocutor to believe "que existe uma matriz rememorável e um rememorado sobre os quais ela [a lembrança de Riobaldo] efetua a lembrança" (Hansen 179). The narrator-protagonist suggests that because of the nature of the events he cannot avoid being faithful to their memory, which would imply that he is true to the events as he remembers them. For Riobaldo, this is the same as claiming fidelity to the events as they occurred. The memory of the events is in Riobaldo's conception the echo of the facts; what he remembers is what he considers to be true. His representation of his own perception, how he recalls the development of the actions, constitutes one truth, and in the absence of alternate perspectives, this reality, is in the context of his narrative, **the** truth. The use of the question in the last quoted statement, "Será que, de cousas tão forçosas, eu ia poder me esquecer?," is at once a rhetorical device leading the listener to accept the validity of the discourse as incontestable testimony, and a self-questioning reflection on awareness. The question subtly deters the listener from doubting the discourse by presenting Riobaldo's contemplation of his consciousness. This idea is further elaborated in the narrative with the incorporation of the concept of agency. Riobaldo states: "E o que em mente guardei, por esquipático mesmo no simples, foi o seguinte, conforme vou reproduzir para o senhor" (459). Thus, Riobaldo manages to slightly blur the defining lines of his narrative framework by declaring memorization and defining his task as reproduction. This reveals a waver between opinions on part of the narrator-protagonist in his regard for his recovery of past events that is based on a differentiation between recollection and memory.[26]

The difference between spontaneous and voluntary memory is, as Aristotle and Henri Bergson argue, a distinction between the experience of an object remembered in its own right (true memory) and the idea of an incidental association, in which imagination is required to

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[26] In the original attempt at defining memory, *On Memory*, Aristotle distinguished between "recollection:" a type of search, an act of reasoning of what has been formerly seen, heard or experienced, and "memory," which he defined as a state of affection subsequent to perception and conception. This distinction in sustained in the present argument.

intercede in order for something to be remembered (the habit of memory).[27] It is a differentiation reflected in the juxtaposition of representation and reproduction. The unintentional recalling of past incidents, what Proust calls "involuntary memory," is manifested through representation.[28] When memories are brought forth without conscious control, the effort to convey them can be understood as a description of perceptions because the memories come to mind in the form of memory-images (Bergson 81). Involuntary memory is not under the individual's control; it is the sudden recognition of perception already experienced (Mace 1; Bergson 81). The term, "representation," contains within it the gesture involved in conveying these types of experiences, "presentation." Communicating a memory that returns as a byproduct of another experience involves delineating a pure image, translating the image into words. Riobaldo alludes to this action when comparing his expression to his thoughts. He says:

> O senhor sabe?: não acerto no contar, porque estou remexendo o vivido longe alto, como pouco carôco, querendo esquentar, demear, de feito, meu coração, naquelas lembranças. Ou quero enfiar a idéia, achar o rumorzinho forte das coisas, caminho do que houve e do que não houve. Às vezes não é fácil (184).

The narrator-protagonist acknowledges in this moment his inability to present the story with precision because of a personal interference with his thoughts. It is difficult for him to simply construct a verbal transcription, to try to put into words the events he once experienced. As Eduardo Coutinho indicates in *Em busca da terceira margem: ensaios sobre o Grande Sertão:Veredas*, "Contudo se é verdade que este deseja manter-se fiel aos fatos armazenados em sua memória, ao mesmo tempo ele está consciente de que jamais poderá realizar integralmente tal intento devido ao próprio caráter seletivo da memória, que acirra sua dúvida, ao invés de dissolvê-la" (45). Riobaldo cannot help but interact with his memories and yet, trying to decipher their meaning prevents him from conveying them. Riobaldo's active engagement with his thoughts, as he prepares them for articulation, hinders the presentation of the events that he seeks to communicate. In this case, his agency over the memories works against him, as a barrier for the communication that alters the exchange.

The idea of practical knowledge, of actively storing incidents in the mind, as Riobaldo puts it, goes hand in hand with the act of "reproduction."[29] Voluntary memory is the ability to call upon the past on demand, to reproduce images voluntarily (Mace 1). Explicit memory involves the conscious recollection of previous experiences and depends on conceptually driven processing, in which the subject reorganizes the data (Kolb and Whishaw 302-305). The habit of memory produces a shift in dynamics that places the memories under the control of the speaker even before the opportunity for communication arises. In this scenario, recollections are what Bergson calls "imprints," constructed memories willfully recalled by the remembering subject. Such memories are intrinsically linked to the notion of intention. First, they evidence an ability for retention, as Riobaldo points out when stating: "Amostro, para o senhor ver que eu me

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[27] The concepts of voluntary and involuntary memory were first defined in 1885 by German psychologist Hermann Ebbinghaus in *Memory: A Contribution to experimental psychology*.

[28] French novelist Marcel Proust made famous the form of involuntary memory that results from everyday mental functioning in *À la recherche du temps perdu*.

[29] Riobaldo says: "E o que em mente guardei..." (459).

lembro" (336). Second, they tend to have a specific objective, a predetermined purpose for being such as characterizing a specific period or moment. Riobaldo addresses this notion when discussing the distinctiveness of individual memories: "A lembrança da vida da gente se guarda em trechos diversos, cada um com seu signo e sentimento, uns com os outros acho que nem não misturam" (99). Thus, he acknowledges the variability involved in the process of remembering and generalizes a discrepancy between forms of remembering. His positioning exemplifies how the recall of information is influenced by the way information is processed (Kolb and Whishaw 365). The ambiguity in the phrasing "se guarda" also hints to this supposition by avoiding a clear stipulation of accountability. The statement provides for the remembering subject to be viewed as the organizer of his memories. Riobaldo's voluntary memory presents a selective process that establishes "o saber contra o esquecimento de um saber" (Hansen 167). Finally, the expression of such memories is achieved through their "production" rather than by their "presentation."[30]

The forethought put into retaining the information generates a specific referent that the remembering subject, now the speaker, will seek to replicate in his expression. The speaker aims to verbally communicate the actions or emotions, to devise the incidents as he wanted to remember them. The speaker strives to generate a repetition of the referent, privileging the images in his mind over the facts. In so doing, the speaker produces an imprint of the incidents, the image deliberately collected as knowledge. The verbal expression of these memories will inevitably fail in equating the mental image and will be even further away from the original incidents. As a result, the perception of the content is modified in the narration.

For Riobaldo, this means a gradual decrease in his proximity to the facts. The narrator-protagonist reflects on the progressive change in his positioning by considering what his discourse is able to achieve. He states: "O que sinto, e esforço em dizer ao senhor, repondo minhas lembranças, não consigo; por tanto é que refiro tudo nestas fantasias" (228). Riobaldo reveals in this sentence a desire to unite his intentions with his actions by recognizing the conscious effort in reconstructing personal memories with which he is struggling. He feels and knows what he wants to say, he is aware of what memories he wishes to access and yet, he cannot accomplish the task. This stagnation is further enhanced when Riobaldo characterizes the resulting product of his endeavor as "fantasias," a term that hints at his fictionalization of the information and points out the fictional character of his memories. The implication that his memories should be perceived as imagery allows Riobaldo to discreetly assert his authority as producer over the content being expressed.

Agency gives the narrator (also categorized here as the remembering subject) the power of choice and change, as well as the ability to achieve both representation and reproduction. The narrator as enunciator is responsible for his method of communication, for selecting how he wants to express the message. His decision is directly related to his approach to the content. The narrator can decide to portray the information as he naturally recalls it or he can choose to alter it before it is conveyed. As remarks such as "Pois porém, ao fim retomo, emendo o que vinha contando" (78), "Mas conto menos do que foi: a meio, por em dobro não contar" (343), and "conto ao senhor as coisas, não conto o tempo vazio, que se gastou" (532) exemplify, this

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[30] As pointed out in the discussion concerning the relationship memory-representation, in the association memory-reproduction the process of exchange of the memory is typified by the related term. The reproduction of something, be that an object or idea, involves by definition its production.

involves a conscious effort on part of the speaker. The possibility of reconstructing knowledge enables the narrator to exercise control over his narration, even when he attempts to communicate stories that were not retained in a particular form or order when they were initially registered. The narrator can be loyal to his original thoughts or can tamper with them, but either way he makes a choice of content that forces a choice in technique. This selection is not mutually exclusive, the narrator is not required to limit the style of his discourse to one form of communication. On the contrary, his discourse can reflect a flow in between strategies. Riobaldo admits to reproducing collected memories, while at the same time suggesting the impossibility of forgetting certain events whose permanence in his imaginary he characterizes as unavoidable.

Furthermore, the selection of one strategy over the other at the moment of enunciation (representation instead of reproduction, or vice-versa) entails deciding whether to tell or to show the information. "Telling" has to do with representation and is a type of reiteration, while "showing" is associated with reproduction and involves a greater form of creation. The distinction is subtle because the actions parallel each other: "to tell" a narrative is "to narrate" it, and "to show" a narrative is "to present it narratively" (Chatman 113-114). However, despite being analogous, the paradigms suggested by these actions are not identical. The acts of telling and showing are mediating measures that serve to typify the verbal. The decision between telling or showing the information is a choice between actions at a structural level.[31] "To tell" the information is to transmit a message in a direct manner from an outside perspective. For example, the statement: "Tiros que o senhor ouviu foram de briga de homem não, Deus esteja." (7) **tells** of the occurrence of gunshots, while discarding the possibility of human violence. "To show" the information, however, is to demonstrate a message, to make the information come to life from within. The statement: "Sertão é isto: o senhor empurra para trás, mas de repente ele volta a rodear o senhor dos lados." (286), for instance, **shows** the narrator's perspective on the *sertão* without giving a straightforward explanation. Simply stated, showing requires a level of involvement that telling overlooks. It is important to consider nonetheless that the characteristics of the information itself do not dictate the undertaking by which it is transmitted. One same story, for example, can be structurally divided (both told and shown) to break away from a singular or unifying perception. Also, these actions can be mixed together within a narration and arranged according to the nature of the information that a narrator wishes to transmit.

In Riobaldo's case, there are two main manifestations of this undertaking. The first is directly related to the internal context of the narrative, and consists of the narrator-protagonist's value judgment of past actions. Riobaldo regulates what can be articulated and decides the level of importance of the recalled events and their relevance in the development of the narrative sequence. This is evident in the depth and extension of the descriptions, and by comments such as: "Mas, para que contar ao senhor, no tinte, o mais que se mereceu? Basta o vulto ligeiro de tudo" (54); "Mas o senhor releve eu estar glosando assim a seco essas coisas de se calar no preceito devido" (173); "O senhor entende, o que conto assim é resumo" (410). The second example is found at a broader narrative level in a double oriented speech that highlights

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[31] "Structural" can be taken to mean here form in the formal sense or it can also be understood as a linguistic referent.

Riobaldo's back and forth movement between his roles of narrator and critic. As Hansen synthesizes, "Existe assim em GSV, um duplo movimento da fala de Riobaldo que avança em duas direções que se interpenetram e interpretam" (176). Riobaldo's shifts from one identity and point of view to the other reveals a change in focus in his actions. His intent as narrator is to place his interlocutor in the midst of the story and to convey a message that goes beyond the stated facts. Riobaldo instructs his listener: "O sério pontual é isto, o senhor escute, me escute mais do que eu estou dizendo; e escute desarmado" (109). Riobaldo wants to situate the listener inside the story so that he may comprehend otherwise inaccessible information.[32] He also seeks to fill in or explain what may appear to his audience as narrative gaps. In his role as critic, Riobaldo evaluates his execution of the narrative task, examining it from an external perspective so as to criticize faults in the way signification is organized in his narration. Through his criticism, Riobaldo wants to explain any detail that could potentially be considered a conceptual oversight. He does this in a detailed manner, addressing each individual concern independently and at times, repeatedly. In accordance with Barthes' narrative theory, it can be said that Riobaldo-the author moves from meaning to symbols (signified→signifier), while Riobaldo-the critic progresses in the opposite direction (signifier→signified).[33]

Riobaldo's act of telling, exemplified in his critical commentary, leads the way to the creation of a theoretical stance that develops out of a narrating practice. Through his dialogue, the narrator-protagonist learns to systematize his knowledge about narrative and about himself (Souza de Asumpção 649). Two key aspects need to be underscored to understand this premise. The first has to do with the notion of error. Throughout the narrative, Riobaldo overtly stresses the inaccuracy of his discourse without pinpointing any decisive force besides his own perspective. He puts into evidence a self evaluation in which he censures the quality of his story by making statements like: "Sei que estou contando errado, pelos altos. Desemendo. Mas não é por disfarçar, não pense" (98) and "Falo por palavras tortas. Conto minha vida, que não entendi" (490). This revelation hints at Riobaldo's unspoken vision of how a story should be told. While the details of this belief are never explicated, their existence is ratified by Riobaldo's assertions. Moreover, it is because Riobaldo aspires to meet a particular narrative standard that he is inclined to identify "mistakes" in his narration.

Riobaldo not only acknowledges the presence of errors, he also seeks to explain why they are present in his narrative. Riobaldo provides reasons to justify his imperfections and through this action gives specificity to the general problematic. He claims, for instance, that his inaccuracy is the product of what he attempts to achieve through the action of narrating: "O senhor sabe?: não acerto no contar, porque estou remexendo o vivido longe alto, com pouco carôço, querendo esquentar, demear, de feito, meu coração, naquelas lembranças" (176). Riobaldo credits the occurrence of error to the fact that he is stirring up past events and emotions. According to Eduardo Coutinho, "O protagonista passou pelas experiências narradas no presente,

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[32] Carlos Alberto dos Santos Abel argues in *Rosa autor Riobaldo narrador* that Riobaldo's narrative priority is understanding the information revealed through his telling. The author states: "No exercício narrativo, interessa-lhe, é-lhe primordial, a compreensão dos fatos..." (214).

[33] In *S/Z* Roland Barthes comments on how for the author, the place of origin is the signified, whereas the critic's place is in deciphering the writing.

mas, ao contá-las, ele as vivencia novamente, pois sua narração é, em suma, o esforço de decifrar aquilo que até o momento não pudera compreender" (27). Another strategy used by Riobaldo is to explain his mistakes by emphasizing the magnitude of what he is trying to recall. By stating, "Vejo o senhor, o que é muito e mil: estou errando" (186), Riobaldo suggests that the extent and amount of information makes error unavoidable. Furthermore, Riobaldo associates error with placement in time and the understanding that certain things are just difficult to convey. He says:

> Ah, mas falo falso. O senhor sente? Desmente? Eu desminto. Contar é muito, muito dificultoso. Não pelos anos que se já passaram. Mas pela astúcia que têm certas coisas passadas--de fazer balancê, de se remexerem dos lugares. O que eu falei foi exato? Foi. Mas teria sido? Agora, acho que nem não. São tantas as horas das pessoas, tantas coisas em tantos tempos, tudo miúdo recruzado (184).

Riobaldo clarifies the conditions limiting his discourse by emphasizing the difficulty of the task at hand, highlighting the unstable quality found in some past events, and doubting the accuracy of the occurrences. He does not question the validity of his expression, but instead the happening of the events in time. According to the statement last quoted, Riobaldo goes as far as to say that the accountability for error lies in the occurrences themselves.

The emphasis placed on the events is also relevant to the second key point of contention in Riobaldo's theoretical framework, namely the idea of order. In proposing that things can "remexer" and that everything is "recruzado," Riobaldo is speaking about sequence and placement. The organization of the events within the discourse is as crucial to the understanding of the content as the information provided, and just as critical for the realization of the narrative. In the beginning of the narration Riobaldo establishes a parallel between the sequencing of the actions in his story and the chronology of these events in real time. Expressions such as "Ah, eu estou vivido, repassado. Eu me lembro das coisas, antes delas acontecerem..." (31) and "Ah, tem uma repetição, que sempre outras vezes em minha vida acontece. Eu atravesso as coisas --e no meio da travessia não vejo!" (35) illustrate a conceptual division between how events happened and how they are recalled, and reveal a separation between the physical and the mental journey that Riobaldo undergoes. The plot developed crosses temporality and narrativity, creating a story that temporizes time. The narration is a montage of recollections combining chronological and non-chronological dimensions. The lack of linearity in Riobaldo's memory gives way to a seemingly disorganized account of events. Riobaldo visualizes his discourse as a verbal repetition of a physical journey and aspires to structure the narrative by organizing the knowledge in chronological terms, but is only able to partially achieve this. As Paul Ricoeur explains: "the humblest narrative is always more than a chronological series of events and (that) in turn the configurational dimension cannot overcome the episodic dimension without suppressing the narrative structure itself" (174).[34]

The attempt is motivated by a desire to maintain fidelity to the natural development of the events. Riobaldo wants his listener to experience the actions as he lived them, to vicariously

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[34] In his essay "Autor e Narrador em Grande Sertão:Veredas: Algumas Reflexões," Dionísio Toledo argues that GSV is a first person uninterrupted monologue with a dual structure. According to his theory, the first part of the discourse is disorganized because it is *rememorativo*, while the second one is linear because it is *autobiográfico*. "O monólogo", says Toledo, "é ambivalente osilando entre a retrospeção autobiográfica e o livre jogo da memória" (993).

retrace his steps as actor. This is consequential for Riobaldo because it is a way of focalizing the discourse for the listener. He wants the interlocutor to know his story, and more importantly, to "see" it through his perspective. He wants the facts to be perceived in a way that is parallel to his own. In the final stages of his discourse, as he reveals Diadorim's female identity, Riobaldo admits his intent to the listener. He says: "Eu conheci! Como em todo o tempo antes eu não contei ao senhor--e mercê peço:--mas para o senhor divulgar comigo, a par, justo o travo de tanto segredo, sabendo somente no átimo em que eu também só soube" (599). Riobaldo withholds information known to him so that he may make his listener into an accomplice; so that he may be able to place his listener in a standpoint that mirrors his own. However, this endeavor, though achieved, in so far as he is concerned, with the secret about Diadorim, is made difficult on a larger scale because of Riobaldo's inexperience with narration. Despite the fact that he seeks to create a parallel *travessia*, Riobaldo is not able to redo his journey in exactly the same way because knowledge now reaches him in a different order. As Coutinho puts it, "...no momento em que Riobaldo inicia sua narração ao interlocutor, revive o passado de maneira diferente" (65). Thus, Riobaldo apologizes for the breaks in the narrative flow by admitting his lack of practice. He says: "Talhei de avanço, em minha história. O senhor tolere minhas más devassas no contar. É ignorancia. Eu não converso com ninguém de fora, quase. Não sei contar direito" (198).

Error and order are the principal concerns in Riobaldo's criticism because they are fundamental in the structuring of his narrative. Their implications carry through to the intended purpose of the narration. Form and signification, their specifications and interconnections, are the basis for the elaboration and function of the discourse. Language mediates the relationship between these elements, and the resulting dynamic yields the possibilities of signification. The effectiveness of Riobaldo's message therefore depends on how these elements come together, and this in turn is contingent on Riobaldo's determination to know.

2.4 A Purposeful Narrative

Both the structural molding of Riobaldo's discourse and his methodology for building the narrative sequence are founded on the desire to possess an understanding that can only be attained through or as a result of the narrating process. Riobaldo is searching for insight; he wants to comprehend in the present that which he has failed to perceive in the past. He also wants to identify what he knows from what he has failed to observe, to determine if there is an encoded meaning in his experiences. Riobaldo acknowledges that his perception has improved with time; he states for example: "Ah, naqueles tempos eu não sabia, hoje é que sei" (46). However, the terms in which he conceives comprehension are somewhat paradoxical. By admitting that "A gente só sabe bem aquilo que não entende" (378) he implies that he might be searching for a knowledge that may already belong to him. Moreover, Riobaldo encourages his listener to find meaning in what is not articulated: "O que não digo, o senhor verá" (427). This expectation, along with the preceding belief tying comprehension to awareness, can be brought together to create a cyclical pattern.

                              (1)
    seeing   ——————→   knowing   ——————→   narration
 (experience)   (2)   │
                             ↑   │
                             │   │
                             │   ↓
                             └───────────────→   listening
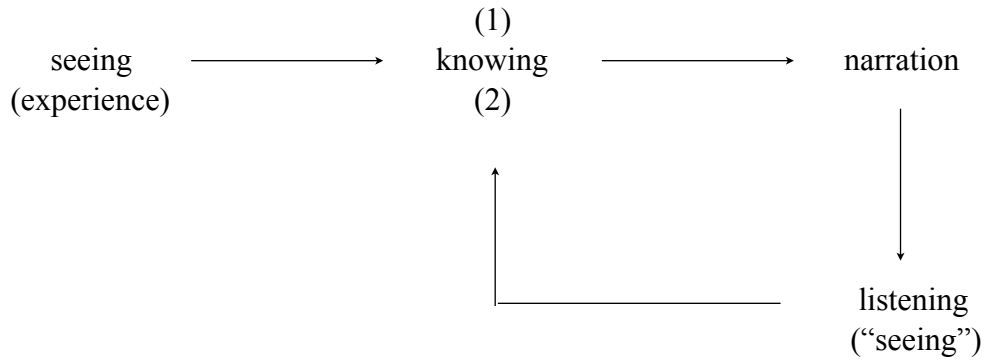   ("seeing")

Diagram 2.2

As Diagram 2.2 shows, Riobaldo's pursuit of an understanding generates a circumscribed *travessia* in which the principles of seeing, knowing, and narrating end up interlinked in a seemingly infinite narrative loop. The starting point for the narration is the physical gesture of being present, the act of seeing something in real time, regardless of the potential narrative value attributed to the observation when it occurs.[35] Witnessing the actions gives Riobaldo the authority to construct a discourse about them and provides him with enough information to attest to their happening. Thus, at a primary level, the idea of knowing is representative of the images in Riobaldo's mind, of what he believes to remember (or appears to remember) about the incidents and what leads him to initiate the exchange.[36] By naming and describing the actions, Riobaldo brings them to life and gives them a permanent quality. Articulation is in his case a way of confirming reality and/or of making something "real;" it is a form of ratifying the actuality of the events. For example, before confiding in his listener the truth about Diadorim, Riobaldo cries out: "Não escrevo, não falo!--para assim não ser: não foi, não é, não fica sendo! Diadorim..." (598).[37] Riobaldo confronts what has been and what is more important, what will always continue to be, simply by speaking. Additionally, articulation forces the narrator-protagonist to face his personal interpretations of the occurrences, and this consequently leads him to question his recollections. This is the effect of the real; here, "the pure and simple 'representation' of the 'real,' the naked relation of 'what is' (or what has been) [thus] appears as a resistance to meaning" (Barthes, *Reality Effect* 146). In his role as narrator, Riobaldo is able to look at his story as one singular narrative piece in which actions and effects are causally connected, yet this perspective makes him realize that he has failed to notice certain things. His narration then becomes an attempt at filling in these newly found gaps, a search for an alternate

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[35] This is to say, "narrativity," the set of properties characterizing narrative and distinguishing it from nonnarrative; the formal and contextual features making a (narrative) text more or less narrative, as it were (Prince, *Dictionary* 65).

