

SOCIAL CRITICISM IN THE NOVELS OF JUAN GOYTISOLO

9/8

A Thesis

Presented to

The Department of Foreign Languages

and the Graduate Council

of the

Kansas State Teachers College of Emporia

In Partial Fulfillment

of the Requirements for the Degree

Master of Science

by

Willis Barton Carothers

August 1968

272882

Thesis
1968
C

Approved for the Major Department

David L. Gair

Approved for the Graduate Council

James L. Byler

272882

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
II. BIOGRAPHY OF JUAN GOYTISOLO	4
III. CONTEMPORARY SPANISH SOCIETY AND THE SPANISH CIVIL WAR	9
IV. CRITICISM OF THE FRANCO GOVERNMENT	17
V. CRITICISM OF PERSONAL RELATIONSHIPS	30
The Family	30
Marital Relationships.	49
VI. SUMMARY	60
BIBLIOGRAPHY	63

CHAPTER I

INTRODUCTION

With the exception of Camilo José Cela, Ramón Sender and Juan Antonio Zunzunegui, Juan Goytisolo is, perhaps, the most important Spanish novelist in Spain today. Among the novelists who were quite young during the Spanish Civil War, Goytisolo has distinguished himself by his interpretation and description of an anguished Spain suffering from its painful and unforgettable memories of the Civil War. His first novel, Juegos de manos, published in 1954, drew considerable attention and won third place in the Nadal Prize competition. Since that time, he has written numerous prose works including novels, critical essays, travel books and short stories. Fiestas, first published in France in 1958, was banned in Spain, but brought him notable literary recognition, both in Europe and in this hemisphere. The critic, José Francisco Cirre, in a recent article in Insula stated:

Once años después de iniciada su carrera de novelista, Juan Goytisolo ha conseguido amplia fama dentro y fuera de España. A ello ha contribuido su superior vocación literaria, el volumen de su obra, la voluntad tenaz de experimentar corrientes contemporáneas y el empeño en mejorar la calidad de su arte.¹

¹José Francisco Cirre, "Novela e ideología en Juan Goytisolo," Insula, 230 (enero, 1966), p. 1.

By 1966, he had published seven novels, and it is expected that more are presently being written. The principal theme that manifests itself through all of his fictional works is a bitter dissatisfaction with contemporary Spanish society. He exhibits a cynical attitude toward the role of government, relations between the sexes and the condition of family life in Spain since the Civil War.

Through the reading of his novels, short stories and travel books, the writer has become sharply aware of the skillful and often not-very-subtle criticism levelled at modern Spain. Even more sinister is the fact that in its current dilemma no solutions seem to be available, and all endeavors to alleviate the situation lead to a dead end. Hopelessness and cynicism characterize the works of a man who is one of the strong influences in Spanish literature today.

The writer of this thesis will make an effort to show the various avenues through which the author attacks society at several different socio-economic levels. It is interesting to note that Goytisolo dwells not only on the misery of ghetto life but also assails those victors of the Civil War and those who are living materially successful lives.

Although it will not be the purpose of this thesis to determine or evaluate the causes of the author's viewpoint, a brief sketch of his life during the Civil War and after, will permit the drawing of some conclusions which may be valid. Certainly, such novels could only be developed by an author with deep concern. The social and political injustices as they exist today cannot be ignored by Goytisolo and the reader sees in him a bitter person in travail for his people.

All of the following fictional works of the author were read and will be used in presenting this thesis. In the chronological order of their publication they are: Juegos de manos (1954), Duelo en el Paraíso (1955), El circo (1957), Fiestas (1958), La resaca (1959), La isla (1961), Campos de Níjar (1961), Fin de fiesta (1962).

CHAPTER II

BIOGRAPHY OF JUAN GOYTISOLO

Juan Goytisoló Gay was born on the fifth of January, 1931, in Barcelona, Spain, which was also the birthplace of his parents. Included in his ancestry are Spanish, Basque and French branches. His early childhood occurred during the Spanish Civil War. This conflict affected him directly, since his father, a retired chemical factory executive, was imprisoned and his mother was killed in an air raid by the Nationalists. Goytisoló spent most of the war years in a small Catalanian village and part of the time in a colony for refugee children.

After completing school in Barcelona in 1948, Goytisoló studied law at the Universities of Barcelona, Madrid and Paris. He was dismissed at least once, probably for "anarchistic ideas."² Also, Goytisoló admittedly found life outside the university more interesting than his class work.

Goytisoló remained in Spain until his first success as a novelist with Juegos de manos (1954) and Duelo en el Paraíso (1955). He moved to Paris in 1956 and still

²Kessel Schwartz, "Introduction" to Goytisoló's Fiestas (New York: Dell Publishing Co. Inc., 1964), p. 9.

resides there today, working for the Gallimard Publishing Company and writing articles and editorials. His appearances in Spain are usually limited to his home in northern Catalonia and occasionally to other parts of the peninsula.

Relatives of Goytisolo may have partly influenced his interest in literature. One uncle was a poet and his two brothers, José Agustín and Luis, are a poet and short story writer respectively. Juan tried to compose a novel about Joan of Arc at the age of eleven. He founded a literary group in 1951 and enjoyed some literary success in 1952 by winning a prize for one of his short stories. He also dropped out of school the same year to devote time to writing his first novel, Juegos de manos. This work first appeared in 1954 and placed third in the annual contest for the Nadal Prize.

The autobiographical sketch contained in Pueblo en marcha is an accurate view of Goytisolo's thinking. Here he describes his return to the family's country home near Barcelona which had been a school for war orphans during the Civil War. Goytisolo had been in a similar type of refuge for children in another area. He states that on a hot summer afternoon in 1939, he and his father went through the home picking up bits of memorabilia which included a machete from Cuba which had been his great-grandfather's. In the conversation and further

investigation that followed, the author learned of his heritage, the source of the family wealth and a smattering of the cruelties committed by his ancestors in the colonial exploitation of Cuba.

He states that he was a child of his parents' later life and while very young was completely indoctrinated in the creed of the wealthy Spanish family of the era. His concern for the preservation of himself and his economic status was so great, that by the time he reached fourteen he was making frantic, childish plans to flee from what he believed to be a crumbling European society, suffering from strikes, revolutions and marked unrest among the proletariat. He was an omnivorous reader from an early age and concerned himself with current events, literature and political developments throughout Europe.

Later, at the age of twenty, while studying law at the University of Madrid, he realized that he no longer feared revolutions, and he began to meditate on the sources of his family wealth and the somewhat doubtful honor and glory of his antecedents. He felt a growing distaste for the social class into which he had been born. Then he made a careful investigation of the family records including bank accounts in New York, Philadelphia and Paris, and letters from former slaves in Cuba; the latter,

written as he says, with the blood, tears and sweat of their abused dignity. Suddenly, his bourgeois respectability turned to horror. Shortly thereafter, he went into voluntary exile in France where he suffered some years of vacillation and doubt as to his true philosophy of social justice. It was not until the Castro Revolution that he was able to fully crystalize his thoughts. He flew to Cuba as soon as possible after the revolution and received permission to tour the island for two or three months. Pueblo en marcha is an account of his travels. A summation of his political and social outlook is well stated in this so-called travel book:

La antorcha revolucionaria estaba ahora en manos de Cuba y, por una hermosa lección de la historia, ya no era España quien indicaba el camino a su ex-colonia, sino la ex-colonia quien daba el ejemplo y alumbraba los corazones, nos ilustraba y nos precedía.³

Since his first novel, Juegos de manos, Goytisolo has published a variety of prose works. His second novel, Duelo en el Paraíso, 1955, won the Premio Índice and placed third in the Planeta competition. Later novels include El circo, 1957; two works in 1958, Fiestas and La resaca, both of which have been banned in Spain; La isla in 1961; and his latest full-length novel, Señas

³Juan Goytisolo, Pueblo en marcha (París: Librería Española, 1963), pp. 19-20.

de identidad, written in 1966. Other works by Goytisolo are two collections of short stories, Para vivir aquí, 1960, and Fin de fiesta, 1962; two travel books, Campos de Níjar, 1960, and La Chanca, 1962; and a treatise on the modern novel, Problemas de la novela, 1959.

CHAPTER III

CONTEMPORARY SPANISH SOCIETY AND THE SPANISH CIVIL WAR

The Spanish Civil War of 1936-1939 is the prime historical cause of the social problems which are the themes of Goytisolo's novels. Like other novelists of his generation, he reflects that conflict directly or indirectly in his portrayal of contemporary Spain. His second novel, Duelo en el Paraíso, contains autobiographical material and is set in a children's refugee school during the war.⁴ In this work Goytisolo demonstrates certain actions and attitudes that are to mold the future of Spain. His other novels are later in chronology of action (including Juegos de manos, 1954) and illustrate the future that is anticipated in Duelo en el Paraíso. Kessel Schwartz has noted that "most of Goytisolo's novels reflect some aspect of the Civil War and its aftermath."⁵ It would also be correct to say that all of his novels contain reflections of the war, as each portrays the hopelessness,

⁴Juan Goytisolo, "Duelo en el Paraíso," in Ancora y Delfin No. 183 (Barcelona: Ediciones Destino, 1960), p. 205.

