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VARIATIONS ON THE USE OF SILENCE IN FOUR  
SPANISH PICARESQUE NOVELS:  
THE PICAROS' QUEST FOR A VOICE

presented by

Alison Jane Ridley

has been accepted towards fulfillment  
of the requirements for

Ph.D. degree in Spanish

  
Major professor

Date September 3, 1991



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VARIATIONS ON THE USE OF SILENCE IN FOUR  
SPANISH PICARESQUE NOVELS:  
THE PICAROS' QUEST FOR A VOICE

By

Alison Jane Ridley

A DISSERTATION

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

DOCTOR OF PHILOSOPHY

Department of Romance and Classical Languages

1991



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## ABSTRACT

### VARIATIONS ON THE USE OF SILENCE IN FOUR SPANISH PICARESQUE NOVELS: THE PICAROS' QUEST FOR A VOICE

By

Alison Jane Ridley

In Lazarillo de Tormes, Guzmán de Alfarache, La pícara Justina and El Buscón, silence is an important narrative device that is used to specific ends by narrators and implied authors alike. The picares often use silence to deceive their masters and to heighten the illusion of their narrative control, while the implied authors attempt to subvert the picares' authority by imposing silence upon them. What results is a struggle between the implied authors and the narrators for control of the text.

These picares use the first person pseudo-autobiographical "I" to achieve a degree of autonomy, an autonomy that was denied other picares who were restricted narratively to third-person point of view. Lázaro, Guzmán, Justina and Pablos are self-conscious narrators who are aware of their ability to manipulate words and silence. Their quest is to acquire a voice in text that was denied them in society, and the act of narrating provides them with the means to reach that end.

Standing in the way of their success is the implied author who attempts to silence them by intruding upon their discourse and making them out to be unreliable narrators.

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Superficially the picares appear to betray themselves through their narrative contradictions and illogical silences, but when examined more closely, the presence of the implied author can clearly be surmised within their words. It is precisely the readers' ability to recognize the progressive silencing of the picares by the implied author that permits us to see them as subverted, victimized personae. The silence to which they are subjected, which initially is perceived as an impediment to their freedom of expression, can now be viewed as a positive force that affords them a certain degree of autonomy in the text.

Silence then becomes an integral component of the picares' discourse and a decisive tool in the struggle for authority in these four picaresque novels.

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**For my parents**

**In memory of Professor Dennis P. Seniff**



## ACKNOWLEDGEMENTS

To my director, Professor Robert L. Fiore, I wish to express my warmest and most sincere thanks for his guidance, support and friendship over the years. His continual faith in me proved invaluable in the realization of this dissertation.

I would also like to thank Professor Malcolm A. Compitello for always believing in me and for encouraging me to stay at Michigan State.

To Professor Mary S. Vásquez I wish to extend a special acknowledgement. Her kind words and interest in my ideas gave me the motivation I needed to continue writing. Most importantly, however, she helped me to believe in myself.

I am especially grateful to my Chairperson, Professor George P. Mansour, for his helpful advice and unfailing support.

For their guidance, friendship and kindness, I must acknowledge the following people who have made such a difference in my graduate school career: Professors Frieda S. Brown, Michael S. Koppisch, Lucia Lockert, Helene Tzitsikas, Ann S. White and the late Dennis P. Seniff.

Finally, I wish to thank my many wonderful friends who have been such an important part of my life at Michigan State University.



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## INTRODUCTION

The act of textual composition provided the picaros of the sixteenth and seventeenth centuries with the opportunity of a fictional lifetime. The text presented itself as a means of breaking free from the silence and anonymity that was imposed upon them by the society of their time. Recognizing this unique opportunity for apparently uninhibited self-assertion, the picaros took on their roles as narrators and authors with optimism and zeal. Considering the self-consciousness of their function and their goal, the way should have been paved clear for their success. The resultant texts, however, present an image of the picaros that is antithetical to their proposed intention of asserting themselves through the act of writing. The initially self-assured, self-conscious authors become unreliable, contradictory narrators who appear unaware of the inconsistencies in their words and their actions. It is these inconsistencies that rob the picaros of their textual authority and return them to the silence and anonymity from whence they emerged.

In spite of the resultant picture of the picaros as reprehensible and unreliable narrators, they can nevertheless still be perceived as victims both in their texts and of their texts. It is specifically because of the reader's realization of the paradox between the narrators' self-consciousness and their resultant self-betrayal that this

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image of victimization can be surmised. The present study evolved as an attempt to reconcile and understand the differences between the way that the picares portray themselves and the way that we perceive them. The answers to this incongruity lie within the narrative structures of the texts themselves, and the dialectical relationships that exist within those structures. The result of this study will be to show that the picares are not completely silenced by their texts and that they do acquire a voice that allows them to assert themselves in a positive manner that was denied them on a societal level.

The picares, who appear to believe in the control that they have over the composition of their texts, remain unaware of the presence of other voices that intrude upon and inhabit their discourse. Among these voices is the implied author, whose presence is the primary deterrent to the picares' goal of textual self-assertion. We will see how this intrusive entity, that can be identified through the narrators' silences and the contradictions and inconsistencies in their speech and actions, works to undermine their textual authority and to silence their voice. It is precisely the reader's ability to recognize the progressive silencing of the picares by the implied author that permits us to see them as subverted, victimized personae.

The novels to be discussed in this dissertation are Lazarillo de Tormes, Guzmán de Alfarache, La pícara Justina and El Buscón. These texts were chosen specifically because of their use of the pseudo-autobiographical first person

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narrative. It is this tool that gives Lázaro, Guzmán, Justina and Pablos the appearance of speaking and writing for themselves. The narrators therefore have the ability to manipulate point of view, and the success to which they do so determines the degree of independence that they are able to achieve in their texts. It is specifically because of first-person narration that the dialectic between the picaros and the implied author can be surmised, because without this dialectic, the narrators would be perceived as they are portrayed; as unreliable and reprehensible picaros. In essence, it is the picaros' ability to speak for themselves with the narratorial "I" that saves them from being completely silenced by the subversive implied author.

In order to make the importance of first-person point of view even more apparent it would be useful to look briefly at two other picaresque authors who renounce first-person in favour of third-person narrative. The result of the switch in point of view in Salas Barbadillo and Castillo Solórzano's novels is that their picaros do not manage to acquire an independent voice. Therefore, they become actors, playing out roles that were written for them by their authors. There can be no deviation from the script because the characters have no voice with which to argue their textual fate. An omniscient narrator tells the reader what the picaros do instead of the picaros telling us themselves. Because of their textual silence, there can be no dialectic between author and character, and therefore there can be no struggle for control of the text. The author's is the only voice that

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Considering that the topic of this dissertation is silence, it would almost appear more logical to study these later picaresque novels that subject their picaros to the most radical form of silence. The intention of this study is not to confirm the picaros' textual silence, however, but to refute it and to save them from it. A discussion of silence in the third-person picaresque texts would be brief, because there is little to say about the picaros beyond what we read about them on the page. In the first-person texts, on the other hand, it is the intratextual tension between the picaros and the implied author that allows us to see beyond the written word to consider the dialectic that exists between these two personae. As we shall see, it is through a study of silence that we will ultimately be able to assign a degree of independence to the picaros' voice that will save them from the silent anonymity that the implied author threatens them with.

In the chapters that follow, the implied author's imposition of silence on the picaros as a means of narrative subversion will be discussed, as will the narrators' self-conscious use of silence in order to assert their authority in the text. Silence will be examined from its most blatant uses such as when characters simply refuse to speak, to its more abstract use as a narrative device that is used by the various textual personae in order to alter the direction of the text. Hopefully we will see that silence is not an empty and negative device, but a communicative and powerful tool

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Chapter one serves as an introduction to picaresque fiction. Considering the wide range of critical thought regarding this enigmatic genre, it is necessary to delineate what the words "pícaro" and "picaresque" have meant to scholars over the years. After a panoramic examination of the genre, the critical approach that will be used in this dissertation will be discussed briefly.

The goal of chapter two is to trace the evolution of critical studies on silence, from its use in religion and philosophy to its application in literary forms such as poetry, drama and prose. The approach is broad, but is intended to show how silence has evolved from initially being understood only in terms of absence and emptiness, to being viewed as an important and useful narrative tool that can be used to positive and communicative ends. At the end of the chapter, the methodology to be used in the ensuing discussion on silence in the picaresque novels will be explained.

Chapter three is an analysis of silence in Lazarillo de Tormes in and its use as a vehicle through which the struggle for authorial control between the narrator and the implied author can be surmised.

Guzmán de Alfarache, which is the focus of chapter four, discusses the narrator's manipulation of the text through his digressions, moralizing tales and interpolated stories. We will see that these appended tales serve to defer the reader's attention away from Guzmán, who, in the process of talking about others, manages to silence himself and his

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sins. The author's attempt to discredit Juan Marti's spurious character and sequel of Guzmán de Alfarache through the silencing of the character Sayavedra will also be explored. As we shall see, this "fictional exorcism" does irreparable damage to Guzmán's credibility in the text.

Chapter five studies the silencing of the female voice in López de Úbeda's La pícaro Justina. It also discusses the author's novel as a literary experiment of sorts that was offered as a response to previously written picaresque texts. López de Úbeda disagreed with the incorporation of didactic and moral lessons in a body of texts that he thought were meant primarily to entertain. He therefore omitted these aspects from his text, and at the same time, silenced the interiority of his pícaro. Justina's function in the novel is to serve as a narrative device that communicates an entertaining story, and therefore, López de Úbeda saw no need for her to be psychologically complex. In fact, the only emotion that Justina is allowed to feel is happiness. Her supposed "freedom" to be happy, however, implies the most radical form of authorial subversion and silencing that we will see in this analysis of the picaresque novels.

The approach taken to studying Quevedo's El Buscón in chapter six is somewhat unconventional. Instead of viewing Pablos as the most silent and least autonomous of the pícaros (which appears to be the most prevalent critical opinion), this study attempts to prove that he is the one who is most conscious of his marginal position in society and the text. Pablos, more than any of the other pícaros we have studied,

realizes the impossibility of his designs to advance socially, and yet he refuses to give up. The act of textual composition will be seen as Pablos' last defiant attempt to assert his voice, even though he appears to understand the futility of his act. Pablos, therefore will become our most vociferous narrator, and the one who refuses to be silenced without a fight.

A study of silence in these picaresque novels can provide the reader with invaluable information about the characters, narrators, hypothetical readers and authors (implied and real), and the complex dialectic that exists between all of those voices intratextually and the real reader extratextually. When attempting to understand silence, we must look beyond what is left unsaid to consider why it is left unsaid. Similarly we must learn to identify the various guises through which silence presents itself. For instance, silence can be communicated through contradiction, irony, over-omniscience, voice-over, self-interruption, circumlocution, editing, digressions and interpolations, to name just a few. Silence does not communicate silence, it communicates words beyond its silence, and those implied words can be an extremely powerful device in the act of textual composition as we shall see shortly in the ensuing discussion on silence in the picaresque novels.

## Chapter One

### The Picaro and his Genre

#### I. The Evolution of the Picaresque Novel in Spain.

The purpose of this introductory chapter is to examine the evolution of the picaresque genre from several different perspectives. In this particular study, the parameters of the genre will include only Spanish works, beginning with Lazarillo de Tormes in 1554 and ending with Estebanillo González in 1646. The approach is panoramic in that it discusses many different theories in an attempt to demonstrate the enigmatic and complex nature of this body of texts. None of the critical approaches that will henceforth be discussed is being refuted or challenged. Their inclusion simply demonstrates how diverse and vast the scholarship on this subject is. After exploring the historical and literary influences on the evolution of the picaresque novels, the multifarious role of the picaro will be discussed. Finally, the narrative structure of the works will be examined in an attempt to understand not so much what the picaresque genre is, but what it does and how it functions.

There have been numerous attempts by scholars to correlate actual historical and societal events with the development of the picaresque genre.<sup>1</sup> Their general assumption is that the literary works present a portrait of the deterioration of Spanish society in the sixteenth and seventeenth centuries, or that the historical climate may

have served as a catalyst for the emergence of these works. Spain of the sixteenth century found herself in a time of crisis,<sup>2</sup> the seeds of which were planted in the reign of the Catholic kings (Del Monte 34) and which intensified through the subsequent rules of Carlos V, Felipe II, III and IV. At the beginning of Carlos V's reign, Spain's problems were evident, but they were not seriously addressed at that time. In fact, attempts at reform were quickly stifled. The defeat of the Comuneros in 1521<sup>3</sup> is one example of a failed attempt at change, the result of which was disastrous with regard to the development of the then budding bourgeoisie and to the direction that Spain would take thereafter. The monarchy, which until that point had been contractual, became absolute (Maravall 49), and the consequences of this move to absolutism were extremely profitable for the wealthy and just as detrimental to the poor.

Carlos V led Spain into an endless strand of battles that were waged in order to preserve and spread Christianity and to win new territories. Alberto del Monte points out that the obsessive campaigns to conquer and convert on the part of the Emperor could well have been the impetus for the impending crisis: "El comienzo del reinado de Carlos V, pues, no sólo señala el agotamiento económico de España, sino también el fracaso de la guerra cristiana" (38). While the moneys accrued from the sale of exports from America were used to finance these costly wars, Spain and her people were becoming increasingly destitute. At home, agricultural production and industry began to wane due mainly to the lack



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of labourers and a steady decrease in population which continued well into the seventeenth century. The population decrease reached a critical point between 1609 and 1614 during the reign of Felipe III when the moriscos were expelled from the country. This group comprised a major portion of the Spanish work force, and its absence was sorely felt. All tolled, the population of Spain suffered a 25% decrease between the years of 1600 and 1650 (Del Monte 69-70). Other reasons for the population decline were the plague epidemic at the beginning of the seventeenth century and the massive emigration of people to America in search of a better life.<sup>4</sup>

The foreign policies of the kings, the decrease in population and the absolutism of the monarchy led to, and at the same time, were a result of, severe economic problems in Spain. The consequences of these factors was an ever growing rift between the aristocracy and the poor. The population gradually divided into two distinct groups, the rich and the poor. Although a middle class existed, it remained anonymous and silent in the face of the crisis.<sup>5</sup> Maravall observes: "al final del XVI se acentúa y agrava en sus consecuencias la distancia entre una nobleza rica, reconstituida en sus familias ostensosas y violentas, y una masa de pobres cada vez mayor y más miserable" (139). Many of the nobles were exempted from paying the taxes that were imposed on the masses and this created friction between the two classes. The poor farmers and labourers were the ultimate victims of governmental policies that favoured the rich and hurt the

poor. Because of heavy taxation and an almost complete lack of rights, the poor people had few options open to them. They could either attempt to survive in their present state or they could migrate to the cities in search of other opportunities. Those who chose the latter course of action were more often than not forced to resort to begging in order to survive. Mendicity became such a widespread problem in the cities that decrees had to be made in order to limit the number of beggars: "una pragmática de Carlos V en 1540 prohíbe la mendicidad en general y obliga a trabajar a cuantos se hallen en condiciones para ello" (Maravall 46). It soon became apparent, however, that begging could not be prohibited and in 1565 Felipe II changed the law in order to allow it to resume in the cities, but with some restrictions. Although shelters and hospitals were set up to aid the destitute (Del Monte 70, Maravall 47), these humanitarian gestures did little more than to help promulgate the number of professional beggars in the major cities.