[36] "You know what you can recall"-states Walter Ong in his book *Orality and Literacy*. This is what is meant by the number (1) in Diagram 2.2.

[37] Riobaldo also acknowledges the power of words when stating: "E o que era para ser. O que é pra ser--são as palavras" (48).

knowledge that is carried out through collaboration.[38] He says: "Conto ao senhor é o que eu sei e o senhor sabe; mas principal quero contar é o que eu não sei se sei, e que pode ser que o senhor saiba" (229). Riobaldo uses speech as a tool for discovering the limits of his knowledge. He wants to comprehend both what is in his consciousness and what his consciousness fails to perceive. The former is a matter of personal reflection that can be conducted independently, but the latter requires the intervention of another awareness with which to compare and contrast the proposed perspective. Riobaldo is determined to identify his personal truth, and failing to recognize it himself, he turns to the listener for assistance, saying: "Narrei ao senhor. No que narrei, o senhor, talvez até ache mais do que eu, a minha verdade" (600).

The interlocutor's role as listener places him at the intersection between Riobaldo and his knowledge, where he is expected to carry out the task of mediation. The interlocutor gives way to the narration simply by being, but his presence becomes increasingly fundamental to the narrative as Riobaldo faces his need to articulate experience through oral interaction. The listener is at once the pretext for the narration and an aid in the pursuit of comprehension, and this duality makes him essential to the development of Riobaldo's discourse. The listener is the intermediary who encourages the main character's symbolic *travessia*, which Coutinho identifies as the spiritual or existential voyage realized through language. Yet despite the importance attributed to the listener, his identity as well as his actions remain constrained by Riobaldo's discourse, mostly because his participation is carried out in silence. Riobaldo's discourse "incorpora o outro e o faz calar enquanto o reduz ao silêncio" (Hansen 22). As Teresinha S. Ward points out, "O narrador, além de mencionar que a estória está sendo contada, reitera, através da sintaxe, a posição de ouvinte do interlocutor" (43). Riobaldo depicts the listener in opposition to himself and characterizes his behavior through numerous solicitations for different forms of participation (e.g. "veja," "olhe," "reflita," "acredite") as well as by the identification of his current actions (e.g. "vê," "sabe," "crê," "duvida"). Riobaldo places the listener, whom he respectfully addresses as *o senhor*, in a seemingly superior position by praising his high level of instruction, but at the same time, the narrator-protagonist asserts his own expertise by underscoring the recipient's lack of knowledge about the *sertão*. Riobaldo values the listener's intellectual capacity and his level of instruction, and yet he is not oblivious to his own authority on the subject matter at hand. With the same disposition that he confesses: "Invejo é a instrução que o senhor tem." (100), Riobaldo also states: "Se o senhor já viu disso, sabe; se não sabe, como vai saber? São as coisas que não cabem em fazer idéia" (211). Riobaldo seeks help from the listener because of the receptor's intellectual attributes, and he values him for what he may be capable of perceiving. What Riobaldo needs of his listener is his potential perspective of the recounted events. "Mas o senhor é homem sobrevindo, sensato, fiel como papel, o senhor me ouve, pensa e repensa, e rediz, então me ajuda." -- he says (100). The listener is expected to intercede for Riobaldo by providing an alternate point of view, by leading him to another outlook on the events which may in turn elucidate the reality of his original standpoint. For this, the listener would need to symbolically and linguistically go through the physical *travessia* that the emissary has already lived through and to acquire, in parallel terms, knowledge through listening.

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[38] Note that the reference to "knowing" refers to the number (2) illustrated in Diagram 2.2.

The use of direct commands is one way by which the narrative manages to fulfill this goal. Statements addressed to the listener by Riobaldo contain numerous imperative verbs that orient the listener's actions by instructing him to react or behave in specific ways. The interlocutor, as Ward argues, "não só é convidado mas forçado a recriar o mundo do narrador através da recriação lingüística" (54). Command verb forms such as *veja, imagine, saiba, olhe, ache, diga, concorde, represente, reflita, acredite, repense, tolere, releve* and *reprove* exemplify the emissary's efforts to control the listener's experience by directing his reception of the information. The verb choice, both in terms of the selected actions (to imagine, agree, represent, believe, and so on) and the tense mode, attempt to convey a message that is clear to the receiver because it facilitates the precision of the reconstructed experience. By managing the listener's conduct, Riobaldo ensures that his receptor not only accesses the information but also internalizes it through a specific viewpoint, or at the very least, that he approaches the experience in the "right" way. The use of the command form is therefore an indirect reflection of Riobaldo's desire and an indicator of the main character's commitment to the pursuit of knowledge. Riobaldo must guide his listener in the recreation of experience in order to guarantee that the perception generated is in response to the original experience of the events. The emissary needs to construct a narrative framework that offers insight into his own perspective while simultaneously opening up the events to someone else's perception. The listener in turn faces the dual task of discerning what the speaker has seen and identifying what was within the grasp of the speaker's perception but remained outside of his outlook. Thus, point of view is the gateway to the acquisition of knowledge and this is stressed in the narration through verb usage. The command forms underscore the importance of this element by allowing Riobaldo to exhort his listener to observe: "o senhor mire veja." The sequencing of the verbs *mirar* and *ver* in their command form can be read as formulaic expression, but they can also be understood as a request for the listener to simultaneously look and see, to imagine the objects and images once in sight. The gesture being requested is figurative, a stand-in for what would be a concrete, literal action if the *travessia* were taking place in a physical space. To listen is to strain toward a possible meaning that is not immediately accessible (Nancy 6). Listening is the response to the narrative action and for the interlocutor, it is a symbolic form of seeing and therefore of experiencing the real.

The narrator-protagonist's insistence on the relationship between "ouvir, recontar e saber" (543) emphasizes the correspondence between listening and understanding, and exemplifies another strategy implemented to position the listener within the context of the *travessia*. The order of the verbs establishes a progression that reproduces the sequence of actions that the narrative aims to generate. Riobaldo identifies the act of listening as one of seeing by interpreting as observation the visualization of events in the imagination. Accordingly, listening becomes a manner of engaging with past actions because it allows for non-participants to have a figurative placement within the unfolding of the incidents. The listener's compliant behavior characterizes him as a passive recipient of information, but it is due to his consistent role as receptor that his narrative experience goes beyond that of the current moment of the communication. Participation transforms the listener into a type of witness, who although removed to a greater degree from the action than the eyewitness, can still interact with the details and compose a judgement about them.

In GSV, to listen is to see and to observe is to know, because for the narrator-protagonist, the listener bears witness to the events by receiving the information. "Bem o senhor ouviu, o que ouviu sabe, o que sabe me entende" (23). Riobaldo connects listening, knowing and understanding, through a causal relationship in which one action is the direct product of another. A narration offers information in the form of facts, descriptions, interpretations, and so on, that once expressed becomes shared knowledge. By partaking in the interaction with the speaker, the listener gains access to the information, without necessarily being on equal standing with him. While Riobaldo knows about the incidents because he witnessed them as an active participant in the original *travessia*, his listener only knows what he has been told. At the same time, the listener's knowledge surpasses Riobaldo's because his standpoint provides a greater depth of perception. The listener knows what Riobaldo shares with him and he follows the narration through the lens of Riobaldo's perspective, but he can still analyze the situation as an outsider and this gives him a level of accessibility that is impossible for Riobaldo as a first person narrator. This is partly why the listener is valuable to Riobaldo, for as listening yields a different kind of understanding, it can again be transformed into a narration, repeating the cycle though which the actions are connected. The continuation, even if not articulated within the exchange, is crucial for Riobaldo because it is determinant of his own proximity to understanding. Almost half way through his narrative he states: "Quero é armar o ponto dum fato, para depois lhe pedir um conselho" (216) and at the end adds, "Narrei ao senhor. No que narrei, o senhor talvez até ache mais do que eu, a minha verdade" (600). Both of these instances manifest a recognition of the listener's capacity for comprehension and put into evidence Riobaldo's desire to generate an exchange. What is most significant about this, is that although Riobaldo wants his listener to reply to his story, the listener remains silent through the totality of the exchange. Riobaldo's narration is never overtly interrupted, though at times the character's discourse shows indications of interruptions.[39] Furthemore, Riobaldo encourages the silence, which seems to contradict his desire and the purpose for which he engages in conversation. "Mas o senhor calado convenha. Peço não ter resposta; que, se não, minha confusão aumenta" (139). It appears that Riobaldo aspires to know but only wants to alter his conception of certain things. He is not interested in everything that the listener may be able to share with him, but rather in what is valuable for him to know, perhaps to ratify his own perception of the situation.

2.5 Concluding Thoughts

-*Nonada...Travessia.* From beginning to end, GSV is a discursive journey through the imaginary of a first person narrator attempting to articulate memories and to make sense of life. The dialogic style of the novel creates a hybrid narrative structure in which writing reproduces oral forms of expression. Speech is the foundation for the development of the story and the technical strategy employed to condition the experience of the narrative. The narrator's spoken discourse organizes, presents and questions the plot of the telling, while simultaneously calling

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[39] These cues of interruption/interaction are hinted at with the use of questions in Riboaldo's discourse. For example: "Descansar? Quem disse, não foi ouvido" (96); "O senhor mais queria saber? Não. Eu sabia que não" (230); "Como havia de ter sido a ser? Memórias que não me dão fundamento" (521-522).

attention upon itself through self-reflexive critique. The interweaving of orality and writing in the novel brings forth the connection between enunciation, reception, interpretation and signification by correlating content with form. As a foundational example of storytelling, GSV demonstrates that narrative patterns develop through specific uses of language in different forms of communication.

GSV portrays the difficulties in the task of narration by presenting a narrator-protagonist that engages in a discursive practice characterized as a self-referential narrative performance. Riobaldo incorporates a meta-discourse within his storytelling, exemplifying in the articulation of thoughts an awareness of his narrative identity. Purpose molds the relationship between the message and the manner in which it is expressed, and this conditions the subjectivities personified by the narrator. Narrative as a manifestation of self triggers shifts in viewpoints that translate into changes in characterization. Riobaldo's standpoint as enunciator is influenced by his outlook as an acting subject, while being challenged by his personal analytic perspective. As narrator, protagonist and critic, Riobaldo asserts his authority over the narration and examines the possible imperfections of his discourse. The narrative, at once descriptive, representative, and argumentative, is an attempt to attain knowledge through recollection.

The dialogic form of the telling is fundamental to the pursuit of understanding that motivates the telling. The listener is important in GSV as a mediator between what is known and what is yet to be discovered. The narrator provides information he has acquired by experience and recreates moments in time using his positioning in the events as a reference point. The conversation format enables the narrator to place his listener within the context of the incidents, to produce a parallel stage of experience in which listening becomes a way of seeing and therefore, of knowing. The temporal and physical reality distancing the actions told from the listener generates an alternate space of interaction between observation and judgment that is expected to result in a different perception of the situation. The narrator relays to the listener the images inscribed in his memory with the hopes that the listener, in viewing the events in his own imaginary, may access knowledge that the narrator fails to appropriate because of his proximity to the events. Communication allows for another to fill in gaps in perception through the active exchange of information.

It can be concluded that narrative consciousness is determinant in forging narrative style and that the dialectical quality of a literary text conditions the patterns of interaction between subjects, events and story. A narrator's sense of self-awareness adds a critical dimension to the text that must be valued as the starting point for its interpretation. A text containing a reflection on its own process of creation transforms the structure of the narrative into an element of the story. When orality is incorporated as an essential characterizing trait, the text also yields a new kind of interaction with the reader by typifying the reading experience as an interactive practice that mimics the act of listening. Moreover, the connection between speech and power implicit in these kinds of texts opens up the post-structuralist question of authorship, which will be discussed in the following chapter.

Chapter 3
Articulating Authorship

3.1 The Writing Subject

> No quería componer otro Quijote -lo cual es fácil- sino el *Quijote*. Inútil agregar
> que no encaró nunca una transcripción mecánica del original; no se proponía
> copiarlo. Su admirable ambición era producir unas páginas que coincidieran -
> palabra por palabra y línea por línea- con las de Miguel de Cervantes. (Borges,
> "Pierre Menard, autor del Quijote" 52)

In "Pierre Menard, autor del Quijote," Borges proposes the intellectual challenge of reconciling recreation with innovation while critically examining the role of the author from a subjective standpoint. The fiction represents the relationship between author and text as an issue of purpose and placement in correspondence with the writing.[40] It suggests that two authors, separated in time and space, can produce identical texts, and that despite their equivalence, each text constitutes a distinct unit of signification because the meaning of the writing is not determined by its wording. Instead, context is the deciding factor when defining the interaction between author and text. Borges uses the Menard-Quijote binary to illustrate the author's function via a fictional reality in order to question the writing process and the author's role and influence over the text. He represents through Menard the author question as a problem of positioning and authenticity. The story is about the contrast between explicit knowledge and implicit signification established by the variance between Menard's "obra *visible*" and "la subterránea." The narrative calls into question the idea of accessibility and takes issue with the opposition between tangible evidence and suggested meaning. The character of Pierre Menard represents the textual image of the author as constructed by what is told in the fiction. Menard symbolizes the text's narrative footprint, the concept of narrative choice that Wayne Booth has termed "the implied author." His presence within the duplicated passages of the *Quijote* parallels Cervantes' because he consciously decides to tell word by word the same narrative as his Spanish counterpart. Menard and Cervantes are both functions of discourse and as such, the two simultaneously exist within the same *Quijote* as originating and grammatical subjects.

The approximation of one authorial entity to another (Menard's correspondence with Cervantes) develops as a result of a methodological and an ideological approach to literary production centered on a textual encounter. Menard's creative process is portrayed as twofold. It initially consists of a simple proposition: "*ser* Miguel de Cervantes" (53), which is supported by an attempt at seizing foreign experiences. Wanting to embody Cervantes cultural *habitus*,[41] Menard considers assimilating distinctive historical elements influencing Cervantes' writing,

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[40] In *Las letras de Borges y otros ensayos*, Sylvia Molloy argues that for Borges, "Pierre Menard, autor del Quijote" is "un llamado de atención sobre el ejercicio literario: propone una reflexión lúcida sobre los elementos que intervienen en todo acto de escritura, en todo acto de lectura" (55).

[41] "Habitus" is a sociological concept that refers to a system of transposable structured and structuring dispositions that generate practices and perceptions. See P. Bourdieu. "Structures and Habitus." *Outline of a Theory of Practice.* Trans. Richard Niece. Cambridge: Cambridge University Press, 1977. 72-95.

such as in-depth knowledge of the Spanish language, the Catholic faith, and the fights against the moors. The approach, which is characterized within the story itself as an oversimplified plan, presupposes the ability of adapting intellectually to match someone else's thoughts. It gives the impression that one author can become another in textual expression, which suggests that authorship is a transferable or transcribable quality that can be exchanged through writing and/or reading. However, Menard ultimately rejects this strategy, considering the idea of being a popular seventeenth century novelist in the twentieth century too undemanding, and instead chooses the more difficult and seemingly impossible alternative of writing the *Quijote* while being Pierre Menard. The change in method marks a change in attitude, and more importantly, a change in perspective on textual authority. The character believes he can use his own experiences to construct a text identical to Cervantes' but distant from the original author's identity. For Menard, the text is a product of innovation independent from personal specifications. He takes ownership of the *Quijote* by re-articulating the use of language that produced the original, by attempting to put together the same text in a different contextual reality.

Pierre Menard seeks to literally reconstruct Cervantes' text without copying it, without reproducing the original as a transcription. He wants a complete textual overlap: "la *total* identificación con un autor determinado" (51). His writing of the ninth and thirty-eighth chapter of the first half of the *Quijote* and of a section of chapter twenty-two are verbally identical to Cervantes' text. Where Cervantes wrote: "*...la verdad, cuya madre es la historia, émula del tiempo, depósito de las acciones, testigo de lo pasado, ejemplo y aviso de lo presente, advertencia de lo por venir,*" Menard writes: "*...la verdad, cuya madre es la historia, émula del tiempo, depósito de las acciones, testigo de lo pasado, ejemplo y aviso de lo presente, advertencia de lo por venir*" (57).[42] The passages are linguistically indistinguishable as Menard's writing is verbatim to Cervantes.' Yet, as the narrator subtly points out, the texts are equal in wording but separate in value. Whereas Cervantes' statement comes across as a rhetorical praise to history composed in the seventeenth century, Menard's expression can be regarded as a contemporary declaration of an innovative idea: "La historia, *madre* de la verdad" (57). The differentiation is based on the value that the texts acquire as a result of their placement in time. The implied message of the words changes as the context shifts from one temporal reality to another. This alteration results, following the narrator's perception, in a contrast of styles: what is a current manner of expression for Cervantes, is an archaic form for Menard. Hence, the context of the work is what gives it its meaning. Contextualization imposes a restyling of the writing that leads to question the degree to which Menard is capable of achieving the desired identification with Cervantes.

Nonetheless, the potential breach in the union between the two authors does not hinder the possibility of recognizing Menard within the *Quijote.* The narrator reflects: "¿Confesaré que suelo imaginar que la terminó y que leo el Quijote -todo el Quijote- como si lo hubiera pensado Menard?" (53). Menard filters into the text through its reception as the reader's point of view places him within the narrative. He is recognized and accepted as the author by the noticeable traits in the writing that are subject to alternative interpretations. The reading reinvents the text and establishes the conditions for the narrator to see someone other than Cervantes within the

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[42] Italics are found in the original.

Quijote. Menard is the inception of a new perspective and the figure of the impossible made possible. His narrative task disputes the idea of the text as a closed unit of signification and calls for its perception as a repository of interpretative choices. It opens up the text by drawing attention to the signifying possibilities of language. As the narrator indicates: "Menard (acaso sin quererlo) ha enriquecido mediante una técnica nueva el arte detenido y rudimentario de la lectura: la técnica del anacronismo deliberado y de las atribuciones erróneas" (59). The perception of his presence empowers his artistic and literary undertaking, and makes an argument in defense of his authority over the text.

The unresolved difficulties presented in "Pierre Menard, autor del Quijote" yield a series of questions that serve as a good starting point for thinking about issues of authority and authorship. Menard's desire to compose an already written text, for instance, raises concerns about legitimacy. Can two authors devise the same narrative, and if so, then in what ways is the text dependent on its context? How can the same text exist at different moments in time without one version being a copy of the other? What does it mean to make a copy? Furthermore, if the relationship between enunciator and text is, as the story suggests, a matter of determination and work with language, then what accounts for the lack of matching literary texts? Why is authorship valued as a sign of unique expression? Where does originality stem from and what protects the integrity of unique styles of expression? The presentation of Menard as a writing subject who regards himself as a conscious author brings to the discussion the notions of function and intention. The metadiscursive commentary contained in the story conveys a critical self-awareness as a way of analyzing the task of the author. It points to literature's capacity to exemplify theoretical claims while proposing how these should be read and understood. The literary figure of the author asserts a particular viewpoint on the creative task of the writer and opens the text to assessment, he is at once a symbol of the real author and a representation of his critic. As this chapter will illustrate, the author-character addresses the question of purpose, meaning and authority in fictional narrative, and in the process, he articulates a tentative response to what defines the connection between subjectivity and authorship.

3.2 The Writer as Author

The term "author" was initially devised to signify a person, an individual who invented or caused something. Etymologically, the word comes from the Middle English *auctour*, from the Anglo-French *auctor, autor*, from the Latin *auctor*, meaning promoter, originator.[43] In narratology, the term has been coined as a formal feature that identifies the maker or composer of a narrative (Prince, *Dictionary* 8). In a broader literary context, "author" refers to the source of some form of intellectual or creative work, be that a book, article, poem, play or other composition intended for publication. The literary author is the writer, the source of the text, and should not be confused with those who assemble, organize or manipulate literary material (e.g. compilers, editors, translators, copyists), which is why in its verb form, "to author" does not mean "to write," for one can write without authoring. The idea of authorship is also closely

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[43] This is the etymological reference found in *Webster's New International Dictionary of the English Language*.

related to that of accountability because the composer of the literary text is the one responsible for the literary production. This standard definition of "author" characterizes the term as a descriptive category that can be classified alongside other literary conventional concepts such as "reader," "message," "narrator," and "code." The author as a fundamental feature of the text, an inherent element in all textual production, is a qualifying principle. Author's names, for example, provide a source of identification and organization, they are a way of grouping texts together, and of acknowledging ownership, though it is debatable whether a literary work in reality belongs to its creator. As Martha Woodmansee points out in *The Author, Art and the Market*, the idea of ownership develops with the notion of copyright, which comes about in the eighteenth century with the emergence of writers seeking to earn a living from the sale of their writings to a growing reading public. Before the existence of copyright laws, a writer's work was attributed to a higher or external agency, and the author was simply regarded "-as craftsman and as inspired-" (36-37). Additionally, the presence of the author establishes an origin for the work by identifying its point of inception, and helps situate the text in time and space. No text can exist without an author and the act of naming the author is an act of recognition that validates the text as the production of a unique work (Woodmansee 35). The author is always present in principle; even when their identity is ignored, authors are embedded in the structure of the text. When authors are unknown, the declaration of anonymity is the acknowledgement that the author as a concept remains an indispensable feature of the text. Thinking about the author as a structural element, however, does not mean that the notion remains on the outside of the text, limited to an external presence. The author as a formal feature can also be construed inside the text in the mechanics of the writing.

Every novel creates an implicit picture of its author and can potentially give this "second self" an overt, speaking role in the story. Wayne Booth describes this textual image as the figure of the official scriber, a permanent presence within the text, always evident to anyone who knows how to look for it (20). In *Don Quijote,* for example, Miguel de Cervantes incorporates a metadiscoursive reflection on the notion of authorship by fictionalizing himself and his work. Cervantes directly addresses the reader in the two prologues included in the novel (one for each part), but the contextualization given in both instances separates the speaker from the reality outside of the text. It is not Cervantes, the man, who communicates with the reader, but Cervantes, the implied author, because the speaker's self-recognition as author is part of the fictional content of the story told. The direct, unmediated commentary made in the author's own name gives the reader a sense of the author's effects, it does not describe Cervantes' personal attributes. In the first prologue, the reader learns of the author's relationship with his text through statements like: "Pero yo, que parezco padre, soy padrastro de don Quijote..." (9). The author characterizes his function by speaking of the creative process and explaining his position as an artist. In the second prologue this idea is further emphasized by the emotional engagement of the author with the text. The statement: "¡Válame Dios y con cuánta gana debes estar esperando ahora, lector ilustre, o quier plebeyo, este prólogo, creyendo hallar en él venganzas, riñas y vituperios del autor del segundo *Don Quijote*!" (332) voices the author's sentiments by placing them in a liminal position between the literary and the real. The declaration reveals the real author's presence in the novel, but the fictional context within which the words are stated

separate the commentary from non-textual reality, making them part of the implied author's discourse.