⁵Schwartz, loc. cit.

abnormality, cynicism and other negative aspects of present Spanish life.

Duelo en el Paraíso establishes the Civil War as the catalytic agent that violently disrupted the continuity of Spain's traditional way of life. In addition to the physical destruction of lives and property, the war created attitudes, emotions and philosophies of life that now form the foundation of postwar Spanish society. Goytisolo does not equate the prewar period with a type of golden age in Spanish civilization. But there is no mistaking that the catastrophe of 1936-1939 did destroy any previous harmony that existed in the peninsula.

The importance of Duelo en el Paraíso as an expression of the causes for the general situation of present-day Spain has been aptly expressed by a contemporary of Goytisolo:

A todos los que no nos comprenden--muy especialmente aquellos que hicieron la guerra--y acusan a nuestra generación de derrotista o neutralista, yo les aconsejaría la lectura de Duelo en el Paraíso, en la seguridad de que--si su lectura era honesta--después de ella comprenderían mejor nuestras posturas, nuestras inquietudes y aun nuestras incomprensiones.⁶

⁶José María Castellet, "Juan Goytisolo y la novela español actual," La Torre, IX, No. 33 (enero-marzo de 1961), p. 138.

Consequences of the sudden disruption of life are best expressed in the novel by two characters who have already lived through much of the prewar period. El Gallego is an old man and a veteran of the Spanish-American War, which he glorifies in his conversation with the orphan Abel. He had lived quietly by himself in relative peace and harmony. He now tells the orphan that "desde hace dos años, el mundo se ha vuelto loco."⁷ El Gallego's view of what has happened to him personally indicates the problem faced in general by all Spaniards in the new environment:

Lo verdaderamente grave del asunto es que las cosas tienden a empeorar cada vez más. Hasta esa maldita guerra, había vivido tranquilamente en mi cabaña y nunca me preocupe de poner cerrojo a la puerta, porque sabía que a nadie se le iba a ocurrir robar a un hombre que, como yo, había luchado contra los yanquis en la guerra de Cuba y que se ganaba la vida honradamente explotando sus inventos.⁸

Doña Estanislao, the owner of El Paraíso, and one whose life has already been saddened by the deaths of two children and her husband, strikes the same theme when she tells Abel that ". . . los seres como yo hemos venido al mundo a buscar la poesía de las cosas, no la suciedad."⁹

⁷Juan Goytisolo, Duelo en el Paraíso, p. 193.

⁸Ibid.

⁹Ibid., p. 112.

The ugly war environment generated a new attitude toward life. Duelo en el Paraíso shows that life now lacks all sense and value, that one must either be strong or be killed, and that concern for one's self is more important than concern for the many. Abel, himself, learned this lesson early in life: "El mundo era un lugar aterrador, donde cada cual miraba únicamente por sí mismo y el que no se convertía en opresor corría el riesgo de trocarse en explotado."¹⁰

Goytisolo is careful to show that each age group, and thus the totality of Spain, is to be influenced by the new way of life in formation. El Gallego and Doña Estanislao represent the oldest generation. Martín Elósegui, who brought Abel to El Paraíso, and Dora, the schoolteacher, symbolize those who are of the age to initiate family life. Dora is killed, and her death shatters Martín's plans. His final disillusionment comes when he learns that the same gang of boys who murdered Abel now seeks to kill him. Martín withdraws from the war and active life by surrendering to the Nationalists. Abel represents the youngest age group, but Goytisolo goes a step further. Dora's pregnancy at death indicates

¹⁰Ibid., p. 93.

that even the unborn are innocent victims of the war and the world it will forge.¹¹

Thus, Duelo en el Paraíso initiates Goytisolo's manifestation of hopelessness by showing that no one in Spain escaped the fratricide between 1936 and 1939. ✓ Also, the novel opens the door to the postwar period of Goytisolo's other works. As Castellet says, ". . . el tiempo de esta novela es el futuro;"¹² and he elaborates upon this important element of Duelo en el Paraíso:

Abierto el porvenir, Goytisolo abre, en realidad, con esta novela, los caminos de toda su futura producción novelística. Y no me atrevería a afirmar tan tajantemente esta especie de profecía si no estuviera seguro de que Goytisolo ha conseguido con Duelo en el Paraíso la novela-testimonio de una generación, la suya, en el momento de acabarse la guerra civil española, cuando todos los que pertenecemos a esa generación éramos todavía unos niños en los que, sin embargo, la guerra había dejado un surco, indeleble del que nunca podremos olvidarnos y que, en cierto modo, ha prefigurado y prefigurará nuestra vida comunitaria española.¹³

Goytisolo shows in his other fictional works that the tragedy of the Civil War has led to the equally serious tragedy that he sees in contemporary Spanish life. He is unique among the writers of his generation in the constant relationship between the two epochs. Goytisolo ✓ projects the war's total destruction of Spain into and

¹¹Schwartz, op. cit., p. 13.

¹²Castellet, loc. cit.

¹³Ibid.

throughout the postwar period and indicates that his countrymen continue suffering spiritually and materially in their lives. As a result of his technique, Goytisolo is a thoroughly harsh critic of the effect of the Civil War upon modern Spanish society.

The fate of the orphans in Duelo en el Paraíso is Goytisolo's most important indication of what the future course of Spain will be. There appears little possibility that the youths will be able to lead normal and happy lives. The children not only have lost the innocence of youth much too early, but also have lost their childhood completely. Sixteen-year-olds have already been sent into combat, and rumors persist that those in the thirteen to fifteen age group will soon be called. Those like Abel, who are too young to wear a uniform, replace the normal war games of children with organization into real armies as they initiate a reign of terror.

These orphans themselves are not unhappy in this environment and whirl of activity. They glorify war and delight in the type of life it offers to them. Children, "por naturaleza," have a certain amount of cruelty in their personalities. But the tragedy is that, with no parents to guide them, they are now motivated by the insanity that they see about them. They view robbery, torture, cruelty and murder as essential

parts of human existence. They feel that they, too, should participate in the adult's world. The innocent refugee child, Abel, is one of the victims of the new way of life when the gang he sought to join murders him for the sheer pleasure of killing.

The generation represented by Abel and El Arquero will grow into the criminal adolescents of Juegos de manos as new gangs of younger children, like those of El circo and La resaca, emerge to follow the same pattern. They must coexist with the frustrated and maladjusted adults of La resaca, Fiestas, Fin de fiesta and El circo and share a meaningless environment with the pro-Franco characters of La isla, whose life has only worsened spiritually over the years. Thus the bitterness generated by the Civil War, as seen in Duelo en el Paraíso, is apparent in the actions and attitudes of three generations in Goytisolo's other works: one that fought the war, one that reached adulthood during that period, and one that, as children in the war era, lost any opportunity for a happy adult life.

It is common for postwar novels to mention the war as an influence on current Spanish life and to suggest lessons that are to be learned from the conflict. Goytisolo, on the other hand, sees only a closed and incoherent world without solution. His trajectory begins

with the Civil War environment of Duelo en el Paraíso, in which fate closes the door to any beneficial future for the characters. It continues through the adolescents of Juegos de manos, to the adults of La isla and Fin de fiesta, whose lives represent little more than chaos, hopelessness, disillusion, skepticism and lack of all traditional values.

Some characters in these novels refer to the war directly, blaming it as the source of their present misfortune, recalling the atrocities and destruction of that period, or considering as fortunate those who died in the conflict because the dead unknowingly escaped an even worse environment--postwar Spain. Those who make no mention of the Civil War also must suffer from what happened between 1936 and 1939 as Goytisolo reveals the constant influence of that time upon the present throughout his works. Thus, the Civil War is not only the historical starting point of the misery that Goytisolo sees confronting the modern Spaniard but also the spectre of the war is always in the background of his works as an unseen and extremely important part of contemporary life.

CHAPTER IV

CRITICISM OF THE FRANCO GOVERNMENT

It is doubtful that the terrible price paid by Spain during the war can ever be justified. At least a partial atonement for the tragedy would have been the emergence of a progressive and enlightened government. According to Goytisolo and other contemporary novelists, such government did not evolve. It is to be expected that many writers would emerge from the war as anti-Franco because of their traditional political beliefs or their growing lack of confidence in the present regime through the years. Laforet, for example, was seventeen years old at the end of the war and had lived in relative security in the Canary Islands. But her family had been engaged in previous wars on the mainland.¹⁴ Her brother, at the time of Nada, was a militant carlista. Because of her political background, Laforet's first work has been interpreted as an example of how pro-Franco individuals see the postwar world crumble about them.

With the firm establishment of the dictatorship and its censorship, a direct attack on Franco is quite

¹⁴Willis K. Jones, "Recent Novels of Spain: 1936-1956," Hispania, XL, No. 3 (September, 1957), p. 305.

unlikely. A condemnation of his regime must be handled more subtly, as in Nada. This is Goytisolo's approach in La resaca, in which he sacrifices some of the narrative in favor of strong social criticism. His usual method is to criticize obliquely or indirectly by showing the insufficiency of the government on as many levels and in as many ways as possible.