Considering the unhappy plight of the poor Spanish people in the sixteenth and seventeenth centuries, it is easy to imagine how they fell into a financial and psychological depression from which there appeared to be no immediate escape. Critics such as Del Monte, Maravall and Francis see a correlation between the above mentioned social, historical and economic conditions in Spain and the emergence of a new literary form in the mid sixteenth century. For example, Del Monte states: "La desesperación social, y su consecuencia inmediata, la abyección moral, contribuyeron a forjar el

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pícaro" (70). Maravall similarly sees the connection between historical and social factors and the advent of the picaresque genre, but his approach is not positivistic. He recognizes the underlying literariness of the genre and only attempts to make a comparison between historical and literary factors, not to suggest that the latter is a reproduction of the former: "Sin duda, la literatura picaresca no coincide ni menos se identifica con la realidad social y de ninguna manera puede interpretarse la primera como reflejo fiel de la segunda. Un proceso, muy diversificado, de elaboración literaria las separa" (159). The picaresque novel is not simply a reproduction in text of Spanish society in the sixteenth and seventeenth centuries, but is more probably the result of an attitude which arose from historical and societal circumstances, the spirit of which was subsequently applied to a literary form and setting, similar to and yet distinct from its societal and historical prototype.

Another important critic who studies the evolution of the picaresque novel from a socio-historical point of view is Alexander A. Parker. His book Literature and the Delinquent examines the genre from the perspective of societal delinquency. He argues that Spain was not the only country in Europe in a state of degradation in the sixteenth and seventeenth centuries: "It is surely unquestionable that, if the new realistic novel of the sixteenth century needed a society in which vagrancy and delinquency were prominent, it could just as easily have been born in any other country as in Spain. The material was abundantly to hand everywhere"

(12-13). He claims instead that the genre emerged from a sense of morality which was deeply rooted in the personalities of the Spanish people and which was also intimately related to the religiosity of the nation as a whole. For Parker, the Council of Trent and the subsequent moves toward religious reformation were the impetus behind the creation of the new genre:

The Spanish churchmen of the Counter-Reformation, in pursuit of the policy laid down by the Council of Trent of re-imbuing literature with religious and moral values, therefore advocated replacing the untruthful romances by a literature that would be truthful. By this they meant one that would promulgate the truths of the Christian faith and a sense of moral responsibility based upon the actual problems of real life and upon the acceptance, through self-knowledge instead of escapism, of the actual weakness rather than the potential heroism of human nature. (21)

This assumption is only plausible if one accepts that the picaresque works did present a picture of moral responsibility and religiosity through their picaros. It is also important to remember that the Council of Trent occurred after the publication of Lazarillo de Tormes. For Parker this is not a consideration, however, as he does not consider the Lazarillo to be a member of the picaresque family proper. He views it instead as a precursor to the true picaresque prototype, Guzmán de Alfarache. Although Parker does not acknowledge the Lazarillo's position in the picaresque genre, he still hints at its moral and religious impetus: "It is out of this climate of social satire born of the urge to religious reform that Lazarillo de Tormes emerged in 1554" (20). It is difficult to accept that the picaresque novels

emerged as a result of a move toward religious reformation. It is especially perplexing due to the fact that it is indeed difficult to identify a truly religious and moral picaresque (especially if one believes, for instance, that Guzmán's so-called conversion is merely a literary front). Lázaro Carreter argues vehemently against Parker's theories by claiming that the latter's perspective is too narrow in its ideological and subjective approach and that it lacks an awareness of the literariness of the works.<sup>4</sup> It is not the intention of this study, however, to refute Parker's theories on the evolution of the picaresque genre. The purpose of presenting two opposing points of view is to demonstrate both the difficulty critics have had in reaching a unanimous decision on what the picaresque genre is and also to point out that every study, no matter how controversial, in some way sheds new light on the genre as a whole.

Lázaro Carreter believes that Parker neglects the basic literariness of the genre in favour of a socio-historical approach, but Parker really does acknowledge and elaborate upon the literariness of the works. For instance, he observes that: "The first Spanish novels can indeed be considered, historically, as reactions against pastoral novels and novels of chivalry, but as alternatives not as satires. We find in them no sign of parody of idealistic fiction" (Delinquent 19). By identifying the intertextual nature of the works, he focuses on the importance of studying what preceded them in literature, not just in history, in order to understand the emergence of the genre.

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In order to better grasp the idea of intertextuality in the picaresque novels, it would be useful at this point to examine the evolution of narrative art and to identify the literary precedents of the genre. Robert Scholes' and Robert Kellogg's theories on the emergence of written narrative will be the source for the following discussion. In their study, The Nature of Narrative, Scholes and Kellogg begin by exploring the transitional nature of the epic which represented the end of an age of oral storytelling and the beginning of an age of written narrative. The epic involved a traditional story, or mythos, and a passive storyteller whose primary impulse "is not a historical one, nor a creative one; it is re-creative. He is retelling a traditional story, and therefore his primary allegiance is not to fact, not to truth, not to entertainment, but to the mythos itself" (12). As narrative art began to develop and change, authors gradually strayed from recreating a traditional story and began to diversify and to introduce creativity to narrative art.

One of the great developmental processes that is unmistakable in the history of written narrative has been the gradual movement away from narratives dominated by the mythic impulse to tell a story with a traditional plot...In the course of this evolutionary process narrative literature tends to develop in two antithetical directions. (12)

Narrative art bifurcated into two opposing branches: the empirical and the fictional. The empirical branch of narrative can be further subdivided into two categories: the historical and the mimetic, and the fictional branch can also be broken down into two groups: the didactic and the romantic

(12-3).

In Spain, the first narrative impulse after the "epic synthesis" (Scholes and Kellogg 13) was toward the fictional branch of narrative with the advent of the chivalric and pastoral romances. The allegiance of the romances was to the ideal and the fantastic and they portrayed an "ideal world, in which poetic justice prevails and all the arts and adornments of language are used to embellish the narrative" (Scholes and Kellogg 14). Although romances involve a creative impetus, they are similar to the epics in that the art of storytelling is still basically nonproblematic. In other words, literature was, for the most part, still meant to entertain an audience that would be passive, not active in the storytelling process. Also, when stories owe their allegiance either to a traditional story or to an ideal, the authority of the storyteller is rarely questioned.

Picaresque novels emerge in part as a reaction against this idealistic means of storytelling: "...la novela picaresca nace sencillamente como una reacción antiheroica, en relación con el derrumbamiento de la caballería y de los mitos épicos, y con la peculiar situación de vida que se crearon los españoles desde los fines del siglo XV" ("Perspectiva" 114). It is difficult to classify the Picaresque works specifically into either the empirical or the fictional branch of narrative art as they contain elements that are applicable to both. Their primary correlation is with the mimetic subdivision of empirical narrative.<sup>7</sup> Nevertheless, it would be a mistake to consider

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them only in terms of mimesis. Some of the picaresque novels also offer moral lessons which can be associated with the didactic subdivision of fictional narrative. Furthermore, the later picaresque works (El Buscón, for example) use complex language and linguistic tools as a means of embellishment which associates them superficially with the romantic division of fictional narrative. In the picaresque novels we witness the beginning of a synthesis between the empirical and fictional branches of narrative art, and according to Scholes and Kellogg, it is this synthesis that is the key to the genesis of the modern novel. Although Cervantes and his masterpiece Don Quijote are credited with being the first author and text to accomplish such a synthesis, the picaresque novels definitely experimented with both branches of narrative art, laying a foundation from which Cervantes would proceed to create what has often been called the first modern novel. As Claudio Guillén points out: "On the editorial and literary levels, Cervantes' seminal novel was an inspired response to the challenge of the newborn picaresque genre" ("Genre" 146).

In the picaresque novels, in addition to achieving an early fusion of the empirical and fictional branches of narrative art, an evolution in the roles of the author and the reader also occurs. Whereas the authors of the epics and the romances could officiate and direct what happened in their texts from a distance, claiming allegiance to a mythos or an ideal, the picaresque authors deal with "la rutina monótona de cada día" (Zamora Vicente 12), which is a more

immediate and recognizable reality. They present a story and a setting which are hauntingly familiar to the reader. This familiarity arouses the reader's curiosity and lures him into an active rather than passive role in the text. In addition, some authors invite readers to participate in the story by directly addressing their fictional counterparts in the novel and by giving them instructions on how to read the text.

This technique is common in such picaresque novels as Lazarillo de Tormes, Guzmán de Alfarache, La pícara Justina and El Buscón. In other words, the nonconflictive, linear relationships between author-text, reader-text and author-reader that were generally evident in the romances of early written narrative are replaced in the picaresque novels by a complex dialectical relationship between author, reader, protagonist and text.

Part of the reason for the emergence of the picaresque novels was due to the authors' increasing awareness of the vast possibilities presented by written narrative. They experimented with these possibilities and realized that their roles as authors could be creative, not merely recreative, as had previously been the case. Since Scholes and Kellogg discuss the concept of allegiance in their theories on the development of narrative art, it would be appropriate to state that the primary allegiance of the picaresque authors is really to themselves, to their creativity as writers, and to maintaining the illusion of reality in their texts.

Such ideas as these go beyond a purely evolutionary examination of the genre to approach it instead from a

literary perspective. Several critics including Claudio Guillén, Ulrich Wicks, Francisco Rico, Helen Reed and Edward Friedman, stress its literariness in their studies, and have contributed substantially to developing a new trend in picaresque criticism. Although some of the above mentioned critics do acknowledge the societal, historical and moral factors that influenced the emergence of the genre, their primary concern is with the fictional processes of the novels and narrative strategies involved in producing them. Alonso Zamora Vicente, reflecting the general feeling of these "literary" critics, notes the tendency of scholars in the past to disregard the fact that these novels are fiction and should be addressed as such:

...se ha venido olvidando demasiado frecuentemente que la novela picaresca es ante todo novela, es decir: recreación artística, voluntaria selección y parcelación de una realidad. El motivo por el que fue escogido su contenido quizá pueda verse sin más en la predilección por un mundo que no fuese el encendidamente libresco de las creaciones literarias tradicionales. (12)

The literary critics who share this point of view with Zamora Vicente believe that the key to understanding the genre lies within the texts themselves. Their focus has shifted away from an examination of how the novels evolved, which involves the study of extratextual factors such as history, society and morality, to explore instead the intricacies of the text in an effort to explain what the genre does and how it functions. In essence, they transcend the boundary between history and fiction to examine the texts from within. Further discussion of these scholars' invaluable studies will

be deferred to the third part of this chapter which will discuss narrative strategies in the picaresque novel. At this point it is simply important to emphasize that the critical approaches to studying the genre have been many and varied. Although recent critical attention has turned somewhat away from studying the societal and historical influences on the evolution of the novels in favour of a literary approach, the importance of these studies must not be forgotten or denied as they all contribute to a broader and more comprehensive understanding of this enigmatic genre.

## II. The Pícaros: In Society and in Literature

As the pícaros represent the primary unifying factor of all of the works to be discussed, an analysis of their role in the texts would be helpful at this point in order reach a better understanding of the genre as a whole. One key misconception that must be dispelled with regard to these literary characters is that they are a representation in print of society's pícaros of the sixteenth and seventeenth centuries in Spain.

Society's pícaros emerged as a result of severe economic strain, moral degradation and lack of hope according to Del Monte (70). It is important to realize that society's pícaros were not confined to the ranks of the poor, however: "The pícaros sprang from all stations and it would be a serious error to imagine that vagrancy and dishonesty, swindling and false pretences were limited to the ranks of the poor or of the delinquent" (Anatomies 93). The factor which spawned and unified this new class of people was not only the lack of

economic resources, but a collective consciousness regarding the declining state of affairs in Spain. Alberto del Monte demonstrates convincingly that a variety of people became collectivized under the name *picaro*: "Confluían, en esta multitud vagabunda, estudiantes que desertaban de las universidades, burócratas desempleados, soldados licenciados, aristócratas venidos a menos, deudores morosos, comediantes, jugadores, aventureros, ladrones, asesinos y prostitutas" (70).

There existed another marginal group of people in Spain, however, that did not fit into the strict classification of society's *picaros*. Del Monte makes a convincing relationship between this anomalous, marginal group and the emergence of the literary *picaro*:

Entre las dos clases, la de la aristocracia y la del pueblo, había una gran masa que no había conseguido constituirse en clase y que vivía al margen de la sociedad y de sus leyes, aun sin caer en la condición de *picaro*. Este estamento intermedio formaba un estrato amorfo, heterogéneo, inclasificable, despreciado por la aristocracia, que despreciaba al pueblo a su vez, y que no conseguía convertirse en burguesía, confundándose muchas veces con el *picaro*, que no puede clasificarse en la sociedad y actúa contra la sociedad. Es la multitud de los *apicarados*, que son excluidos de la clase dominante y no participan de sus estructuras ideológicas, conscientes de su 'ilusoriedad', pero impotentes para modificar la situación histórico-humana de su tiempo. La novela picaresca es una emanación de esta situación, construyendo la figura del *picaro* y fundiendo en ella las múltiples características de la sociedad contemporánea por medio de una criba y de una hiperbolización literaria a la vez, en oposición a los mitos contemporáneos. (72)

This connection between an amorphous societal group and the literary *picaros* clears up a common misconception regarding



the evolution of the literary figure by demonstrating that the literary picaros are neither clones of society's picaros nor of the marginal figures mentioned above. The image of the literary personae is rather a hyperbolization and a fictionalization of an idea or a concept that originated and was extracted from the essence of this anomalous group of society's outcasts. Some critics, such as Francisco Rico believe that the literariness of the picaros transcends and supersedes any relationship they previously had with society: "El personaje del pícaro es un carácter (picaresco a ratos, a ratos tal vez no) y el esquema de una vida: esquema que no se desprende necesariamente de la realidad, sino que deriva de una afortunada elaboración novelesca. Así, el héroe de la picaresca es también (permítaseme exagerarlo) una forma y una fórmula narrativas" (Punto 110). Although in this particular study the picaros will be studied primarily in terms of their relationship to literature (and the other personae involved in the creative process), it is essential to realize that part of their personalities was forged, not only from previous texts, but also from an idea that was inferred from the society of the time. The pícaro is a multifarious figure whose genesis is the culmination of a myriad of sources and influences both inter and extratextual.

One of the intertextual sources that contributed to the evolution of the picaros and their genre is the chivalric romance and its hero. The picaros can be described in part as the antithesis of this traditional hero, and are in fact frequently referred to as antiheroes (Castro, "Perspectiva"

114). This label is only appropriate, however, when the picares are considered in comparison to or in conjunction with the chivalric heroes of their not too distant past. When viewed in isolation in the context of the picaresque genre alone, the picares are heroes in their own right.

A brief discussion of the characteristics of the chivalric and the picaresque heroes will serve to establish from whence the literary picares emerged. In his modal approach to describing the heroic protagonist in the chivalric works, Ulrich Wicks defines the "romance situation" and its narrative persona as follows: "that of a heroic protagonist in a world marvelously better than ours in which he is on a quest that confronts him with challenges, each ending in a moral victory leading toward a final ordered and harmonious cosmos" (242). The "picaresque situation" and its protagonist, on the other hand present: "an unheroic protagonist, worse than we, caught up in a chaotic world, worse than ours, in which he is on an eternal journey of encounters that allow him to be alternately both victim of that world and its exploiter" (Wicks 242). The primary contrast which arises from these two situations is that of the ordered, harmonious world of the chivalric heroes versus the chaotic, disorderly world of the picares. These situations are directly reflected in the personalities of their respective literary personae. For instance, "the romance heroes come across to the reader, therefore, as persons ultimately defined and integral" (Miller 81), whereas the picares: "In his protean guises...becomes radically

undefined...In his protean changes, the picaresque hero again reveals that the world is in chaos" (Miller 70-1). Therefore, the difference between the chivalric and the picaresque heroes lies in their particular fictional situations and in the very fabric of the texts in which they exist.