Authors always seek to go beyond the simple retelling of a story, and for this reason, their presence is made known by the choices they make. Yet, the author cannot remove himself from the text, he can partially conceal his identity if he so desires, but he can never be absent from the text. Booth writes: " we must never forget, that though the author can to some extent choose his disguises, he can never choose to disappear" (20). The implied author is ever present within the text in as much as the real author continues to exist outside of the text. Thus, even if we disregard Cervantes' prologues in *Don Quijote*, his presence in the novel is still perceivable through the reliable statements and actions of any dramatized character. Alonso Quijano's transformation into don Quijote de la Mancha, his expressed love for Dulcinea del Toboso, and his regard for Sancho Panza as his loyal squire, all hide the implicit image of Cervantes because it is him who makes all of these things possible. Borges explores this idea in "Pierre Menard, autor del Quijote" by proposing that a change in author leads to a change in the implications of the text. When Borges' narrator comments: "leo el Quijote -todo el Quijote- como si lo hubiera pensado Menard" (53), he puts forward the idea of a shift in the connotations of the text's signifiers. Menard's presence isn't explicit in the fragments of the *Quijote* that he authors, but this doesn't prevent him from being recognized within the writing.

The author, either as person or as voice, is an instrumental entity that functions in the interest of the creation of the text. Both versions are at once related in their intended purpose and in their interactions with the writing, and yet it must be underscored, that they do not have exactly the same referent. The person named the author and the internal authorial voice are conceptually connected but distant from each other in placement. The first exists as a signature that denotes a particular identity; the second is an image impressed in utterance. Nonetheless, both ideas develop in association to an individual and can be understood as a dual manifestation or representation of one real self. The general idea of the author, as has been portrayed up to this point, is a personal construct and as such, it is a point of contention in the study of the relationship between author and text. The occurrence of the author as a permanent feature of the text cannot be disregarded, but the value attributed to the presence of the author proves to be an unresolved topic of discussion.

Some of the most formative debates on the issue, which resonate in present day assertions, took place in the late 1960s as poststructuralist theorists began to reflect on the implications associated with the definition of the author. The postulates introduced by the critics of that time established the foundation for a view on the author that moved beyond the basic qualifying principle once valued as the primary characteristic of authorship. Rather than asking: Who is the author and how does he operate as a referent for the writing?, critics chose to question: What is understood by the title of author and what is the implication of this understanding for textual analysis? [44] Roland Barthes advocated in favor of the independence of

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[44] In is important to note that not all critics of the decade shared this perspective. E.D. Hirsh Jr., for example, who wrote "Objective Interpretation" at the beginning of the 1960s, opposed emerging analytical perspectives because he thought they hindered the establishment of normative principles in interpretation by favoring subjectivism and individualism. Hirsh proposed that the text has a permanent (unchanging and reproducible) meaning that is "nothing other than the author's meaning" (1690).

the literary texts by privileging the reader and declaring the death of the author. His theoretical standpoint shifted from an analytical, structuralist approach to textual analysis, to a form of criticism focused on unraveling the origins of meanings in texts. With the publication of "The Death of the Author," he set out to explore the relationship between author, text and reader; as well as the consequences of liberating the text from the idea of a single unified truth, from loyalty to an origin, and identity or any pre-given exterior or interior reality. Barthes insisted on the removal of the author from literary analysis by arguing that language knows only a "subject" defined by its very enunciation, and that writing is to be viewed as a performative, rare verbal form whose sense derives from the reader, in whom the multiplicity of writing is to be "disentangled." Jacques Derrida questioned what it meant "to produce" a relationship between author, language and signification, and between reader, language and meaning. In his essay, "The Exorbitant. Question of Method," he argued that there is nothing outside the text (no outside-text) and that consequently, the act of reading should be intrinsic and remain within the text (159). Derrida sustained that the person writing is inscribed in a determined textual system and that the reading of the text should be aware of the text's project (the signifier-signified relationship in the structure). What the writer says cannot be separated from the system of his own writing, the text cannot be isolated, but at the same time, there are different paths in one text, and reading always aims at a certain relationship. The author contributes to the production of the text, he is part of the structure, but he is also a passive participant who is considered but not privileged in the construction of meaning. Michel Foucault's critique of the author in the essay "What is an Author?" changed the conception of the act of writing by proposing a new style of writing in which the author disappears, leaving behind an empty space. The author, no longer viewed as the referent for the writing, seizes to hold a privileged position but maintains his ability to form relationships among texts. For Foucault, the author is an organizing device and as such, he serves as a means of classification that helps relate texts to each other and allows for specific manners of existence of discourse to be typified. The discourse does not define or characterize the author, in reality, it is the author who serves or works for the discourse.

Barthes, Derrida and Foucault's reflections shifted the point of focus in the conceptualization of the author from personal identity and intention, to the author's actual relevance or lack thereof in the understanding of the text. They established a continuous theoretical dialogue around a linguistic center (language as either text or discourse) to ascertain the value of the author in relation to the text. Each theoretical approach presented a different proof for the given "the role of the author," but they all highlighted the relevance the author has in the consideration of textual meaning. However, although the author was defined as a linguistic subject, a writing subject, and a grammatical subject, he was never understood as a textual subject, meaning a subject whose image is constructed by the text as a whole. The critics of the sixties fail to consider the idea of the represented author, they did not question if the text could define in itself the principles of authorship. They situated the author-question within the structure of language, without taking into account the placement of these structures within a fictional context, without thinking of the author as a subject in literature.

The concern for the author as a literary subject appeared instead in literature and in essays about fiction and narrative written by novelists and short story authors. As Borges "Pierre Menard, autor del Quijote" exemplifies, Latin American writers had already reflected on

authorial modes of existence before Barthes, Derrida and Foucault introduced their theories. In a short essay titled, "Borges y yo," the Argentinean intellectual dissociates his role as the author from his personal identity by distinguishing two selves emerging from one individual. He states: "Al otro, a Borges, es a quien se le ocurren las cosas... yo vivo, yo me dejo vivir, para que Borges pueda tramar su literatura y esa literatura me justifica..." (50). Borges divides his image into a literary and a non-literary persona, and places his real self at the service of his scholarly undertakings. He argues that there is an active and passive side to his selfhood that is manifested in the separation between his public personality and his artistic character. His underlining message is that literature provides access into knowledge for it consists of a free creative expression that accounts for the existence of the writer.

Latin American novelists, like Julio Cortázar and Guillermo Cabrera Infante, gave continuity to Borges' proposal by incorporating in their texts characters, who like Pierre Menard, serve as representatives of the authorial image. The creation of Morelli in *Rayuela*, for instance, allowed Cortázar to explore the meaning of authorship as subjectivity, by placing the theoretical debate regarding the author as part of an informal discussion among characters. Some critics consider Morelli to be Cortázar's fictional counterpoint and some have even implied that *Rayuela* can be regarded as Morelli's text. This premise, however, is challenged by Cortázar's declarations in his interview with Omar Prego Gadea that his novel *62:Modelo para armar* is an attempt to execute Morelli's postulates in *Rayuela*. He says:

> Cuando después de *Rayuela* (que es una novela muy sicológica y que no tiene nada que ver con el *nouveau roman*, en ese plano al menos) decidí escribir *62, Modelo para armar*, basándome en una idea expuesta por Morelli en el capítulo 62 de *Rayuela*, mi intención era justamente la de tratar de escribir un libro que, a diferencia de los del *nouveau roman*, fuese una novela cargada de acción, con un nudo y un desenlace, sobre todo con un desenlace. (154)

Considered independently from Cortázar, Morelli is a metaphor for a larger theoretical notion in which the literary is thought of from within literature. The presence of Morelli in the novel opens up the author-question to another dimension of analysis that conceptualizes the theoretical notion through a literary stance in dialogue with criticism. Morelli and the *Morellianas* are an explicit manifestation of a conscious reflection on authorship that emerges and remains within the context of the text. In turn, Cabrera Infante represented authorship in *Tres tristes tigres* through the figure of Bustrófedon, an almost absent character made known mostly through his play with language. As an image of authorship in the novel, Bustrófedon poses a different conceptual design for the author than that of Morelli. Whereas Morelli is evidently engaged in the intellectual project of creating literature, Bustrófedon manifests his position through disengagement. There are no "Bustrofedianas" in *Tres tristes tigres* as there are *Morellianas* in *Rayuela*, but Bustrófedon is still regarded as the promoter of a theory about literature because he is valued by the other characters as an authority on literature. The fictional representation of the interactions between theory and praxis in both of these novels operates as a forum in which to observe the implications of particular approaches to the relationship between author, text and audience. The interplay between ideological perspectives revealed in them highlights the complexity of reconciling theoretical postulates, and it is this negotiation which will now be addressed.

3.3 Contextualizing: *Morelli y su lección*

> "Todo se llama de alguna manera, vos elegís y dale que va."
> Cortázar, *Rayuela*[45]

The author question appears in *Rayuela* in the give and take between authority and authorship, which presents itself as a dialectic in the interaction among characters. It is simultaneously portrayed as a conventional category, the author as producer of the text, and a controversial concept, the author as an advocate of transgressing literary norms. Cortázar's authorial figure is a dual image composed on the one hand of a descriptive, conceptual notion and defined on the other, as an individualized identity. He is a character divided between the implications of his role as creator and his attempts to challenge the suppositions suggested by the assigned category. He exists within the realm of the fiction as a personal subject made known through language and identified by name as Morelli. Throughout *Rayuela*, he is both attacked and defended for proposing a series of radical innovations that question the assumptions of the realist novel and the operations of modern fiction, without there being a pretext or a desire to resolve the opposition. Morelli's representation is a strategy for organizing meaning in the novel by posing the question of the author within and around the fiction. His image can be read as a self-contained system of signification which describes authorship through the personification of the concept. The text shuffles around the tensions between compliance and dissent suggested by his presence in an arbitrary manner that generates a fragmented but recurring discussion on authorship.[46]

Morelli's presence in the novel is defined by what it is assumed he has written and what gets repeated and discussed by other characters. Linguistic expression, both written and oral, materializes his persona by developing his characterization through discursive practices. Morelli becomes a symbol of authorship as the different forms of discourse present in the narrative are used to validate his positioning. His standing as the author-subject in the novel is a conjecture reinforced by a multiplicity of utterances. The model of the author he represents relies on the integration of shifting perspectives that become evident in the transitions between varying forms of expression. The power of Morelli's authorial image arises from the voices in the text, which demonstrate the character's significance while also negotiating the interactions between distinctive points of view. The meaning ascribed to the character is understood by knowing what is said, by whom and how. Morelli is the product of articulation and as such, he exemplifies a new conception on authorial subjectivity for representation understood as a discursive construction produces a particular reading of reality.[47]

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[45] Julio Cortázar. *Rayuela.* Eds. Julio Ortega and Saúl Yurkievich. Chile: Editorial Universitaria, 1996. 282.

[46] In *La fasinación de las palabras*, Cortázar describes the writing process for *Rayuela*, emphasizing the absence of a chronology: "Sólo cuando tuve todos los papeles de *Rayuela* encima de una mesa, toda esa enorme cantidad de capítulos y fragmentos, sentí la necesidad de ponerle un orden relativo" (179).

[47] For more on this see *Modern Latin American Fiction* (1990)*, Julio Cortázar: New Readings* (1998) and *Reclaiming the Author: Figures and Fictions from Spanish America* (1992).

The different types of speech used to portray this subjectivity can be arranged into three thematic groups according to the quality of the expressions: 1) personal, 2) literary, and 3) interactive. The categories are neither excluding nor restrictive due to the overlap between them in the usage of the same styles of discourse. However, the content and context of each individual speech act distinguishes between the function of repeating patterns of expression. This means that the types of speech are not matched or correlated to a single theme. There is no interdependence, for example, between the use of direct discourse and the revelation of a literary claim in the novel. Instead, the literary, in as much as the other two categories, is a noticeable and significant topic conveyed by direct discourse. The situational placement of the types of speech varies, especially given the non-linear structure of *Rayuela*, but the recurrence in the ideas presented through the discourse establishes points of contact between 1) different types of discourse (e.g. direct and indirect discourse), and 2) separate instances of one kind of discourse (e.g. two different communicative acts in direct discourse). The resulting combinations of speech patterns can be interpreted as variations of a single message or characterization. The organization of utterances by topic facilitates the understanding of this correspondence and produces a multidimensional representation of Morelli. Moreover, the arrangement of the themes into the order indicated above (personal → literary → interactive) establishes an interpretative progression leading from individual to collective perspectives. The order also arranges the representation of the image of the author according to an increasing level of complexity that starts with the identification of Morelli through personal, isolated expressions, and ends with the use of dialogue and criticism as a way of acknowledging authority.

Lesson #1: the personal

Morelli's identity as author-subject depends exclusively on the use of reported speech, which according to Volosǐnov: "is speech within speech, utterance within utterance, and at the same time also *speech about speech, utterance about utterance*" (115).[48] Reported speech is both a theme of speech and a speech construction, it is an utterance belonging to someone else that is appropriated and made known by the speaker. Every speech performance used to depict Morelli is one speech in another that creates a relationship between two subjects: the speaker and the self. The speaker represents the self by using the communicative act to show subjectivity via language. The self is expressed through the exchange but it's existence is not necessarily subordinate to the communicative function. In other words, the "I-speak" produces the image by bringing together the "statement-subject" and the "statement-object".[49] As Anne Banfield argues in *Unspeakable Sentences*: "language can be seen [in narrative] as the repository of an objectivized knowledge of subjectivity" (97), which suggests that one individual's utterance can unveil a characterization about another. Verbal communication can be at once a reported and reporting utterance, a manifestation of one's perception of someone else through discourse. Accordingly, in *Rayuela*, it is possible to get to know Morelli as the authorial subject through

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[48] Italics are found in the original.

[49] Terms are taken from Käte Hamburger's *The Logic of Literature*. Trans. Marilynn J. Rose. Bloomington: Indiana University Press, 1973.

reported speech. The separation of self from speaker facilitates the dual conception of the character as an enunciating subject and a subject of someone else's discourse. Both direct and indirect forms of speech help paint his portrait and are equally relevant in describing the author figure from personal perspectives. The distinction between the forms is simply a differentiation in approach. Direct discourse is a present, particularized or anticipated form of speech, while indirect discourse is in essence the analytic transmission of someone else's speech (Volosǐnov 128).

The various accounts of these discourses in the novel can be arranged, following Bakhtinian thought, according to the stylization of the forms of expression. A typology of discourse can be established based on the organization of language function in the text. For instance, "statements," "comments" and "opinions" are three speech categories with a commanding role in *Rayuela* that are directly linked with the notion of speaking subjects. As fictional modes of expression, their appearance is both character dependent and task oriented, which means that their significance emerges as they fulfill the task of actively representing subjectivity through personal remarks. The styles are united by purpose in design, by the duality of a shared functionality that combines a manner of articulation with the implicit disclosure of information.[50] Each one uses individual utterances to link Morelli to the role of the authorial subject without openly naming him as an author. Rather than defining the character directly, these forms of speech allow each participating speaker to construct a context that demonstrates the function played by Morelli in the story. The subtle differences separating them are partly hidden by the proximity in applicability, but the distinctions remain despite the overlap and are put into evidence by the actions required by each form. Whereas "statements" present and express, "comments" explain and illustrate, and "opinions" appraise and judge.[51] Thus, the movement in between the forms is a shift in the method of the presentation, one that marks the enunciator's degree of involvement as well as his placement in relationship to the message, and consequently, the approach to characterization.

Statements qualifying Morelli as an author originate from two sources: Morelli himself and the novel's third person, omniscient narrator, and are accordingly constructed as direct and indirect discourses. Morelli shows his consciousness as author through explicit assessments of his literary production. Rather than self-proclaiming his role, Morelli establishes it by claiming ownership over his text and demonstrating knowledge about its composition. For example, in conversation with Oliveira and Etienne, he says: "Mi libro se puede leer como a uno le dé la gana. Liber Fulguralis, hojas mánticas, así va. Lo más que hago es ponerlo como a mí me

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[50] This idea is in dialogue with Bakhtin's notion of the "double-voiced discourse." The styles of expression are a form of internalized dialogue composed of multiple layers of signification.

[51] The *Webster's New International Dictionary of the English Language* defines the terms as follows. Statements: "the act or process of stating, reciting, or presenting orally or on paper; a work of art (as in painting, music or literature) or a part of an aspect of such a work that expresses most clearly and forcefully a theme, basic idea, or intention of the artist" (2229). Comments: "a note or observation intended to explain, illustrate, or criticize the meaning of a writing; an observation or remark expressing an opinion or attitude concerning what has been seen or heard or concerning the subject at hand; critical observation, interpretation, analogy or other indirect means" (456). Opinions: "a view, judgment, or appraisal formed in the mind about a particular matter or particular matters; a belief stronger than impression and less strong than positive knowledge" (1582). The present discussion uses the terms in accordance with these meanings.

gustaría leerlo" (461). The use of the possessive adjective in the opening statement "mi libro," linguistically marks Morelli's power over the text, while the instruction given on the reading possibilities for the book expresses a quality of the inner-workings of the text. The message in the oral exchange is at once self-evident and implied, it is a literal communication containing an inscribed meaning. That which is said cannot be separated from the implications that make the statement possible. Hence, in speaking of his book, Morelli cannot help but classify himself as an author. A parallel example of this kind of indirect characterization is found in Morelli's written statements. In one of his notes, the character declares: "Estoy revisando un relato que quisiera lo menos literario posible. Empresa desesperada desde el vamos, en la revisión saltan en seguida las frases insoportables" (391). The authorial position is made known in this statement through action and attitude. The lack of specificity conveyed in the use of the indefinite article "un" yields a degree of separation between Morelli and the text in question. At the same time, however, the awareness that Morelli reveals of the literary narrows the gap and allows for the act of revising a text to be seen as a process of production. Both the intention to adapt the story to stylistic preferences and the actual reworking of a previously written text, place Morelli in a position of control. He decides how the story will read: "Un personaje llega a una escalera: «Ramón emprendió el descenso...» Tacho y escribo: «Ramón empezó a bajar»" (391). Accordingly, the question of authorship becomes in this context a problem of identification and power, a matter of asserting and retaining command over the text.

The narrator, as a "covert" third party, relies on access to information to acknowledge the fact that Morelli is an author by trait.[52] He typifies the character's standing in the novel using indirect narrative assertions instead of focusing on the dramatic portrayal of qualities. The narrator favors description over behavior as he draws attention to the account of specific attributes. His statements, unlike those of Morelli, are based on the insight that his position outside of the events gives him into the perceptions and circumstances of the characters in the novel. The narrator's words are at once impersonal and particular, they are detached from the narrator's personal identity but they depend on other individuals' concerns. An example of this is illustrated in the following quote, in which the narrator invokes Morelli's relationship to literature by associating him with other authorial figures through the indirect citation of a recurrent dialogue between characters. The statement reads: "A lo largo de discusiones manchadas de calvados y tabaco, Etienne y Oliveira se habían preguntado por qué odiaba Morelli la literatura, y por qué la odiaba desde la literatura misma en vez de repetir el *Exeunt* de Rimbaud o ejercitar en su temporal izquierdo la notoria eficacia de un Colt 32" (441). The narrator points out the connection between Morelli and literature by sharing the content of a discussion unrepresented in the text. It is Etienne and Oliveira's reflection which places Morelli in an authorial position by emphasizing the fact that he reveals his sentiments about literature through literature itself and that this is an active choice. Authorship becomes in this way a question of perception through inductive reasoning in as much as a problem of positioning in relationship to articulation.

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[52] *The Oxford Dictionary of Literary Terms* clarifies that "Narrators also differ in the degree of their overtness: some are given noticeable characteristics and personalities (as in first-person narratives and in some third-person narratives; *see* intrusive narrator), whereas 'covert' narrators are identified by no more than a 'voice' (as in most third-person narrative) (220).

Another example of the narrator's attempts at characterization is seen in how he uses his knowledge. As an omniscient presence, the third person narrative voice is able to provide a better understanding of the character by placing in narrated remarks information not conveyed by others in the novel. The account given of Morelli's private conduct establishes a link between the character and the notions of "author" and "text." The narrator offers an authorial image by expressing the character's personal thoughts and speaking of his creative process: "En un tiempo Morelli había pensando en un libro que se quedó en notas sueltas" (296); "La paradoja aparente estaba en que Morelli acumulaba episodios imaginados y enfocados en las formas más diversas, procurando asaltarlos y resolverlos con todos los recursos de un escritor dueño de su oficio" (441).

The majority of the commentary present in the novel are also remarks made by the narrator and Morelli, but contrary to their statements, their comments are constructed through direct discourse as explanatory notes of a critical nature. In Chapter 66, for instance, the narrator speaks of a page in Morelli's text, giving particular importance to what can be perceived when attention is paid to detail. He remarks:

> Proyecta [Morelli] uno de los muchos finales de su libro inconcluso, y deja una maqueta. La página contiene una sola frase: «En el fondo sabía que no se puede ir más allá porque no lo hay.» La frase se repite a lo largo de toda la página, dando la impresión de un muro, de un impedimento. No hay puntos ni comas ni márgenes. De hecho un muro de palabras ilustrando el sentido de la frase, el choque contra una barrera detrás de la cual no hay nada. Pero hacia abajo y a la derecha, en una de las frases falta la palabra *lo*. Un ojo sensible descubre el hueco entre los ladrillos, la luz que pasa. (303)

The observations made by the narrator in this citation place Morelli in the role of the author by making "su libro" the object of a close-reading. At a basic level, the narrator explains the text by mirroring it through language, by describing the visual image of the text on the page. In reproducing the appearance of one writing through another, the narrator is able to make Morelli's work more textually real. The verbal analysis materializes Morelli's writing by echoing it through description. The value of the narrator's comment, however, surpasses this representative function because in making the text accessible, the narrator also critically examines it. For example, the sentence: "La frase se repite a lo largo de toda la página, dando la impresión de un muro, de un impedimento" not only outlines the placement of the words in a physical space, it also categorizes the role they play within the content of the text, their significance. In the same way, when the narrator points out the single variation in Morelli's page (the abscence of the word "lo"), he interprets it as the essential element for the understaning of the text.