One of his techniques is to emphasize the passive role or nature of the government in the affairs of the people. In La resaca Goytisolo stresses the failure of the government to act where and when the action is desired or needed. The message of his work is that the Spanish people must suffer from an anti-socialistic abhorrence of action that would result in an improvement in their welfare. There is a total lack of activity, whether by the central government or by the local one.

Southern Spain is a favorite locale to show government apathy, for it symbolizes for Goytisolo the stark poverty of a large portion of the Spanish population. The obvious need for action in that region is seen in "El viaje," a story in Para vivir aquí. Vitally needed youth have understandably emigrated from the area to escape the destitute environment. Madrid feigns interest by sending technicians to study the problem, but always with the same result:

Cada año, los diarios prometían una política de Obras Públicas, un pantano y otras muchas cosas más. Venían delegaciones, desde Madrid, con planos, ingenieros y topógrafos y en sala del Ayuntamiento se les obsequiaba con un banquete. A la salida, los niños de la escuela cantaban un himno en su honor. Pero--en seguida--se iban con sus planos, topógrafos e ingenieros,¹⁵ y ellos--los pobres--seguían igual que siempre.

The situation in Campos de Níjar is similar, as the government fails to provide trees and water needed by the inhabitants. Goytisoló remarks that ". . . no hay arbolado porque no llueve y no llueve porque no hay arbolado."¹⁶ The region desperately needs the same type of technicians who are sent in "El viaje." But none arrives and the sign on one of the shacks, "Más árboles, más aguas" will continue to go unheeded.

The lack of necessary governmental action is not a characteristic of the central government alone. Fiestas, for example, concentrates on the educational problem while placing equal blame on local administration. Rafael Ortega, a teacher with humanitarian ideals, is interested in and appalled by the conditions of the Murcian and Andalusian squatters near Barcelona. At the same time that their parents cannot find work, the children, about

¹⁵Juan Goytisoló, "El viaje," in Para vivir aquí (Buenos Aires: Editorial Sur, 1960), pp. 52-53.

¹⁶Juan Goytisoló, Campos de Níjar (Barcelona: Editorial Seix Barral, 1963), p. 18.

three hundred in number, are denied schooling. Ortega mentions that "la escuela municipal del distrito no acoge ni a una cuarta parte"¹⁷ and decides to discuss the situation with the "delegado del Alcalde." But he is denied an interview because the delegate's duties in social functions make him unavailable. Ortega is referred to the parish priest for possible action. He feels, however, that it is useless to talk with Church officials because "Los señoritos de la catequesis sólo se acuerdan de ellos [los niños] los domingos."¹⁸ Ortega confesses that his plan was predestined to failure because "El Ayuntamiento desconocía oficialmente la existencia de las chabolas."¹⁹

This episode demonstrates the farcical nature of the Spanish Ayuntamientos, most of which are appointed directly or indirectly by the central government and the curia. The failure of Ortega with the Ayuntamiento and that of the people of southern Spain with the central government mean that the vicious circle has been closed. There is no appeal to Madrid for correction. As with other social problems in Goytisolo's works, the Spaniard faces a dead end in effecting governmental action.

¹⁷Juan Goytisolo, Fiestas (New York: Dell Publishing Company, Inc., 1964), p. 84.

¹⁸Ibid.

¹⁹Ibid., p. 85.

The field of labor relations, investigated in La resaca, presents another side of the same dilemma. Giner is an idealist who, in this case, wants to form unions, exactly as he had done during the Republic. His anti-Franco conclusion is that "Nos han robado todo, hasta las palabras. . . Somos más pobres que los esclavos."²⁰ He looks to France for moral support. His friend, Emilio, has emigrated to France and sees the situation there first hand. The emigrant's letters to Giner, filled with praises for unionization and its benefits for the working man, make Giner certain that unions can be and must be established in Spain. Emilio returns to Spain to help him, but their campaign generates little support. One meeting results only in trivial discussion in which meaningless generalities are expressed and no action results. The failure of the idea of unionization is expressed by Emilio: ". . . si te he seguido bien, lo que nos propones es actuar aceptando de antemano el fracaso."²¹ His abandonment of the project, and his subsequent return to France, assures the reader of the total failure.

²⁰Juan Goytisolo, La resaca (París: Librería Española, 1961), p. 3.

²¹Ibid., p. 214.

Goytisolo never indicates that the government forces the citizens to adhere to a certain code of conduct or to donate service to the State. But he makes an effort to show that the regime's benevolence in this respect is overbalanced by a total suppression of civil rights. Giner learns that freedom of speech means discussion of mere trivialities and that the right to organize is not an inherent right or a "cosa española." Thus, the inactivity of the government in La resaca connotes not only the regime's failure to help the people, but also its obvious lack of sympathy for unionization.

Goytisolo does not deny that the Spaniard enjoys a certain degree of individual liberty. But, his works indicate that the freedom that one is permitted in the private sphere of life cannot be projected into the public realm. When Ortega and Giner trespass that boundary, their plans are doomed to failure. The reader is to conclude that the government considers itself all-powerful, correct and therefore not subject to question. Goytisolo's suggestion that such a state of affairs exists in Spain confirms his cynical criticism of society and has contributed to the banning of both Fiestas and La resaca in Spain.

According to Goytisolo, the Franco government also has its totalitarian side, where lack of action is replaced

by brutal activity. The hatred of the Guardia Civil is stressed in La Chanca. He states near the conclusion of his trip that "Almería no es una provincia española. Almería es una posesión española ocupada militarmente por la Guardia Civil."²² Pipo in Fiestas expresses the horror of Spanish prisons allegorically by imagining dreadful penal institutions for children:

Y la espesa oscuridad que les rodeaba se coloreó de escalofrantes imágenes de prisiones infantiles en donde los guardianes torturaban a los niños, la violencia era la norma de autoridad y un código implacable castigaba las menores de faltas. Aquellas prisiones acogían huéspedes inocentes y devolvían tan sólo cínicos malvados. Existían, existían de verdad, e iría a ellas de no mediar milagro.²³

A similar fear of government activity is found in Juegos de manos when one of the characters engaged in political activity is afraid that the police will shoot the workers in the street.

But the brutality of the Spanish government is not limited to the imagination and expression of fear. Fiestas offers an example of how the passive nature of the government can change into brutal action. Unable to cope with the problem of the chabolas, the local government resorts to a sudden eviction of the squatters.

²²Juan Goytisolo, La Chanca (París: Librería Española, 1962), p. 130.

²³Juan Goytisolo, Fiestas, p. 211.

As they are being removed, Ortega exclaims angrily to his neighbor Paco, "Hace quince años ninguno de nosotros hubiese soportado lo que hoy ha ocurrido, y usted menos que ninguno."²⁴ The contrast of justice during the Republic and injustice under the dictatorship is obvious in his words. As the eviction continues, Goytisolo adds this note of irony through a radio in the background:

. . . con lo que, hijos míos, al acercarse a este gran acontecimiento, resuenen en la ciudad los himnos de amor y de ternura, flamen los gallardetes y las banderas, luzcan su indescriptible belleza las luminarias, como símbolo de alegría que debe anidar en nuestros corazones por estos maravillosos días de paz, días de unión, días de . . . ²⁵

Such ironical comments and scenes are frequent attacks by Goytisolo against the Franco regime and the official hypocrisy. Another indication of decadence appears in the same novel. The slogan "Por el Imperio hacia Dios" on a sign has faded away and has been replaced by "Beba Coca Cola."

The impoverished environment of Campos de Níjar is dotted with signs reading "Franco." One miserable shack there proudly exhibits portraits of Hitler, Mussolini and Franco. A similar opinion of present Spain is expressed in Goytisolo's other travel book, La Chanca, where "Gibraltar para España" has been amended with "¿Y España pa' quien?"

²⁴Ibid., p. 181.

²⁵Ibid., p. 171.

Perhaps the most poignant example occurs with the death of the pathetic Evaristo in La resaca. Evicted from his home and mocked by the community, he commits suicide. When he is found, his sightless eyes are transfixed upon a sign reading "ni un hogar sin lumbre ni un español sin pan." All of these scenes suggest the same thesis; namely, that any promises expected under Franco and the reality confronting Spaniards today have nothing in common.

The general inefficiency of all levels of government under Franco is reflected in the attitude of the people toward politics. This broad thesis expounded by Goytisolo is found in Fin de fiesta. When a touring Swede inquired whether ". . . la gente se interesaba por la política," the boy's answer was simply: "Dije que no."²⁶ The question may well arise whether the government is such because of the people's apathy or whether the apathy is the result of a decadent regime. The latter would seem to be valid from the anti-Franco tone of Goytisolo's novels. The fault, as he assesses it, lies at the top of the political structure, with the dictatorship.