The chivalric heroes, as Miller mentions, appear complete before the story begins. Their roles in the text, therefore, are not multidimensional. They are introduced as whole characters whose roles consist of acting out adventures according to their authors' cues. The creative process is in many respects over before the story begins. The chivalric heroes exist above and beyond the squalor of day to day existence in an unreal world where their impossible feats of bravery are made possible by the very unreality of their fictional situation. They are generally extroverted and highly confident characters who combat adversity in their continued quest for the preservation of the moral good in spite of incredible (and unbelievable) odds. For instance, César Barja describes Amadís de Gaula as a model of perfection: "...la encarnación del ideal caballeresco: el valor sobrehumano; el amor como móvil supremo de la acción; la fidelidad a la mujer amada; la lealtad, la hidalguía, la galantería...Basta decir que de todas esas aventuras sale Amadís bien librado y victorioso" (119, 121). Although confronted with danger within the fictional setting, the outcome of the chivalric hero's adventures is almost always positive, pointing to the fact that the author is sympathetic to his character and ultimately makes it possible for him to

succeed. The author's relationship with his fictional hero cannot be considered an antagonistic one, because the latter is never placed in a position whereby his fictional existence is jeopardized (the same thing cannot be said of the relationship between the picares and their authors). The chivalresque heroes live in a aura of fictional security, protected by an author who wishes them continued success in their endeavours. These characters, because of their excessive perfection, lack psychological depth and ultimately act like fictional puppets controlled by a subversive author who has planned their fate from the beginning.

The picaresque heroes, on the other hand, are psychologically complex characters who live on the margins of the text, somewhere between fiction and reality. They experience a sense of "internal anarchy" (Miller 86) which was not present in the literary personae that preceded them. Whereas the chivalric heroes are accepted by the fictional societies in which they exist, most picares exist on the margins of their fictional societies and are acutely aware of their alienated and isolated position. The literary picares are a new and unique breed of character in literature who present the reader with a different picture of a hero who is complex, enigmatic and challenging and who lives in a fictional setting which closely resembles the reader's own perception of reality.

The picares' roles are further complicated by their intimate involvement in the creative process itself. Due to the apparent absence of an author in most of the novels, the

pícaros are led to believe that they are in narrative control of the texts in which they exist. They are generally neither protected nor guided by their authors and are therefore left to self-create and to fight for their fictional survival. The pícaros' position, unlike that of the chivalric heroes, is precarious and unstable. They are not shielded from society or from the various elements of the text, but are instead forced to survive by their "guile and wile" (Anatomies 386). Many pícaros, at least from their own individual perspective, are self-creating and self-made characters and they are placed in a position of textual authority which was not granted the chivalric heroes who preceded them in text.

Having established some basic differences between the chivalric and picaresque heroes, it may now be helpful to further explore the personality of the literary pícaros and their role within the novels. Arriving at a complete definition of these characters is near to impossible due to their protean and multifarious nature. They are consistently changing and moving, moulding themselves to new situations and challenges in their individual fictional situations. Not unlike chameleons, they change and blend to adapt to their environment: "He assumes whatever appearance the world forces on him, and this a-personality is typical of the picaresque world, in which appearance and reality constantly mingle, making definition and order disappear. In the end, the character of the pícaro may sometimes disappear entirely behind a mask" (Miller 70). Although the task of defining

the picares is complex due to their elusiveness, some basic generalizations can be made about their personalities. A summary of the most important traits that the majority of picares have in common is provided in Wicks's definition of the character:

The protagonist as picares, that is, a pragmatic, unprincipled, resilient, solitary figure who just manages to survive in his chaotic landscape, but who, in the ups and downs, can also put that world very much on the defensive. The picares is a protean figure who cannot only serve many masters but play different roles, and his essential characteristic is his inconstancy...his own personality flux in the face of an inconstant world. ("Modal" 245)

This description of the picares is very apt in that it hints at how the inconstancy and fluidity of the character are representative of the genre as a whole, itself inconstant and fluid.

One characteristic that can be applied to most of the central picares (Lázaro, Guzmán, Justina and Pablos), as Wicks has noted above, is their solitary nature. In the picaresque novels, there is usually only one true picares who distinguishes him or herself from the other pseudo-picares (or rogues) in part through his / her solitary, marginal position in the text. As Guillén has pointed out, these picares can be described as half-outsiders ("Toward" 80). In some instances assimilation is denied them by society, but in other cases the picares alienate themselves through their need to be free or to improve their lot in life (Lazarillo, Guzmán, Justina and Pablos are all examples). Had the picares' solitary and alienated position been an entirely

coerced one, the reader would expect their attitude toward life to be more pessimistic, bitter and skeptical, but it is not. In spite of the adversity confronting them, the picaros on the whole remain basically optimistic. Robert Alter points out this apparent obliviousness of the character in the following comparison between the existential hero and the picaro: "...the picaroon, unlike the existentialist hero, is no philosophical prober: it never occurs to him to question the larger order of things" (5). The reactions of the picaros to adversity are "peculiarly nonproblematic" (4), which leads Miller to conclude that: "...his lack of settled integrity is revealed most clearly in the instability of his resolves...he is simply unable to keep to a set course. He constantly lets go of the outer stability he finds because he is internally unstable" (86). The apparent unawareness of the picaros as to the seriousness and squalor of their existence sets them apart as detached, solitary figures. There are two dimensions to this solitude. First, the picaros are marginal figures who are partially segregated from society, and secondly, they are alone in their unique mental orientation which allows them to become somewhat detached from the adversity confronting them. In other words, the picaresque heroes are half-outsiders, but they are not deterred from living as free spirits in spite of the odds against them. This mental resolve is what Alter describes as "an image of human solidarity in the world" (10).

This sense of solidarity is only feasible from the point of view of the picaros themselves, however, who believe that

their existence is positive, productive and successful. From outside of the text the reader is not convinced that the picares are truly achieving the goals of their solidarity: freedom and tranquility (Anatomies 389). When referring to Lázaro's perception of his existence, Alter points out that "Lázaro himself does not appear to be conscious of anything contradictory in what he has said" (6). Although the picaresque novels introduce characters who are psychologically complex, the picares, through the inconsistencies and contradictions in their speech and in their behaviour, are obviously subjected to some sort of narrative constraints. These constraints are what the reader has to identify in order to better understand the enigmatic personae that the picares are. They are given the power to tell (and even write) their own stories, but those stories are constantly being reviewed and edited without their knowledge by a more powerful textual presence. Therefore, the apparent solidarity of the picares is deceptive. They remain unaware of their precarious position on the margins of the text as they innocently continue to believe in their control over the reproductions of their life stories in print. This unshakable belief in their textual authority allows the picares to exist, unaware that they are purely fictional entities. Therefore, the picaresque heroes may represent solidarity within their own limited vision of the world, but once they are seen from outside the text, their solidarity is tainted by an author who skilfully controls his creations from within their discourse as we shall shortly



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Much of the illusion of control is established by way of the pseudo-autobiographical approach to the picaresque novels. Although not all of the works are narrated in first person by the picaros, it is an essential narrative tool in the primary texts: Lazarillo de Tormes, Guzmán de Alfarache, La pícara Justina and El Buscón. Guillén explains the concept as follows:

The picaresque novel is a pseudoautobiography. This use of the first-person tense is more than a formal frame. It means that not only are the hero and his actions picaresque, but everything else in the story is colored with the sensibility, or filtered through the mind, of the pícaro-narrator. Both the hero and the principal point of view are picaresque. Hence the particular consistency and self-saturation of the style. Life is at the same time revived and judged, presented and remembered. ("Toward" 81)

The author therefore gives his character the illusion of free speech. The picaros, innocently unaware of their fictionality and of the authorial force that controls them, proceed with the master plan, thus further heightening the illusion of reality. The picaros' involvement in, and yet distance from, the creative process provides us with an early glimpse of metafictional characters in the making.

A concise definition of what a metafictional character is and does is provided by David Herzberger in an interesting article on self and split-referential characters in contemporary Spanish fiction. He defines metafictional characters as:

...those who are explicitly aware of their own fictionality, as well as those who are created by narrators insistent on revealing the fictionality



of the entire narrative enterprise. In both cases the literariness of character is directly conveyed to the reader so that the illusion of reality is broken, but in the second instance the characters themselves may remain ignorant of their fictional status. (423)

The picaros belong to the second of these two categories.

The only difference is that the attempt to display the fictionality of the narrative is not controlled by the narrator in the primary picaresque works, but by an illusive authorial voice that weaves its way into the discourse of the picaresque narrators. The picaros themselves remain unaware of this intrusion and of the fact that they are fictional beings.

The picaros are more than just metafictional characters, however. There remains the problem of the illusion of reality in the texts. The reader is in effect confronted with two antithetical forces: the realization of the literariness of the picaros and the belief that the characters are forged from real life, possessing qualities of flesh and blood people. This illusion is what helps to lure the reader into the text: "The novel is the construction of a fictitious world so seductive that it acts upon the reader like a reality" (Anatomies 18). Herzberger finds the fiction-reality duality that is elicited by certain characters in literature to be a disturbing one and one that cannot be explained simply by calling them metafictional characters due to the fact that the latter are purely literary entities that cannot extend themselves beyond the fictional realm. In order to clarify and reconcile the

paradox (fiction-reality) that cannot be sufficiently explained by using the term metafictional characters, Herzberger creates a new literary term, split-referentiality, the genesis of which and its meaning he describes as follows:

It appears, then, that we wish to have it both ways: on the one hand, we evoke the self-referentiality of the text and affirm the purely linguistic material of which characters are made, while on the other, we attribute to these characters the same body of traits and dilemmas generally associated with the characters of realistic tradition. We identify the technical process of metafiction through which narrative invents itself as something other than the real world, but then proceed to perceive characters as if they embody life in its full range of existential possibilities. What is most important here is not the apparent contradiction of the procedures that we use to engender meaning, but the absence of any attempt on our part to reconcile the opposing propositions. The way in which characters are bound to a symbolic system (the text) but still able to generate life-like qualities would seem to undermine the terms of our critical scheme...Rather than continue to speak of self-referential texts and characters which push us always towards the intrinsic, I propose that we begin to discuss the notion of "split"-referential texts and characters, an idea which represents more accurately the way in which metafiction works. (423)

The picaros can be defined in terms of split-referentiality considering that they are, on the one hand, literary tools used to explain a literary system and on the other hand remind the reader of real people with whom we can identify and feel sympathy for. As Miller observes: "If the image of life portrayed in the picaresque novel is literally far removed from the reader's life, it is not so removed metaphorically...If we are internally less chaotic than the pizaro, it is a difference in degree, not in kind" (99).

Another dimension of the problematic nature of the

pícaros, as has already been noted, is their inconstancy, a characteristic which is pertinent to the narrative duality mentioned above. The pícaros are constantly adapting to new situations and are never still. Their perpetual movement and evolution reflects an integral component of their split-referentiality. Herzberger explains that change is an essential trait of the self-referential character who finds himself in a continual state of becoming: "The realistic tradition of characters 'given' to the reader as finished product is displaced by the continual repositioning of the metafictional character as a becoming (or process) at the same moment that the text reveals its own process of becoming" (431). If we can apply this quote to the picaresque heroes, then it is clear that the pícaros reflect much more than solitary individuals in a hostile society, they are also literary tools created to teach us something about the process of writing fiction. As we will see in the following section, the pícaros, in their process of becoming, are reflective of their genre as a whole, itself ever changing and indeterminate.

### III. The Picaresque Novel: A Study of Narrative Strategies

Traditionally critics have attempted to formulate definitions of the picaresque. The result of such scholarship has been the identification of factors that are common to all picaresque texts and the formulation of generalizations about the genre as a whole. It has not, however, produced a definitive definition of the picaresque novel or of the pícaro. The studies of Claudio Guillén and

Ulrich Wicks provide us with important outlines of common elements in the various picaresque novels but they also acknowledge the unlikelihood of achieving an all-encompassing definition of the genre: "The definition itself, like every critical act, is merely a limited perspective" ("Toward" 74). This important realization has helped to usher in a new trend in picaresque criticism which examines the texts from the point of view of narrative strategies. In other words, it builds upon traditional definitions and then goes beyond them to explore the process by which the texts were created, and also to concentrate not on what the picaresque novel is, but on what it does and how it does it.

With the advent of the picaresque novel, the process of writing text became as important as, if not more important than, the resultant fictional product. This idea has been presented by Edward Friedman who defines his own study of the picaresque genre as a deconstructive approach because, like the genre, it "presupposes a rhetorical component at every stage of the creative process and in the social processes reflected through art" (Antiheroine xvii). This type of examination of the primary picaresque novels is enlightening as it examines the internal narrative strategies of the texts and looks at the creative process itself as a possible meaning.

One of the most significant and innovative narrative strategies used by the picaresque authors is the incorporation of a myriad of narrative voices in their works. The majority of literature prior to the picaresque novels was

generally non conflictive with regard to the relationships that existed between narrators, authors and readers. In other words, the authority of the author was rarely challenged, the narrators were seldom intimately involved in the process of textual composition, and the reader was generally a passive recipient. In the picaresque novels on the other hand, these relationships become complex and problematic. The narrators are not reliable, and the role of the author and the reader are complicated by the presence of their fictional counterparts in the texts. Helen Reed explains the evolution of these fictional personae as follows:

Both the author and the reader assume roles and evolve personae in the text which may be distinguished from their existence outside the text... To distinguish these personae from the real author and real reader(s), one may refer to the author-in-the text or implied author, and the reader-in-the-text or implied or hypothetical reader. (14)

These narrative voices are usually silent or implied and can only truly be identified through the reading process. Therefore, the role of the real reader also changes and a complex system of communication is established between forces within the text and factors outside of it. In essence, the picaresque novel becomes a dialectical process that is never static.

Since each of the narrative voices, inside and outside of the text, is important to the process as a whole, it would be useful to examine their functions within the novels individually. Beginning with the role of the implied



author,<sup>9</sup> we must return briefly to our discussion of the illusion of authorial control in the picaresque novels. As we have already noted, in the primary picaresque novels, the picaros appear to be in control of the storytelling process. Their tales, however, are filtered through an invisible presence which can be identified as the implied author. Friedman defines this intrusive persona as: "a presence in narrative fiction who affects the production of meaning, often subverting in some way the direction of textual discourse" (Antiheroine 16). This voice, because of its implied and not tangible presence in the text, is often difficult to identify. One way of isolating it, however, is to realize the "discrepancies between the narrator's revelations and the protagonist's best interests" (Antiheroine 16). For instance, inconsistencies in the texts and contradictions in the picaros' speech and behaviour may be blatant markers of the intrusion of the implied authorial voice. The creation of this persona is a narrative tool which complicates and alters the narrator's discourse from within. The real authors are the physical beings who exist outside of the text, constricted by the limitations of the real world, but their implied counterparts in the text have the power to manipulate and control the narrative from within. Because the implied author is not a concrete entity, its essence can never be isolated, it can only be surmised through the reading process.

The real authors purposely distance themselves from their texts and place the illusion of authorial control in

the hands of an innocent picaro. The picaros, as we have already established, may truly believe that they are in control of their texts. The intrusive presence of the implied author, however, manipulates the picaros' narrative from within, continually keeping them in check. Considering this illusive presence in the text, it is interesting to reexamine the definition of the literary picaros as solitary beings who live on the margins of society and the text. The hostile environment to which they are exposed can now be expanded to include not only a society that will not allow them to ascend, but also a group of voices within the text which manipulate their stories and threaten their existences as fictional beings. The picaros, unaware of their fictionality and permanently deceived by these latent forces, are in effect victims and products of dialectical manipulation.

The relationship between the picaros and the implied author is complex, and it is ultimately up to the real reader to decide who is in control of the text. With the emergence of the picaresque novels the role of the reader necessarily changes from that of a passive observer to an active participant. Readers are confronted with a myriad of narrative voices, all of which have to be identified and examined in order to reach a conclusion about the text. In addition, the position of the reader is complicated and enhanced by another imposed narrative voice, that of the implied (or hypothetical) reader. This narrative entity is a device created by the real author in order to draw the real

reader into the text. Helen Reed explains the concept of the hypothetical reader as follows:

The author will have projected his idea of a hypothetical reader in the text itself, but this image may be muddled by his inability to predict or impose uniformity on the composition of his readership, actual and potential. The character of the reader-in-the-text, therefore, is often one of the most ambiguous, nebulous, multiple, or even inconsistent of the author's creations. (14)

The reader-in-the-text can take the shape of a fictional character such as vuestra merced, or may be applied to a general group of readers such as the vulgo, curioso or the pio lector. Whatever the case may be, this ambiguous narrative persona does affect the manner in which the real reader processes the information provided by the text. As Reed has noted, however, the reaction of the reader may not be that which the author had hoped for.