Morelli parallels this gesture on the narrator's part by reviewing the development of his narrative work and reflecting on the task of writing. Morelli expresses concern with authorship both in a general perspective and as an individual trademark. He scrutinizes his prose, his ideas and the reasons motivating his writing, while at the same time evaluating how all of these fit into a broader notion of what writing is. In one of the multiple *Morellianas* in the novel, he explains: "Asisto hace años a los signos de prodredumbre en mi escritura... Mi prosa se pudre sintácticamente y avanza -con tanto trabajo- hacia la simplicidad. Creo que por eso ya no sé escribir «coherente» (353); and in another, he says: "Escribir es dibujar mi mandala y a la vez

recorrerlo, inventar la purificación purificándose; tarea de pobre shamám blanco con calzoncillos de nylon" (330). The first quote illustrates Morelli's analytic view of his artistic work, his high level of self-criticism and authorial consciousness. Morelli is fully aware of what kind of writing he produces, how he produces it and the ways in which it may be perceived. The second quote is the final sentence of a longer reflection, that opens with "¿Por qué escribo esto? No tengo ideas claras, ni siquiera tengo ideas" (330), in which Morelli poetically ponders over the mechanics of his writing process. The quoted sentence marks the point of union between what Morelli does with literature and what he conceives writing as a whole to be.

Morelli, being the subject in question, and the narrator, as an omniscient presence, have a natural insight that other characters in the novel lack. Nonetheless, other characters in *Rayuela*, particularly Horacio Oliveira, still contribute to defining Morelli's position as a literary authority through their opinions. The dialogue about him that develops among characters reveals judgments and beliefs about the author's role, and adds another dimension to it by introducing the idea of an audience. The characters regard Morelli as an author mostly because they claim to have read his works; they are the recipients of the author's message communicated in the text. Oliveira, for example, knows of Morelli before he actually meets him, his knowledge of Morelli's writing precedes his encounter with the author. Although, he witnesses Morelli's accident in Chapter 22, Oliveira doesn't discover the victim's identity as his admired writer until Chapter 154.[53]

The character to character relationship that develops as an author to reader interaction is best observed in the estimation that Oliveira has for Morelli, specifically, in how he situates him in a position of power by personally assigning him the functions of reference, influence and instruction. For the novel's protagonist, the authorial character represents a point of reference that constitutes a source of reliable knowledge. Morelli is in Oliveira's mindset an intellectual, a person who has an effect on others, especially himself, and one whose capacity to develop ideas becomes valued as it is admired. Oliveira uses Morelli's writings to confirm personal statements: "Pero la larva también quiere decir máscara, Morelli lo ha escrito en alguna parte" (393) and also, to answer his questions about language. He views the character's declarations as philosophical teachings (e.g. retrace what has been said to break free from it and achieve originality), which he internalizes and incorporates in his own perspective: "Morelli y su lección. De a ratos inmundo, horrible, lastimoso. Tanta palabra para lavarse de otras palabras, tanta suciedad para dejar de oler a Piver, a Caron, a Carven, a d.J.C. Quizá haya que pasar por todo eso para recobrar un derecho perdido, el uso original de la palabra" (393). Additionally, Oliveira holds Morelli responsible for his own confusion, accusing the author in his silent rationalization of provoking his current fragmented, emotional and psychological state: "Del amor a la filología, estás lucido, Horacio. La culpa la tiene Morelli que te obsesiona, su insensata tentativa te hace entrever una vuelta al paraíso perdido, pobre preadamita de snack-bar, de edad de oro envuelta en celofán" (351). Oliveira appears to depend on Morelli and his positioning, without recognizing that the character's importance and thus, his significance, derives precisely from the standing that his regard gives him. There is a type of unbreakable cycle in their relationship, in

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[53] This chronology in the sequencing of the events is not affected by the alternative reading order proposed by Cortázar in the introduction. Chapter 22 precedes Chapter 154 in both orders.

which Morelli is continuously relevant for Oliveira, but only because the protagonist voluntarily gives him this power.

Lesson #2: the literary

The authorial figure in *Rayuela* is another character in the novel, one among many individuals who continuously and erratically float in and out of the narrative. Morelli has no special standing within the narrative structure, he is neither the protagonist of the dramatic action nor the link between the novel's seemingly disconnected fragments. However, contrary to the other characters with whom he shares this formal positioning (e.g. La Maga, Talita and Traveler), Morelli's stance on literature grants a critical value to his character by relating written expressions to characterization. His role in *Rayuela* becomes progressively more relevant as his authorial stance defines itself by his questioning of writing and literature. Through his thoughts on literary production, Morelli not only affirms his role as "author," he also negotiates the significance between who communicates a message and the overall importance of the declarations. Morelli embodies a theoretical, if not ideological, standpoint made known almost exclusively by his own abstract reflections. In Chapter 66, the narrator alludes to parts of Morelli's writing and in Chapter 62, there is an excerpt of a book thought of by Morelli, which is said to exist only in random notes.

The author-image personified by Morelli develops out of the premise of the possible, for there is no substantial textual manifestation asserting in practice the character's claims. Morelli acts through discourse (his actions are mostly his words) and as a result, his verbal expressions are at once a manifestation of thought and a form of behavior. There is no bibliography of works supporting the character's qualifications as an expert on matters of literature, yet, the articulation of his ideas yields a theory on what he believes to be attainable within literary production. This ability to question what has already been achieved in literature, and to do so from a literary optic, as a reader, grants him the capacity to appropriate the role of author. In challenging recognized modes of representation, Morelli manifests a command of how literature works and by voicing these "truths," he establishes a claim to authority. Morelli is not concerned with telling, representing or interpreting a narrative; he is not interested so much in answers as he is in questions. In this way, the character mirrors the *modus operandi* of the novel as a whole, which as Cortázar himself describes, is one founded on the principle of inquiry rather than response: "Porque [*Rayuela*] no da nunca respuestas pero en cambio tiene un gran repertorio de preguntas" (173).[54] The power of Morelli's words, and consequently that of his standing, is seen in his inadvertent configuration of a poetics of the novel that is rooted in the idea of destruction as a form of composition and is expressed through isolated remarks. His interjections compose a notion of "hacer literatura" that opposes the traditional assumptions of the novel genre and contests the operations of fictional narrative. The proposed innovations seem to call for what would in time become a postmodern novel in Latin America, as they explore language as a

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[54] See Omar Prego. *La fasinación de las palabras, conversaciones con Julio Cortázar.* Buenos Aires: Alfaguarra, 1997.

subject in itself and challenge the formal and thematic qualities present in the realist novel.[55] However, because they exist only within the parameters of the fiction, the proposals represent an alternative (re)action that is significant through its exposition and is not reliant on execution. Thus, what is of interest here is not how the suggested narrative postulates are illustrated through actual experimentation with writing, but instead, how Morelli's rationalizations develop into a metadiscourse that reveals a sense of authorial consciousness. What Morelli writes about literature defines him, his expressions are an indirect manner of self-characterization.

The following citation shows how Morelli places himself within the framework of literary production as he seeks to promote a new kind of narrative. This single sentence, presented in Chapter 79 as part of a "Nota pedantísima de Morelli," synthesizes the character's attitude as well as his beliefs. It highlights how the idea of narrative is intrinsically connected to the principle of authorship when narrative is believed to function for the writer. The quote reads:

> [1]Una narrativa que no sea pretexto para la transmisión de un "mensaje" (no hay mensaje, hay mensajeros y eso es el mensaje, así como el amor es el que ama); [2]una narrativa que actúe como coagulante de vivencias, como catalizadora de nociones confusas y mal entendidas, y que incida en primer término en el que la escribe, [3]para lo cual hay que escribirla como antinovela porque todo orden cerrado dejará sistemáticamente afuera esos anuncios que pueden volvernos mensajeros, acercarnos a nuestros propios límites de los que tan lejos estamos cara a cara. (326)[56]

The first fragment of the sentence (identified by number) addresses the issue of purpose. It establishes the notion that a narrative should not have the pretext of conveying a message because the message in itself is non-existent. Narrative, according to Morelli, belongs to the messengers and does not exist independently from these individuals. The second fragment further elaborates the idea of intent by specifying what the aim of narrative should be. Morelli emphasizes the importance of narrative's cathartic effect, but indicates that the influence must primarily favor those who produce the narrative. The final clause goes one step further by personalizing this perspective with the use of the first person plural, both in the conjugation of the verbs "volverse," "acercarse," and "estar," and the inclusion of the possessive adjective "nuestros." Morelli shifts his point of enunciation to an inclusive standing aligned with those he names as messengers and writers, and in so doing, he typifies his theorization as an aesthetic preference. It is important to note that the character establishes his rapport to narrative using an indefinite article (he speaks of "una narrativa" and not of "la narrativa"), which suggests that the declaration is not an attempt to define a general concept but an effort to promote a specific interpretation of it. Hence, Morelli presents a notion of narrative directly influenced by his positioning in relationship to narrative as a practice. He wants to become a messenger, he wants writing to bring hims closer to his personal limits, and by acknowledging this, he reveals a deeper understanding of the process involved in composing a text.

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[55] See Raymond Leslie William's *The Postmodern Novel in Latin America* (1995), *The Modern Latin-American Novel* (1998) and *The Twentieth-Century Spanish American Novel* (2003).

[56] Numbering has been added.

A fundamental principle to which Morelli alludes within his description is that of the writing process per se, and he does it using a single term: the "antinovela." This idea is the underlining connection between all of the character's expressions regarding literature. Morelli writes in the same "Nota pedantísima:" "Provocar, asumir un texto dealiñado, desanudado, incongruente, minuciosamente antinovelísitico (aunque no antinovelesco)" (325). The subtle opposition between "antinovelístico" and "antinovelsco" is the essence of his argument and is best exemplified through three key aspects discussed within this and other interjections: language, order and the reader-writer interaction. Each of these issues delineates the character's conception of what is significant within literature, and more importantly, of what Morelli, as author, can be assumed to privilege in the development of his texts. All three aspects are basic components of the novel form and as such, they are each described through opposition. Language, order and readership become in Morelli's perspective narrative elements whose functions shift due to a systematic expectation of discontinuity and even of rupture. Morelli appears to develop a series of binaries in which a new interpretation and/or value is assigned to each of these fundamental principles.

In the case of language, his assessment emerges from a discontent with its literary representation. His dislike of literary language leads him to favor the use of colloquial forms of expression. He writes: "En suma, lo que me repele en «emprendió el desenso» es el uso decorativo de un verbo y un sustantivo que no empleamos casi nunca en el habla corriente; en suma, me repele el lenguaje literario (en mi obra, se entiende)" (391). The parenthetical explanation added at the end of the sentence tones down the sternness of the declaration; while at the same time, the assumption that the disclaimer is self-evident reinforces the character's authorial stance. In underscoring the context from which the perspective is taken, Morelli emphasizes that his sentiments towards literary language are based on his standing as emissary and not as reader. His concern is primarily with the usage of language, with how writing is to be understood as description, something that he considers to be inhibited by the creation of a literary language.

Similarly, he explains the principle of order by contrasting two structural possibilities, one open and one closed, and favoring the former. In Morelli's view, the traditional practice of the closed order is an obstacle for the fulfillment of narrative's purpose. Morelli seeks to find openings in literature rather than closures, he desires for the novel to resist any methodical mode of construction. He argues that the novel should look for itself through irony, self-criticism, incongruence and imagination. For this reason, in discussing his own writings with Oliveira and Etienne, he suggests that the reading possibilities of a text transcend its given structure. In response to Oliveira's concern that he and Etienne might ruin his work in the process of organizing it and delivering it to the editor, Morelli simply responds: "No tiene importancia... Mi libro se puede leer como a uno le dé la gana" (461).

The presentation of the role of the reader develops as a situation with multiple approximations, but it focuses on an explicit dichotomy: the terminology used by Morelli. The naming of the "lector-macho" and the "lector-hembra," inevitably establishes a linguistic contrast between the typologies that is reinforced by the differences assigned to each term. The words *macho* and *hembra* represent the opposing tensions existing between the active and the passive reader. The "lector-macho" refers to the reader capable of undergoing the novelist's

experience "*en el mismo momento y en la misma forma,*"[57] whereas the "lector-hembra" represents a superficial type of reader "[que] se quedará con la fachada" (327). The binary highlights an essential point of interest in the discussion, but its scope surpasses the impact of its rather misogynist phrasing. For Morelli, the reader's function in relation to the text is subject to how the writer is able to use his words to involve the audience in the very process of narration. Beyond an active reader, he argues in favor of the development of a co-participant, an accomplice able to experience the moment at the same time and in the same fashion as the author. This potential reader is only possible with a change in the manner in which texts are produced. Morelli writes: "Intentar en cambio un texto que no agarre al lector pero que lo vuelva obligadamente cómplice al murmurarle, por debajo del desarrollo convencional, otros rumbos esotéricos" (325). Words, the aesthetic of the text, is in the end what will mold readership, or at the very least, what will allow for a new kind of reader to surface. This alternative reader, as a construction generated by the text, is understood as another character interacting with the narrative: "Por lo que me toca, me pregunto si alguna vez conseguiré hacer sentir que el verdadero y único personaje que me interesa es el lector, en la medida en que algo de lo que escribo debería contribuir a mutarlo, a desplazarlo, a extrañarlo, a enajenarlo" (359). As such, the reader partakes in the action, while being transformed by it, in the same way that Morelli participates in literary debates and is defined by them.

Lesson #3: interaction

According to narrative theory, the text mediates the relationship between the author and the reader(s) by establishing the parameters for their interactions as participants of a communicative exchange. Author and reader(s) encounter each other on the page and develop a silent dialogue through their individual engagement with the written words. While the reader stands on the outside of the text's framework looking in at the discourse, the author, as a fictional entity, finds himself inscribed within the text. The real reader has no direct access to the real author, instead, what he encounters within the text is a manifestation of the author and this image is subject to the reader's scrutiny.

In *Rayuela,* the representation of the interaction between author, text and reader diffuses the lines between the real and the fictional by portraying within the context of the fiction the author to reader relationship. Although, in theory, the interactive premise remains the same (the readers/characters have only access to the version of the author conveyed in the writing), the limits distancing the emissary from his audience is challenged, first by the fact that there is no fixed, real space, and second, by the direct encounter of two of the readers/characters (Etienne and Oliveria) with the author in question (Morelli). Additionally, the representation opens up the idea of the author's role by describing his authorial identity both through his textual image and the characterization constructed by the reader to reader interaction. Dialogue transforms the readers into critics and this enables them to reinforce the notion of the author as character, or vice-versa, it allows them to change the perception of a character into the recognition of an author.

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[57] Italics are found in the original.

The use of dialogue as a strategy for characterization is common in most forms of fictional narrative. A character's own speech, a quotation of someone's words in another's speech, a shared conversation between characters or about characters, all of these are conventional strategies for character development. Each one of them fulfills the same function, they are all a manner of assigning attributes, of developing a perspective of who someone is (be it the speaker himself or someone else). To understand these forms it is important to consider their two basic elements: content and structure, the first referring to what is said and the second, to the way in which it is stated. Content is a straightforward aspect of dialogue, even though the message in itself may not be explicitly stated or easily intelligible. For a communicative act to be successful all participants must understand the information, they must be able to recognize the intended message. Structure is a fixed feature of speech with multiple referents. The concept denotes the organizational framework of the exchange, the syntactical composition of the discourse and the style of representation. Furthermore, structure delineates the presentation of content, which suggests that it directly influences the perception of meaning.

The use of conversation as a way of characterization is best observed in *Rayuela* in Chapter 99, during a meeting of the minds between the members of "el Club de la Serpiente." The cacophony of voices portrayed in this chapter reads as a series of variations on a single theme (Morelli and literature) that overlap at moments due to reiteration. The significance of the remarks results at once from their function in validating Morelli's standing and their placement within a discursive practice founded on the principle of interaction. The dialogue between the members of el Club voices a very specific type of criticism focused on the interpretation of text and author by the reader. The act of reading, along with the physical presence of the text discussed, is the point of departure for a literary debate valuable by what it reveals, instead of by what it resolves. The characters' deliberations do not result in any conclusions, but in the process of challenging each others' thoughts, these readers/critics, manage to reaffirm Morelli's identity as author.

From a structural perspective, Chapter 99 as a whole, develops within a framework based on the supposition of a flexible, almost absent structure, in as much as conversation lacks a standardized arrangement. The chapter recreates an oral exchange that follows simple rules of engagement such as turn-taking, prompting, and interruption, which are all considered to be spontaneous in nature. The speakers become involved with one another at the moment of articulation as they respond to each others' expressions. A fluid movement develops between various perspectives (at times complementary, at others contradictory) that are linked by a common train of thought: Morelli. The set up of the scene as an informal exchange of ideas by spoken words between friends allows for the notion of value to be brought into question as an inevitable point of contention. The context presupposes the presentation of an unfiltered perspective on the matter at hand. Morelli becomes a symbolic representation of authorship as the other characters select him as the object of their discussion. In this way, the dialogic structure of Chapter 99 is primarily of importance because it establishes the integrity of the content.

Two modes of assessing Morelli's position appear throughout the dialogue. The first one is the acknowledgment of authorship through the act of naming: 1) the context by way of actions, and 2) the character through qualifying nouns. The verbs "leer" and "escribir" delineate the setting of the discussion as a textual interaction between readers and author. Expressions like:

"En lo que acabás de leernos" (361), "en todo lo que ha escrito" (363) "cuando leo a Morelli" (364), and "si lo leemos" (365), emphasize how the regard for Morelli depends on the written narrative. The actions establish the levels of interaction, which requires positioning the characters within roles. The placement within categories implied by the verb usage is reinforced by the occasional reference to the narrative proper: "su libro" (365), "un libro" (368). Meanwhile, the verb "ser," in combination with modified nouns that are commonly used as synonyms for the term "author," appear in the dialogue in an explicit manner as direct speech: "Morelli es un filósofo extraordinario, aunque sumamente bruto a ratos," says Wong (362); "Morelli es un artista que tiene una idea especial del arte," declares Etienne (364). Both references exemplified in these quotes are acknowledgments of Morelli's standing, open recognitions of how others view the character.

The second mode of characterization takes place in the evaluation el Club does of Morelli's work. The members do not dispute the fact that Morelli is an author by trait, however, they disagree on what the purpose and value of his intellectual project is. The dialogue progresses from interpretation of content to speculation about intent, giving way to a critical evaluation centered on purpose, instead of a conversation about experience and perception. Even though the discussion is made possible by their familiarity with Morelli's writing, it is less about what the narrative accomplishes than about what the members' believe the author attempted to do through his writing. The majority of the expressions place Morelli in the role of the acting subject and center on describing his supposed desires. As the following quotes exemplify, el Club focuses on Morelli's actions, as conveyed by the text: "Lo que quiere Morelli es devolverle al lenguaje sus derechos" (361); "Morelli condena en el lenguaje el reflejo de una óptica" (361); "Lo que Morelli busca es quebrar los hábitos mentales del lector" (364); "Lo que él quiere es transgredir el hecho literario total" (367). All interjections are arguments made on behalf of an absent character, they are affirmations of assumptions, which have the potential to be justified with textual examples but are never supported. Even Etienne, for instance, who is one of the few characters to clearly place his interjections within the framework of readership, phrases his remarks from a perspective that stresses the importance of the composition despite the lack of proof: "Cuando leo a Morelli tengo la impresión de que busca una interacción menos mecánica, menos casual de los elementos" (364).

El Club favors philosophical talk over literary analysis and consequently, Morelli is blatantly judged because of his known literary theories more than by his actual work. Some of the declarations made throughout the dialogue are direct attacks at his abilities: "las teorías de Morelli no son precisamente originales" (363); "Cualquier best-seller escribe mejor que Morelli" (365); "Morelli no tiene el genio o la paciencia que se necesitan. Muestra un camino, da unos golpes de pico... Deja un libro. No es mucho" (368). The members doubt his level of progressiveness and the depth of his creativity, and although in the end, they loose interest all together in the discussion, it is suggested that rather than being an end in itself, Morelli is simply a point of departure: "La lección de Morelli basta como una primera etapa" (364). This resolve appeases the tensions between the interest in the author and the lack of admiration for his accomplishments. As the conversation subsides, there is only one seemingly constant remaining, the trigger of it all, Morelli, and yet, even this has already been questioned: "Hablábamos de Morelli, me parece" (366).

In the end, the question of the author in *Rayuela* comes down to a discursive debate with two distinct manifestations. On the one hand, there is Morelli as the fictional representation of the author, a character who embodies fixed notions of a specific role and who at the same time, and from a conventional approach, challenges the very concept he represents. Morelli's postulates on what constitutes "hacer literatura," which are transmitted both through his personal expressions and by reported comments, and the manner in which these are perceived as indications of self, set up a portrait of the author. The ideas delineate the concept because the author's identity is taken to be his interaction with the writing, his knowledge of the craft and the principles that he puts into practice. The character of Morelli is in this sense one response to the inquiry about the author's narrative identity and function. On the other hand, the regard for Morelli as an enigmatic figure that comes to life through communicative interaction, typifies the character by considering him a provocation instead of a reply. As a product of verbal expression, both oral and written, Morelli can be regarded as a piece in the puzzle, a topic of debate that illustrates how articulation defines premises. His position as a function of speech affirms the power of language to designate categories and assign responsibilities. From this point of view, Morelli is a construct that opens up the discussion about authorship rather than closing it with definite answers.

3.4 The Remains of Bustrófedon

> ¿Quién era Bustrófedon? ¿Quién fue quién será quién es Bustrófedon? ¿B? Pensar en él es como pensar en la gallina de los huevos de oro, en una adivinanza sin respuesta, en la espiral. *Él era Bustrófedon para todos y todo para Bustrófedon era él* (Cabrera Infante 153).[58]

Who is, was and will be Bustrófedon? The questioning voiced by the narrating character, Códac, is a personalized reflection on issues of authorship. Bustrófedon is the authorial figure in Cabrera Infante's novel, a representative model of the exchange between authority and literary creation. As a character, he personifies the idea of making real what is imaginable by challenging the limits of creativity through experimentation with language. As a symbol, he is a narrative impression, a textual presence whose influence is acknowledged in spite of and because of its absence. The complexity of his identity stems from his interactions with literature and his significance in the discussion of literary concepts depends on the general terms of his characterization. There are arguably no definite answers to the inquiries about Bustrófedon's self because there is an empty space where one would expect to find a character physically present. There are very few known actions, there is no actuality to consider, no current standing, and in

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[58] Italics are found in the original. The citation is the opening lines from "Rombecabeza," one of the three sections in *Tres tristes tigres* that constitutes "la serie de Bustrófedon." The other two sections of this series are "La muerte de Trotsky" and "Algunas revelaciones." The first will be discussed in Chapter four. The second will be examined later in this chapter. Although all sections share the same narrative voice, they should be regarded as independent units of signification. "Rombecabeza" consists of anecdotes about a dead character; "Revelaciones" rearticulates the deceased's literary perspectives; and "La muerte de Trotsky" exemplifies the notions through application. See Isabel Álvarez-Borland. *Discontinuidad y ruptura en Guillermo Cabrera Infante* (1983).

light of the character's known death, no foreseeable future to imagine. At first glance Bustrófedon is simply a name, a reference, made known by those who articulate it. He is the embodiment of absence, the image of the nonexistent that becomes accessible through a series of verbal repetitions subtly reinforced by a limited number of cameos. Within the novel, the character exists as essence more than self. Contrary to other characters in the novel, such as Códac, Silvestre and Cué, Bustrófedon is neither a driving force (that is, an instigator) nor a protagonist of the actions portrayed. He is part of the Cuban night life but he stands alone in the sidelines as a participant observer whose presence is acknowledged through discourse without being directly revealed.