This apathy is reinforced by vestiges of a continuing ideological struggle between Republicanism and the

²⁶Juan Goytisolo, Fin de fiesta (Barcelona: Editorial Seix Barral, 1962), p. 21.

dictatorship. For example, Giner's Republican ideals contrast with anti-Republican sentiment expressed in Fiestas. When a conversation about politics mentions that "Pero debe usted reconocer que entre ellos, había republicanos sinceros," a boy seated at a nearby table shouts in rebuttal, "Los republicanos son unos maricas."²⁷ This division in political sentiment and this apathy are likewise seen in Ortega's heated discussion with Paco when the squatters are removed. At the same time, Ortega represents idealism and progress while his neighbor symbolizes satisfaction with the current regime, regardless of its activities. Paco attempts to absolve the government of the blame, because "durante la República, si usted lo recuerda, el problema ya estaba planteado." He further supports the current political situation against Ortega's angry tirades by saying, "Porque ahora hay orden, y la autoridad sabe lo que hace, mientras que entonces todo era anarquía y la gente se tomaba la justicia por su mano." He continues equating Republicanism with anarchy by claiming that the professor's ideas would mean that "deberíamos salir con pistola a la calle." Ortega's rebuttal shows that Franco has supposedly suppressed the will of the people, because now, under the dictatorship, "hemos perdido

²⁷ Juan Goytisolo, Fiestas, p. 208.

la capacidad de rebelión, vivimos embrutecidos, como animales." He accuses Paco of being one of the great number of his countrymen who now choose to act like political puppets, because "como de costumbre, no hace usted más que repetir lo que le enseñan los periódicos."²⁸

Paco symbolizes for Goytisolo the Spaniard who has lost his capacity for progress, justice and thought. He is a contemporary example of an attitude that is seen during the war in Duelo en el Paraíso: the Spaniard is more concerned about himself than he is about his compatriots. Paco himself states this principle and shows the current apathy by saying, "Que cada cual se ocupe sólo en sus asuntos: éste es para mí el ideal." Ortega, whose views derive from Republicanism and whose goal is a progressive Spain, expresses the opposite feeling: "Si nosotros no acudimos al encuentro de la injusticia, la injusticia acude a nosotros."²⁹

The novels of Goytisolo, then, are like the contemporary tremendista works in their anti-Franco sentiment. But unlike Laforet, Goytisolo has expressed an evident dislike for the current regime. The protests are sometimes rather mild; in Juegos de manos, for example, he shows

²⁸Juan Goytisolo, Fiestas, pp. 180-182.

²⁹Ibid., p. 182.

the lack of respect for authorities. A group of boys in a park mock two kindly policemen. Or, Goytisolo can be more forceful by showing the failure of the government to act when action is needed and by giving examples of the activities of a police state. The nations of the Iberian Peninsula are unique in Western Europe in that they have the only established dictatorships outside the Iron Curtain. Consequently, the problem found in the modern Spanish novel is not treated, at this time, in other Western European literatures.

Goytisolo's outlook is based on the fall of the Republic and the emergence of the dictatorship. Undemocratic in its attitude and constitution, the regime is shown to have no true interest in the people. It allows a certain degree of individual freedom, but neither allows nor encourages improvement in the public domain. The nefarious effects of the government can be physical--poverty of Almería--or spiritual--the suppression of the people's will. It continues to cultivate a corrupt political system at all levels of government and symbolizes the old saying that Spain has been blessed with everything but good government.

In Goytisolo's works, the continuing division of political opinion, and the resultant apathy of the people are the war's legacies through the Franco regime.

Goytisoló's message is similar to that of Cervantes three hundred years ago. Don Quijote, in his attempt to change the world for the better, found society strongly established. Anyone who tried to change it was doomed to failure. Similarly, those who now want changes in the status quo, whether the peasants of Almería or the intellectuals like Ortega, find the regime firmly established. They learn that there is no hope in attempting reforms and that their efforts lead to a dead end. The future is presented as being closed in Goytisoló's works. Ortega still hopes for a better future at the end of Fiestas, but neither the reader nor the characters in the novel can share his optimism.

CHAPTER V

CRITICISM OF PERSONAL RELATIONSHIPS

I. THE FAMILY

The theme of poor family structure and relationship has been a favorite motif of postwar novels since Cela's La familia de Pascual Duarte. Goytisolo, by his numerous examples and variety of treatment of this theme, indicates that he considers it one of the most important aspects of contemporary Spanish society. In general, he portrays the family as a hollow, meaningless unit, a situation anticipated by the actions of the orphans in Duelo en el Paraíso. The family may be intact, but the idea of "los niños pagan siempre" continues through a spiritual, rather than a physical destruction of family harmony.

The gravity of the situation can vary from an atmosphere of disinterest to one isolated case in Fiestas of obvious hatred within the family. The less serious condition is very prevalent throughout Goytisolo's novels. Giner's family in La resaca shows no interest in him or his idealistic venture, and he can gain neither their sympathy nor their support. His wife blames him for their poverty and equates idealistic pursuits with a substitute for honest work and material support of the

family. She finally reaches the point of purposely dividing the family by isolating her "worthless" husband from the rest of the household:

Al contraer matrimonio, Trinidad era indiferente como él, pero, desde su salida del campo, parecía presa de una inquietud religiosa que aumentaba de día en día. A medida que su carácter se formaba agrio e intolerante, había adquirido nuevas devociones que inculcaba celosamente a sus hijos, como buscando la manera de aislarse. Desde su cuarto cuando, fatigado por el trabajo de la jornada, trataba de recapitular las razones de su fracaso, les oía jesusear a los tres en la cocina.³⁰

Giner's isolation is evident when he attempts to explain his daily activities to his children but evokes only their disinterest and boredom. Any communication between Giner and his family is impossible as long as he continues his efforts toward unionization. At present, his wife's reasoning and calculated separation of Giner from the rest of the family have succeeded.

This lack of contact, interest and communication is also seen in El circo. Utah, like Giner, is physically removed from his family, but for a different reason. We see him largely throughout the book returning from an unsuccessful attempt to borrow money in Madrid. Utah's spiritual separation from the family, a parallel to his separation from reality through constant dreaming, is

³⁰ Juan Goytisolo, La resaca, p. 152.

evinced when he finally returns home. His condition upon arrival is not that of a good husband and father:

Elisa advinó que había bebido. Pese a que hacía bastante calor, Utah llevaba el abrigo puesto y el cuello de una botella de coñac sobresalía de uno de sus bolsillos. Con el pelo revuelto, la barba en punta y las cejas en acento circunflejo, parecía un diablo de juguete, milagrosamente surgido de las páginas de algún libro de cuentos.³¹

His shortcomings as a husband and father are further emphasized in two scenes which immediately follow the above description. First, he will not give direct answers to his wife's questions about the trip to the capital. Then, he lies to his daughter, Luz Divina, whom he had promised to bring a bicycle from Madrid. Utah hands the heartbroken child a music box, instead, and says that ". . . no puede venir con una bicicleta por los aires,"³² although he has returned by automobile.

Giner and Utah are men who are failures in life and are in economic difficulty. Equally important is their role in exemplifying the failure of the father in the contemporary family. They represent the generation which should provide leadership for today's youth. Each is active in his own peculiar way, Giner through his

³¹Juan Goytisolo, El circo (Segunda Edición; Barcelona: Ediciones Destino, 1963), p. 196.

³²Ibid., p. 201.

campaign for unionization and Utah in his futile search for money, but neither does anything that would benefit his family directly. Their only success lies in the realm of dreams, Spanish unions for Giner and a series of fantasies for Utah, in which he is the perpetual hero. Their actions, consequently, are merely useless and stupid motions in the reality of daily life.

These two situations are on the surface relatively minor examples of dishonesty within a family, minor to the extent that an improvement is at least possible through certain adjustments in behavior or activity. But, at the same time, Utah and Giner seriously harm their families, and their nation as a whole. Utah's personal failure as a businessman and father causes the entire family to be ostracized by local society. Because of his character and conduct, the family must suffer guilt by association and are judged failures as a group, outcasts in the community. His wife is unjustly forced to defend him to others and to ward off his creditors. On one occasion, Elisa, his wife, points at her furniture and invites the bill collectors, "Llévense lo que les plazca."³³ All the children in the neighborhood boycott Luz Divina's party because of her father's reputation. Montse, one

³³Ibid., p. 14.

of the children who received an invitation, explains the reason for everyone's absence by saying, "Mamá no nos dejó. Dice que no quiere que pongamos los pies in casa de Utah."³⁴ The result for Luz Divina is both pathetic and tragic for a girl of her age:

Se sentaron, una frente a otra, sin decir palabra, junto a las ordenadas bandejas de bocadillos, las tazas humeantes y los platos, acechadas por un negro silencio hostil, interrumpido a trechos por el alegre griterío de Nenuca y los rapaces. Luz Divina comenzó a engullir las pastas con rapidez; inútilmente quería detener el río de sus lágrimas. Al fin, sin poder contenerse ya, se asomó a la galería, llorando a moco tendido, hasta que los chiquillos encaramados en la tapia del jardín interrumpieron su griterío, asustados.³⁵

Such debasement and isolation from the community are the rewards for Elisa's loyalty and Luz Divina's faith in her father's promise.