It is difficult to predict whether the readers of the picaresque novels in the sixteenth and seventeenth centuries were satisfied with associating themselves with one of the authors' hypothetical readers, or if they challenged the authors' preconceived notions of their role in the text. It is most likely that they were still relatively passive in their textual participation, as their new found ability to participate actively in the text alone must have been, for some, quite a departure from their previous, passive roles as readers. The implied reader was probably seen as a guide by the majority of real readers who were not completely familiar with how to involve themselves in the complex creative process. Today, critical readers are expected to read

between the lines and search for hidden sub-textual meanings. It is only by looking beyond the written word that we can understand the potentially deceptive nature of the implied readers who are really narrative tools used by the author to manipulate the real reader's response to the picaresque and the text. This authorial plan of deception is somewhat undermined, however, by current literary beliefs that all readers read distinctly from one another and that there can never be a definitive meaning to a text. As Reed notes: "interpretations of a work may vary considerably from one historical period to another, and the author's message may not be decoded as he thought it would be" (17).

It is important to realize at this point that the author, who is supposedly the master controller of the text, may not be as omnipotent as he perhaps thought himself to be at the time of composition. If this is true and the author does not have complete control, then who or what does? It would appear that the very narrative strategies created by the authors to establish and fortify their control over the texts and the readers are the things that ultimately undermine their authority. By creating fictional counterparts for the real reader and the real author in the text itself, the real authors distance themselves from the works thus exposing the literary framework on which that text is constructed. As Reed explains: "In all cases we are dealing with a series of narrative techniques through which the real author communicates his fiction to his audience, a scaffolding on which the artifice of fiction rests" (16).

Every level of the structure "presupposes a rhetorical component" (Friedman, Antiheroine xvii), and the literariness of the novel becomes one of its primary defining factors. The framework only becomes dynamic, however, through the dialectical exchanges between narrative voices inside and outside of the text.

In conclusion, throughout this introductory chapter, I have attempted to study the picaresque genre from a variety of different perspectives. Although this dissertation takes a literary approach to the novels examining them by way of narrative strategies, it is not without the recognition that every approach is important to an overall understanding of the genre. All studies are valuable, but none is definitive. Scholars can only hope to supplement a body of information with new ideas, always remembering that literature is not a static entity, but a dialectical, cumulative and intertextual process that is constantly changing and expanding. Reed describes the interpretative process aptly as "less an autopsy to be performed than a choreography to be annotated" (16). The following study on silence and subversion in four Spanish picaresque novels of the sixteenth and seventeenth centuries is just another contribution to an ever growing body of critical works which have been written in the hopes of unlocking the mystery of this enigmatic genre which will ultimately defy revelation.

## Notes

<sup>1</sup>Among the critics who present a relationship between the emergence of the picaresque novel and historical and societal influences are: José Antonio Maravall, La literatura picaresca desde la historia social (Madrid: Taurus, 1987), Alberto del Monte, Itinerario de la novela picaresca española (Barcelona: Editorial Lumen, 1971) and Alan Francis, Picaresca, decadencia historia (Madrid: Editorial Gredos, 1978) and Maurice Molho, Introducción al pensamiento picaresco (Salamanca: Ediciones Anaya, 1972).

<sup>2</sup>Maravall explains the "crisis" as follows: "Pero ante los amenazadores trastornos que el dinero provoca en la sociedad barroca -y los llamo amenazadores, ateniéndome a la conciencia de la época-, cuenta no sólo esa presencia de las diferentes formas dinerarias que se difunden, sino el hondo drama, o más todavía, la mortal angustia que las prácticas abusivas seguidas en política monetaria por la Monarquía española, ocasionaron, difundiendo desordenada zozobra en la sociedad sobre la que aquélla pesaba, haciéndola conocer en más de una ocasión situaciones próximas al colapso económico. Esto constituía ya de suyo una crisis suficiente para que se sintiera afectada toda la población y, por tanto, con mayor temor las clases pobres. Ya ello sería bastante para que surgiera una literatura de la crisis de caracteres mucho más acusados, más esperpénticamente deformados, que en otros países del XVII, en los que se dio con menos dureza y no tan larga duración. Me refiero, al decir esto, más a las consecuencias sociales que a las estrictamente económicas. Por eso prefiero llamarla... 'crisis social'" (130).

<sup>3</sup>Antonio Domínguez Ortiz explains the revolt of the Comuneros and its impact on Spain in the early years of Carlos V's reign and on the gradual disappearance of the then budding bourgeoisie in his The Golden Age of Spain: 1516-1659 (New York: Basic Books Inc., 1971) 135-6.

<sup>4</sup>Ortiz outlines the reasons for the massive decrease in Spain's population (135, 138).

<sup>5</sup>Several critics (Molho, Ortiz, Maravall) have commented on the apparent non-existence or anonymity of the middle class in Spain during this period. For instance, Ortiz observes that: "One part of the middle class had been assimilated by the upper class, had set up entails, arranged profitable marriages and invested its money in fixed rents. The rest, in the attempt to do the same...fell into the depths of poverty" (140). Also, Maravall explains how the population essentially was divided between the rich and the poor in a segment of his book entitled: "La polarización

ricos-pobres. Transformaciones de la estructura social y distanciamiento creciente entre sus extremos" (139-51).

•Fernando Lázaro Carreter argues against Parker's narrow, religious, ideological and personal approach to the genre in his "Glosas críticas a 'Los pícaros en la literatura' de Alexander A. Parker," Hispanic Review 41.3 (1973): 474-5.

7Scholes and Kellogg define the "mimetic component" as owing "its allegiance not to truth of fact but to truth of sensation and environment, depending on observation of the present rather than investigation of the past. It requires for its development sociological and psychological concepts of behavior and mental process..." (13).

•For a broad and more comprehensive definition of the implied author and its function in literature see also Wayne C. Booth's Rhetoric of Fiction, Second Edition (Chicago: University of Chicago Press, 1983) especially 73-7.

## Chapter Two

### Defining Silence

Although silence generally evokes a sense of emptiness and absence, it can also elicit positive connotations as a potentially powerful communicative device. It is only recently that critics have begun to recognize the creative and aesthetic possibilities of silence in text and speech, however. The purpose of this chapter is to examine silence from a variety of different perspectives in an attempt to establish its importance as a positive dialectical component in both written and spoken discourse. Considering its all pervading presence in language, relatively few studies have been written on this topic. It would therefore be helpful to begin by examining the evolution of critical approaches to studying silence which have included analyses of its relationship to religion, philosophy and more recently to literature. It is by way of these studies that we will be able to establish that silence, in its many and varied guises, can communicate information as readily as, and sometimes more completely than, words can. After demonstrating the importance of silence in life and in art, the focus of the chapter will turn to a specific and indepth discussion of the various types of silence in prose fiction generally and how they can be applied specifically to a study of the picaresque novels. Its use as a self-conscious narrative device will be examined as will its impact on the



reader and its effect on the dialectic that exists between the latter and all of the other narrative voices in the text. As we shall see, in the picaresque novels silence is manipulated by these personae to achieve specific narrative ends. This study does not purport to explain what silence says, but to examine how it can purposely be used by the various literary personae in order to manipulate a text and the reader's perception of that text.

Silence has not always been considered in terms of its aesthetic potential. In fact, this idea is a relatively new one in terms of its application to literature. Traditionally, the only tie between silence and the literary text was specifically related to the Bible, and therefore also to prayer and man's relationship with God. As Max Picard notes:

'In prayer the word comes again of itself into silence. It is from the very outset in the sphere of silence...In prayer the word rises from silence...the region of the lower, human silence comes into relation with the higher silence of God; the lower rests in the higher. In prayer the word and therefore man is in the centre between two regions of silence. (230-1)

Silence is the medium in which a mystical union may be achieved, and it is also the medium in which we generally consider God, who Himself represents a duality of silence in that He is present and yet absent in our lives. In a collection of essays assembled in Silence, the Word and the Sacred, several of the authors address the relationship between silence and God and the inherent mysteries and gaps in the Bible. This assemblage of studies is not only

important with regard to the relationship between theology and silence, but it also demonstrates that silence has been an important factor in written text for centuries. The silences in the Bible connote mystery, and mystery is in turn what brings the Bible to life. Ronald Bond attests to the fact that the biblical account "derives its shape" (171) from these very mysteries and inconsistencies. Bond's approach to silence and the sacred word focuses on the predominance of silence in the "mainstream theological tradition of Western Christianity" (170). As his point of reference he uses the writings of Saint Augustine in which he identifies two different ways of considering the connection between the Word and silence: "The first is that God himself is all silence, his 'silent voice' immanent in creation, the world of things to which human speech refers. The second is that human utterances about the sacred are essentially futile verbal gestures, stop-gaps which fill the silence that real deference to the hidden God might be thought to require" (172-3). It is clear that without silence in religion the mystery of the scriptures and of God would not be such a powerful force in our lives. Man is silent before God, and God is silent before man and yet a dialectic exists between them. As Dauenhauer notes: "...silence is the mutual understanding between the Deity and the individual" (113). The Bible is really the first literary text in which silence, through symbols, metaphors and the unsaid, helps to communicate words and ultimately, the Word. Silence in religion evokes a sense of awe, mystery and ineffability.

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Its scope is infinite and its very indefinability is what gives it meaning.

In his study Silence: The Phenomenon and its Ontological Significance, Dauenhauer addresses a different and more specific aspect of silence which focuses on its inherent presence in the spoken word. He points out that without silence, "all words would be one jabbering mess" (7). Therefore, silence is always present in discourse and its presence is what makes language intelligible. He identifies three types of silence in speech that will briefly be discussed. First there is intervening silence which "is that occurrence or sequence of occurrences of silence which punctuates both the words and phrases of a spoken sentence and string of sentences which fit together within discourse" (6). Secondly, there are fore and after silences which represent the "fringe of silence that surrounds utterance...After silence is the more striking of the fringing silences. It terminates an utterance. Expressive force is given to the utterance through after silence" (9-10). Finally there is deep silence which is conspicuous because of its absence in speech and text. The first two definitions here appear so obvious that they are usually taken for granted by speakers and readers, but their presence is an essential component of language. Without the stops and gaps in sentence structure, language would immediately be rendered incomprehensible. It is important to remember, however, that this is also true of silence. Without the letters and words, silence too would be obsolete. It is

clear then that there is no such thing as absolute language or absolute silence: "Complete speech and complete silence are inaccessible and not achievable to men" (Dauenhauer 106). Silence and speech are mutually dependent on one another for meaning. Dauenhauer's study aptly demonstrates the complex and positive nature of silence which, when used in conjunction with speech, can communicate meaningful messages to a reader.

A broader study that addresses the all encompassing nature of silence is Max Picard's The World of Silence. Picard's discussion is intriguing as it realizes the awesomeness of the topic. In an attempt to examine silence from as many different perspectives as possible he cannot help but contradict himself at times. These contradictions, however, are integral elements of silence due to the fact that it is not a subject that can be understood in its entirety. When examined in absolute terms, it is impossible to define. Picard's book is extremely important as it is one of the first to recognize the impact that silence has on every level of man's life, both physical and spiritual. He begins his study by stating that "silence is nothing merely negative; it is not the mere absence of speech. It is a positive, a complete world in itself" (17). Later on, however, he discusses the absolute uselessness of silence: "Silence is the only phenomenon today that is 'useless'. It does not fit into the world of profit and utility; it simply is. It seems to have no other purpose...It is 'unproductive'. Therefore it is regarded as useless" (18-9).

He also considers silence in terms of religious devotion and man's relationship to God, but at the same time he associates it with evil: "In silence there is present not only the power of healing and friendship but also the power of darkness and terror, that which can erupt from the underground of silence, the power of death and evil" (49). With regard to the use of silence in language Picard notes the dependence of speech on silence and vice versa, but then states that silence is an absolute entity: "Silence is an autonomous phenomenon...it is...an independent whole, subsisting in and through itself. It is creative, as language is creative" (15). How can silence be creative and yet useless, positive and yet negative, present and yet absent? The answer is that without a clear definition and explanation of what is meant by silence at any particular moment, it becomes an uncontrollable, ambiguous mass that is inherently full of contradictions. Silence must be contextualized and specified in order for it to have communicative potential. Again, it is important to realize that the apparent contradictions that silence connotes are an inherent part of the absolute phenomenon which itself implies an infinite number of possibilities for interpretation. It is also these contradictions that make silence such an intriguing subject of discussion.

In two more recent studies on silence, Susan Sontag's "The Aesthetics of Silence" and George Steiner's Language and Silence: Essays on Language, Literature and the Inhuman, the topic is discussed in very specific terms with regard to its

impact on art. The emphasis is on the modern artist's ambivalence to, and renunciation of, the written or spoken word in favour of silence. Steiner states that: "...the retreat from the authority and range of verbal language plays a tremendous role in the history and character of modern art" (21-2). This "chosen silence" (Steiner 47) or retreat from the word, does not end in silence, however. In much the same way that speech can evoke silence, silence in turn evokes speech. Therefore, when the modern artist opts for silence over words, he is still searching for speech within silence. In order to express the hidden meanings of silence, one must necessarily revert to the word. Therefore, silence has a language of its own, but that silence can only be communicated through speech: "As language points to its own transcendence in silence, silence points to its own transcendence--to a speech beyond silence" (Sontag 18). The relationship between silence and speech is not only one of mutual dependence, but is also cyclical in nature. Silence will always return to the word and the word will always return to silence ad infinitum. Although, as Sontag has noted: "...as the prestige of language falls, that of silence rises" (21), ultimately the prestige of language will return as using speech is the only means by which to explain the silence that initially replaced it.

Another scholar who also considers silence in terms of the renunciation of the word is John Cage. Although he is primarily associated with the study of music, his collection of articles and lectures entitled Silence and his book Empty

Words address music, dance, art, poetry and the effects of silence on the listener, observer or reader. As Janet Pérez notes, Cage writes about: "atonal music and music without harmony, counterpoint or meter, and paintings consisting of an empty, all-white, or all-black canvas" (113). The purpose of these artistic games is to demonstrate discontinuity and also to suggest that meaninglessness can itself become a meaning. Although the main idea is to defer attention away from a specific intelligible meaning instead to focus on the "raw materials (the sound itself, or the canvas, paper, etc.)" (Pérez 114), these raw materials still elicit a response from the observer or the listener. Therefore, discontinuity and silence will still ultimately be defined in terms of continuity and language. Pérez discusses the communicability of John Cage's radical silences as follows:

Clearly, this is a radical form of silence, silence used deliberately for aesthetic effect, but instead of communicating a fairly specific and re-statable message, its intent is exactly the opposite. Here art uses total or unlimited silence, silence without the clues or other associated elements with which it is surrounded or combined and which permit it to communicate something quite specific. (114)

This is a clear example of how silence can visibly and audibly be considered in terms of emptiness and yet still be a creative and communicative force.

Although Cage's ideas on unlimited silence appear somewhat extreme, they are representative of the direction that some forms of modern art have taken with regard to the renunciation of the word or form in favour of other means of creative expression. Examples include a poem comprised of a



completely blank sheet of paper, texts in which there is no punctuation or where the reader is expected to read a page backwards or to skip every other line in order to understand what has been written. These are extreme examples in which silence and absence can be used to elicit a response from the reader. In such instances, the artist may revert to silence because of a realization that it can sometimes convey a more powerful message than words alone.