"*Él era Bustrófedon para todos y todo para Bustrófedon era él,*" (153) Códac explains. What does this mean? The paradox can be broken down into two parts, following the syntactic composition of the sentence. The first part constitutes a declaration of identity that conveys a double message. The phrase indicates the existence of a fixed conception of Bustrófedon's identity and establishes the characterization as a shared belief. This common idea reveals itself through the reiteration of a recurrent conduct on the part of the character in question: his play with language. Códac does not attempt to explain the implications of his words; instead, he states the paradox almost as if he were sharing a self-evident notion. However, despite the lack of intent, the construction of the statement as a partial palindrome[59] (a statement declared and inversely repeated) is in itself an indication of the information suggested by it, because it silently points to the same typical features attributed to Bustrófedon's behavior. The narrator's discourse in *Rompecabeza* describes Bustrófedon by alluding to this character's engagement with language, qualifying his identity as an image based primarily on language use. In general terms, what Bustrófedon does with language constitutes who he is, or stated differently, Bustro (as he is kindly referred to by his friends) is defined by his word play. Enunciator (user) and subject matter (code) fuse into one signifying unit, and Códac's discourse in this passage illustrates the union through identification, representation, and description.

There is between language practices and Bustrófedon an exclusive correlation that is recognized by others as a personal connection, one that although replicated, is never appropriated by anyone else. Códac and Silvestre, for example, also manipulate language in their expressions, but the manner in which they relate to it as a system of communication is significantly different from that of Bustrófedon. Whereas Códac conveys language as imagery through descriptive references: "temas para las variaciones del aburrimiento, balas de conversación para matar el tiempo" (90), and Silvestre decorates his speech with cinematographic terminology: "te estoy dando una versión fílmica, chico, no textual" (235), Bustrófedon overlooks content, what language can express through communication (the meaning proper of words), and concentrates on what language can accomplish at the level of form: "la otra literatura hay que escribirla en el aire" (193). Bustrófedon is mainly concerned with what can be expressed semantically,

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[59] *The Oxford Dictionary of Literary Terms* defines a palindrome as "a word that remains the same if read backwards; or a sentence or verse in which the order of the letters is the same when reading backwards or forwards, disregarding punctuation and spaces between words" (244-245). In the example cited, the arrangement is only partial because what is maintained is the oder of the five words that make up the statement and not the sequencing of the individual letters. Also, the variation between "todos" and "todo" results in a distinction of meaning as these are different words.

structurally, or both. His interest lies in manipulating wording, graphically and orally, to produce a different kind of meaning in which the presentation of the words influences the reception of the message and/or evokes a meaning in itself. Among the remarkable traits that Códac mentions as typical of Bustrófedon's linguistic practices are 1) "lista de palabras que significaban cosas distintas a través del espejo" (160), 2) "cambios de sílabas mutantes (gato-toga, roto-toro, labio-viola)" (160), and 3) "repeticiones, cambios, aliteración, alteración de la realidad hablada" (164). All three strategies are actually manifestations of a single effort: "jugar con las palabras," which results, in Códac own words, in "las transformaciones maravillosas de la bobería y el lugar común y las palabras de todos los días en los dichos mágicos y nocturnos del Bustro" (164). This is the ultimate accomplishment of Bustrófedon's actions: transforming reality by employing a language that calls attention upon itself. His verbal expression is interpreted by his listeners as creative in a playful sense, rather than literal or metaphoric, and from this point of view, he is acknowledged because of his ability to mold language. Consequently, for others to speak like Bustrófedon they would have to engage with language intimately and to such an extent that in the process of articulation any expression would reveal something beyond the significance of the words. Códac declares: "(y si hablo como Bustrófedon ya para siempre no lo siento sino que lo hago a conciencia y a ciencia y lo único que lamento es no poder hablar de verdad y natural y siempre (siempre también para atrás, no sólo para adelante) así y olvidarme de la luz y de las sombras y de los claroscuros..." (162). In so doing, he emphasizes this view by underscoring the style of expression as a personalized form of communication and as a message that surpasses the explicit heard content. His statement also recognizes the impossibility of a spontaneous reproduction of linguistic tendencies. For Codác, articulating thoughts like Bustrófedon is a performative task, which he is only able to achieve "a conciencia y a ciencia."

Beyond the simple naming of Bustrófedon's actions, Códac also provides insight into his relationship with language by indirectly quoting his speech and giving an account of his conduct. As the narrator, he is able to construct a multidimensional view of Bustrófedon based on declarations supported by explicit examples presented through anecdotes. Rather than making direct, open statements and sustaining them through argumentation, Códac incorporates in his discourse short narrative incidents that draw attention to the participant's *modus operandi*. He introduces the image of the character by disclosing past incidents and later typifies it by addressing it specifically. Identification thus precedes the representation and description of concrete manifestations of a generalized practice.

There are two noteworthy instances highlighted by Códac that may be pointed out as illustrative examples of Bustrófedon's linguistic practice. The first, is the portrayal of a name game carried out by Bustrófedon in Códac's presence. Códac recounts it by saying:

> y me acordé de Alicia en el País de las Maravillas y se lo dije al Bustroformidable y él se puso a recrear, a regalar: Alicia en el mar de villas, Alicia en el País que Más Brilla, Alicia en el Cine Maravillas, Avaricia en el País de las Malavillas, Malavidas, Mavaricia, Marivia, Malicia, Milicia Milhizia Milhinda Milinda Malanda Malasia Malesia Maleza Maldicia Malisa Alisia Alivia Aluvia Alluvia Alevilla y marlisa y marbrilla y maldevilla... (155)

Here, the quotation of Bustrófedon's speech offers a gateway into his outlook on language by depicting his discourse as the shuffling around of words, letters and sounds. This engagement,

which can also be understood as a disengagement, is inventive and free. Bustrófedon hears the title "Alicia en el País de las Maravillas" and immediately responds by twisting and entangling what he has heard: "se puso a recrear, a regalar," says Códac. These two actions can be viewed as a change in perspective, but they are also the unfolding of the actions. "Recrear" refers to the act of making something new, whereas "regalar" implies giving away something, which within the progression of names voiced by Bustrófedon, can be understood as doing away with meaning. Bustrófedon pushes to exhaust the connections between the original words and expands their significance by shifting their placement and relationship to each other. He changes the appearance of the initial statement creating a chain of smaller units of signification. He fragments the original symbol and its referent into multiple images that have little or nothing to do with each other.

The second example included in Códac's narration has to do with a triangular connection between Bustrófedon, the dictionary and words. The description reads:

> Bustrófedon siempre andaba cazando palabras en los diccionarios (sus safaris semánticos) cuando se perdía de vista y se encerraba con un diccionario cualquiera, en su cuarto, comiendo con él en la mesa, yendo con él al baño, durmiendo con él al lado... le decía a Silvestre, que eran mejor que los sueños, mejor que las imaginaciones eróticas, mejor que el cine... Porque el diccionario creaba un suspenso con una palabra perdida en un bosque de palabras... y el suspenso del diccionario era verse uno buscando una palabra desesperado arriba y abajo del libro hasta encontrarla... (159)

Bustrófedon's passion for words translates into a search for knowledge instigated by the pleasure felt in the pursuit of terms and the sense of satisfaction gained with their discovery. His relationship with the dictionary manifests itself as an insatiable desire to find expression within an abundance of possibilities. For him, the process of seeking out a specific word is based on the thrill of the chase, which is motivated by the suspense of not knowing where the object of interest lies. The word definitions provided by the dictionary are implicit participants in the interaction, they are ultimately the endpoint of the journey, but they are not the motivation for it. Bustrófedon seeks lost (and perhaps new) words that can only be discovered within the shadows of other words. Thus, his intimacy with the dictionary represents his attachment to the specificity as well as to the placement of words. He is drawn to a verbal repertoire because he both seeks and needs this type of knowledge.

Bustrófedon is made known by and through association with language, he is characterized through a collective perspective almost as a linguistic structure. This connection explains his self-perception: "*y todo para Bustrófedon era él*" (153). If the symbolic association holds (and it is agreed that, for the characters, Bustrófedon = language) it is almost to be expected that Bustrófedon view himself in or as everything. The equivalence between character and communication establishes a bilateral exchange, a reciprocal and continuous movement between identity and expression. On the one hand, Bustrófedon as language is the embodiment of linguistic possibility, which means he can represent the world around him because he symbolizes the verbal system used to produce reality. Metaphorically, he is the dictionary in which words can be found, and hence, a space in which everything exists and changes. He is not the means of signification or clarification, but a source of knowledge, a compilation of

information with the potential to be expressed in complex ways. As his name suggests, he is a form of communication, he is "(una) manera de escribir... que consiste en trazar un renglón de izquierda a derecha y el siguiente de derecha a izquierda." (RAE 369).[60] From a different standpoint, however, Bustrófedon sees his persona in all that surrounds him because he acknowledges the fact that everything can be articulated and views articulation as a manifestation of self. In his perspective, the act of naming gives rise to reality, or at the very least shapes it, which means that expression is a personalized action. Consequently, the act of communication, speech, is determinant in constructing the self and the self is present in all that is voiced.

In the third and final section of "la serie de Bustrófedon," "Algunas revelaciones," the notions of who Bustrófedon is and what he signifies directly connect through the question of authorship, despite the emptiness following the title page. The anticipation of answers, generated by the title, is met with evasiveness as three blank pages initiate the fragment.[61] In place of disclosure there is an unoccupied space where nothing is written except for the numbers at the bottom of each page. The numbers mark the inclusion of the pages within the context of the novel as part of the narrative progression. They qualify the pages as a functional piece of the novel instead of an arbitrary interruption of the action, transforming them into a purposeful element that has been strategically placed within a sequence. Meanwhile, the silence illustrated through the lack of words suggests the idea of the possible. Pages 197-199 contain at once everything and nothing, they are an indirect revelation of the potential of narrative and the power of thought. They are the text's opening of the gap, the void that sustains subjects and texts (Hartman 19). The pages break away from the limits imposed to articulation by language and open up the text to a significance that surpasses the linguistic register of the text. At the same time, they are representative of the idea of absence and a contraposition to all other pages. Their emptiness symbolizes an alternative to expression: "la página en blanco como cita permanente" (Ortega, *Poética* 262). Both interpretative possibilities relate back to Bustrófedon as they value the significance of that which is acknowledgeable without being present. The pages, like Bustrófedon, are telling of an attitude, a standing about language use, which is directly named for the first and only time in the novel in the interrupting commentary that follows them.

Códac breaks the three page silence by asking: "¿Una broma? ¿Y qué otra cosa fue si no la vida de B? ¿Una broma? ¿Una broma dentro de una broma? Entonces, caballeros, la cosa es seria" (200). The questioning appears spontaneously, swiftly pushing the narrative back into its reality, as if the blank pages were a stream of consciousness leading to a suspension of disbelief, and at the center of it all, Bustrófedon. Códac worries about the value of Bustrófedon's life because of its relevance to the significance of the character's actions.[62] He is concerned with the implications of discrediting B, and in attempting to resolve the interpretative problem he now

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[60] As defined by the *Diccionario de la lengua española* of the Real Academia Española.

[61] The number of blank pages varies in some editions.

[62] This concern emerges once Códac becomes aware of Bustrófedon's medical condition: "un nudo en la columna vertebral, algo, que le presionaba el cerebro y le hacía decir esa maravillas y jugar con las palabras y finalmente vivir nombrando todas las cosas por otro nombre como si estuviera, de veras, inventando un idioma nuevo" (164).

faces, he qualifies the actor and his actions by associating them with literature. Códac portrays Bustrófedon's perspective on language as an applicable framework that would yield a particular kind of literary production. He states:

> él mismo el maestro diseñador de los obstáculos literarios y proponía entonces una literatura en que las palabras significaran lo que le diera la gana al autor, que no tenía más que declarar al principio en un prólogo que siempre que escribiera noche se leyera día o cuando pusiera negro se creyera rojo o azul o sin color o blanco... y después que el libro estuviera escrito, se suprimiera el prólogo (aquí Silvestre saltaba: jump) antes de publicarlo... (200)

It is important to note that the claim is hypothetical in nature because there is no textual evidence to support it. As "el maestro diseñador de los obstáculos literarios," Bustrófedon is an author in the makings, filled with ideas but lacking the evidence to prove their translatability. He is a promoter of a particular approach to literary production who never attempts to test the potential of his premises. He is, in this sense, an author defined through an abstract literary philosophy rather than an intelligible literary practice. As Códac suggests, Bustrófedon would be willing to randomly cover up the letters of the type writer and then write a sentence like: *".wdyz gtsdw ñ'r hiayseos! r'ayiu drftyçtp"* (200), believing that his intended meaning continues to be conveyed by it and that it remains accessible to others. Bustrófedon, "el Capablanca de la escritura invisible," [63] places the author in a position of power, assigning him the authority to dictate how form and signification will function in the text. The extreme level of manipulation that he proposes, however, conveys a notion of authorship characterized by the hinderance of communication instead of projecting the idea of an exchange. One possible explanation for this disruption lies in the fact, revealed postmortem, of Bustrófedon's illness, which influences his play with language to the point that it becomes almost impossible for his audience to distinguish between reality and the joke: "no como al principio que lo trastocaba todo y no sabíamos cuando era broma o era en serio, solamente que ahora no sabíamos si era broma, sospechábamos que era en serio, que era serio" (162). Bustrófedon is then an author defined by contrast, a symbol illustrative of a contraposition between the expectation of authorship and a personal conception of it. He is the inverse, the negative: an author who is defined by language and not one at its service.

Silvestre pointedly summarizes the issue by establishing: "Bustro quiso ser el lenguaje" (240). Authorship in *Tres tristes tigres* is a problem of language in as much as it is about individuality. Bustrófedon negates writing by seeking to create an oral production in which things become estranged and excessive.[64] He does not attempt to reformulate literature nor does he establish a position in relationship to it. Instead of lessons, he focuses on handling language, and allowing his linguistic games to express an unspoken stance. Bustrófedon never produces narrative, his parody of seven Cuban authors' literary style is made known as a transcription of a recording and his only written work consists of a long list of names of public figures. The lack of bibliography classifies him as an author without text and makes him a fading notion. He

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[63] Códac cites Silvestre, who tells Bustrófedon: "Eres el Capablanca de la escritura invisible" (200).

[64] See Julio Ortega, *Una poética de cambio*. Venezuela: Biblioteca Ayacucho, 1991.

represents, as Carmen Hartman argues in *Cabrera Infante's Tres tristes tigres. The Trapping Effect of the Signifier Over Subject and Text*, the notion of a story trapped by the act of telling (16). Bustrófedon comes to life as a product of language, his identity depends on his relationship with the signifiers. He is the embodiment of language, and as such, the story he tells is his reason for being. His literary project never comes together, it exits only as fragmented articulations that are continuously revisited and revised in oral expression. Nevertheless, his speech, understood as a spoken literary text, transforms him into an authorial subject. Bustrófedon turns into an author through his desire to be language.

3.5 Concluding Remarks

> "*Jugando* con la literatura.
> ¿Y qué tiene de malo eso?
> La literatura, por supuesto.
> Menos mal. Por un momento temí que pudieras decir, el juego. ¿Seguimos?"
> Cabrera Infante, *Tres tristes tigres*[65]

Seguimos. The topic of discussion is literature, both as an elite art form and a product of cultural production, always viewed from a philosophical standpoint. The conversation is ongoing, most likely never ending, but it emerges here from two specific points of reference: Cortázar's *Rayuela* and Cabrera Infante's *Tres tristes tigres*, that defy in theory and praxis the fundamental principles of traditional styles of narration. What is currently at stake is the a continuation of a debate on literature based on the notion of language and play, a reflection on literature that begins at the very threshold of the debate, literature itself.

Since their original publication in 1963 and 1967, the criticism surrounding these texts has focused on examining the linguistic and structural paradigms portrayed in them. Much has been written on the idea of the fragmented text, the subjectivity of the characters and the representation of oral and written language. *Rayuela*, for example, has been characterized by the notion of the double-text, its demand for a new kind of active reader and the importance of the characters' relationship with their consciousness, and with time and space. Meanwhile *Tres tristes tigres* has been described as an open novel that opposes traditionalism by negating argumentation and conventional standards of order, and as a text founded on the principles of performance, unifying body, voice and text. Overall, the new aesthetics inscribed in these novels, which Carlos Fuentes brought together under the notion of the "nueva novela hispanoamericana," has been associated with the development of a narrative project based on experimentation with narrative form and the reading experience.

This approximation to literary production aligns with the post-structuralist debate on the question of authorship, which can be addressed through a broader formal questioning of literature as a form of expression. The role of the author is defined in narrative texts through the representation of the author's image as portrayed via discourse. The relationship between a

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[65] Guillermo Cabrera Infante. *Tres tristes tigres*. Caracas: Biblioteca Ayacuho, 1967. 310.

fictional author's literary standpoint and the perception of this point of view by his audience makes evident the differences between a theory on literary production and the interpretation of these claims by non authorial figures. It also illustrates how the contraposition of these two stances introduces the idea of value that links readership to authorship. The author is a writing subject whose characterization is not limited to what he does because he is also categorized by what others believe he has done and by who he is considered to be.

Cortázar's Morelli represents the author as a mediating figure that brings together the idea of the "anti-novela," the uses of language and the role of the reader. He is identified and described through different forms of expression, including his own utterances by which he conveys an opinion on what constitutes "hacer literatura." Dialogue becomes action in *Rayuela* as oral expression responds to the question of value by establishing a connection between critical suppositions, writing practices and people in interaction. Cabrera's Bustrófedon counters the image of Morelli by showing that the presence of the virtual author in a text does not necessarily imply the inclusion of direct commentary on the process of literary production. Bustrófedon rarely appears explicitly in the text, he is neither an active participant in the action nor a strong voice interjecting in the plurality of conversations taking place throughout the text. Nonetheless, he is an authorial figure established and validated through communicative exchanges, and his stances on language and literature are highly regarded by the other characters.

The implications of the author-audience relationship exemplified in *Rayuela* and *Tres tristes tigres* can be used to construct a more general reflection on the interactions between author, text and criticism. The interrelation between the artist, the critic and the text takes place through language, its exists only in language. Literary texts that include in the narrative a form of critique articulate authorship from the vantage point of storytelling, and this must be taken into account when considering the problem of the author.

Chapter 4
Voices that Echo

4.1 *Paradiso*: "una dificultad estimulante"

> "Sólo lo difícil es estimulante; sólo la resistencia que nos reta es capaz de enarcar, suscitar y
> mantener nuestra potencia de conocimiento"
> Lezama Lima, *La expresión americana*[66]

If Lezama Lima's literary claim holds true, then *Paradiso* can be considered a challenge that defies the reader's capacities and expands the parameters of his understanding of the textual experience. *Paradiso* is a Cuban, neo-baroque text characterized by the doubling of images through antithesis and metaphor, the concern with simulacra, and the excessive use of subordinated phrases and extravagant language.[67] It is a canonic novel of the mid twentieth century, whose name evokes notions of literary value, history and the novel genre as a result of its aesthetically complex and lyrical prose. The novel, which has been described as José Lezama Lima's difficult and neo-baroque masterpiece, is an exercise in poetic expression that is both a familiar and foreign milestone in the development of Latin American literature as its importance prevails over its lack of readership. The limited critics and non-scholars who make up its audience face the daunting task of establishing a reader-to-text interaction with a narrative that lends itself, in the author's own words, to the experience of "comprender sin entender," of accessing knowledge without understanding it completely. These readers, who according to Julio Cortázar are members of an elite club, must embrace the fact that "*leer* a Lezama es una de las tareas más arduas y con frecuencia más irritantes que puedan darse" (Córtazar, "Para llegar a Lezama" 137). *Paradiso*'s difficulty is self-evident and anyone who interacts with the text will at once perceive the "problems" it presents. Thus, rather than justifying the novel's condition, it is best to assume its difficulty, and drawing from this assumption, question how to approach the text.

For Lezama, the novel genre is a problem of language and expression, not one of form and structure. The prose develops through the progression of thoughts and articulation without there being a demand for temporal and spacial continuity. The claim: "Se puede comprender sin entender," derives from the belief that a lack of structural logic does not need to interfere with the poetic exercise that shapes the text. *Paradiso* disregards the constraints that govern other more traditional novels in its non sequential order of events, its heterogenous content, and its general absence of cohesion, and yet it still maintains its categorization within the genre through negation, as no alternative classification can be given. *Paradiso* fits into a literary tradition without following predefined notions of what it must be or accomplish as a novel. Lezama's

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[66] José Lezama Lima. *La expresión americana.* México: Fondo de Cultura Económica, 1993. 9.

[67] According to Severo Sarduy in *Barroco*, the neo-baroque is "[un] reflejo estructural de un deseo que no puede alcanzar su objecto, deseo para el cual el logos no ha organizado más que una pantalla que esconde la carencia;" " [un] reflejo necesariamente pulverizado de un saber que ya no está apaciblemente cerrado sobre sí mismo" (103).

vision of his work is hermetic and comes across almost as an imposition, he wants to create: "una obra que fuerce la aceptación, que obligue a que se la trague como novela." (*Esfraimagen* 20)

The novel's narrative develops as a series of images that call for an active reader capable of engaging with the writing and of embracing the demand for co-authorship that the reading pushes for. The task of the reader is to interact with the text by contemplating it, by deciphering its linguistic code while carrying out a form of back translation or retranslation (the image turned symbol turned image). The novel, viewed as language, becomes a cluster of impressions that although attached to a tangible reality, also constitutes its own poetic universe. It presents a compilation of imaginary pictures resulting from the writing of a self-referential literary text that explores the limits between words, images and art. *Paradiso*, as José Quiroga points out in *Cuban Palimpsests*, demonstrates the neo-baroque poetics by privileging the signifier over the signified while establishing a theoretical framework in which there is a negotiation of language and context. The signs' physical forms, the printed words, have an architectonic function as they design the fictional world that makes possible the communication with the reader that takes place within and around the text.