Giner does not debase the entire family because they have already isolated themselves from him. But his children's attitude is more than a mere opinion of one generation toward another. It also symbolizes the attitude of Spaniards toward those who, like Giner, have high ideals. As seen here, the idealists in Spain appear stupid, misguided and ineffective. In the case of Giner, a garage mechanic, it is also a question of a person ill-equipped by nature and training for such an undertaking.

³⁴Ibid., p. 194.

³⁵Ibid., p. 181.

It complements the situation in Fin de fiesta where the intellectuals like Miguel and Bruno withdraw from the world and show no interest in idealistic ventures. Idealists are in a distinct minority and cannot generate enthusiasm among the masses, just as Giner cannot do so within his own family. Goytisolo suggests that the general opinion of the citizenry is like that of Giner's wife: the need to provide daily bread is more important than grand designs for a better living tomorrow. Thus, Giner's failure, like that of Ortega in Fiestas, is Goytisolo's indication that idealism is doomed to failure in the postwar era.

Poor family life frequently leads to more serious consequences within the family, and the mother is often judged most at fault by the children. Certain examples demonstrate these aspects. In El circo, two sisters find their home life unbearable. Juana considers her mother stupid and says that the situation "Había llegado a un punto en que no podía aguantar más . . . Mamá ya la conoces . . . Y papá . . . y Vicky . . . Metidos en casa todo el día . . . Hablando siempre."³⁶ She feels that "las preguntas absurdas de su madre tenían la virtud de ponerla frenética."³⁷ Vicky holds a similar view

³⁶Ibid., p. 135.

³⁷Ibid., p. 64.

and is further discouraged by a quarrel between her brother and her father. Both girls look forward to the day they can leave home. But Juana's desire develops into seriousness when she becomes involved with Atila, a garage mechanic from Murcia. He plans to rob the town's wealthiest citizen, Don Julio. Juana believes that Atila is seriously in love with her, and she plans to leave Las Caldas with him. Ironically, she involves herself in an equally hollow situation. Atila muses after the robbery and murder of Don Julio that ". . . con Juana o sin Juana podría pasearse por todas partes igual que un turista."³⁸

Ana, in Juegos de manos, is quite similar to Juana.

Her mother's insistence that "Tienes madera de artista y los modales de una señorita."³⁹ clashed with her own desire for mediocrity. Ana considered unrealistic and foolish her mother's attempts to show that her daughter was intelligent. She sums up the situation between the two:

Mi madre era absurda, inconsecuente y generosa. Sus enseñanzas tenían algo infinitamente consolador, como esos honorables manuales que enseñan a vencer la timidez or el arte de triunfar en los negocios. Eran grotescas, vacías de significado, lo mismo que unas cáscaras huecas: "Ten confianza en tí misma."

³⁸Ibid., p. 244.

³⁹Juan Goytisolo, Juegos de manos, Segunda Edición (Barcelona: Ediciones Destino, 1960), p. 93.

O bien: "Tienes que comportarte tal como eres para sacar partido de tus recursos." Y sus palabras, enunciadas con aire convincente, se colaban en mis oídos a hurtadillas y sin dejar ninguna huella.⁴⁰

Her father, a humble carpenter, was unimportant in her early life because her mother ". . . no podía soportar que nadie recibiese mi afecto y al referirse a nosotras, daba por entendida la exclusión de papá."⁴¹ Ana's rebellion against her family developed into one against the entire bourgeoisie as her mother tried to force her into adopting a middle-class way of life. The more her mother insisted, the more Ana desired to become a factory worker. She convinced herself that "Sólo por medio de la sangre . . . se puede alcanzar el derecho de ser revolucionario."⁴² The gang's mission in Juegos de manos is to assassinate the politician Francisco Guarner, who is, for Ana, the symbol of the hated middle class. She is the most vociferous in demanding his death, because "Lo reúne todo: la superficialidad y la educación, el dinero y los modales."⁴³

The gang's leader, Agustín Mendoza, likewise became a criminal after breaking with his parents, whom he resented initially for their excess of affection. He explains the reason for their attitude:

⁴⁰Ibid., p. 92.

⁴¹Ibid., p. 94.

⁴²Ibid., p. 99.

⁴³Ibid., p. 91.

Mis padres me querían con exceso y jamás se atrevieron a denegarme nada. Era para ellos el único objeto de su vida: una especie de don, de sorpresa y de gracia. Tres años antes que yo había venido al mundo un hermanito muerto. Mi madre tuvo que ser internada en un sanatorio. El médico había dicho que probablemente no tendrían ningún hijo, y como no obstante yo nací, todos me recibieron con abrazos y con palmas.⁴⁴

Like Ana, Agustín notes that his father, ". . . encerrado como estaba en su pequeño mundo de vidrio,"⁴⁵ was less influential than his mother upon his life. Her domination and the feeling of independence that she cultivated in Agustín led him to direct the ". . . odio por lo que me rodeaba . . ."⁴⁶ toward his mother. He began to take great delight in hurting her in every way possible. He expressed a desire to move away from his parents and accused his mother of having provided him with a poor childhood and education. His final act was to convince his weak father to seduce one of his models. When Agustín realized that his plan had been successful, he rushed to tell his mother and to watch her reaction:

'No te enfades con él--le dije. Ha sido obra mía tan sólo.' La vi palidecer, blanca de ira, pero no dijo una palabra. Sólo después, al acostarme, se aproximó hasta mi cama, con los ojos abultados por las lágrimas. 'Eres un canalla, Agustín. Una cosa así, no la haría ni siquiera al ser que más odiara.'⁴⁷

⁴⁴Ibid., p. 144.

⁴⁵Ibid., p. 148.

⁴⁶Ibid., p. 148.

⁴⁷Ibid., p. 150.

The only solution was to concede to Agustín's wish for complete independence by sending him away to school. His parents continued hoping for reconciliation and constantly offered him financial aid. But Agustín rejected their money, once tearing up a blank check although he was suffering hunger and cold at the time. He later became the gang's leader and had to kill his friend David, who had failed to assassinate Guarner. Agustín's mask of independence and strength fails when the memory of his crime forces him to admit the murder. The confession leads to his arrest at the end of the novel.

David was an unwise choice for both the assassination and membership in this group, for he is emotionally a misfit in such an environment. His family was one of immense wealth in Barcelona. Although the family suffered some losses, it continued to be quite prosperous, and David's life progressed materially with what he terms ". . . en medio de una gran facilidad."⁴⁸ His father, who had always tried to convince his son to lead a responsible life, directed David toward an important role in industry. But David's contact with the business world also revealed to him the poor people of Barcelona:

Allí me puso en contacto con un extraño mundo de chiquillos medio desnudos, con los que me impulsaba

⁴⁸Ibid., p. 174.

a jugar, y que permanecían a mi lado, negros y desconfiados, como lagartos oscuros. Lleno de asombro comprobé que siempre tenían hambre y que suspiraban por los platos de comida que en casa me hacían comer casi a la fuerza. Eso les revestía a mis ojos de un prestigio grande, y, junto a ellos, me sentía mediocre, tímido y estrecho.⁴⁹

David wanted to beg forgiveness of the destitute children for his own privileged station in life. His father's wealth and his parents' excessive care seemed ridiculous to him when contrasted with the misery and squalor of other children of his age. He realized that the family's wealth only served to increase his own feeling of weakness. Although he knew that his parents were basically good, he came to realize that ". . . nada de común tengo con ellos."⁵⁰ David expresses the differences between the two generations:

Tal vez yo en su lugar hubiera hecho lo mismo, aunque creo que entre mi generación y la suya media alguna diferencia: que nosotros no estamos como ellos convencidos de nuestros derechos y que si llegase la hora de defenderlos, lo haríamos tal vez por egoísmo, pero no por la certeza de nuestro fundamento.⁵¹

His education furthered his resentment toward the older generation. His tutor, Don Angel, attempted to discourage his compassion for the poor and reminded David that "Eres de los escogidos . . . y debes comportarte

⁴⁹Ibid., p. 175.

⁵⁰Ibid., p. 174.

⁵¹Ibid., p. 175.

como tal."⁵² David's gift of alms to a poor boy evoked an angry tirade from Don Angel, who exclaimed, "Son sucios, horribles, están llenos de costras. No merecen que nadie se ocupe de ellos."⁵³

The utter lack of compassion for the poor on the part of David's superiors continued to clash violently with his own nature. David began to judge them all as insufficient, including his aunt, with whom he stayed while his parents vacationed in Europe. He realized that she was exceptionally greedy and cruel and not a part of the world he wanted.

David's feelings were equally applicable to all living creatures. His father had placed a large quantity of fish in pools near their home. David noticed with anguish that many were dying as these pools were being emptied one September. He and several of his poor friends rescued the fish by placing them in pails of water. Don Angel angrily dragged David away, refused to let him continue rescuing the other fish, and again warned him not to play with the poor children.

David eventually began to rebel against his parents and environment. He could not accept his elders' opinion that he possessed a great natural talent and that he was

⁵²Ibid., p. 177.