When art is taken to the extreme to which it is subjected by Cage in Silence, the reader is left with an overwhelming and unsettling feeling of frustration. For instance, in the "Lectures on Nothing" the repetition of the following sentences becomes almost unbearable to the reader:

What we require is silence; but what silence requires is that I go on talking...Slowly, as the talk goes on, slowly, we have the feeling we are getting nowhere...Here we are now at the beginning of the third unit of the fourth large part of this talk. More and more I have the feeling that we are getting nowhere. Slowly, as the talk goes on, we are getting nowhere and that is a pleasure...Here we are now, a little bit after the beginning of the third unit of the fourth large part of this talk. More and more we have the feeling that I am getting nowhere. Slowly, as the talk goes on, slowly, we have the feeling we are getting nowhere. (109, 119)

Describing a specific portion of one of his lectures Cage himself gives an example of a woman's reaction to the purposely repetitive, pedantic monotony of one of his speeches:

One of the structural divisions was the repetition, some fourteen times, of a single page in which occurred the refrain, 'If anyone is sleepy let him go to sleep.' Jeanne Reynal, I remember, stood up part way through, screamed, and then said, while I continued speaking, 'John, I dearly love you, but I can't bear another minute.' She then walked out.

(ix)

The irritating nature of the talk, however, did manage to elicit a response from this woman. The topic here is nothingness and in order to accurately communicate nothingness, speech must be used otherwise; "nothingness" would remain obsolete. The unintelligibility and pedantic repetition of the words presents itself as the most effective way that the author could symbolically communicate the topic at hand to his audience, and it is clear from the woman's reaction that the technique was successful. It is interesting to note the effectiveness of the repetition of certain words in order to slow down the talk, and perhaps to audibly portray a fading away into nothingness. The words "sleep," "silence" and "slowly" effectively slow the pace down. Cage aptly demonstrates how the topic of silence and its use in text can greatly alter the tempo and the mood of a work and also affect a reader's response to it.

As we have already stated, John Cage's primary artistic affiliation is with music, and the relationship between music and silence is a very important one. Music is the art in which the necessity of silence is most apparent. The rests after musical notes are essential in order for a composition to be aesthetically appealing to the listener. Picard emphasizes the importance of silence in music by saying: "The sound of music is not, like the sound of words, opposed, but rather parallel to silence...Music is silence, which in dreaming begins to sound. Silence is never more audible than when the last sound of music has died away" (27). Silence in

music is more perceptible than it is in everyday speech and in other art forms. However, if silence is able to communicate aesthetically through this particular art form, then it must also have the potential for aesthetic value in other artistic forms such as poetry, drama and prose, although its presence in and upon these forms may not be as readily apparent and recognizable as it is in music. In these other art forms it is up to the spectator or the reader to bring the aesthetic value of silence to light, something that we will attempt to do presently.

The relationship between silence and poetry has traditionally been acknowledged by scholars because: "Poetry comes out of silence and yearns for silence...Great poetry is a mosaic inlaid into silence" (Picard 145). When poetry is spoken out loud the pauses at the end of the lines, between words and stanzas are essential for the piece to achieve the desired aesthetic response in the listener. In this respect it is in many ways similar to music. A deeper kind of silence expressed through poetry is achieved when:

The great poet does not completely fill out the space of his theme with his words. He leaves a space clear, into which another and higher poet can speak. He allows another to take part in the subject; he makes the subject his own but does not keep it entirely for himself. Such poetry is therefore not rigid and fixed but has a hovering quality ready at any moment to belong to another. (Picard 145)

The point of this quote is to demonstrate the ability of poets to express ample connotations through the use of a few carefully chosen words. Allusion, allegory, symbolism, imagery and repetition are some of the techniques that can be

used to both economize on words and yet to communicate aesthetically complete thoughts. One only has to consider a poem such as San Juan de la Cruz's "Noche oscura del alma" to understand the wealth of connotations that can be elicited by relatively few words.

In John Cage's Empty Words a different approach is taken to poetry. In fact, what he writes may not even be considered poetry by some. Instead of choosing economical, brimming words, he saturates his writing with unintelligible jibberish. At times he posits one intelligible word amidst a group of disjointed letters, and other times he does not use words (as we understand them) at all. An example of this kind of writing is:

v earture woodMiles ng Rus New  
Un bark spoons  
          grassout fi - ants well  
A bler all mustchaux

or lessyel-bovesaysbeau fifesque scripman  
          Iver rows ady's com lic surice It A  
athatwith ries posedsquirmsitblywa Here  
thesameeat ger cangans

atm ghtl thm ghtlaneaint t o itel i  
          th ie A eeiet

ngdsbyth ng h o d  
          gwrs oo  
          aaghs ysthgheaa eongththr fa e. E  
                  sybr e nt

d a h r-a ae he a heat neltwenturfrac  
nlbcsh ks. (58-9)

The reader may be able to assume something from the few recognizable words that are interspersed through this sample, but not unlike the previous example from his "Lectures on Nothing," it is incredibly frustrating to the reader. In the

excerpt above, the reader is not even afforded the pleasure of being able to read the piece out loud (at least not without considerable difficulty). There appears to be no rhyme or rhythm, just letters put together with the express desire to produce emptiness and silence. In essence, the words and letters that comprise the poem are displeasing to the reader, and the silence that is left after the reading process is over is aesthetically appealing.

Another example of the use of silence in modern poetry is provided by Janet Pérez in her "Functions of the Rhetoric of Silence in Contemporary Spanish Fiction." She discusses a 'new poem' by Francisco Pino which has no specific meaning and whose language fails to communicate anything intelligible to the reader:

- Ar'ddid'arvvo v'ir 'arr  
 1. Keridod' ikkod'  
    d'ievvvv' re keridod' ikkod'  
 2. ed' div' id' irr er'kor 'ddrar  
    oddrad' vv'arravrad' vvad'  
    vv' od' ivvad' vvad' ddevvvv'  
    orarred'  
 3. keridod, ikkod'  
    d'ievvvv're keridod' ikkod' (110)

As Pérez notes: "Despite the presence of such characteristic lyric devices as repetition, parallelism, alliteration and presumably rhyme, these verses communicate nothing" (110). This may be another instance in which "silence is superior to utterance" (110). If, as Pérez states: "The interpretation of silence, of what silence communicates, must be contextual or circumstantial" (110-1), then a coherent interpretation of Pino's or Cage's poem becomes an impossibility, as there is no tangible context from which to formulate an opinion. The

only possible response is that it does not communicate anything other than emptiness and its own inability to communicate an intelligible message to its audience. The kind of silence inherent in and elicited by these poems conveys emptiness and frustration to the reader. In traditional poems such as San Juan de la Cruz's "La noche oscura del alma," the individual words depend for their full meaning on their relationship to all of the other words in the poem. It is the context that allows each word to have its full impact on the reader. In a new poem such as Pino's or Cage's, however, the reader is given no help by the author or the text. There is nothing, not even language, to grasp on to in order to understand what the poet was trying to communicate, if he was trying to communicate anything at all.

The use of silence and speech in drama does not appear to have reached such radical extremes as it has in the kind of poetry discussed above. Silence has always been an essential component of the drama. Mime, for instance, is as an excellent example of the expressive potential of gesture and silence on stage. J. G. Marash believes that there are three types of language: the language of speech, the written language, and the language of gesture (9), and mime is an example of the latter. Silence is present in all three types of language, but it is more conspicuous in the language of gesture because of the absence of sound. Mime is important to this discussion because it shows that communication can be achieved through means other than words.

In the spoken play, the language of gesture is combined

with the language of speech and writing. Therefore, many different structural factors are at work, all of which must come together in order for the script to have the desired effect on the audience. First of all, there is the written text, then there is an actor who must interpret the text and visually represent that interpretation through his acting abilities, and finally, the audience must observe and critique the performance of the player. If the latter's timing is off, for instance, then the impact of a scene may be altered. Also, the actors do not only use words in order to communicate the author's ideas; their facial expressions, gestures, mannerisms and tone of voice will all convey meanings and emotions to the spectators of the play that were not necessarily inherent in the written text. Therefore, when considering silence in drama, it is not only the written text that must be addressed, but also the interpretation and acting out of that text by the actor and the subsequent reaction of the audience to the actor's performance.

A specific tool in drama which communicates through silence is the stage direction. Stage directions guide the actor and also help with the timing in a scene. One example of a stage direction that communicates a complete thought through silence is Scene 3, Act 1 of Don Alvaro o la fuerza del sino which reads: "Empieza a anochecer, y se va oscureciendo el teatro. Don Alvaro sale embozado en una capa de seda, con un gran sombrero blanco, botines y espuelas; cruza lentamente la escena, mirando con dignidad y melancolía a todos los lados, y se va por el puente. Todos lo observan

en silencio" (57). Not a word is spoken by don Alvaro and yet many things are revealed about his personality. He is obviously a solitary figure who, cloaked in mystery, is going somewhere, but we do not know where, and who has come from somewhere, but we do not know from where. In this context he appears to be a lost and lonely soul whose destination is uncertain and possibly dangerous. The darkness of the scene heightens the solitary nature of the protagonist and also implies that there is some foreboding in his life. In some ways this short stage direction tells the spectator everything that needs to be known about don Alvaro. The end of the play, and the character's ultimate demise are foreshadowed in these four brief lines. This scene is an extremely powerful example of how silence is used in plays to communicate and to heighten dramatic effect.

There is another type of drama called the Théâtre de l'Inexprimé that purposely uses the unspoken as a means of communicating the inner emotions of characters to spectators. May Daniels explains this type of drama as representing:

...a reaction against the abuse of the medium of the spoken word. It turns away from sterile rhetoric, violent action and intricacy of intrigue, and looks towards the mysteries of the universe and of human personality. Silence is secret, rich and fraught with potentialities...In general, the Unexpressed stimulates the imagination of the spectator to complete the idea or emotion suggested. (238)

One of the most important goals of the playwrights who belong to the Théâtre de l'Inexprimé is to achieve a greater sense of realism with regard to human emotions through the unspoken. The goal itself is successfully achieved by the



dramatists, but the resultant effect on the plays is ultimately damaging due to the fact that the expression of deep human emotions on stage leads ultimately to plotlessness. Daniels explains:

Ideas and emotions communicated through this medium must of necessity be uncomplicated...The author is obliged to concentrate on emotion, and on a pure reproduction of emotion, instead of analysis of its substance and speculation as to its nature. Hence, instead of an active drama of analysis and reflection, we have a passive drama of reproduction...and in the psychological realism of the...Théâtre de l'Inexprimé we have not philosophy but history. (239)

Silence in drama is expressive, but it is somewhat limited in its communicative possibilities when used to only one specific end. In this type of drama especially, silence does little more than "convey states of feeling, and even then, as with the silent anagnorisis, it is by virtue of the preceding dialogue" (Daniels 245). Daniels appears to be saying that although silence can be a useful technique for expressing human emotion on stage, it has many limitations and should not be the primary consideration or theme of a play. She further notes that the "healthiest type of dramatic silence is that which points to the spoken word" (245). Again we see that when silence and speech are abused and used to the extreme, then creativity and aesthetic appeal can be jeopardized. When kept in check, however, and considered in relation to one another, then both silence and speech can be creative and aesthetically appealing to an audience or a reader.

Silence in drama does not always have to lead to dull,

passive plots, however. As we saw previously in this section, when used selectively, silence can greatly enrich the aesthetic response of the spectator. As Daniels mentions, certain conservative uses of silence such as stage directions, pauses, contrasting a speaking character with a mute character can all greatly enhance dramatic effect on the stage (7).

These more basic uses of silence have been present in drama for centuries. As Kane explains, silence was used in the Greek play as a positive, communicative tool: "We can go to the well and trace the use of silence to Greek drama. Aeschylus's taciturn characters Pylades and Cassandra are significant in their nonverbal presence: an unspoken silence communicates Pylades' love and support for Orestes, while Cassandra's wall of silence contains and is ultimately shattered by her unspeakable apocalyptic vision" (23). This is an example of how silence can be expressive without being intrusive on the original plot of the play.<sup>1</sup>

Having addressed the use of silence in poetry and drama, we must now turn to a discussion of silence in prose fiction. The two most helpful theoretical studies which focus on this topic and can be applied to the subsequent discussion on silence in the picaresque novels are Janet Pérez' article, which has already been mentioned in the previous discussion on silence and poetry, and Edward Friedman's The Antiheroine's Voice. Pérez' article is the first one that has attempted in some way to define, or at least identify, the various types of silence that are used as narrative tools

in prose fiction. Some of the silences mentioned by Pérez which are applicable to a study of the Spanish picaresque novels will briefly be discussed here. The first category is literary silence which "operates on the level of the work (e.g., omission of the conclusion, or beginning in media res), or of certain parts (truncation of scenes, omission of certain actions, failure or refusal to make known things concerning certain characters), as well as individual utterances" (117-8). Another type of silence is exclusion in which:

The presentation of "reality" is necessarily selective, implying omission or silencing...details of the character's life, past or present, for example--must be silenced in the interests of economy, coherence and impact. Such silencing of the relevant but non-essential is indispensable to the short story and other brief fiction, but normally does not complicate interpretation, prevent comprehension or create mystery, and thus does not appear as conspicuous or perceptible silence...its aesthetic function is indirect. (117)

As we have already noted, the majority of such exclusionary silences in texts go unnoticed. Not every silence has to hide or communicate something; some silences simply exist in order to put the text into manageable and economic terms. Another type of silence discussed by Pérez is authorial silence in which the author either silences himself in the narrative or purposely withholds information from the reader, thus making the reading process more challenging and complex (119). The last kind of silence defined by Pérez is narrative silence, and it is the most important with regard to the ensuing discussion of the picaresque novels. It is defined as follows: "It is not the authorial slip of the pen

but the use of silence as a deliberate and self-conscious device which constitutes what I term literary or narrative silence, and whose variations and refinements of use make up the rhetoric of silence" (118). This type of silence can alter a text from within, adding a new dimension to the interpretative process in that a reader must be as conscious of what is absent or silent in a narrative work as what is present and voiced. Narrative silence presents itself as a multifarious device that can be manipulated by the various literary personae in a text in order to alter the direction of a plot. It is not an innocent oversight by a character or an author but the conscious use of silence to manipulate and control the text. Therefore, this type of silence in essence acquires a textual voice of its own that must be taken into account by a reader when attempting to interpret a text. Narrative silence is especially pertinent to the ensuing discussion of the picaresque novels because it is also the medium through which the presence of the implied author can be surmised by the reader, as we shall see shortly. Some narrative silences are more obvious than others, but all are important to the process of interpretation as they reveal important information about the complex dialectic that exists between the literary personae in the text, and the messages that these personae are trying to communicate to the reader outside of the text.

Another helpful aspect of Pérez' study is a list that she provides of literary devices that comprise part of what she calls the "rhetoric of opposition" (129) and which can be

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used in conjunction with silence in order to communicate important textual messages. It is clear from this list that silence is a very expansive topic that does not have to be blatant, but can also be implied through such literary tools as those mentioned by Pérez below. Many of these narrative devices will be used by the picares in order to manipulate the reader's perception of them in their novels and therefore warrant mention here:

Circumlocution, periphrasis, euphemism, indirectness, verbosity, syntactic complexity, vagueness, omission, oblique or elliptical presentation, incomplete or truncated versions of events, impassivity, selectivity, objectivism, accumulation of detail governed by essentially negative criteria, temporal and spatial evasion, narrative discontinuity, reiteration, parallelism, irony, allegory, the false overture and false protagonist--all are characteristically combined with silence in the rhetoric of opposition. (129)

All of these techniques can be used to communicate information in a text and it is therefore clear that silence and its variations can be extremely powerful tools in the act of textual composition. Although Pérez' article specifically addresses contemporary Spanish fiction, her definitions are applicable to all types of literature. After all, silence has always been present in texts, it is just that its importance as an integral part of narrative structures and its effect on the act of interpretation has only recently been acknowledged.