A "poema novelado" or a "novela poema," *Paradiso* exemplifies that which Lezama defines in *La expresión americana* as "el trayecto de la expresión," the tensions between innovation and continuity. The text is about representation, it exalts the linguistic symbol as a way of seeing and places the emphasis on the aesthetics of the writing, but it is a descriptive prose that wants to assimilate itself to poetry while still embodying a narrative discourse with the use of literary resources (e.g. plot, dialogue, characters, etc.). This novel is a liminal text, it illustrates the negotiation between rupture and unification as it represents the conception of reality from a poetic standpoint but favors expression through prose. *Paradiso* is at once "otra cosa" and "la misma cosa" for it attempts to make visible that which cannot be seen by transforming the day to day ("la cotidianidad") into something else, without it appearing to be anything but the everyday. Writing in the novel is a form of dismantling, a continuous breaking apart of the ordinary to reconstruct a new perspective by placing the pieces back together. The pleasure of the text derives from the artistry with language that it conveys, its essence, for as Barthes indicates, "the pleasure of language is its truth" (*Baroque Side* 233). To read *Paradiso* is therefore to engage with language as creation, to acknowledge language not as the medium of expression but as the novel's protagonist.

The language of *Paradiso* is allegorical, it points to different levels of signification within the text, and is symbolic of Lezama's conception of narrative. Beyond serving as the communicative code that expresses the message, the novel's language is a fundamental part of the message; it is arguably the main theme of the novel. Critics like Julio Ortega and Fina García Marruz have commented on Lezama's resistance to follow literary genres and styles, and Lezama himself has openly opposed drawing parallels between his project and those of Spanish Baroque writers like Góngora and Quevedo. As Ortega explains: "frente al barroco hispánico, literal o conceptualista, Lezama demuestra un desarrollo distintivo en el barroco americano que es una morfología cultural desde sus desarrollos naturales, desde las reelaboraciones de lo hispánico en las tradiciones étnicas que se suman" ("Prólogo" XXVI-XXVII). Lezama's writing develops as a descriptive and distinctive feature, a version of the Cuban neo-baroque that opposes other interpretations like those of Alejo Carpentier and Severo Sarduy which focus, respectively, on *lo*

real maravilloso and the relationship between image and body. Córtazar describes Lezama's interpretation as "un barroquismo original (de origen por oposición a un barroquismo lúcidamente *mis en page* como el de un Alejo Carpentier)" ("Para llegar a Lezama" 137) and Sarduy writes in *Ensayos generales sobre el barroco*: "en la página lezamesca lo que cuenta no es la veracidad — en el sentido de identidad con algo no verbal — de la palabra, si no su *presencia dialógica,* su espejo" (278). In *Paradiso*, language calls attention to itself in such a way that words appear to take precedence over actions and they seem to outweigh the real. The language is self-reflexive, even though the text is not meta-discursive. Contrary to other Latin American novels of the nineteen sixties, like Cabrera Infante's *Tres tristes tigres* and Cortázar's *Rayuela* in which a poetics of the fragment frames the interplay with language*,* Lezama's *Paradiso* is "a novela de lenguaje" that sets aside the connection between content and structure, and focuses on exploring the depths of language.

In the novel, it is language vis-à-vis language as the phrasing links one idea to the next and fragmentary notions to each other. The wording of *Paradiso* provides continuity to the text in lieu of time and space, and the copy as a defining element is the novel's contextual reality. The words duplicate meaning by conveying, and to a certain extent, replacing reality. As Sarduy states in *Ensayos generales sobre el barroco*: "en Lezama el apoderamiento de la realidad, la voraz captación de la imagen opera por la *duplicación*, por *espejo*" (277). Metaphor is the heart of *Paradiso*, it opens the novel's rhetoric as it expands the possibilities of signification and adds texture to the narrative by stretching the distance between signifier and signified. The make up of the novel consists of the folding and unfolding of language. The metaphors double objects, actions, and characters, they camouflage the pure image within the narrative through a sustained oscillation between opened and fixed meaning. The final three sentences of *Paradiso*, which are uncharacteristically short examples of Lezama's neo-baroque phrasing given the simplicity in their structure and vocabulary, speak to this fact in describing the ultimate metaphor, Cemí's embodiement of Oppiano Licario: "Las sílabas que oía eran ahora más lentas, pero también más claras y evidentes. Era la misma voz, pero modulada en otro registro. Volvía a oír de nuevo: ritmo hesiástico, podemos empezar" (653). The sentences describe Cemí's disappearance into language, his transformation into a double and the completion through this act of the novel's circularity. The final listening act ("oía," "volvía a oír") denotes a new beginning that is the continuation of something that has already been, "un volver" regarded as a moment of inception. The coordinated conjunction "pero" marks the contraposition between the "then" and the "now" (past and present), which carries over into what is to be. Expression, the simple utterance of syllables, slows down only to become clearer; the voice is the same and yet there is a change in tone. The elements do not vary, but they are also not precise; they are noticeable because of their intricacy. The original, Cemí, gets lost in the diffusion of reality, the character disappears into the wording, and the contrast in details that allows for this to occur underscores the importance of the fine distinctions in perception. Lezama uses language as if signifiers had no pre-established meanings, as if language was created in the writing process. The discourse does not aim to be a representation of events; instead, the stylization of language portrays the image by providing a collection of imprints.

Paradiso is a novel in which plot is loosely scattered throughout the text, one that makes the reader pay close attention to its wording. For example, the relationship between Cemí,

Fronesis and Foción develops through dialogue, specifically through a series of oral disputes of an intellectual nature (e.g. discussions about Cervantes, politics, and sexuality). Speech interaction, not behavior, is the primary indicator of the characters' identities. The dialogues between Cemí, Fronesis and Foción unveil ideological stances and highlight different modes of articulation that define their interpersonal relationships. Their connection is best explained by Cemí in a conversation with Fronesis in the following terms: "Ustedes, Foción y tú, son materia relacionable; Foción y yo nos reconocemos como perspectivas observables. Fronesis y Cemí —quiso evitar el tuteo— somos materia relacionada" (479). Articulation supersedes action at the moment of characterization because the arguments define who the characters are and how they relate to each other. The represented speech, although meant as spoken discourse, does not attempt to recreate the oral sonority of language. There is no eye-dialect in *Paradiso* as there is in novels like *Tres tristes tigres* and *Rayuela,* where the phonetic representation of language appears via alterations in spelling. Nonetheless, a visual statement manifests itself as a byproduct of the amount of descriptive narrative. The discourse is set up in extended sentences and paragraphs that textually create block patterns occasionally interrupted by discursive markers such as indentations, hyphens, and quotation marks. Accumulation is the prominent narrative feature, an excess of subordination yields long sentences that make up lengthy paragraphs arranged in extensive chapters, composing a verbose novel. However, the quantity of words in itself neither limits nor expands the signification of the writing. In *Paradiso,* the construction of meaning typifies the function of language; the conventional use of language defamiliarizes the narrative experience.

To understand *Paradiso* the reader must perceive the intended meaning of its language, he must pursue the *mise-en-scène,* not just follow the story-line. The use of the linguistic code as an artistic material displayed on paper, like a painting on a canvas, establishes a striking progression that gives life to an otherwise static depiction of thoughts and events. Ideas become tangible as they are presented and reworked in multiple ways, creating an effect similar to that of a chinese box. The verbal trajectory designed as written artwork mounts a text that leads the reader through a vivid narrative that continuously reinvents itself. Language, as the defining element of expression, is "lo difícil," and according to Lezama's perspective, this implies that it is "la forma en devenir en que un paisaje va hacia un sentido, una interpretación" (*La expresión americana* 49). Language is the passageway into the realm of signification, it occupies a privileged position from which it achieves representation and expresses a self-contained meaning. It creates images behind which traces of plot can be uncovered as a supplement to expression. The events and the message that make up a narrative are distinguishable, and this allows language to exercise multiple functions. The content of *Paradiso* is culturally grounded; the novel presents a clear standpoint on various cultural issues such as family relations, politics and moral behavior. Nevertheless, all actions that portray these ideas depend on the configuration of language. The manner in which the narrative develops is the key to unraveling the novel as a whole and this is evident from the very beginning. The novel's opening sentence reads:

> La mano de Baldovina separó los tules de la entrada del mosquitero, hurgó apretando suavemente como si fuese una esponja y no un niño de cinco años; abrió la camiseta y contempló todo el pecho del niño lleno de ronchas, de surcos de violeta coloración, y el pecho que se abultaba y se encogía como teniendo que

hacer un potente esfuerzo para alcanzar su ritmo natural; abrió también la portañuela del ropón de dormir y vio los muslos, los pequeños testículos llenos de ronchas que se iban agrandando, y al extender más aún las manos notó las piernas frías y temblorosas. (109)

Paradiso begins *in medias res* and its initial statement opens the curtain, literally and figuratively, to the novel's two most important components: language and José Cemí. The information contained in the sentence is simple: a five year old boy (who we later learn is José Cemí) is sick in bed with asthma, and is being cared for by a women named Baldovina (who we soon discover to be his caregiver). These are the general facts with which the story begins. However, the sentence's message is more comprehensive because it is not limited to conveying these facts. Beyond introducing the information, the sentence sketches the scene from which the reader is able to extract these pieces of knowledge. Every clause of the sentence can be regarded as a still frame in the development of events, each one functions as a piece of the same mosaic. From up close, the act communicated by the sentence is a segmented detailed account, and this view allows for the focus to be placed on the representation.

Precision magnifies the subtleties that characterize the writing. The attention given to specificity decelerates the progression of the actions by deconstructing the picture. The writing zooms in on the perspective and then piles up one image on top of another. The scene begins with an inward movement as "La mano de Baldovina" separates "los tules de la entrada del mosquitero." The gesture unveils at once the image of José Cemí (the novel's connecting narrative thread) and the image of language (*Paradiso*'s defining element). Everything that follows this first clause works to make the actions depicted tangible. The sentence provides a single shot of one moment in time, viewed from the perspective of Baldovina but narrated from a third person standpoint. The reader follows the actions by way of Baldovina, but is unable to see exactly what she sees. Looking over her shoulder, the reader must reconstruct the image produced by the narrative voice as it describes the character's perception. The verbs used in the sentence: "hurgar," "contemplar," "ver," and "notar," underscore the importance of the visual, and portray the actions as an experience of sight.

The use of other grammatical elements tinges the generated impression. The image comes into focus as texture is added with adjectives and adverbs that appeal to the senses (e.g. "suavemente," "pequeños," "frías," "temblorosas"), and with comparisons that color the design. Both uses of the adverb "como" in the sentence: "como si fuese una esponja y no un niño de cinco años" and "se encogía como teniendo que hacer un esfuerzo potente por alcanzar su ritmo natural," delineate the quality of the actions. The similes help contextualize the description by characterizing it through other references. The first use of the adverb is particularly notable because it appears as part of an "if-clause," which distances the symbol even more from its referent by introducing the idea of possibility with the use of the imperfect subjunctive ("fuese"). "Como si" evokes a greater displacement of meaning because it positions the original in the backdrop, behind the object of comparison. The appearance of the five year old boy follows the mention of the sponge. Rather than a straightforward correspondence, the association resembles the idea of a supposition, the transformation of one image into another. It reveals the original referent by way of a double that captures its prominent features without directly reproducing them. The distancing also opens up the perception of the description by using a parallel reference

to construct the scene, by making an unknown image come to life through a familiar one. Additionally, the nuances of the whole picture are conveyed in the depiction of the "ronchas" and their association with movement: "lleno de ronchas, de surcos de violeta coloración" and "ronchas que se iban agrandando." In both examples, the gradual increase of the skin's swelling is made more dynamic and hence, more vivid through the emphasis placed on its features.

It has already been noted that beneath the wording one finds the character of José Cemí, around whom the story develops. In the novel's initial sentence, words turn into image as the usage of language draws the appearance of a young Cemí. This motion establishes a connection between discourse, imagery and expression that extends throughout the novel, and connects to the notion of subjectivity. The characters in *Paradiso* have an intimate relationship with words: they articulate their individuality in their expression and represent specific ideas through their discourse. In chapters IX and X, for example, the triad of Fronesis, Cemí, and Foción is subtly broken down into distinguishable parts according to presentation through language; the manner in which each one conveys their point of view in argumentation is a direct manifestation of their personal traits. Fronesis and Foción counter each other, creating a type of binary between self-discipline and self-destructiveness; while Cemí is a symbol of logical thought, the space in between the opposites.[68] Despite the distinctions, however, the set remains connected by a significant commonality in their discursive styles: the use of visually descriptive or figurative language. Although they each represent a different line of reasoning (negative, positive and rational), all three rely on references, symbolism and scholarship to sustain their arguments, making language usage a quintessential aspect of their individual and collective characterization. Moreover, in their discussions at *Upsalón*, the triad's dynamic also develops through the silent actions that takes place as part of their verbal interaction. The unspoken discourse involved in conversation is another important aspect related to language usage that appears in the novel as a qualifier of expression. Observations like:

1) "—continuó Foción, mirando de reojo a Fronesis, como si sólo hablara para él —" (407)
2) "— se veía que hacer esta referencia, Foción quería ganarse a Cemí contra Fronesis —" (408)
3) "—le dijo Fronesis, para desvirtuar la mala impresión cuasada por su frase no sólo en Foción, sino también el desagrado en Cemí —" (417)

reveal how an intricate relationship with language plays a pivotal role in the process of defining the characters and their relations. The quotes highlight the tension existing between Fronesis and Foción and the high regard that they both have for Cemí. These three characters connect through a dialectic interplay in which what they say discloses who they are and prescribes what they do.

Up to this point, the discussion has illustrated the connection between the code and the message by establishing how language produces a series of pictures that form a story-line once they are put together. However, there are two notable instances in *Paradiso*, in which the inverse occurs and a familiar image is transcribed into words.[69] In the poems credited to Fronesis and

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[68] In the introduction to the Cátedra edition of *Paradiso*, used in this discussion as reference, Eloísa Lezama Lima argues that Foción is "la autodestrucción," Fronesis "la eticidad," and Cemí "instinto, razón y redención por la poesía" (67).

[69] Note that the verses Foción address to Fronesis could be considered as a third moment. They are not included in the discussion however because of the discrepancy in its subject matter. See *Paradiso,* page 526.

Oppiano Licario, it is possible to uncover language via characters who function as subject-object and poetic voice. In both cases, the paratext (the titles, assigned authorship, genre, etc.) introduces the image that will be recreated in the verses; in this way, the image precedes the description. In a fashion similar to the *ekphrasis*, the change in the writing describes the transcription of one figure into a different layout. It is the verbal imitation of a visual image that exists only as words. The poems, which are a celebration of José Cemí, can be read as synthesized examples of Lezama's work with language for they reproduce at a small scale the uses of language represented in the narrative. Both, "Retrato de José Cemí" and "José Cemí," reveal high levels of linguistic and artistic complexity that give resonance to the lyrical quality of the narrative. The poetic style of these portraits also makes the notions of cadence and rhythm more evident because these elements are naturally associated with the poetry genre.

To understand the mirroring effect observed in the poems, they must be read as independent units of signification. The first poem presented, "Retrato de José Cemí," is an intertext that breaks the narrative pattern of the novel. The interruption it causes is obvious as the capitalized title and distinctive font set the poem apart from the narrated sequence. The narration introduces it as a text within a text: "un insignificante regalo" from Fronesis to Cemí, and establishes the conditions in which it exists: "un papel escrito a mano con tinta verde" (509). The direct visual paratext that contextualizes the poem within the fiction, isolates the verses from the surrounding paragraphs, and allows for the "Retrato" to function as a still image, a pause in the progression of the action. The poem stands as a literary creation written by one character to another as a proof of friendship, yet it is essentially a piece of a greater composition. The "Retrato" appears amidst the narration as a product of its development (fiction that emerges from fiction) and provides a reflexive (though not metatextual) commentary. The poem functions as an alternative lens through which to regard *Paradiso*'s composition. It reflects the same approach to language manifested through a different form.

RETRATO DE JOSE CEMI[70]

1   *No libró ningún combate, pues jadear*
2   *fue la costumbre establecida entre su hálito*
3   *y la brisa o la tempestad.*
4   *Su nombre es también Thelema Cemí*
5   *su voluntad puede buscar un cuerpo*
6   *en la sombra, la sombra de un árbol*
7   *y el árbol que está a la entrada del infierno.*
8   *Fue fiel a Orfeo y a Proserpina.*
9   *Reverenció a sus amigos, a la melodía,*
10   *ya la que se oculta, o la que hace temblar*
11   *en el estío a las hojas.*
12   *El arte lo acompañó todos los días,*
13   *la naturaleza le regaló su calma y su fiebre,*

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[70] The numbering of verses has been added. Italics are found in the original.

14	*Calmoso como la noche,*
15	*la fiebre le hizo agotar la sed*
16	*en ríos sumergidos,*
17	*pues él buscaba un río y no un camino.*
18	*Tiempo le fue dado para alcanzar la dicha,*
19	*pudo oírle a pascal:*
20	*Así todo lo que creyó en la fiebre,*
21	*lo comprendió después calmosamente.*
22	*Es en lo que cree, está donde conoce,*
23	*entre una columna de aire y la piedra del sacrificio.* (510)

One of the most significant aspects of this poem is how it moves from one idea to the next. The poem consists of a single stanza in which everything is connected as one referent is depicted through multiple symbols. The picture of Cemí is never clearly visible, instead his description is disclosed through philosophical allusions and metaphors. The "Retrato" constructs a representation based on key elements of Cemí's persona (attributes and behavior), without explicitly naming them. The verses, which are organized according to the points they address, develop a reciprocal connection between the images portrayed and José Cemí. On the one hand, the images are drawn from Cemí's character and on the other, the images echo his traits. As the title specifies, the poetic expression attempts to paint a portrait. The nucleus of the poem is Cemí but the protagonist is in reality language for what is said is defined by how it is said; the combination of form and content yields the portraiture.

The poem begins by alluding to the same detail with which the novel begins, the rhythm of Cemí's breathing. The "jadeo," qualified as a customary behavior, is Cemí's frailty, but as the starting point in the poem it is not a testimony of the character's weakness, but an introduction to his strengths. Cemí's asthma prevents him from following his father's footsteps, from becoming a military man, which inevitably leads him to pursue a more intellectual path. The first three verses of the "Retrato" explain why Cemí "No libró ningún combate" and in doing so, they indirectly assert Cemí's courage. The breath appears as an inevitable condition that forces a distinction between physical and mental virtues. Its mention does not devalue the character, on the contrary, it validates his conduct and leads the way to the mention of high moral standards. Cemí's lack of triumphs in physical combat inadvertently transforms him into "Thelema Cemí," the image of a perfection based on reasoning and individual behavior.[71]

The term "Thelema" ties in with notion of will power, which the poem conceptualizes as the ability to initiate actions. Cemí's determination allows him to perceive what others fail to observe, to note what is hidden in sight: "su voluntad puede buscar un cuerpo/ en la sombra, la sombra de un árbol/ y el árbol que está a la entrada del infierno." Cemí is able to uncover that which lies within the reflection, the truth behind the appearance, behind individuals. The repetition of the words "sombra" and "árbol" carries the images over from one verse to the next, while at the same time slowing down the presentation and creating an internal rhythm. The three

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[71] In the introduction to the Cátedra edition of *Paradiso*, Eloísa Lezama explains the meaning of the name "Thelema*"* in the following terms: "*Thelema*, término alquímico que significa lo perfecto; también es el nombre de una abadía descrita por Rabelais en *Gargantúa y Pantagruel* que tenía una sola regla: «Haz lo que quieras» (510).

patters of expression contained within this group of verses[72]: the use of intricate references ("Thelema Cemí"), the recurrence of images ("la sombra," "el árbol") and the delay in the disclosure of information, are consistent elements in the "Retrato" and all the way through *Paradiso*.

The mention of Orfeo and Proserpina in the eighth verse adds a mythological connection to the description of Cemí, which consequently opens another dimension in the configuration of his character by offering a different context as a basis for characterization. Orfeo, the son of Apollo and Calliope, is in Greek mythology the symbol of music and poetry. Proserpina is a Roman deity of life, death and resurrection; also known as Persephone in Greek mythology. Her name comes from the Latin *proserpere*, which means "to emerge." Cemí's loyalty to Orfeo and Proserpina translates into an allegiance to the production of lyrical expression, a reverence to words and melody. His placement in line with these figures, elevates his standing to that of a god like poet, and this further elaborates the power of perception attributed to him in the preceding verses.[73] The mythological allusions function as descriptive references in the same way that the term "Thelema" does before. However, not all references serve this purpose. The mention of Pascal, the seventeenth-century French philosopher, towards the end of the poem in verse nineteen, brings to attention the origin of the quotation "los ríos son caminos que andan."[74] The surname itself is not emblematic of an idea, it does not trigger any specific cultural knowledge. The image of importance is that conveyed by the quotation, the personification of the rivers, and this is reinforced by the fact that the acknowledgment of the surname appears in lower case letters: "pudo oírle a pascal." The naming of Pascal is for the most part a recognition of authorship and a reflection of Cemí's education.

In addition to its descriptive function, the eighth verse is the only verse in the "Retrato" that consists of a complete sentence: "Fue fiel a Orfeo y a Proserpina." The short, simple line is a transition point, a pivot on which the poem turns into a more abstract path. The center of the poem is made up by a combination of images that are all connected through an association with nature. In them, there is a shift in emphasis in which Cemí gradually stops being portrayed as an acting subject and is instead construed through symbolism. Cemí's relationship with words becomes the focal point of the poem. His picture is the design of his internal struggles, a collage between the opposing forces existing in him. As the following verses (12-17) exemplify, the "Retrato de José Cemí" is slowly contracted into an accumulation of symbolic images:

> *El arte lo acompañó todos los días,*
> *la naturaleza le regaló su calma y su fiebre,*
> *Calmoso como la noche,*
> *la fiebre le hizo agotar la sed*
> *en ríos sumergidos, pues él también buscaba un río y no un camino.*

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[72] The group consists of verses that make up the second complete sentence in the poem.

[73] Lezama's view of the poet. See Cintio Vitier's introduction to Lezama Lima's *Obras Completas*.

[74] For a detailed analysis of Pascal's works see Harold Bloom, ed. *Blaise Pascal.* New York: Chelsea House Publishers, 1989.