⁵³Ibid.

someone special. His desire for a new type of life was fulfilled when he met Agustín, who exercised a strong influence upon David from their first meeting. The older boy's domination and influence continued through the assassination plot. But David, still a basically weak individual, could not find the strength to pull the trigger. Rather than continue his admitted weakness, David refused to flee after learning that Agustín would have to kill him. His last thought before Agustín pulls the trigger is: "Si no tuve el valor suficiente para matar, no lo tendré siquiera para dejar que me maten."⁵⁴

The general theme of Juegos de manos is the rupture between generations that leads to a type of adolescent delinquency. Castellet describes the gang of criminals aptly when he says:

Esos inquietos personajes no son más que inauténticos agitadores, unos anarquistas aficionados para quienes los problemas sociales son antes una justificación a posteriori de su desalteración adolescente.⁵⁵

They represent the children of Abel's age in Duelo en el Paraíso who have survived the war with their parents and have reached early adulthood. In this respect, Juegos de manos is a continuation of Duelo en el Paraíso; and the importance of the Civil War as a major cause of the

⁵⁴Ibid., p. 243.

⁵⁵Castellet, op. cit., p. 134.

current situation is again evident. Kessell Schwartz notes the relationship between the war environment and that of Juegos de manos:

Juegos de manos concerns a group of wild youngsters, products of the Civil War environment, which they experienced as children. The book, in reflecting the sordid atmosphere of cruelty, treachery, murder, and rebellion, reveals some of the unhealed and perhaps unhealable wounds caused by the War. . . . It is the air of suspense, the dramatic intensity, the protest, the violence, the taste of life itself that is important, and not the plot. These graphic descriptions . . . reflect the hopelessness of the time. Goytisolo describes his Spanish world as he remembers it, with a child's direct grasp of reality.⁵⁶

Many of the factors that determine the actions and attitudes of the adolescents in Juegos de manos indicate this important relationship. For example, they still are influenced by the bloody and absurd world that surrounded them during the war. Murder was an integral part of the orphans' environment in Duelo en el Paraíso, and Guarner's planned assassination and David's murder are essential parts of Juegos de manos.

Between the two novels there is a distinct difference reflected in the relations between the two generations. One important difference is the reason for the break between children and parents. The loss of contact between the orphans of Duelo en el Paraíso and their elders is easily understood, a consequence of the war that brought

⁵⁶Schwartz, op. cit., p. 11.

about the deaths of parents or the necessity of relocating the children. But in Juegos de manos and other works that deal with this theme, exact reasons, which vary according to the individual, are often difficult to discern or interpret. The theme of a struggle for existence that motivated the pícaros of the Seventeenth Century is almost totally lacking in Goytisolo's works. No one in Juegos de manos suffered from material want at home, and Agustín willingly endured poverty rather than return to his parents. Even when poverty could be a cause of family disharmony, other reasons tend to be more important. The lack of sympathy for Giner's idealism and Antonio's boredom with his family in La resaca overshadow the families' economic situations.

Often a misunderstanding, misinterpretation or lack of judgment by one or both of the parents seems to lead to a rupture. Ana's mother misjudged her daughter's ability and desires; David's parents did not recognize his true nature; and Agustín's mother failed to realize that to inculcate independence in her son was to make him independent of them, also. Ana's and Agustín's mothers further erred in isolating their husbands from their respective families. Their motivation was one of greed, whereas Giner's wife in La resaca believes that she is saving her children from a proven worthless father and

husband. Vicky and Juana, like Luis and Gloria in Juegos de manos, cannot tolerate a stupid and boring family life, regardless of the basic character and good intentions of their parents.

Such conditions are visible and may be explained rationally. But there is a secondary feeling that seems to prevail among the children throughout Goytisolo's novels. Instead of expressing definite and specific complaints against their parents, they believe that the world in general is a miserable place. Furthermore, they feel that their meaningless and senseless environment was thrust upon them by their parents, who were responsible for the Civil War. Regardless of the individual situation, all the children have the common desire to destroy all ties with the well-meaning but, to them, inadequate older generation. The characters in Juegos de manos usually commit one ultimate act that will guarantee a permanent rupture between them and their parents. Thus, Agustín persuades his father to seduce a model; and Ana will not alter her decision to become a factory worker and revolutionary.

Unfortunately for the adolescents, life away from home proves to be as hollow as their family life seemed to be. The orphans of Duelo en el Paraíso at least saw something positive in life, as they glorified war and

delighted in war-like activities. Robbery, torture, murder, lying and treason were, to them, sometimes happy and always natural parts of one's existence. Now, the situation has changed and no one expresses any goal whatsoever in Juegos de manos. The members of the gang do not know what they want or seek in life. As seen in the descriptions of David, Agustín and Ana, they are certain only of what they dislike. In the postwar world, their attitude toward life is negative and they must grope around in a vacuum left by the activities of those previously involved in the Civil War.

But the hollowness of family life is not the end of Goytisolo's relentless criticism of contemporary society. The most discouraging aspect is the fate of the children after they have renounced their families. With no desire for reconciliation and pursuing their own varied courses of action, they discover that the result is always one of bitter disillusion, hopelessness or tragedy. Like Abel, David in Juegos de manos and Pira in Fiestas are killed. The latter is a ten-year-old whose father disappeared during the Civil War, and she dreams that he lives in Italy in a beautiful castle. Pira sells her belongings and sets out to find him and the Holy Father. A crippled beggar offers assistance and then murders her. The scene in which Pira is found by her friends

is one of the most emotional and lyrical in Goytisolo's works:

Era Pira, tendida boca abajo, con su hermosa trenza deshecha y los brazos inmersos en el mar. El asesino había desgarrado su felda de volantes y la parte posterior de la blusa, dejando al descubierto su espalda, blanco y magra. Parecía una muñeca de celuloide, una muñeca vieja, arrastrada hasta allí por una corriente marina, desde una playa lejana. A su alrededor no se advertía ninguna señal de lucha: tan sólo el maletín abierto y un cuchillo envuelto en un pañuelo de cuadros. Desde lejos, un jirón ensangrentado de su blusa parecía flotar entre sus dedos como un delicado rabillete de flores que había soñado entregar al Papa.⁵⁷

Others, like Agustín in Juegos de manos and Antonio in La resaca, have their lives shattered when they are arrested as criminals. Those who escape death and prison will live in an alien and incomprehensible world. Some have seen the collapse of the one tangible loyalty of their lives. The gang in Juegos de manos faces dissolution, and Pipo in Fiestas unwittingly betrays his best friend to the police. Pipo must live with a Judas complex although El Gorila has practically forced him into a confession and seems almost relieved by his arrest. Metralla in La resaca and Atila in El circo are free to commit more crimes, and Vicky and Juana will continue existing in boredom and monotony. Arturo, the one example of hatred in the family, will probably never cease hating his

⁵⁷Juan Goytisolo, Fiestas, pp. 190-191.

environment and those who populate it. This cripple, one of the characters in Fiestas, blames his mother for his condition; and Doña Cecilia in turn blames the Civil War. He cannot stand his stepfather, ". . . un holgazán que te llenó de arrapiezos."⁵⁸ and expresses no sympathy for his mother's cancerous condition.

The most serious aspect of Goytisolo's criticism in the area of family disharmony is that it leads to a complete lack of hope for a better life in the future. The characters who have most rebelled against their parents come to an impasse, and the door to the future is closed. Thus, the progression from a break with the past through a struggle in an inane and meaningless world to final hopelessness is concluded. The thesis that a child's road to adolescence and adulthood should be a continuation of one's initial healthy atmosphere is reversed in the message of Juegos de manos, La resaca, Fiestas, and El circo.

Most of Goytisolo's children and adolescents are condemned to wander, lost and disillusioned, in an atmosphere that seems to them an incomprehensible void. One's life merely leads to another area of emptiness, and the individual is confronted with the same general aspect of life mentioned

⁵⁸Ibid., p. 36.

at the end of Juegos de manos: "Es como si al matar a David nos hubiésemos matado a nosotros, y como si al negar a Agustín hubiésemos negado nuestra vida."⁵⁹

II. MARITAL RELATIONSHIPS

The family without children and the sexual relations of adults are persistently analyzed by Goytisolo. His more recent full-length novel, La isla, relates the debauchery, infidelity, cynicism and disillusionment of the contemporary adult world, centered here in the festive atmosphere of Málaga. The eleven-day whirlwind of events that ends in a complete dissipation of this group is told by Claudia Estrada, who, with her husband Rafael, is an example of decadent adulthood.

Claudia arrives at Torremolinos from Paris to spend her vacation with Rafael, who has preceded her. The initial impression of anticipated happiness is only illusory. As the airplane lands, Claudia states that "Me sentía de buen humor, contenta de encontrarme allí, bajo aquel sol, en una ciudad que sabía mía y al acecho de todo cuanto recordaba me infancia. . ." ⁶⁰ But this

⁵⁹Juan Goytisolo, Juegos de manos, p. 266.