The other critical study that realizes the importance of silence in prose fiction, and specifically in the picaresque novels, is Edward Friedman's The Antiheroine's Voice.

Although his book does not deal primarily with the topic of

silence, it is recognized as an important theme throughout his study. Friedman, like Pérez, demonstrates that silence has many possible variations, some of which may not be blatant, but which are nevertheless important. For instance, a study of silence in the picaresque novels is not only limited to examining such obvious examples as Justina's "...yo me callo" or Lázaro's "...por evitar prolijidad" (although these are important examples of how silence is used by the picaros to purposely edit their texts), but also extends itself to an examination of irony, voice-over, contradictions, contrasts, interpolated texts and digressions to name just a few that are especially pertinent to the picaresque novels to be addressed. Therefore, silence can no longer simply be considered in terms of Dauenhauer's fore and after silences which separate words and allow language to be intelligible, it must also be recognized as a powerful narrative technique that is capable of communicating a message of its own through its various guises. What follows is a brief summary of some of the uses of silence in the picaresque novels that demonstrate its multifariousness and its pervasiveness in those texts. For instance, the structure of Lazarillo de Tormes is comprised of a continual tension between silence and speech which affects our perception of the character, narrator and author and which symbolically presents itself as a struggle for authorial control of the text. In Guzmán de Alfarache, the supposed message of the work is constantly deferred or silenced through digressions, and what Guzmán does not tell us provides us with important information about

both his personality and his supposed religious conversion. In La pícara Justina, the voicing over of the female protagonist by the male author silences not only Justina's feminine voice but also her plausibility as a fictional character. Finally, in El Buscón the narrator manipulates silence in order to conceal information about himself, but in the process of concealing information, he reveals the truth about himself. It is clear from these brief and general remarks on the picaresque novels that silence plays an important role in the texts. Some of these ideas are touched upon by Friedman, but they will be extensively developed and expanded upon in the ensuing chapters of this dissertation in an attempt to show that silence, which can appear in many shapes and forms, must be considered when interpreting these works, as it reveals important information about the characters and their authors and the tension that exists between them for control of the text.

The use of silence in memory is another important topic discussed by Friedman. All of the novels that will be addressed in this dissertation present a divided point of view between the narrating present and the experiencing past and so memory is an integral factor in the act of storytelling. The process of recounting a story necessarily implies omission and silence because an experience cannot be reproduced in text without something being left out: "...all experience is constantly exposed to a new present or future, it will constantly be in a state of flux, so that what has been experienced can never be fully understood, and what has



been understood can never coincide totally with what constitutes the self...The self is essentially incapable of completion" (Implied 144-5). Some exclusions are necessary for the sake of textual economy when reproducing memories in literature, but other omissions are selected purposely by the protagonist or the implied author in order to achieve some kind of textual message. The intentional silencing of information by one or both of these narrative personae serves to both conceal and reveal information about the characters and about the text. The point is that the written text itself is also a victim of silence. The pretext of the account must necessarily be different from the actual written story because: "The memories that shape the account are distorted by design; time is not the enemy of truth but rather the ally of metamorphosed truth...The narrative pretext...the explanation of a situation, mediates the selective process" (Friedman 21). The pretext then, or the primary fictional truth of the story, is ultimately silenced. The narrative act can never be a carbon copy of experience, and in fact, the act of writing itself has already initiated the process of concealing and revealing information in the text. The important thing to remember is that silence is at work even before the narrative begins. Its presence is felt at every level of the act of textual composition and therefore cannot be ignored.

Another important aspect of silence in the picaresque novels is the role that it plays in the dialectical relationship between the reader and the text. In his books

The Implied Reader and The Act of Reading, Wolfgang Iser discusses the inherent silences in texts and the effect that they have on the reader. At times he calls them silences, but most frequently he refers to them as gaps or blanks:

The text is a whole system of...processes and so, clearly, there must be a place within this system for the person who is to perform the reconstituting. This place is marked by the gaps in the text--it consists in the blanks which the reader is to fill in...Whenever the reader bridges the gaps, communication begins. The gaps function as a kind of pivot on which the whole text-reader relationship revolves. Hence the structured blanks of the text stimulate the process of ideation to be performed by the reader on terms set by the text. (Act 169)

Iser believes that the imagination of the reader is what brings the text to life. Without the participation of the latter a written work would remain static. The text, therefore, must necessarily leave gaps or blanks for the reader to fill in. It is in this way that the imagination of the reader is stimulated, and that interesting interpretations are allowed to evolve. Iser explains:

The participation of the reader could not be stimulated if everything were laid out in front of him. This means that the formulated text must shade off, through allusions and suggestions, into a text that is unformulated though nonetheless intended. Only in this way can the reader's imagination be given the scope it needs; the written text furnishes it with indications which enable it to conjure up what the text does not reveal. (Implied 31)

The inherent silences in the text are therefore important factors in the process of interpretation: "...the blank, however, designates a vacancy in the overall system of the text, the filling of which brings about an interaction of textual patterns" (Act 182). These interactions between the

various processes of the fictional piece are what bring the text, as experience, into existence. Every text must be experienced in order for it to have value, and the inherent gaps that are left for the reader to fill in are what make every reading experience unique.

An examination of the relationship between silence and the reader is also essential in order to reveal some of the dialectical processes that are at work within the picaresque novels. When dealing with the gaps in written discourse, the reader enters into an unsure, hazy area, where all meanings are possible depending on an individual's perspective. Comprehending this kind of relationship also requires that the text be examined beyond the physical realm of the written word. The interpretation that is a result of the dialectic between reader and text can only be achieved at a metatextual level.<sup>2</sup> At this level of discourse the reader can also identify the implied authorial voice and its relationship to the characters in the texts. Once this tense relationship between the author and the character has been surmised, the reader then has to decide which of the two voices, the author's or the picaro's, is the more credible and which really has control over the narrating process. He in essence becomes a mediator between the two personae and will ultimately decide the fate of both. It is therefore up to him to determine whether the picaro is an innocent victim of authorial subversion or if he is a self-conscious rogue and unreliable narrator.

The picaros in effect become the pivot between the

author and the reader because their existence is the only thing that is apparent and obvious at a textual level. The implied author, on the other hand, can only be surmised through the reading process, and the reader is necessarily detached from the text because of his existence outside of the fictional realm. The characters' words and silences are the only concrete source of information available to the reader in the picaresque novels, and it is only through an examination of their discourse that the implied authorial voice can be identified. We are not only listening to the characters' words, we are also listening to their silences which can tell us a great deal about the story and the other voices present in the text. Much of the study that follows will deal closely with the picaros' attempts at self-assertion which are continually being thwarted by the intrusions of an implied authorial voice. Their very fictional survival and success is dependent upon the reader's ability to recognize the subversion and silencing to which they are subjected.

Iser also discusses authorial silence and its effects on both characters and readers. With regard to the picaresque novels this type of silence can take two forms, the first of which has a marked effect on the reader's participation in the text and the second which manipulates and controls the textual authority of the picaro. The first type of authorial silence occurs when the author purposely withholds information about a character. Iser explains this technique as follows: "...the author's deliberate renunciation of

detailed characterization serves to keep the reader from becoming involved in the characters as such, and to involve him instead in the whole process of discovery" (Implied 250). By providing the reader with characters who are "incomplete", the former is forced to fill in the blanks left by the author, and in the process produces a character that may be very different from the skeletal frame provided by the text itself. In other words, although the reader cannot become involved with the character who exists statically on a page, he may become involved in the creation of a hybrid character that evolves out of a synthesis of that which is preexistent in the text and those traits applied to him by the reader's imagination. The reader in essence becomes the partial author of the dynamic character. The groundwork is initially laid by the author, but the living image of the character is created by the reader. The reason why this "dual authorship" of the character is important to a study of the picaresque novels is because it diminishes the author's control over his character. The dynamic representation of the picaro can no longer be completely controlled by the author because the image of that persona has been created beyond the boundaries of the fictional realm where the author no longer has access to his creation. The dimension that the reader adds to the character's personality through the act of reading provides the latter with a certain degree of autonomy from his author and a degree of freedom from the text. An author's attempts at subverting and silencing a character can therefore be severely undermined by the reader's participation in the act

of textual composition because the latter, due to his involvement in the creation of the dynamic character, has the ability to identify the subversive presence of the implied author within the character's discourse. It is the recognition of possible subversion that allows the reader to reexamine the text in an attempt to separate the picaro's voice from his voicing-over by the author. If this can be accomplished, then the reader may still be able to feel sympathy for the subverted picaro and contempt for the implied author who is constantly undermining the character's attempts at self-assertion. In this sense, it is the reader's degree of involvement in the act of textual composition that will ultimately determine whether the picaresque authors will be successful at subverting and silencing their characters or if the latter will acquire a unique voice of their own. Therefore, the gaps left by the author for the reader to fill in allow the latter to produce a dynamic image of the picaro and can also expose the author's manipulation of his voice and text. The reader is therefore placed in a very powerful position, a fact that is substantiated textually in the picaresque novels through the constant preoccupation of authors and narrators alike regarding the fictional reader's reaction to each of them and to the text. It is the reader and the reading process that ultimately have the power to undermine the author's control over the text and to authenticate the picaro's existence.

The second type of authorial silence involves the author's apparent absence or withdrawal from the narrator's

discourse. This type of silence serves to heighten the illusion of the picaresque's control over the text. However, it is often the author's absence from the text that signals his / her implied presence to the reader. Iser notes the following when discussing the sparse authorial intrusions in Ivy Compton-Burnett's A Heritage and Its History and their effects on the text:

...the author's sporadic inquit interpolations seem to be there in order to help the reader, but the very sparseness and neutrality of the 'help' are liable to cause more bewilderment than enlightenment: we know the author is there, but if she is there, why doesn't she tell us more...we are made more conscious of what she does not tell us, and as a result the characters in the novel take on a degree of independence from the author that is not dissimilar to the gap between the characters and the reader. (Implied 237)

In the picaresque novels this sense of independence is deceptive however, because the author is still present within the narrator's discourse. He may not be physically recognizable on the pages of the text, but can nevertheless be identified through several different narrative markers. First, his presence can be surmised when the picaresque blatantly contradicts himself or says something that is clearly against his best interests. Secondly, it can take the form of a narrator's over-omniscience when the storyteller tells us about an event or a conversation to which he was not privy. Finally, when a character does not speak when it would behoove him to do so, it is another indication that the implied author may be present in his words, forcing him to remain silent. When such inconsistencies are present in the narrator's speech we have to suspect that his words and

silences may not be his own but those of an implied authorial voice. Both types of authorial silence that have been discussed here demonstrate two of the original points of this chapter; that silence does not necessarily imply absence or emptiness and that the gaps that are an inherent part of a text provide a medium through which textual messages can be communicated. Such is the case in the picaresque novels where various types of silence are introduced and used to specific narrative ends.

In conclusion, the scope of this methodological chapter has been broad in order to understand the progressive evolution and importance of silence as a powerful phenomenon both in life and art. As we have seen, no longer does it only have to be considered in terms of its relationship to religion and philosophy. It can also be acknowledged as an important rhetorical device in literature. Using some of Iser's, Pérez' and Friedman's ideas on narrative silence as a base, the ensuing discussion will demonstrate that there is a rhetoric of silence in the picaresque novels which, under its various narrative guises, functions as a powerful device that can be manipulated by characters, narrators and authors alike in order to produce specific textual messages. Silence will be identified as the means by which picaros attempt to authenticate their existence in text, and also as the means used by implied authors to subvert the narrative control of the picaros in an attempt to silence them. It is through a study of silence and its use as a tool of subversion that we will be able to identify the inherent struggle that exists in



these novels between the implied authors and the picaros for control of the text. It will ultimately be up to the reader to decide who is in control and whether or not the picaros do manage to acquire a voice of their own or if they are successfully silenced by an intrusive authorial voice. Several different types of silences will be discussed in the ensuing pages ranging from the blatant to the implied in an attempt to show that silence, as much as words, must be taken into consideration when analyzing picaresque fiction.

## Notes

<sup>1</sup>In The Language of Silence, Leslie Kane discusses some of the other uses of silence in traditional and modern drama: "Historically, then, silence has been employed by playwrights to evaluate, censure, or support an act, to indicate manipulative relationships, to increase or release dramatic tension, to make words more significant by their contrast with silent response, to reveal interior states of being, and to make thematic statement. In addition to these traditional functions of nonverbal symbolism, the modern playwright, reducing the role of speech and increasing that of silence, has employed the latter as a metaphor for evanescence and entrapment. He conveys evanescence nonverbally by the contraction of time; the time of life is, then it is not. (24)

<sup>2</sup>The word metatextual will be used in this study to connote that the reader cannot achieve an interpretation of a piece of writing on a textual level because he exists beyond the fictional realm, and the text cannot be considered and interpreted as part of the real world of the reader because of its very fictionality. Therefore, an interpretation can neither be reached within the pages of the text nor in the real world, it can only be achieved at a metatextual level, one which does not owe its allegiance specifically to reality or text, but which nevertheless incorporates elements of both.

### Chapter Three

#### The Silent Struggle for Authority in Lazarillo de Tormes

Lazarillo de Tormes is a text rich in a variety of silences that serve to communicate important information about the characters, the narrator, the author, and the narrative act itself. All of these silences can fit into one of Janet Pérez' three categories: exclusion, authorial or narrative, but their individual effects on the text cannot be explained simply by using one of these definitions. As we have already noted, silence presents itself in many different forms, some of which are not as easily identifiable as others. The purpose of this chapter is to first point out the various types of silence in Lazarillo de Tormes, and then to examine their impact upon the individual chapters, the text as a whole, the personality of the narrator and the relationship between the narrator and the implied author. We will find that some of these silences are quite innocent in that they are not meant to manipulate text, but others are used purposely by either Lázaro or the implied author in order to achieve a specific narrative end. In this novel we are presented with a skilled and self-conscious narrator and an equally skilled yet intrusive implied author, both of whom use silence in order to subvert another character's authority and to temporarily take control of the text. As we shall see shortly, silence is an important narrative device that is used to achieve a number of different ends, the most important of which, apart from functioning as a means of

subversion, is to demonstrate that silence, in and of itself, is one of the primary messages communicated by the text.

Some of the silences that will be discussed in this chapter include the enigmatic silencing of the pretext and the caso, the use of situational silence by the character to deceive his various masters as well as its use by the narrator in order to build up the reader's sympathy for the innocent boy who is a victim of abuse. These silences help to establish the character's ability to manipulate reticence from an early age. After discussing the innocent situational silences of the first three tratados, we will move to a study of enigmatic narrative silences that bespeak the presence of the implied author in the narrator's discourse. It is through an examination of these silences that its use as a tool of narrative subversion can be surmised. The progressive silencing of the narrator's emotional self will also be discussed to further elucidate the subversion to which he is subjected by the implied author in the text. Finally we hope to show that, even though subverted, the narrator is not completely silenced and that the text itself becomes a struggle between him and his author for narrative control. A study of silence will help us to bring this struggle to the fore and to determine which of the two voices, if either, truly has control over the text.

Lazarillo de Tormes begins with a silence that immediately places the narrator of the text in a pronounced position of authority over the reader. It involves the silencing of the pretext, the original letter that vuestra

merced wrote to Lázaro requesting an account of the caso.

The narrator never allows the reader to see the letter, but simply explains inadequately that: "...vuestra merced escribe se le escriba y relate el caso muy por extenso" (54). The original letter may have provided us with some answers regarding the reasons for the request or the nature of the caso. As Peter Dunn has noted, the letter is a very powerful speech act: "...Lázaro's text is his response to a previous text. That originating text does not exist for us of course...that lost letter was a very powerful speech act" ("Purloined" 6). By withholding this information from the reader, the narrator immediately places himself in a position of authority in the text and the reader at a marked disadvantage. Our only point of reference and source of information is what Lázaro tells us, and so we have no choice but to be led into the text by a narrator who is obviously manipulating it from the beginning.