Cemí's picture is drawn in an obscure manner through the use of metaphors. Art and nature are the basic elements of the design, and are both personified as acting agents. The grammatical structure of the verses accentuates this notion by making Cemí the referent of the direct and indirect object pronouns. Cemí is the subject matter of the verses: art accompanies Cemí while nature provides him his defining qualities, "su calma y su fiebre." The contrast between the nouns "calma" and "fiebre" represents the differentiation between reason and passion. Cemí thinks in a logical way, he is firm and assertive in his argumentative interjections, but underneath his steadiness lie intense emotions. His devotion to critical thinking emerges from a desire for and commitment to knowledge. "La sed" de Cemí is his need for rationality, his pursuit of understanding through inquiry, and it is quenched with thought, discussion, and dialogue. The "river" Cemí searches for represents a philosophy, a current of ideas that carry over into new notions. The metaphor evokes movement and continuation, a course or direction that runs through others paths. "la calma," "la fiebre," and "la sed" lead to the "river" which is to say that Cemí's reason, passion and desire culminate in expression. Discourse allows for the rational understanding of emotional beliefs by narrowing the divide between passion and reason: "*Así todo lo que creyó en la fiebre,/ lo comprendió después calmosamente.*"

As the poem concludes, this interstice reflects the image of Cemí, his placement in the in-betweenness. The final verses state: "*Es en lo que cree, está donde conoce,/ entre una columna de aire y la piedra del sacrificio.*" All previous symbols are set aside and only that which cannot be grasped remains. Cemí is what he believes, he is what he knows, but since neither of these things are explicitly elaborated in the poem, Cemí's portrait is foremost a collection of words. In the end, the verses fold into each other, the images collapse into articulation, and all that can be seen of Cemí is language itself.

The fade-out of action into language in "Retrato de José Cemí" is parallel to the gradual disappearance of plot that occurs at the end of *Paradiso*. The final chapters of the novel are three independent narrative segments, individual reflections that deviate from the story of Cemí and his family. Cortázar, for example, considers Chapters XII-XIV an unnecessary addition to the novel. Yet, the text comes full circle and in the final moments of *Paradiso* the narrative zooms in on the image with which it starts: José Cemí. This time however, the picture of Cemí emerges from the self-description of another individual. Cemí finds himself once again represented in another man's verses, but the poem "José Cemí" is not, like "Retrato de José Cemí," a portrait of his character, the description does not attempt to use poetry as a way of transcending the literary limitations of narrative discourse. Instead it is a commentary about Cemí as a symbol for another subject's identity. In "José Cemí," Cemí is a metaphor of Licario's self. The "papel doblado" given from Oppiano Licario's sister to Cemí at Licario's funeral contains a poem that speaks of Cemí as the object of contemplation through which Licario himself, as a poetic subject, views and understands his own character. "José Cemí" is about the relationship between these two individuals: one that was (Licario) and one that continues to be (Cemí).

JOSE CEMI[75]

No lo llamo, porque él viene,
como dos astros cruzados
en sus leyes encaramados
la órbita elíptica tiene.

Yo estuve, pero él estará,
cuando yo sea el puro conocimiento,
la piedra traída en el viento,
en el egipcio paño de lino me envolverá.

La razón y la memoria al azar
verán a la paloma alcanzar
la fe en la sobrenaturaleza.

La araña y la imagen por el cuerpo,
no puede ser, no estoy muerto.

Vi morir a tu padre; ahora, Cemí, tropieza.

The poem is a lyrical composition with one rationale: Cemí is the continuation of Licario. The opening verse introduces the dichotomy emphasized throughout the poem by establishing a contrast between the third person to whom the title refers and the first person voice that takes on the role of the active subject. The poetic "I," understood as a manifestation of Oppiano Licario, is the point of reference that gives way to the image of Cemí. At the same time, however, Cemí is the axis around which the poem develops. There is a consistent mirroring effect that takes place through the continuos displacement between "yo" and "él." Licario sees in Cemí a reflection of himself, a doubling image that gives continuity to a self that, at the time in which the poem becomes accessible, has physically ceased to exist. The poem functions as a looking glass that unites in the present a past and future time by merging two subjects in language. There is an unresolved tension surrounding the idea of subjectivity due to the shift between Licario (the speaking subject) and Cemí (the subject matter). The set up of the poem suggests that Licario is the pathway towards Cemí, but in reality, the description of Cemí as an individual entity is absent because he is the pretext for uncovering Licario's self.

The relationship between Cemí and Licario exists in language, and it is both unveiled and hidden by expression as the subjects collide in the linguistic realm. The characters are two sides of a single thought, a receptor and enunciator that reflect each other, with neither having the power to exercise any kind of real agency. Words mediate their encounter and the connection is limited to abstract inferences that are neither elaborated nor explained. The verses imply a sense of inevitability, an insinuation that nothing needs clarification because everything is simply as it

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[75] Italics are found in the original.

must be. Cemí crosses Licario's path because they are interconnected, "*dos astros cruzados*," and he remains tied to him through appropriation. Licario, as pure knowledge, presents himself naturally to Cemí ("*la piedra traída en el viento*") and Cemí takes him, protecting him as an object of value. Licario does not die because he is able to live on in Cemí as an understanding, a consciousness that once acquired remains in reason and memory. The increasing blurriness in the distinction between the two men distorts the image of Cemí. The final verse gives the impression that Licario exerts a certain power over Cemí through his discourse, that ultimately, Cemí somehow embodies him. The implication is shortly after reaffirmed in the final lines of *Paradiso* when the narrator states: "Impulsado por el tintineo, Cemí corporizó de nuevo a Oppiano Licario" (653). The poem diffuses the portrait of Cemí and makes it a reflection of another subject, a metonym: one name used to convey a selfhood with which it is closely associated.

Both "Retrato de José Cemí" and "José Cemí" show the constant exchange that takes place in *Paradiso* between images, words and expression. The poems highlight the uses of language in the configuration of meaning, and point to a back and forth movement in the sequencing of the content. They reflect how the process of doing something adds a different level of meaning to the final presentation of the information. The approach taken to understand these poems, to comprehend how they reconstruct the images from which they originate, reproduces the type of contemplative reading that the novel demands. As was seen in the analysis of *Paradiso*'s opening line, all five hundred pages of text are a constant exploration of the artistic possibilities of language. The aesthetics of language is the defining element of *Paradiso*.

4.2 Traces of Lezama

In the second vignette of the section of *Tres tristes tigres* entitled "La muerte de Trotsky referida por varios escritores cubanos, años después- o antes" the name José Lezama Lima appears in the upper left hand corner of the page in italics. The name is there as a point of reference, an indication of authorship that produces the expectation that the text following it will reproduce the type of narrative associated with Lezama and his *Paradiso*. It is a visual symbol that frames the reading and anticipates, for those familiar with Lezama's work, a specific style of expression. The name ties the narrative to a collection of works existing outside the fiction and gives the illusion that the narration belongs to someone other than Guillermo Cabrera Infante. The words "José Lezama Lima" characterize the fragment, they function as a context cue that conditions the reception even before the reading begins. They are a smokescreen, an open disguise that directs the reader's interpretation of the narrative, and conceals in plain sight the actions represented by its presence. Lezama's name is part of the structure, a piece of the fiction created by Cabrera Infante to give the false impression that he is surrendering his authority within the novel to someone else.

Additionally, the choice of the name reveals an awareness of value and influence, and placement within a literary lineage. Naming an author is a way of acknowledging his importance, of recognizing the creative authority responsible for the text. José Lezama Lima, as well as the other authors identified in the Trostky section: José Martí, Virgilio Piñera, Lydia Cabrera, Lino Novás, Alejo Carpentier, and Nicolás Guillén, are all emblematic figures within Cuban national

literature, and because of this, their names serve as a trademark label. The authors standout through their inclusion as milestones in the development of the Cuban literary tradition. Cabrera chooses them for the merit of their works, for the legacy that is their influence. Even though some are more well known than others, each one represents a distinctive understanding of literature that translates into a specific form of writing. At the same time, they are forged signatures subject to a purposeful and simultaneous reading and misreading. Cabrera Infante highlights the particularities of each author by attributing a different vignette to each one, and in the process distances himself from the narratives. He increases the degree of separation between author and text by using Lezama and the others as mediating subjects. However, because none of the fragments belong in reality to the designated authors, they are both a tribute to their literature and a transgression of their work. Cabrera appropriates the author's names and places their legacy at the service of his own literary project.

All segments found in "La muerte de Trostky" are, as the title of the section indicates, variations on a single theme. They all communicate the same incident but revise the message through alternative interpretations of the events. The titles of the narratives reflect the differences in approximation. Martí's "Los hachacitos de Rosa," for instance, becomes Lezama's "Nuncupatoria de un cruzado," and Carpentier's "El ocaso." The correlation between authors and titles reasserts the idea that each fragment develops as a reflection of a specific approach to literature. The titles are the initial display of the authors' styles and the first indication that changes in perspective lead to changes in discourse. Trotsky is the underlining connection between the fragments, and although there is a political reason attached to this fact, Cabrera clearly uses the representation of Trotky's death as a means to a (literary) end. More than presenting a shift in viewpoints, Cabrera uses the fragments to show the emulation of another's voice. This section of *Tres tristes tigres* is a commentary on the death of Leon Trotsky, but it is also a discursive experiment, an attempt to convey one author's voice through another's.
As Bakhtin points out in *Speech Genres and Other Late Essays*: "Words belong to nobody, and in themselves they evaluate nothing. But they can serve any speaker and be used for the most varied and directly contradictory evaluations on the part of the speakers" (85). Cabrera uses his writing as a way of ascertaining the aspects of narrative that recreate the same patterns of expression in different texts. He wants to model the characteristics that give continuity to an author's expression, those that make the author recognizable within the text.

Three levels of discursive interaction are present in the section. The first and most apparent is the continuation of context and theme in the parts that form the section. As it has been noted, the story conveyed by the fragments consists of a single incident that is repeated and reworked according to particular literary styles. The fragments overlap in subject matter: Trotsky's death, and separate in their approach to the representation; they are essentially equal in content, but different in form. Each one constitutes a separate communicative act, but there is still a dialectic connection that unites all fragments into one unit of signification. The vignettes function as pieces of a kaleidoscope, sequences of the same events mirrored in different styles of expression. They are reflections of each other that produce changing patterns of representation.

A second level of communication exists between Cabrera Infante and the authors to whom he credits each individual narrative segment. Each narration is an exercise in the same literary practice: imitation through interpretation. Each is a simulation of a stylistic model, a

copy that does not follow one single pattern and one that hides its actions in its doing. The narrations give the illusion of the models without duplicating them. They focus on the textual effect of the writing, on their credibility, by duplicating a truth. All seven accounts vocalize a distinctive work with language and set forth a technique for literary production. They establish a silent dialogue linking Cabrera Infante to each of the quoted authors and vice-versa. There is no evidence of the interaction, but the parameters delineating the narrative make it understood. To allow one's writing to resemble someone else's, to make one text "sound" like another, there needs to be an exchange between the individuals responsible for both textual productions. Imitation is a mimetic function that includes all figures produced within a state of language or style (Genette, *Palimpsets* 75). The imitator must fully grasp the work previously done by the writer he seeks to match, he must become a skilled reader of the writing task. As Todorov points out in his essay "The Place of Style in the Structure of the text:" "An interpretation can never remain absolutely fixed on a single text: to speak of one text creates another, thus causing us, whether we like it or not, to attenuate the originality of the first, to relate it to other texts, to generalize it" (30). A pattern of exchange develops as one writer reads another and then transforms the reading into another writing. Cabrera's "Nuncupatoria de un cruzado," for instance, cannot exist without Lezama's *Paradiso*, *La expresión americana*, *Muerte de Narciso*, *Enemigo rumor*, etc. because "to know literature, one always proceeds from concrete works" (Todorov 30). Imitation requires a model, it depends on an external reality for without it there is nothing to reproduce. The writing done by Cabrera Infante, is not a rewriting in the style of Borges' "Pierre Mernard," where circumstances modify the meaning of a text whose lettering remains unchanged. Instead, it is a self-conscious simulation, a writing that reproduces certain narrative strategies to make the new text resemble a specific author's work.

The parallels drawn to give this impression depend on the relationship existing between the quoted authors and their supposed texts, and this constitutes the third level of discursivity. For the imitation to be successful, the text must be acknowledged as something other than the real author's work, it must be reminiscent of the referenced author's texts. This means that "Nuncupatoria de un cruzado," for instance, must remind the reader of Lezama's aesthetics, not Cabrera's. The whole Trotksy section is distinguishable from other parts in the novel like "Ella cantaba boleros" and "Rompecabezas" because it aims to defamiliarize the section from the rest of *Tres tristes tigres*. "La muerte de Trotsky" is a type of intertext that indirectly comments on the function of voice and language in literary texts. Setting aside its connection to the character of Bustrófedon, it has no relevance to the development of the actions and/or characters in the novel. The section ties into the novel's project by breaking away from the predominant narrative style. It is an exercise in stylistics that hides Cabrera's signature by producing a type of alienation effect to show the complexity of language as well as the vulnerability of authorship. The significance of "La muerte de Trotsky" in the development of *Tres tristes tigres* depends on the triangular connection that develops between Cabrera, the texts produced, and José Martí, José Lezama Lima, Virgilio Piñera, Lydia Cabrera, Lino Novás, Alejo Carpentier, and Nicolás Guillén.

The narrations of Trotsky's death are theoretically individual forms of expression, they are, as has been said, independent communicative acts which are meant to be read as representations. The reader knows that the fragments belong to Cabrera Infante, and yet, there is

a textual push towards a misstep in the reading because of the proximity of the fictional to the real. The simulation is presented as an authentic work, it is clearly not an original, but at the same time, the feel of the text covers up its lack of authenticity, creating a tension between what is known and what is perceived. As Sarduy explains, to simulate is to provide "proporciones que "dan la ilusión" al modelo" (*Ensayos generales sobre el barroco* 59). The narrations are not genuine compositions in the sense that they do not belong to the authors named, but they appear to be reliable, and this is precisely the point. To imitate, following Genette, "is to generalize" (85) and the narrative fragments accomplish the task by re-articulating the codes (be it linguistic, rhetorical, actional, hermeneutic, symbolic, etc) that, in accordance with Barthes, formulate the literary styles. It seems plausible, for example, that Nicolás Guillén may have written the verses:

> A llorar a Papá Montero!
> Zumba, canalla rumbero!
> Ese Trotsky fue socialero.
> Zumba, canalla rumbero!
> (Cabrera Infante 190)

because they parallel Guillén's poetry in rhythm, structure and wording.

In giving resonance to the literary techniques and perspectives of other Cuban writers, Cabrera accomplishes two things. First, he introduces other voices into the novel besides those associated with colloquial speech, consequently establishing a contrast between the sounds in the street and those of literary articulation. Second, he asserts his own literary strategies through his play with parody. Cabrera deliberately imitates the textual voices of Martí, Lezama, Piñera et al. to display his capacity as a reader and his skills as a writer. The game of language that molds *Tres tristes tigres* never comes to halt. "La muerte de Trotsky" is about language usage but it is also about transstylization because, as Genette points out in *Palimpsests*: "it is impossible to imitate a text *directly*; it can be imitated only indirectly, by practicing its style in another text" (83). To imitation a text is to borrow its style, to create a pastiche in which the thematic and formal features of the text are transposed into a new writing. Cabrera creates a series of hypertexts in which he echoes other texts while transforming them. He exemplifies the relation between style and language by highlighting in the writing that what style is, as Josephine Miller explains in her essay "Style as Style," has a deep involvement with what, linguistically, artistically, evaluatively, individually, it is not (28).

The aim of the Trotsky section is to rework narrative in multiple ways by doing stylistic rewriting. This requires both stylization and destylization on part of Cabrera as he must substitute his own trademarks with those of the quoted authors to create the desired illusion. The intent is to shift the focus by interrupting the predominant narrative form in *Tres tristes tigres*, without compromising the linguistic undertaking of the novel as a whole. The switches in style are small exercises in translation developed as a continuation of the desire to play with language. As was seen in the previous section in the discussion about Lezama's *Paradiso*, a change in mode can be a way of emphasizing an idea. The study of the poems "Retrato de José Cemí" and "José Cemí" shows an intermodal form of transmodalization (the alteration in the manner of expression from narrative to poetry) as the usage of language in the novel can be understood by looking at a poetic construction that makes the premises more accessible. "La muerte de

Trotsky" on the other hand is an intramodel representation, it portrays a change in the internal functioning of the narrative mode. There is a high level of complexity behind the vignettes, a negotiation between augmenting one voice and reducing the sound of another, yet both voices coexist, as one is making the other be heard and by default making itself heard.

José Lezama Lima
NUNCUPATORIA DE UN CRUZADO[76]

Región-más-Transparente-del Aire, jueves 16. (Lev Davidovitch Bronstein, el acediano onómaforo con el pseudonombre de Troztky (sic), murió hoy en esta ciudad en agonía wagneriana, exhalando ayes con los redondeles ecuménicos de la melisma, luego de que Jacopus Mornardus o Merceder (sic) o Mollnard sacara con escolástico sigilo de un chaleco pretendidamente discipulario pero en realidad alevoso y traidor, agazapado bajo el capote tautológico, como de Iago secular enderezado contra un Otelo cuya desdémona es la Santa Madre Rusia, encelado de retóricas de alta política actual, en su plomada de gravitación de los riesgos de la aventura anti-Staliniana que emprendiera, justa analogía, en la isla de Prinkipo, arma deicida empleando. Este apóstata extrajo en esa crepuscular Valpurgis Nach (sic) la mortal pica o punzón judaico o picazo desventurado y ávido del fin, y lo clavara con enojado tino sobre la testa cargada de tesis y antítesis y síntesis diaboloides, sobre la cocorotina dialéctica del león de rugidos ideológicamente abstrusos mas filosóficamente *naives*: terminó con esa imagen antañonamente auroral y hogaño vespertina, con el símbolo del padre ortodoxo y herético, luego imponiendo su *favori* de recién venido a los misteriosos e innumerables corredores de Lecumberri, cerrado minotáuricamente en su laberinto de silencio y hosco bienmandado. Lev Davidovitch antes de exhalar ese vientecillo final o apocalíptico y por tanto revelador, dicen que dijo en una suerte de crepúsculo de los dioses en el exilio, en un Strung-und-Dran (sic) político, en el Juicio Final histórico, como otro Juan de Panonia que advirtiera la instrusión violenta de los argumentos de otro Aureliano en su intimidad teológica, expetó: «Me siento como um poseso penetrado por un hacha suave». (Cabrera Infante 171)

Lezama's supposed tribute to Leon Trostky in Cabrera's novel is a one paragraph narration written in the form of a press release. It is a single block of narrative, composed of twenty-four lines, divided into three sentences. The format projects a dense writing in which subordination is the predominant marker of organization. The brevity of the narration is deceiving because it suggests simplicity, while at the same time contributing to the complexity of the composition. The conciseness in length does not make the narrative less verbose. Instead, it makes the writing more difficult by synthesizing the message in convoluted structures and images that would be more easily deciphered if elaborated. Words are accumulated, almost

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[76] As defined by the dictionary of the Real Academia Española: nuncupatoria: "se dice de las cartas o escritos con que se dedica una obra" (1597); cruzado: "dicho de un caballero: que trae la cruz de una orden militar" (690).

superimposed in a short space, and the prominence of this characteristic makes the lack of explicitness an important part of the message. It also sets the conditions in which the communicative act takes place.

The use of the word "sic" is a secondary visual element that is noticeable in the narrative. "Sic" is a Latin term meaning "thus," "so," "as such." It is usually written in parenthesis, as done in this text, and is used when writing quoted material to indicate that seemingly incorrect spelling, phrases or punctuation have been reproduced verbatim from the original. In "Nuncupatoria de un cruzado," the word appears four times, after the names Trotzky and Merceder, and the terms, Valpurgis Nach, and Strung-und-Dran. The first two inclusions of the parenthetical clarification justify a simple change in phonemes, /s/ becomes /z/ and /a/ switches to /e/. For "Trotzky," the alteration denotes a change in pronunciation. However, in the case of "Merceder," the new name carries a dual meaning as it 1) refers to Mercader (Trotsky's assassin), and 2) resembles the English term "mercenary." The other two uses of the word "sic" confirm alterations of spelling that are similar to the mistakes found in transcriptions of spoken speech. "Valpurgis Nach" stands for "Walpurgisnacht" ("Walpurgis Night"), a term that names a religious holiday of pre-Christian origin and a Spring Festival celebrated in Central and Northern Europe. "Strung-und-Dran," which is the name of a movement in German literature and music that took place in the late 1760s, is missing the final consonant "g." The correct term would be "Sturm und Drang," literally meaning "Storm and Stress."Although the differences between what is quoted and the actual terminology is more pronounce for "Valpurgis Nach" than "Strung-und-Dran," both terms introduce a linguistic element into the narrative that validates the illusion that the text is an official statement issued to inform of Trotsky's death. These marks give consistency to the idea of the press release, the notion that the narrated incidents are being reported as something that has just happened ("murió hoy"). However, the significance in the use of the word "sic" and the changes implied by it exceeds this function. The word opens up the interpretation of the text, it expands its possibilities of signification by pluralizing the meaning of individual referents and using the connotations to hint at the inner workings of the text.

The literal interpretation of the symbol covers two deeper readings. One is the understanding of the visual cue as a recognition of error, which reveals an inconspicuous connection to Lezama's writing practices. Sarduy point outs in *Barroco*:

> ... a fuerza de multiplicar hasta "la pérdida del hito" el artificio sin límites de la subordinación, la frase neobarroca ⸺ la de Lezama, por ejemplo ⸺ muestra en su incorrección ⸺ falsas citas, malogrados "injertos" de otros idiomas, etc. ⸺, en su no "caer sobre sus pies" y su pérdida de la concordancia, nuestra pérdida del *ailleurs...* (103)

Lezama, in his desire to feature antithesis as a central figure in the text, breaks away from the utility of language by setting aside its denotative and direct application. His writing style is structurally dissonant, it privileges the image to such an extent that it unbalances the logos. As a result, his pages are filled with errors that contribute to hiding the representational limitations of the text, what remains absent. The linguistic oversights are a byproduct of his game of oppositions, his continuous use of metaphors, and although they do not interfere with the value of his work, they are elements present in it and as such, a characterizing trait. The second reading signals Cabrera's presence in the simulated text. The types of mistakes accounted for by the word

"sic" point to Cabrera's humor: his tendency to play with words and meaning by altering typography. The Latin term takes attention away from the explicit manipulation of the graphemes and makes the changes seem almost accidental. However, the visual cues remain and although it seems like there is a deviation in the appropriation of the simulation, it is noteworthy that the words chosen for the diversion are visually descriptive. Cabrera picks up a key element of Lezama, the image, and reworks it through parody. He manipulates the lettering following his own relationship with language, but allowing for the emphasis to fall on imagery. He uses one discursive practice to highlight another, all the while hiding in plain sight.