⁶⁰Juan Goytisolo, La isla (Primera Edición; México: Editorial Seix Barral, S. A., 1961), pp. 7-8.

feeling disappears rapidly, and a hint of what is to occur in the novel appears when the taxi driver tries to seduce her upon leaving the terminal. Then the general idea of change is introduced in Rafael's remarks about Torremolinos:

¿Está transformada, ¿no? --Era una pregunta ociosa y me limité a afirmar con la cabeza. --Pues espera a tratar con la gente . . . Se ha convertido en un país aparte, en una verdadera isla . . . Los maridos engañan a sus mujeres. Las mujeres engañan a sus maridos. El cura amenaza y nadie le hace caso. La virginidad ha desaparecido del mapa y todos los hombres son maricas.⁶¹

Rafael's allusion to an island is not limited to Torremolinos or this region. The idea of una isla "stems from the spiritual vacuum that has resulted in Spain because of the Civil War."⁶² Rafael means not only that Spain is cut off from the mainland of life, but that vice, infidelity and debauchery have replaced the concept of honor in his country.

Claudia later admits to her best friend, the actress Dolores Vélez, that she and Rafael have become incompatible. Then she expands upon the change in and the bitter emptiness of their married life:

Era triste pensar que nuestras relaciones se reducían a un intercambio de puyas, después de todo el amor

⁶¹Ibid., p. 14.

⁶²Schwartz, op. cit., p. 18.

que había habido durante años. Bastaba una observación trivial de uno para que el otro reaccionara con cólera y sacase a relucir los agravios o hablase de ajustar cuentas. La costumbre del drama subsistía cuando la causa del drama había desaparecido, y me sentía furiosa conmigo misma. Puesto que la carrera de Rafael exigía este sacrificio, ¿por qué no nos comportábamos como seres civilizados? Había muchos matrimonios en idéntica situación a la nuestra y convivían sin agrazarse la vida. ¿Por qué no hacíamos como ellos?⁶³

Claudia remembers, by contrast, that during the Civil War she and Rafael were Falangists and that ". . . estuvimos dispuestos a morir por un ideal." The ideal of wanting a better world through a Franco victory had been an obsession with her, even after her parents were assassinated:

A los dieciocho años imaginaba que la existencia era un don de extraordinario valor y en un momento en que la muerte venía a llamar de puerta en puerta y todo andaba de patas arriba, había tenido la inocencia de creer que el mundo podía transformarse. Era una apreciación puramente sentimental--mis padres fueron fusilados un amanecer, sin que me permitiesen siquiera darles un beso--y, durante mucho tiempo, estuve convencida de que luchaba por una causa digna de estima.⁶⁴

But after the victory, she came to realize that ". . . la guerra no había modificado nada."⁶⁵ The idea of the crumbling of the contemporary world about Franco supporters is an obvious part of La isla. Both Laforet

⁶³Juan Goytisolo, La isla, p. 45.

⁶⁴Ibid., p. 42.

⁶⁵Ibid.

and Goytisolo show that the victors, as well as the losers, can inherit a meaningless and absurd world. But the action in Laforet's Nada takes place immediately after the conclusion of the Spanish Civil War, and one has the impression that many problems described in the book would be alleviated if her characters only had sufficient money to obtain the necessities of life. La isla, by contrast, deals with victorious followers of Franco who, after twenty years, are still materially and professionally successful.

Claudia had made many sacrifices for her fellow man as a nurse during the war. After 1939 she turned her attention to Rafael and willingly deprived herself of material things as Rafael started his journalistic career. They thought that they were to play an important part in building a better world for everyone. But the "desengaños de la victoria"⁶⁶ affected all their ideals, and Claudia and Rafael suddenly and unexpectedly found that in their personal life ". . . el éxito había dejado de interesarnos."⁶⁷ Now, their wartime goals and personal aims had ended in a complete disillusionment with love.

Claudia's present opinion of life is that ". . . vivir era disolverse hasta acabar."⁶⁸ She explains that

⁶⁶Ibid., p. 54.

⁶⁷Ibid.

⁶⁸Ibid., p. 87.

she continues living with Rafael in spite of the emptiness of their love and married life ". . . a causa de su carrera. Si no fuera por esto, yo me habría ido."⁶⁹ She is loyal to her husband in this one respect, and they agree to feign happiness in the presence of Rafael's parents. But they also agree not to have to account for their actions and knowingly are unfaithful to each other while on vacation.

The same subject and theme dominate the four stories of Fin de fiesta. The action in each of these is subdued in comparison with the pace of events found throughout La isla. But the ingredients of infidelity, lack of virility, melancholy, senseless and meaningless acts and relationships, disillusionment and low opinions of Spain are the same. The end result of a dissipated adulthood in the postwar world is also the conclusion to be drawn from these four separate, yet thematically related, vignettes.

All four stories use the problem of relationships between man and woman as a point of departure but are presented from four different points of view, those of a disinterested child, the husband, the wife and a close adult male friend of the family. The first story deals

⁶⁹Ibid., p. 102.

with a Swedish couple vacationing in Spain. The narrator tires of his mother's laments and decides to spend his time at the seashore with his friend Ramón. When the couple registers at the hotel, Ramón notes that the husband is carrying a sewing machine and sarcastically remarks that it probably belongs to him and not to the wife. His allusion to the lack of masculinity proves to be more true than false. The wife invites Ramón to swim with her while the husband offers no comment. He takes an overdose of sleeping pills, which only underscores his weakness and hopelessness as a man. Ramón insists that nothing happened between him and the wife on their swim and passes the incident off as a mere summer adventure. The status quo is regained when the Swedes, still obviously incompatible, leave the area.

The second story deals with a Spanish couple, a lawyer named Alvaro and his wife Ana. Like several characters in La isla, Alvaro is obsessed with and depressed by the thought of growing old, although he is in his thirties. He expresses his cynical observation of the state of his married life:

Era el tema de conversación desde hacía unos meses y me acordé de la época en que nos esforzábamos en crear cosas y ayudarnos unos a otros, en lugar de destruirlas como ahora y criticar a las mujeres de los amigos. La neurastenia de la inacción nos había ganado poco a poco y, a medida que perdíamos pie respecto a la realidad, nos hundíamos sin remedio

en una maraña de interpretaciones psicológicas y conjeturas.⁷⁰

Like Rafael in La isla, Alvaro seeks a change by associating with a younger woman, Lola. She admires Alvaro for his "age," considers him authentic and profound, and is quite willing to accompany him and Ana everywhere. He, in turn, admires Lola's vitality because ". . . apenas he llegado a la treintena y me siento sin fuerzas."⁷¹

Alvaro's friend, Rafael, has changed considerably and only adds to the former's depression. He remarks to Rafael that "Tengo la impresión de que nos vamos disolviendo, tú, yo, mi mujer, todos. . ."⁷² Although there is no break in relations or communication between Alvaro and Ana, there is little or no understanding between them. Their conversations are as hollow as their love and married life. The possibility of a serious reconciliation and a happy future is destroyed at the end of the story. Ana, in a statement that echoes that of Claudia in La isla, merely agrees with Alvaro that "envejecemos."⁷³

Marta, the wife in the third story, is surprised by the sudden change in her husband, Juan. It is revealed

⁷⁰Juan Goytisolo, Fin de fiesta, p. 44.

⁷¹Ibid., p. 60.

⁷²Ibid., p. 48.

⁷³Ibid., p. 71.

that his melancholy and lack of appetite are due to his discovery, through some purloined letters, of Marta's affair with Jaime. They travel to Alicante, where Marta hopes the change of scenery will be of help. Juan seems absorbed in other things and often abandons her suddenly to be alone. Marta, herself, becomes depressed and admits that ". . . sin saber por qué, me sentí terriblemente sola. Me acordaba de Jaime y los amigos y tenía ganas de llorar."⁷⁴

A long distance call from Jaime increases her feeling of despair. She knows that Jaime's arrival will bring the entire situation to an impasse as her husband's melancholy increases: "Yo sabía que Juan lloraba en algún escondrijo de la manga y me sentía atrapada como entre las mallas de una red."⁷⁵ Jaime finally arrives and anticipates a renewal of relations with Marta. But she angers him by saying that she is truly in love with Juan. The entire situation is resolved without sincerity at the end as Juan merely decides that the love letters from Jaime to his wife will no longer matter to him.

The fourth story treats the matrimonial problems of Miguel and Mara and is narrated by Bruno, who has just returned from a lecture tour to Oslo, Heidelberg

⁷⁴Ibid., p. 95.

⁷⁵Ibid., p. 108.

and Paris. Miguel and Bruno had spent many happy and active years together as children but were separated after Miguel's marriage. Like Claudia in La isla, Bruno anticipates a happy return but is immediately greeted by the idea of change. He notices that Miguel ". . . a mí me pareció más flaco y pálido que antes como prematuramente envejecido." although both men are about thirty. The first hint of matrimonial problems comes when Miguel argues with Mara over his refusal to shave. Miguel's response that "La higiene es una virtud burguesa"⁷⁶ brings an angry tirade from his wife:

--Tú siempre con teorías. Sí, sí, lo sabemos. Eres más listo que todos. Nosotros, pobres mortales no comprendemos nada. . . . Pero te advierto desde ahora; como no te afeites, esta noche te acuestas con Jorge o con tu amigo Bruno. Yo ya estoy harta.⁷⁷

Miguel's melancholy becomes increasingly obvious.