If the phantom letter is the pretext of the written account, then the caso mentioned within it serves as the very reason for the text's composition. In much the same way that the narrator purposely silences the narrative pretext, he also remains silent about the caso, never adequately explaining what it is during the course of his story. There have been many theories about what the caso represents,<sup>1</sup> one of the most frequent being that it refers to the ménage à trois between the archpriest, Lázaro and his wife.<sup>2</sup> Although a feasible assumption, nowhere in the text is this ménage à trois theory clearly stated or substantiated. It would be

futile to attempt to explain the caso at this point because, for all intents and purposes, it appears, at least to this reader, that the narrator meant for it not to be fully understood. He again is purposely withholding information from the reader in an attempt to assert his authority over the text.

At first, Lázaro's reluctance to disclose information appears logical considering that both he and the mysterious vuestra merced already know what the caso is. The narrator, however, is aware that his reading public includes more than just vuestra merced, a fact that is confirmed in the prologue where he shares his hopes that the account will be read and enjoyed by many, not just by vuestra merced: "Yo por bien tengo que cosas tan señaladas, y por ventura nunca oídas ni vistas, vengán a noticia de muchos y no se entierren en la sepultura del olvido. Pues podría ser que alguno que las lea, halle algo que le agrade, y a los que no ahondaren tanto, los deleite" (emphasis mine 53). There is another inconsistency in the prologue that points to the possibility that Lázaro's silencing and withholding of information from the real reader is a self-conscious act and it involves the narrator's response back to vuestra merced. Lázaro does not simply return a letter, which would have been an appropriate form of reply, he instead writes a book. We know that he is writing a book from his discussion of Pliny's ideas on the implicit value of all books in the prologue: "...dice Plinio que no hay libro, por malo que sea, que no tenga alguna cosa buena" (53). From these two brief textual examples we are

given important information about the narrator. First of all, the silencing of the pretext and the caso from the beginning must be seen, not as an innocent oversight, but as a self-conscious omission by a skilled and manipulative narrator who is trying to assert his authority through the act of textual composition. Secondly, however, the contradictions in his discourse regarding his readers: vuestra merced and the general reading public and the fact that he writes a book and not a letter, produce a dual image of him as not only a self-conscious and skilled narrator but also as an unreliable one. Later we will see that the inconsistencies that are apparent in the prologue are not oversights by a narrator who blatantly contradicts himself, but part of a master plan enacted by the implied author in the text who, intent upon subverting the narrator's authority, makes him look unreliable in the text through these contradictions.

By making his life story into a book, Lázaro's purpose necessarily extends beyond simply hoping to comply with vuestra merced's request. He must have another reason or some kind of incentive for exposing himself in text as he does. It would appear from the prologue that the incentive is the honour and fame that the penning of the text might bring him. The vehicle through which he will reach his "buen puerto" (54) is the text and the "buen puerto" itself is the notoriety that he might achieve through that text.<sup>3</sup> Lázaro sees the act of textual composition as a means of authenticating his existence and of acquiring a voice that

was denied him in society as a pícaro. Therefore it makes sense that the narrator will edit his text, including only that information that portrays him in the best possible light and remaining silent about that which is incriminating. The account that we are reading is not an innocent stream of consciousness that recounts Lázaro's life in print, it is a collage of carefully selected memories that will serve a specific function and elicit a particular response in the reader. The point is that we are dealing with an extremely self-conscious narrator who is manipulating text from the very beginning in order to portray a specific image of himself to the reader. The narrator's selectivity again implies that he is silencing important information about his life. If Lázaro can be selective about which episodes to discuss, then it also stands to reason that he is manipulating the manner in which he tells his story. As we have noted previously in this dissertation, the use of memory necessarily implies silence and editing. The most advantageous aspect of memory for the Lázaro is that he can choose to remember only those episodes from his past that make him look favourable in the reader's eyes. The disadvantage to the reader, however, is that the character's true self may appear to remain isolated and unknown to us.

One of the most skillfully created memories is that of the character Lazarillo. The text of Lazarillo de Tormes is presented through a divided point of view: that of the adult narrator, Lázaro, and the experiencing child, Lazarillo. Lázaro does an excellent job of portraying an image of



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Lazarillo as a living, experiencing being when in reality he is silent from the very beginning. Lazarillo does not experience the episodes with the blind man, the priest and the squire at a textual level, because those events precede the writing of the novel. In the text, Lazarillo and all of his experiences are simply carefully recreated memories of the adult Lázaro. The character Lazarillo then is nothing more than a fictionalization of another fictional being. One way in which we can see that Lazarillo is pure fiction, in the sense that he is a recreation and not an experiencing character, is through the manner in which Lázaro tells the story of the boy's life with a marked lack of emotion. Shipley notes this empty emotional attitude of the narrator in the face of the boy's victimization:

He represents Lazarillo's victimization over the years, at the hands of many repulsive masters, without the resentment, rancor, rage, and revulsion his experiences justify. Lazarillo's pain does not pain Lázaro or the reader...The completed design, albeit fragile and deceptive, is comic in that it portrays the protagonist's integration into his community though we sense that in truth he remains isolated. ("Resting" 112, 114)

The lack of emotion of the adult reveals to us that Lazarillo is an empty shell, a silent entity that is used as a rhetorical device by Lázaro in order to portray a specific image of himself to the reader. This manipulation of point of view presents itself as a subversive act (with regard to Lázaro's relationship to Lazarillo) that again places the narrator in a marked position of authority. We have already established that he attempts to exert control over the real reader by withholding key information, and we can now see

that he also exerts control within the text over the experiencing Lazarillo.

The silencing of the pretext and the caso, the mysterious identity of vuestra merced and his request, and the overall selectivity of the narrator when telling the story of his life, all point to the fact that Lázaro knows how to use silence in order to manipulate the text and the reader's response to it. Lázaro's self-consciousness as a narrator has been repeatedly stressed here in order to establish that the account is contrived and carefully put together by a skilled storyteller who wants to communicate something very specific to the reader, that he is in control of the text and that the act of writing presents the means to his end of gaining notoriety for himself, if not in society then by way of fiction. We shall see shortly, however, that his plan is severely undermined by another presence in the text, the implied author, who will subject him to the same kind of subversion and silencing that the narrator had previously imposed upon Lazarillo and the readers of his text.

In order to establish the intrusive presence of the implied author in the text, it is first necessary to examine the various uses of silence at a textual level, because it is the change in the nature of these silences that will ultimately signal us as to the presence of the implied authorial voice. The first three chapters will be examined as a unit because the use of silence and the narrator's portrayal of the character are basically consistent

throughout. There are really no narrative silences in these initial chapters in the sense that silence is not used as a self-conscious device to subvert authority or control the text, but is instead a tool used by Lazarillo in his experiencing life in order to achieve certain ends. This type of silence will be called background or situational silence and it refers to cases in which the character (in his experiencing life, not in his narrating life) purposely remains silent in order to acquire something tangible. Apart from allowing the picaresque to make certain acquisitions, silence also serves three other functions. First, it becomes the key to his survival in that it is the tool he uses in order to keep from starving. Second, it is used as a means of deception by the character, and third, it serves to heighten the reader's sympathy toward the character who suffers at the hands of his cruel masters.

In the first tratado, Lázaro has to rely on his ability to remain silent in order to drink the wine from the blind man's jug and to switch the sausage for the turnip. The other important episode in this chapter that involves a more blatant use of situational silence is the incident with the grapes. The blind man and Lázaro make an agreement that they will share the grapes equally between them, but when the blind man violates their agreement and starts taking more than his fair share, Lazarillo, instead of protesting, remains silent and simply follows suit eating the grapes two and three at a time. It is Lazarillo's silence in this incident that betrays him because the blind man, noticing

Lazarillo's reticence upon his own violation of the rules, naturally assumes that his servant must also be taking more than he is entitled to: "¿Sabes en qué veo que las comiste tres a tres? En que comía yo dos a dos y callabas" (emphasis mine 121). The blind man in essence points out to the reader Lazarillo's ability to consciously use silence in order to deceive and acquire what he wants. These may appear to be inconsequential uses of silence in the text, but the point is that the character has learned how to manipulate silence to productive ends from a very early age. The initial skill is present in the young boy and it is subsequently developed and refined by the adult Lázaro who learns how to use it to much more productive ends as a self-conscious device.

Background silence is the means used by Lazarillo to survive in the second tratado. The cruel priest of Maqueda starves the boy and it is only by accessing the priest's chest, and the bread inside of it, that he manages to stay alive. His success at acquiring the bread without the priest's knowledge depends on his absolute silence. He manages to trick and perplex his master through silence for some time, and it is ultimately interesting that it is a noise emitted through the hole in the key in Lazarillo's mouth that puts an end to the boy's silent success. The use of background silence is not that noticeable in this chapter until we are introduced to the faint whistling sound through the key, and it is the mention of sound here that makes the presence of the silence preceding it all the more apparent. The character's need to use silence in order to obtain food

for survival in these first two chapters produces an image of the boy as an innocent victim of his cruel masters' abuse. Therefore the reader's response to the character is one of sympathy.

In the third chapter, the use of silence begins to change somewhat in that it becomes a more refined skill. It can still be considered situational silence in that it is used at the level of plot by Lazarillo to deceive his master, but the deception here serves a different end. He is not silent in order to acquire something tangible like food, but instead uses silence in order to acquire the respect of the squire. When his master asks him for an account of his life, he divulges only that information that will portray him in a favourable light, remaining silent about anything that might be incriminating to him: "...preguntándome muy por extenso de dónde era y cómo había venido a aquella ciudad. Y yo le di más larga cuenta que quisiera...Con todo eso, yo le satisfice de mi persona lo mejor que mentir supe, diciendo mis bienes y callando lo demás" (emphasis mine 79). This last line is essential with regard to what ensues in the narrative in that it reveals to the reader that Lazarillo knows how to remain silent and lie in order to be perceived in the best possible light. As Joseph Ricapito notes: "Lázaro, sin pretensión alguna, calla lo que conviene callar y si es necesario, miente" (Lazarillo 153). Therefore the narrator knows how to lie in order to manipulate his master's perception of him, and lying implies that he silences the truth and only divulges selected information, or else substitutes the truth

with a fiction in the form of an idealized image of himself. The logical question that should arise in the reader's mind at this point is, if Lazarillo can lie to the squire, then is it not feasible to assume that he could also be lying to his readers? From his brief remarks above we must recognize Lazarillo's awareness of the ends that selective editing, silence and lying can achieve on his masters within the text and on his readers outside of it. We know he wants to make a good impression on us and on the squire, and so logically he will only share those facts (or fictions) that will portray him in a favourable light, and will omit that which degrades him. Lazarillo is clearly conscious of the value of omission and silence when defending his case.

It is interesting in this tratado that both the master and the servant rely on silence in order to preserve their so-called integrity and keep up appearances. They live in mutual silence when it comes to telling the truth about their respective situations. As Mancing explains: "The most intense and moving pages of the work are those in which the squire and the street urchin feign ignorance of each other's reality and strain to communicate obliquely" ("Deceptiveness" 428). Neither character is honest with the other with respect to his true self. The verbal exchanges that do take place between them are oblique as Mancing notes and they present themselves as empty communication or as noncommunication. Both Lazarillo and the squire constantly avoid the truth and rely instead on maintaining appearances, which itself becomes a means of silencing the truth.

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Following his master's lead, Lazarillo begins to withhold information in order to be perceived as something that he is not. De Long-Tonelli points out the character's hesitancy to divulge information and how it reflects a change in his attitude toward his text in this chapter: "...este tratado representa un cambio definitivo en la actitud del narrador frente a su materia--ya no está dispuesto a revelar sus juicios frente al amo" (385). It is curious that Lazarillo, who previously was so adept at using silence to manipulate and deceive other people, apparently does not see through the hypocrisy of his own silence in this particular tratado. Although his reticence here is still one that is functional in the character's experiencing life and is not purposely used by the narrator to manipulate discourse, it is an early glimpse of the direction that silence will take in the ensuing chapters. Here the character uses silence to alter the squire's perception of him. Later the narrator will use silence as a self-conscious device to alter the reader's opinion of him.

It is in these initial three chapters that we find out the most about Lazarillo. In fact, the narrator appears to be intent upon telling us as much as he possibly can about the character. Shipley notes that chapters I-III: "...carry to their inclusive limits the narrator's claims of full disclosure" ("Resting" 107). If this is the case, then an examination of silence (other than the situational silences already mentioned) may appear superfluous in this portion of the text. Under the guise of full disclosure, however, our

narrator is still being selective. It is important as Shipley points out above that full disclosure is what the narrator claims to do. He also points out the "limits" to his discourse. Within the context of his limited vision the narrator does go out of his way to tell the reader as much as possible. For instance, in the second chapter when the priest discovers the trick that Lazarillo has been playing on him, he beats and renders him unconscious. As Lázaro tells us: "De lo que sucedió en aquellos tres días siguientes ninguna fe daré, porque los tuve en el vientre de la ballena" (77). Even though the boy is incapacitated, the adult storyteller goes out of his way to make sure that we know what happened to him. By recounting what his neighbours and his master have told him, Lázaro makes sure that the reader is informed. The reason why he is so concerned that the reader know this information is twofold. First, the appearance of full disclosure makes the narrator appear as if he has nothing to hide and therefore can be trusted. Second, the narrator knows that a detailed account of the beating and what happened afterwards will help to increase his reader's sympathy toward the character. For instance, remarks regarding the gossip about his misfortunes, such as the following, make Lazarillo look victimized: "Ahí tornaron de nuevo a contar mis cuitas y a reírlas, y yo, pecador a llorarlas" (77). It is important to stress that Lázaro does not tell us his own version of what happened after the beating because he is unable to, not because he does not want to. Up until this point the illusion of the abused boy is

Carefully maintained through the appearance of full disclosure by a clever narrator who hopes to acquire sympathy for the boy.

The use of asides is another means by which the narrator attempts to keep up the appearance of full disclosure with the reader. Carey describes the asides as follows:

They are the primary means by which he [Lázaro] can reveal his interiority—his most intimate thoughts, often bitingly sarcastic and critical of society...It is the only manner in which he can speak freely and truthfully in a world where everything is based upon engaños, mentiras, and ilusiones...They are an important clue to the psychological development of Lázaro, since in effect they offer the only possibility of a partial emotional release from all the tensions produced by the fear, hunger, and physical pain of his existence. ("Asides" 119-20)

These utterances,<sup>4</sup> which are meant to replicate the actual words of Lazarillo at the time of experience, create a close relationship between the reader and the victimized boy who has been starved, beaten and generally mistreated. The asides are one of the few glimpses that we have of the boy as a "real" character in the text, where he is allowed by the narrator to speak for himself. When considered more closely, however, it seems highly unlikely that the narrator would be able to remember his exact childhood words after so many years. We have to therefore assume that they are not Lazarillo's pure, untouched words, but an embellished version of those words that have been purposely put together by the narrator in order to produce the maximum effect on the reader. The use of asides, which are directed specifically to the reader, allow him to be privy to certain of the

Picaro's thoughts and emotions to which the other characters in the text are not a party. Therefore the reader is placed in a privileged position in the text, believing that he knows a great deal about the character when in actual fact he knows very little.