The phrase: "Región-más-Transparente-del-Aire, jueves 16. (N.P.)," situates the content in time and space. This is the conventional format of the press release. However, rather than confirming historical facts, the indication places the action in a fictional context. Trotsky's murder took place on August 20,1940, not on August 16th, and following that year's calendar, the 20th fell on a Tuesday not on a Thursday. The discrepancy shows a disregard for portraying an exact account of the events, as anticipated by the description of the murder's location; as well as a way of questioning the verisimilitude of documentation. The narrative is not a factual report, it is not meant to be a play by play record of past actions, but rather a rendering of facts, a fictional text based on reality that recognizes itself as fiction. Like *Paradiso*, which reinvents a contextual truth, "Nuncupatoria de un cruzado" draws on authentic information to create a poetic and abstract world. The "Región-más-Transparente-del-Aire" is not an actual place, it in no way resembles Trotsky's home, the scenario where the real actions unfolded, which the narrative later refers to as "la isla de Prinkipo." It is merely an image, an obscure reference that is both nowhere and everywhere. Wind can never really be seen, it can only be felt and heard. The reference cannot be taken literally, and yet, because of this, the story opens up to different levels of signification.

The information expressed in "Nuncupatoria de un cruzado" is basic: one man (Mercader) kills another (Trotsky) for political reasons. The murder is the only action disclosed in the narrative, there is no complex plot to untangle, no fragmented story-line that must be connected. In spite of that, however, the narrative is not easily understood because the presentation of the information, the communicative style of the narrative, hides this simplicity. There is a sharp contrast between content and form because the intelligibility of what is said is affected by how it is said. As Lezama's "Retrato de José Cemí" and "José Cemí" exemplify in *Pardiso*, any kind of alteration in the mode of presentation changes the arrangement of the text and transforms the message and its reception. Imagery covers up the facts by decorating the content with additional information expressed in a poetic fashion. What should be a reasonably accessible narration, according to the format, becomes a defamiliarized text characterized by the layering of ideas, for in Lezama "todo se está multiplicando constantemente" (López 14). The text moves from facts to representation, from declarations to details, stretching out the message and consequently, decelerating the completion of the action.

All three sentences speak of the same incident and follow the same narrative pattern. Each one elaborates the statement made in the one before in a roundabout way. They add a verbal dimension to the action through a consistent increase in descriptive features. The detailing draws a contextualized picture as it portrays a violent act through poetic prose. The wording used softens the crudeness inscribed in the text's message, making the usage of language stand out

more than the actual incident. Language operates in accordance with Lezama's aesthetics "como un espacio originario" (Ortega, "Prólogo" X), a linguistic opening for the inception of a portrait. The image created by language is the focus of the text, the image is the event, the central theme, as it is the pretense for the text's existence. Expression, the act of voicing the particulars, takes precedence over the information, and the message can only be understood by working through the imagery.

Each sentence has a specific focus in the development of the narrative. The opening line identifies the participating subjects (aggressor and victim) and the deadly result of their interaction:

> Lev Davidovitsch Bronstein, el arcediano onomáforo con el pseudonombre de Troztky (sic), murió hoy en esta ciudad en agonía wagneriana, exhalando ayes con los redondeles ecuménicos de la melisma, luego de que Jacopus Mornardus o Merceder (sic) o Mollnard sacara con escolástico sigilio de un chaleco pretendidamente discipulario pero en realidad alevoso y traidor, agazapado bajo el capote tautológico, como de Iago secular enderezado contra un Otelo cuya desdémona es la Santa Madre Rusia, encelado de retóricas de alta política actual, en su plomada de gravitación de los riesgos de la aventura anti-Staliniana que emprendiera, justa analogía, en la isla de Prinkipo, arma deicida empleando. (171)

The first two parenthetical clauses consist of clarifying commentary that contribute a sense of specificity. The phrases "el arcediano onomáforo con el pseudonombre de Troztky (sic)" and "exhalando ayes con los redondeles ecuménicos de la melisma" expand on the information stated just before them. The former glorifies the victim by calling him an "arcediano," which is to say, a leader, and makes him identifiable by renaming him using his well known pseudonym. The latter is descriptive and appeals to the sense of hearing as it alludes to the sound of death. It illustrates the notion of "agonía wagneriana," the musicality of Trotsky's death. In both instances, a sense of religiousness filters into the text through the choice of vocabulary. This is a continuos trait throughout the sentence (e.g. "escolástico," "secular," "Santa Madre," "deicida," etc.) that speaks to the perspective from which the events are being interpreted and frames the narration as a praise to the fallen hero.

The mention of Trotsky's assassin in the succeeding clause: "Jacopus Mornardus o Merceder (sic) o Mollnard," is significant in two ways. First, the multiplicity of names given is indicative of the uncertain character of the victimizer. Ramón Mercader's true identity was not discovered until ten years after Trotky's assassination. The names accentuate the varying facets of this individual by dividing a single referent through alternative perceptions. Second, the reference marks a shift in focus as the narrative begins to move closer to recreating the scene of the crime. The second half of the sentence describes a single action that sets up the conditions leading to the climatic moment that takes place in the following sentence. The remaining clauses depict the turning point in the story's development, the movement by which Mercader reached inside his coat for an ice pick, his weapon of choice. The account of the gesture indirectly characterizes Mercader by connecting his behavior to his character. The adjectives used to embellish the motion: "con escolástico sigilio," "bajo el capote tautológico," "un chaleco pretendidamente discipulario pero en realidad alevoso y traidor" and "arma deicida empleando," partly reflect his identity by associating his name with specific qualities. Additionally, the

analogy made with Shakespearean characters ("como de Iago secular enderezado contra un Otelo cuya desdémona es la Santa Madre Rusia,") projects the image of Mercader in someone else. The conceptualization of Mercader as Iago, Trotsky as Othello and Russia as Desdemona, offers a parallel reference through which to understand the triangular connection that exists between these subjects and the conditions that define their relationship.

In the second sentence, death makes its appearance as the kill is vividly recreated. Here, the emphasis in not on the facts but on the internal description, as if to underscore what has been lost:

> Este apóstata extrajo en esa crepuscular Valpurgis Nach (sic) la mortal pica o punzón judaico o picazo desventurado y ávido del fin, y lo clavara con enojado tino sobre la testa cargada de tesis y antítesis y síntesis diaboloides, sobre la cocorotina dialéctica del león de rugidos ideológicamente abstrusos mas filosóficamente *naives*: terminó con esa imagen antañonamente auroral y hogaño vespertina, con el símbolo del padre ortodoxo y herético, luego imponiendo su *favori* de recién venido a los misteriosos e innumerables corredores de Lecumberri, cerrado minotáuricamente en su laberinto de silencio hosco bienmandado. (171)

The sentence begins by briefly restating Mercader's action, the removal of the ice pick from its hiding place. Once again, the conjunction "o" links different conceptualizations of one referent. The weapon is simultaneously described as: "la mortal pica," "punzón judaico," and "picazo desventurado y ávido del fin." Each representation slightly alters the impression given of the ice pick without establishing contradictory alternatives. The sequence initiates with the most explicit of the terms and ends with the most dramatic. This leads to the culminating moment of the action, the instance in which Mercader, with an aggressive ease, strikes Trotsky: "lo clavara con enojado tino."

Trotsky, the man, is the victim of the action, but the real target of the violence is his intellect. According to the description, the blow falls on his mind, it descends on his ideas, on his articulated form of reasoning. The images of "la testa cargada de tesis y antítesis y síntesis diaboloides," and "el león de rugidos ideológicamente abstrusos mas filosóficamente *naives*" redirect the attention from the corporeal to the mental, from the physical act to its repercussions. Furthermore, they help construct the portrait of Trotsky as a reflection emerging from the comments about his knowledge. The reference to "la testa cargada" evokes both the notion of fullness and strength, while the metaphor of the roaring lion brings to mind to idea of power, the picture of an outspoken individual that is at once feared and respected. The ice pick ends Trostsky's life while confronting his symbolism, and it is this crime which the account depicts: "terminó con esa imagen antañonamente auroral y hogaño vespertina, con el símbolo del padre ortodoxo y herético." The violent nature of the actual crime appears absent in the narration partly because the severity of the scene is found in the assault against thoughts.

This aggression is what the narrative denounces. The use of figurative language and the lack of graphic descriptions point to the importance of expression and articulation. In the third sentence, the attention is placed on Trostky and the meaning of his death. It reads:

> Lev Davidovitch antes de exhalar ese veinticillo final o apocalítpico y por tanto revelador, dicen que dijo en una suerte de crepúsculo de los dioses en el exilio, en

un Strung-und-Dran (sic) político, en el Juicio Final histórico, como otro Juan de Panonia que advirtira la instrusión violeta de los argumentos de otro Aureliano en su intimidad teológica, expetó: «Me siento como un poseso penetrado por un hacha suave». (171)

The sentence builds up the final moments in Trotsky's life by laying one image on top of the other and constructing through the collection, a multidimensional perspective of the scene. The gradual increase in the meaning ascribed to the moment: "crepúsculo de los dioses en el exilio," "un Strung-und-Dran (sic) político," "Juicio Final histórico," reflects three different parallels that can be drawn between the instance recreated and more general points of reference. The final comparison: "como otro Juan de Panonia que advirtiera la instrusión violeta de los argumentos de otro Aureliano en su intimidad teológica," presents a more contextualized characterization by introducing a Borgian reference.[77] As with the use of Shakespeare's play in the previous sentence, the allusion to Borges is an attempt to make one set of events accessible by equating the actions to others. Additionally, it is important to note that the sentence, and thus the narrative, ends with a direct quotation. The quote shortens the distance between the actions and the receiver of the information by relinquishing the authorial voice from the narrator and giving it to the character.

"Nuncupatoria de un cruzado," and the Trostksy section as a whole, develop the idea of the hypertext through a playfulness with interpretation and imitation. The writings establish a literary connection with other texts by providing a subversive understanding of the models. The transformations illustrated in the fragments constitute duplications of proportions that generate a specific effect. Simulation does not allow Cabrera to superimpose one narrative on top of another, instead "el simulacro" correlates writing practices and camouflages the nature of the copy. Yet, neither the presence of the imitator nor the mimetic forms are completely hidden because the texts are not designed as replicas. Cabrera's vignettes are commentaries that salute influential achievements in the development of Cuban literature, while marking his place within the trajectory.

 4.3 Remnants of Articulation

The concept of "voice in narration" is typically associated with the definition of the narrator, the grammatical person who focalizes the perception of the characters and events present in the narrative. Porter Abbot, for example, defines "voice" as a question of who it is we "hear" doing the narrating (64), while Genette describes it as the subject who participates in the narrating activity, he who carries out the action of reporting (*Narrative Discourses* 213). In the context of the present discussion, however, the idea of "voice" is reinterpreted as a stylistic marker, a tangible sign of artistry that becomes associated with a form of writing. The set of principles underlying and guiding the work of a particular author give voice to a specific literary

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[77] See Jorge Luis Borges. "Los teólogos." *El aleph*. Barcelona: Galaxia Gutenberg, Círculo de lectores, 1999. (33-43).

point of view. The voicing in narration that echoes from one text to another is the articulation of artistic principles, the utterance of a perspective on writing belonging to the author in question.

This chapter presented a study of Lezama Lima's narrative expression through two extended close readings. The first was a direct look at "la página lezamesca" in a study of *Paradiso* that examined the importance of language in the organization of meaning. The reading highlighted the novel's verbose style and deconstructed the narrative prose through poetry to show an existing connection between discourse, imagery and expression. *Paradiso* was characterized as a text that uses the linguistic code to construct a visual representation through descriptive narration. Lezama's aesthetics was characterized as the transcription of words into images in a sequence of overlapping and layered impressions. The focal point of the investigation was the development of expression and content, and the idea that Lezama uses positioning and phrasing to construct a literary portrait in which visualization is a pressing requirement of the reading. The actions in the narration almost disappear into the wording because the narrative centers on expression and not plot. It is as if the words in themselves contain the value of the narrative because the prose is primarily defined by *how* the message is conveyed (the phrasing) and not by *what* the message is (the content).

The second reading explored the recreation of stylistic properties by looking for one author in the work of another. "Nuncupatoria de un cruzado" was read, following Cabrera's silent proposal, as a doubled image that resembles the object it displays without copying it directly. The discussion presented the simulation of Lezama's writing form by emphasizing the use of poetic language in the description of events and the central role given to the image in the vignette. No direct comparison was drawn between Lezama's model and Cabrera's version of it, rather attention was placed on the discrete mimicry of voice, the emulation of the characterizing details that bring an original to mind when reading someone else's work. The study focused on analyzing the experience of language, describing the folding of the communicative code into itself through the constant layering of words. The visual element created by the manipulation of typography and the accumulation of complex imagery were highlighted as defining elements. Additionally, the section addressed how a piece of one text is able to resemble a distinctive manner of expression while keeping true to the stylistics of the text as a whole and the literary perspective of the author who creates it. It was shown that what is heard in the text is in reality a cacophony of authorial utterances, the verbalization of one literary perspective through the configuration of another.

The question that remains to be asked is: What does it matter? What relevance do these echoing voices have in the understanding of literary practices? "Escribir sobre *Paradiso,*" Julio Ortega wrote, "es una empresa condenada de antemano a la insuficiencia porque esta enorme novela es prácticamente irreductible a la imagen de un proceso o una estructura que la crítica presume revelar en los textos" ("Aproximaciones" 191). Although Ortega rightfully recognizes the limitation that criticism has in the analysis of literary texts, his observation presupposes the critic's desire to reduce a novel like *Paradiso* to a single structure or process. His assertion fails to acknowledge criticism not as a holistic perspective, but as a focused approximation that can open the signifying possibilities of a text, instead of minimizing them. Negotiating the relationship between criticism and the text becomes "lo difícil" when speaking of Lezama's work. The action of stepping away from the demands that criticism imposes on the reading of a

text while analyzing the discourse yields a higher level of perception. Thus, "lo difícil" for any critical reader is to avoid imposing pre-established notions of textual consideration. By exploring the functioning of a text, and the relationship that it holds with other writings, it is possible to discover the inner workings of a literary piece from within. Furthermore, the comparative study of narratives attributed to the same author raises issues of stylistics. To explain what makes one text reminiscent of another it is necessary to deconstruct a writing and decipher the translatable attributes that carry over from page to page. In a conversation about his writings, Lezama Lima rejected the idea of a personal style. He was quoted as saying: "¿Tengo yo un estilo? ¿Se me puede considerar un escritor que tenga un estilo?... No sé si tengo un estilo; el mío es muy despedazado, fragmentario: pero en definitiva procuro trocarlo, ante mis recursos de expresión, en un aguijón procreador" (29).[78] The first thing that must be noted is that the denial of a sense of style on part of the author does not negate its existence. However, beyond this, what is most interesting about this reflection is the image of style as "un aguijón procreador." What Lezama suggests with this statement, and more importantly, as this chapter shows, what he implies in his work, is that style, defined in relationship to the code of expression, is continuously evolving. The way of writing, as Cabrera demonstrates in *Tres tristes tigres*, can be discerned primarily through comparison and contrast. The nature of the text, its aesthetics, emerges from what the text is, but also from what it is not.

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[78] See "Interrogando a Lezama Lima" in *Recopilación de textos sobre Lezama Lima. Serie valoración múltiple.*

Conclusion

It is well known that the downfall of poststructuralism and its preceding bodies of theory (semiotics, hermeneutics and phenomenology) led to the creation of a series of trends in literary theory focused on understanding and defining the "subject," in accordance to specific cultural and political realities. These "-ism(s)" (feminism, postcolonialism, marxism, and postmodernism), historically distanced from formalist and structuralist tendencies, disregarded systematic modes of analysis and favored discursive approximations to literary texts, in lieu of the previous structure oriented approaches, in the interest of studying the representation of subjectivity. Terry Eagleton explains in the preface to the anniversary edition of *Literary Theory* that:

> What has happened over the past couple of decades is that what one might risk calling "pure" or "high" theory is no longer so much in fashion... Instead, postmodernism and postcolonialism have captured the commanding heights of the subject, along with a weakened yet surviving feminism. (viii-ix)

The questions posed by theorists like Julia Kristeva, Judith Butler, Fredric Jameson, Edward Said and Gayatri Spivak, to mention some of the most distinguished proponents of the more contemporary analytic frameworks, generated a critical rhetoric in which the act of naming, the experience of being named and the gesture of (self) identification took center stage in the reading experience and in the understanding of a text's purpose or intended gesture. This shift in focus, which can be viewed as a reactionary progression, as a necessary or unavoidable displacement from preceding principles, gave a new underlining value to literature by linking literary texts to the development of identity. As Peter Barry briefly points out, the linguistic and philosophical questions posed by structuralism and poststructuralism were left behind as history, politics and context were reinstated at the center of the literary-critical agenda (33). The change in the project of literary theory, essentially the transformation of its center, altered the relational movement between text and context in the practice of literary criticism.

The initial tendency of criticism was to show unity of purpose within the text, to understand the larger, abstract structures contained in the literary work. Formalist theorists interpreted literature as a set of systematic procedures, while structuralists paid close attention to the system of signification contained in language. More contemporary tendencies, however, use the external social context surrounding the text to help decipher its inner workings. Arguably, the philosophical, "pure" theory design is based on a movement from the particular to the general, in which the wider structural context is considered more important than the individual text; whereas culture oriented approximations to literature function in the opposite way, emphasizing points of view instead of overviews. Cultural based theories introduce multiple perspectives into the text in order to interpret what is stated, they incorporate to the analytic framework the idea of reading the text against itself. The prevailing tendency in literary criticism to organize theories diachronically gives the false impression that these two group of theories are mutually exclusive, but, in reality, there is nothing impeding the critic from reconciling the general abstract premises. The integration of structuralist and poststructuralist principles of thought to the postmodern concern for the subject, for instance, can yield a critical approach in which the study of subjectivity can find its origin within the structure of the text.

This dissertation addressed the give and take between subjectivization and narrative form by studying the connections between issues of positioning, sound and structure in *Grande Sertão: Veredas*, *Rayuela* and *Tres tristes tigres*. Although the primary aim of the dissertation was to create an applied study in which literature illustrates theoretical premises, namely the configuration of meaning as a dialectical process, the study also addressed how the development of novelistic discourse leads to the configuration of selfhood. The relationship between the arrangement of the text and its message, that is, the analysis of how communication is attained through varying discursive practices, reveals how individuals become subjects of discourse as they are defined by it. By looking at novels at play with the concept of narrating and the representation of orality in writing, the dissertation exemplified how narrative, as a discursive practice, is dependent on speaking subjects, and that in turn, these individual voices are characterized by the very discourse they construct.

The narrator in *Grande Sertão: Veredas*, for example, transforms into a storyteller as his self-reflexive speech acknowledges his ownership of the story. The style of his expression gives him an authoritative stance because the narrative awareness conveyed by it is a determinant factor in the constitution of the narrative. The theorization on narration that develops while the act of narrating takes place characterizes the narrator-protagonist. In other words, the meaning that narrating has for the character of Riobaldo affects the manner in which he tells the story, and vice-versa. An interdependent relationship develops in the novel between the speaker communicating the story and the patterns of expression that mold the manner and the standpoint from which the story is conveyed.

Meanwhile, in *Rayuela* and *Tres tristes tigres* the configuration of the form of the novel is questioned through the figure of the author as character. The roles ascribed to Morelli and Bustrófedon are defined by the characters' positions as they articulate narrative in theory. Their view of what narration should accomplish in its use of language demonstrates a conception of narrative expression as a defiant act that challenges the limits of linguistic possibilities. Morelli and Bustrófedon represent the figure of the author within fictional narrative and their presence can be read as both a response to the inquiry about the author's function, as well as a provocation against the conventional standards that typically define how authorship is relevant to the understanding of the text. Their portrait puts into evidence the interaction between theory and praxis in the development of a narrative, while suggesting that this influence can be read as a reciprocal relationship between the design and the artist. The idea of what a literary work should look like is conceived by way of agency, it is contingent on what the emissary believes it should be. The author as character is presented in the dissertation as a piece in the puzzle, a topic of debate that illustrates how articulation defines premises and how it unveils subjects by affirming the power of language to designate categories and assign responsibility.

Finally, the correspondence between voices in narration observed in the discussion of Cabrera Infante's parody of Lezema Lima's stylistic practices underscores the possibility of diffusing the boundaries that separate the idea of subjectivity from the formal features of the text. The overlap between Cabrera's writing and Lezama's draws attention to the juncture of two individual approaches to literary production, two separate actions united by the commonality of their form. To hear Lezama's voice in Cabrera's writing is to acknowledge that an originating subject can stand out within the organization of the text, and that the qualifying attributes that

serve as trademark characteristics of a narrative voice can be discerned through the reading of the text. At the same time, to perceive the overlap is to recognize that the notion of individuality portrayed in narrative can be illusory because authenticity is never a given. Although the identity of the enunciating subject is hidden within the confines of the text, this doesn't signify that it is explicitly stated.

To recapitulate, the dissertation explores the function of language in narrative discourse, and in so doing, it displays the relationship between structuring, context and subjectivity. By addressing the relationship between form and content through the study of novels that experiment with the limits between the oral and the written, the dissertation provides a reflection on how the indications inscribed within a text can contribute to its interpretation. More importantly, however, the dissertation shows that to understand the meaning of a narrative, it is necessary to question how the interactions between function and signification filter through the narrative structure. The subjects partaking in the narrative create an intervening space through which to approach the text, and this opening in the configuration of the writing serves as an interstice between the arrangement of the text and its content. Subjectivity as a type of mediating factor for the study of discursivity and language use in the novel turns the discussion of the text inwards, forcing an introspective look at issues of value, placement and order. The participating agents involved in the account of events (e.g. author, narrator, speakers) facilitate the consideration of the text's attributes and inner workings through the framework of personal idiosyncrasies. The voices emerging from and inscribed within the narration provide a point of entrance into critical literary considerations.

The implications of self-reflexivity and textual awareness for the development of a narrative can be observed in the effect that these commentaries exercise over the reception of the text. The merger of the text's internal and external dialogue, the simultaneous interchange of the text with itself and with its audience, addresses the problem of signification by suggesting that the text holds the key to its understanding. That said, the explicit self-evaluation and/or implied opinions embedded in a narrative raise issues of concern that extend beyond the limits and achievements of the text to which they belong (e.g. language as context, literary aesthetics). The question of influence is always present at different levels and in multiple ways within discursive practices, and as a source of contextualization for the text, it affords a good view of the signifying elements that condition the reading.

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