Mara's statement that "El vino y la caza es lo único que le interesa."⁷⁸ proves true, and she later expands upon her frustration to Bruno:

--Yo ya no sé qué inventar con él. Cada día parece un poco más lejos del mundo. Se ha construido un refugio para él solo y no sale de allí. . . . Tú que lo conoces de chico debieras de hablarle. Contigo se confiará más fácilmente. A mí me resulta imposible.⁷⁹

⁷⁶Ibid., p. 137.

⁷⁷Ibid.

⁷⁸Ibid., p. 138.

⁷⁹Ibid.

But any attempt by Bruno to animate Miguel fails. During one of the meals, the conversation gradually ceases because Miguel's melancholy dominates everyone. When Bruno and he converse about their youth together, Miguel reminisces that they were happy then, but admits frankly to Bruno that now ". . . he perdido la alegría."⁸⁰ The marriage between Miguel and Mara is an obvious mismatch. But, like other unhappily married women in Goytisolo's novels, she does not leave. Although she is conscious of passion and love affairs about her, Mara remains loyal to Miguel in spite of her frustration and their lack of harmony. When a young student named Jorge makes advances, she remarks that ". . . no hay forma de convencerle de que se engaña."⁸¹

Goytisolo's procedure in describing hopeless marriages is to portray a rupture between the husband and wife that may be complete (Claudia and Rafael) or in the process of becoming so (Miguel and Mara). Thus, the vertical separation that exists between generations in his novels is accompanied by an equally serious horizontal separation. The most important ingredient of the emptiness of married life is the nearly complete absence of love. It is one of Goytisolo's favorite themes.

⁸⁰Ibid., p. 177.

⁸¹Ibid., p. 151.

The status of intellectuals like Miguel and Bruno is an interesting facet of Goytisolo's opinion of contemporary Spanish society. One usually associates the pursuit of idealism with their class of society and recognizes that its members have the ability and the means to make such attempts. But, as seen in Fin de fiesta, Goytisolo's intellectuals no longer search for ideals. Thus, the very class that is expected to undertake novel and beneficial work for the general welfare refuses to do so. Instead, the educated withdraw early into a world of their own, tightly sealed off from society.

The adult world of Goytisolo's works may be summarized as a meaningless vacuum where all values, illusions, hopes and true happiness are lacking. The disillusionment of marriage and love is usually unforeseen, as Claudia states and others indicate. Consequently, this status of married life appears in Goytisolo's novels and stories as a natural part of life, further increasing the cynical tone. La isla, especially, shows that there is an accompanying lack of true communication between husband and wife. One or both of the couple may recognize that a problem exists. But there is no recognition of the real cause of the difficulties, and, consequently, no possible solution.

CHAPTER VI

SUMMARY

The most outstanding general aspect of Goytisolo's criticism of society is the total lack of hope held by his characters in an environment and era where all ideals have been lost and one's fate is often to betray and to be betrayed by one's fellow man. Nowhere in his fictional works is there any indication of possible self-satisfaction or personal success in contemporary Spain. He has taken great care to show that this type of life and future is the fate of all Spaniards: the children (even the unborn), the adolescents, the young adults and the elderly. The hopelessness admits no social or economic exceptions; it is as applicable to the wealthy as it is to the destitute peasant or the unemployed ignorant worker.

The characters themselves often realize that hopelessness is all that they may expect from life. Occasionally, a few seem to find some meaning to their existence or some chance for future success; but the reader, from his vantage point, sees little opportunity for improvement. It is difficult to share Ortega's hope for free schooling in Fiestas, and the children in Duelo en el Paraíso, who find meaning in the Civil War, will

face a meaningless life in the postwar environment that Goytisolo describes in other novels.

One critic has stated that:

There has not yet developed in post-war Spain either a unity of thought, a definition of a single objective, or a means to attain it, or the uniformity of interpretation which would lead to the formation of a generation or school.⁸²

But Goytisolo is a member of an important self-critical literary generation in Spanish literature, and has already established himself as one of its leading spokesmen.

The portrayal of the complete hopelessness of modern Spanish society is the principal aim of Goytisolo as a social critic and his most notable accomplishment as a novelist. His world is always contemporary Spain as he reflects the tendency of his generation, la generación de la posguerra, to be extremely introspective. It is difficult to find or infer a specific reason, or reasons, for the plight of postwar Spain. The depression he expresses is deepened by one's inability to discover the causes of such horrible effects for the modern Spaniard. Like the Generation of 98, Goytisolo is more interested in making attacks than he is in offering solutions to the current dilemma. One sees the results carefully

⁸²William J. Grupp, "Contemporary Spanish Literary and Intellectual Life," The Modern Language Journal, XLV, No. 4 (April, 1961), p. 160.

and extensively portrayed throughout his writings but still must ponder exactly why man's fate is so hopeless, why all ideals have been lost and why man is betrayed by his fellow man. The individual is trapped in the environment of modern Spain. Neither he nor the reader can discern the true cause of the Spaniard's predicament. One can only say that "España es así" and the solutions are lacking. Goytisolo's completely closed environment, devoid of all ideal and hope, seems destined in his works to endure ad infinitum.

BIBLIOGRAPHY

BIBLIOGRAPHY

Works of Juan Goytisolo

- Goytisolo, Juan. Juegos de manos. Segunda Edición. (Colección Ancora y Delfin, No. 104.) Barcelona: Ediciones Destino, 1960. 266 pp.
- _____. Duelo en el Paraíso. Segunda Edición. (Colección Ancora y Delfin, No. 183.) Barcelona: Ediciones Destino, 1960. 294 pp.
- _____. El circo. Segunda Edición. (Colección Ancora y Delfin, No. 142.) Barcelona: Ediciones Destino, 1963. 246 pp.
- _____. Fiestas. Introduction and notes by Kessel Schwartz. (The laurel Language Library.) New York: Dell Publishing Co., Inc., 1964. 255 pp.
- _____. La resaca. París: Librería Española, 1961. 273 pp.
- _____. Campos de Níjar. Tercera Edición. (Biblioteca Breve, No. 147.) Barcelona: Editorial Seix Barral, 1963. 140 pp.
- _____. Para vivir aquí. Buenos Aires: Editorial Sur, 1960. 185 pp.
- _____. La isla. Primera Edición. México: Editorial Seix Barral, 1961. 266 pp.
- _____. La Chanca. París: Librería Española, 1962. 145 pp.
- _____. Fin de fiesta. Barcelona: Editorial Seix Barral, 1962. 202 pp.
- _____. Pueblo en marcha. París: Librería Española, 1963. 170 pp.
- _____. Problemas de la novela. Barcelona: Editorial Seix Barral, 1959. 141 pp.
- _____. Señas de identidad. México: Editorial Joaquín Mortiz, 1966. 485 pp.

Other Novels

- Cela, Camilo José. La familia de Pascual Duarte. Séptima Edición. (Colección Ancora y Delfin, No. 63.) Barcelona: Ediciones Destino, 1955. 160 pp.
A postwar novel of contemporary Spanish society exemplifying tremendismo.
- Laforet, Carmen. Nada. Duodécima Edición. Barcelona: Ediciones Destino, 1957. 301 pp.
An example of intense realismo in a postwar novel which is a subtle criticism of the Franco regime.

Books

- Eoff, Sherman Hinkle. The Modern Spanish Novel. New York: New York University Press, 1961. 273 pp.
Comparative essays examining the philosophical impact of science on fiction.
- Nora, Eugenio de. La novela española contemporánea. Vol. II, part 2. Madrid: Editorial Gredos, 1962. 313 pp.
An exhaustive comparative analysis of Cela, Gironella and Delibes and certain other authors publishing after 1950.
- Sáinz de Robles, Federico Carlos. La novela española en el siglo XX. Madrid: Ediciones Pegasus, 1957. 302 pp.
Reviews the development of the Spanish novel from Galdós to Goytisolo.

Articles and Periodicals

- Armbrister, Trevor. "Spain: A Nation in Ferment," Parade, July 17, 1966, p. 7.
An analysis of Spanish society as it relates to recent political-industrial development.

Castellet, José María. "Juan Goytisolo y la novela española actual," La Torre, IX, No. 33 (enero-marzo de 1961) pp. 131-148.

A contemporary of Goytisolo analyzes Duelo en el Paraíso.

Cirre, Jose Francisco. "Novels e ideología en Juan Goytisolo," Insula, XXI, No. 230. (enero de 1966) pp. 1-12.

A critical essay of the ideology of Goytisolo's works.

Grupp, William J. "Contemporary Spanish Literary and Intellectual Life," The Modern Language Journal, XLV, No. 4 (April, 1961), pp. 156-160.

A review of the developing literary schools or generations in the postwar era.

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

A comparative evaluation of postwar novels.

Marra-López, José R. "Tres nuevos libros de Juan Goytisolo," Insula, XIX, No. 193 (diciembre, 1962), pp. 4-5.

Thematic and stylistic similarities in La Chanca, La isla and Fin de fiesta.

Schwartz, Kessel. "The novels of Juan Goytisolo," Hispania, XLVII, No. 2 (May, 1964), pp. 302-308.

A comprehensive review of Goytisolo's works from Juegos de manos through La isla.