A study of silence in these initial chapters may appear redundant considering the narrator's loquacity. This is only true when considered in microcosm, however. When examined in conjunction with the rest of the novel, such a study is perfectly justified and necessary. Disclosure must be recognized and examined in these three chapters in order to fully appreciate the radical silence that follows it in chapter four. Furthermore, all of our qualitative and quantitative information regarding the character is provided in these initial chapters. If we do not examine this information then we will be unable to identify the changes that occur in the narrator's personality and in his attitude toward the text. Therefore, the first three chapters are essential to our study as they serve as a contrast to demonstrate a progression from full disclosure to stubborn reticence. Having successfully talked himself into existence and into a position of authority through the penning of chapters one through three, the rupture of the narrative flow in the fourth tratado appears incongruous with what preceded it. Knowing what we do about Lázaro and his ability to speak, we may suspect that his silence here is not his own.

In the fourth tratado, the structure of the narrator's discourse is drastically altered as we have noted above. The

exclusions of the first three tratados, such as: "contaré algunas de muchas" and "y por evitar prolijidad" and the situational silences that we have already discussed are relatively innocent with regard to their effect on the text, and serve more to define the character than to affect the narrative act. The narrator chooses specific episodes carefully in order to either acquire something or to make a good impression on a character or on the reader, and exclusions are used simply for the sake of textual economy. As we have established, within the limitations of each chosen memory, Lázaro goes out of his way to disclose as much information as possible to the reader about the events of his life. Although excluded from some stories (because the narrator chooses to tell only a carefully selected few), the reader is never completely denied access to information about the narrator's life. In other words, even though Lázaro is editing, he still provides the reader with information about his experiences and includes the latter in his reminiscences. In the fourth tratado, the "simple" silences of the first three chapters are replaced by a conspicuous narrative silence that excludes the reader from Lazarillo's experiences with the fraile de la Merced. After explaining the secular activities of the monk and his constant "andar fuera," Lázaro simply states: "...por esto, y por otras cosillas que no digo, salí dél" (emphasis mine 96). The narrator chooses not to divulge this information to the reader, and it is at this point in the text that the boy, who had nothing to hide, becomes an untrustworthy, reticent narrator. Whereas before

Lázaro went to great lengths to make sure that we remained informed (the incident in chapter two when he was unconscious, for example), he now offers no alternatives or help to the reader, he simply refuses to expound upon the matter. Mancing describes how Lázaro's silence in this chapter (and the fifth and sixth as well) allows him to hide from the reader, a behaviour that greatly contrasts with his previous openness toward both reader and text: "Whereas Lazarillo has up until this time occupied stage center, he now steps behind a curtain, hiding himself from the reader" ("Deceptiveness" 428). Critics such as Carey view the narrator's refusal to speak about the "otras cosillas" for which he chose to leave the monk's service as a defence against self-incrimination, the assumption being that something illicit occurred during his time with this master that the narrator prefers not share because of the potentially incriminating effect it might have on him.<sup>6</sup> The problem that arises from such an assumption, that silence is a weapon against self-incrimination, is that it is completely inconsistent with what we already know about the narrator's ability to deal with difficult situations such as this. We have learned from the first few chapters that Lazarillo has the ability to lie in order to be perceived in a positive light, and so why does not he alter the truth in tratado four and continue to build the image of the victimized boy that he had so vigorously established in the first three chapters? There is literally an undoing of the portrait that Lázaro had drawn of himself as a compliant and loquacious narrator.

Furthermore, his silence here is far more incriminating than any event that could have occurred in his experiencing life, as it immediately puts the reader on guard. Without the reader's trust, Lázaro will lose both his narrative integrity and his control over the text. In my opinion, this tratado represents the most puzzling inconsistency in the book, in that we know that the narrator is conscious of his ability to manipulate his stories in order to convey a positive image of himself to the reader, and yet in this chapter he chooses not to do so. Considering his realization that disclosure is the means by which he can captivate the reader's attention and draw him into the text, his reticence at this key point in the narrative is curious. His silence discredits him and makes all of his previous claims of full disclosure and reliability questionable. The incongruity between his narrative skills and his failure to use them here points to the possibility that his silence may not be his own but, as we shall see shortly, may instead be imposed upon him by the implied author who is ensuring that Lázaro does not get too close to the reader and that his narratorial powers be kept in check.

In the fifth tratado, silence is a tool of deception as it was in the first three chapters, but this time it is not used by the character to fool one of his masters, but is instead employed by the narrator in order to deceive the reader. Therefore, because of its use as a self-conscious device to manipulate our perception, it ought to be considered a narrative silence. Here, Lazarillo is portrayed

as an innocent observer of a scam involving his master, the buldero, and the alguacil. He is careful to remind us that he was not privy to the dealings between the two men until the end of the incident and that he was as deceived by them as the people of the town were. In accordance with a very carefully constructed narrative plan, Lázaro makes sure to repeatedly stress his ignorance of the trick with the papal bulls in order to establish an image of himself as an innocent child who is misled by the two conniving men. When examined from the perspective of the narrator and not the boy, however, it is possible to demonstrate that Lázaro, through narrative silence, is the true deceiver in this episode. While the buldero and the alguacil are tricking the townspeople at the level of experience, Lázaro is deceiving the reader at a textual level. Lázaro does not inform the reader that the episode of the papal bulls is a premeditated act until the end of the story. By remaining silent until the conclusion of the episode, he dupes the reader in the text as he was duped in life. Fully aware of the outcome before he puts pen to paper, he purposely withholds that information from the reader thus making the latter experience the events as the boy did, misleading him as he had previously been misled. When the fifth chapter is read in this light, the aside uttered by Lázaro about the trickery of the two men becomes particularly ironic: "¡cuántas destas deben de hacer estos burladores entre la inocente gente!" (102). It is ironic because the narrator has just deceived us, the innocent readers, on a textual level, in the same way



that the two men had deceived him in his experiencing life when he was still an innocent child. The use of silence here when retelling the story is self-conscious and manipulative, and it again puts the narrator's reliability into question. Once the reader recognizes this textual manipulation of point of view through the use of silence, it renders Lázaro's original picture of himself as the innocent child obsolete. He is obviously no longer the naive boy of the first three chapters, but a deceitful young adult who purposely puts the reader at a disadvantage and places himself in a position of superiority in the text.

The sixth tratado is similar to the fourth with regard to its length and lack of information. Silence in this chapter is overtly conspicuous because of the marked absence of the written word. For instance, we are told nothing about the first master of this chapter, the maestro de pintar panderos, and the few words that are uttered are puzzling and are not clearly explained: "Después desto, asenté con un maestro de pintar panderos, para molelle los colores y también sufrí mil males" (103).<sup>4</sup> The "sufrí mil males," which in previous chapters may have elicited a sympathetic response from the reader, is here no longer believable because of the absence of an adequate context on which to base the validity of the emotional remark. His silence regarding the circumstances of his service to the maestro makes it difficult to take his claims of suffering seriously. After Lázaro leaves this master he then becomes a water carrier who earns enough money to buy himself a set of used clothes:

Fueme tan bien en el oficio que al cabo de cuatro años que lo usé, con poner en la ganancia buen recaudo, ahorré para me vestir muy honradamente de la ropa vieja. De la cual compré un jubón de fustán viejo, y un sayo raído de manga tranzada y puerta, y una capa que había sido frisada, y una espada de las viejas primeras de Cuéllar. (103)

It is clear from his preoccupation with his physical appearance and the emotional emptiness of his "sufri mil males" earlier in the chapter, that the character has changed to the point where we no longer know what he feels, instead we only know what he wears. The emotional Lazarillo of the first three chapters has been subverted and silenced by the listless and materialistic Lázaro whose actions are mechanical and forced and whose discourse communicates very little meaningful information to the reader.

The first three chapters allowed the narrator to build up a positive image of himself through his compliant nature and detailed stories. The reader was included in every episode narrated and was privy to the character's thoughts and emotions. Just as these chapters helped to build up a positive image of the character, the subsequent chapters serve to dismantle that image. The narrator, no longer compliant, now purposely withholds information in order to manipulate the text and the reader's perception of it. There is a distinct void in his adult personality that is made apparent through his silence and unwillingness to divulge information not only about his inner self, but also about the other characters. Mancing sums up how chapters four through six present us with a completely different protagonist than we had seen previously: "...access is no longer permitted to

the protagonist's innermost feelings and thoughts...The result of these three brief chapters is to disengage Lazarillo both from his previous existence and from the reader's sympathy" ("Deceptiveness" 429). The silencing of the emotional component of Lázaro's personality can be described in terms of a progressive interiorization<sup>7</sup> of the character. The fourth chapter marks the beginning of this process of turning inward which denies the reader access to the narrator's thoughts and emotions. The primary indicators through which the narrator expressed himself emotionally, the asides, also disappear after the third tratado,<sup>8</sup> leaving an emotional silence thereafter that will not be reversed.

As we enter into the seventh chapter, the antithetical components of the first group of chapters (1-3) and the second group (4-6), which represent a speech-silence dichotomy, become fused together to produce a unique dialectic between the two. This chapter presents us with a silence that speaks. The circumstances leading up to this enigmatic silence are the following: Lázaro becomes a pregonero in the employ of the Archpriest of Salvador and he marries a woman who is one of his master's maids. Although he is initially content with his job and with married life, his happiness is disrupted by rumours in the town that his wife and the Archpriest are having an illicit affair. Lázaro confronts his wife who puts on such a display that he promises never to bring the subject up again: "Mas yo de un cabo...con juramento, que le hice, de nunca más en mi vida mentalle nada de aquello" (105). Swearing himself to

silence, Lázaro thus allows the affair, and therefore the cuckolding, to continue. This gives us the impression that in Lázaro's opinion what he does not say cannot hurt him. Promising not to discuss the affair in front of his wife is not enough for Lázaro to preserve the peace at home, however. He also has to silence the gossips who threaten that peace, his marriage and therefore his job security as well. Whenever a neighbour broaches the subject with him, Lázaro simply says: "Mirá, si sois mi amigo, no me digáis cosa con que me pese, que no tengo por mi amigo al que me hace pesar" (emphasis mine 106). In his experiencing life, silence is once again used to acquire something in this last chapter. It does not provide him with food or sympathy, it instead allows him to achieve peace: "Desta manera no me dicen nada, y yo tengo paz en mi casa" (emphasis mine 106).

The promise of silence to his wife and his insistence on the town's silence allow Lázaro to live in ignorant bliss. The ironic part of his silence, however, is that as he tries to explain to his reader why silence is so important, he carelessly exposes all that he was initially so intent upon concealing. Edward Friedman further explains how Lázaro's use of silence in this tratado reveals the truth about his situation: "...the narration stresses the importance of silence--the need to act hypocritically in a hypocritical society--while the narrative act breaks the silence and threatens to expose the real story behind the defensive rhetoric" (Antiheroine 16). Silence does present itself as "defensive rhetoric" in this chapter, but it is Lázaro's

over-defensiveness (through his insistence on silence) that reveals to the townspeople that there is probably some truth to the rumours that they have been spreading.

There is something else thought provoking about Lázaro's use of a silence that speaks in this chapter. We have noted before that he is a self-conscious narrator who knows how to manipulate speech and silence in order to achieve a positive end and yet here again he does not choose to do so.

Moreover, he appears ignorant to the fact that he is exposing a truth instead of hiding one as he claims to be doing. He essentially betrays the silence that he had built up and maintained in chapters four through six by speaking here.<sup>7</sup> In the same vein as the question that was posed after a discussion of Lázaro's reticence in chapter four: why does not Lázaro lie in order to continue portraying himself in a positive light? In this case, why does not he simply remain silent (as he did in chapters four through six) and preserve what little is left of his integrity as a narrator?

Regarding the inconsistency of Lázaro's disclosure in chapter seven Friedman says: "For some reason, he seems determined to say more than he has to" (Antiheroine 26). Why would a character who knows how to remain silent when it behooves him to do so, choose to speak at this juncture so extensively about something that is clearly incriminating? This question will be answered shortly after the present examination of silence in the text itself has been completed.

The prologue, although the first piece of text that we are exposed to, will be considered last because the

personality of the narrator is more in tune with the Lázaro of the seventh tratado than with the Lazarillo of the first, and as Gilman has rightly noted, it functions more like "an epilogue--post mortem" (153). The prologue can be divided into two parts and "The point of transmission between the two divisions...is the Ciceronian adage that honor fosters the arts, followed by anecdotal references to man's desire for praise" (Friedman, Antiheroine 29). The first part of the prologue reflects the voice of the author who speaks through the narrator's words; it is therefore a type of voicing-over whereby the narrator is really silent while his author speaks through him: "In the first half of the prologue...Lázaro--initiating his prefatory remarks with the narrative 'I'--speaks not for himself but for the other author" (Antiheroine 28). The second half of the prologue, on the other hand, can be assigned to the adult narrator, Lázaro, as Friedman explains: "The 'yo' becomes the textual Lázaro in the last two paragraphs of the prologue, in which the case becomes the focal point" (Antiheroine 29). This division is important with regard to resolving some of the inconsistencies that we noted in the introductory remarks of this chapter. The contradictions regarding the nature of the account and the intended readership of the fictional response can now be explained by the presence of two voices in the narrator's discourse: his own and that of the implied author. Therefore, the narrator's destinaire is vuestra merced and the author's is the general reading public. Similarly, remarks about the response in the form of a letter belong to

the narrator and those which discuss it in terms of a book belong to the author. Another distinction between the two voices involves their opposing strategies for communicating information about the case; one of them stressing silence and the other speech. Friedman elaborates on the silence-speech dichotomy of the prologue as follows:

The first part of the prologue concerns itself with public reaction to an exercise in self-defense. Virtually every element of this section contradicts Lázaro's strategy for reporting the case. The narrator, who will later stress the importance of silence in his life, opens with the hope that his work will be read (or heard) by many...Not only is there an emphasis on speech rather than silence, but there is also an emphasis on multiple participants in the interpretative process.  
(Antiheroine 28-9)

The opposing views of the implied author and the narrator as to how and to whom an account of the caso should be written sets up a potentially antagonistic or tense relationship between the two, and it suggests that if the implied author is present in the narrator's discourse in the very beginning, he is probably present throughout the narrative in a variety of different guises. As we shall see shortly, the implied author intrudes upon the narrator's account in order to undermine his silence and his narrative authority in the text.

As we mentioned in the second chapter of this dissertation, there are several markers through which the implied author's presence in the text can be surmised. First of all, when a character speaks and it does not behoove him to do so, or conversely is silent when it would be to his advantage to speak. Secondly, his intrusion should be

suspected when the character blatantly contradicts or incriminates himself. Third, when a narrator is overly omniscient and describes events that he could not have been a party to. The first two of these markers are especially apparent in Lazarillo de Tormes. For instance, chapters four and six present us with a narrator who uses silences when it would be better for him to disclose information, and chapter seven is an example of the opposite, a case in which it would behoove him to remain silent. In order to understand how these intrusions affect Lázaro's discourse we must look at the text as a whole to examine the changes that occur both in the narrator's personality and in his narrative strategies. The first three chapters introduce us to a narrator who discloses information to the reader, providing us with a detailed account of his life. In the fourth chapter, there is a dramatic change in his personality. No longer the compliant storyteller, he is now the reticent, manipulative, unreliable narrator. These are traits that also characterize him in chapters five and six. In the seventh he seems to be an empty shell<sup>10</sup> that discloses information against his best interest and with a marked lack of emotion. As we can recall, in the second part of the prologue, he examines the text only in terms of fiction, from the outside looking in, as though the story of his own life is something from which he is detached. Finally, in the first part of the prologue, Lázaro disappears and in his place is the authorial voice that speaks through the skeletal frame that was formerly our narrator. By specifically reexamining the text from chapter



one through the beginning of the prologue, as we have just done above, it is possible to see that the narrator is progressively silenced during the course of his story. From a lack of overt authorial intrusions in the first three chapters, the narrator becomes increasingly voiced-over in chapters four through seven to the point where he becomes nothing more than a rhetorical device in the prologue.<sup>11</sup> Therefore, the skilled narrator who initially took control of the text is gradually subverted by the implied author who not only silences him and robs him of his textual authority, but in the process discredits him in front of the reader by making him look manipulative and unreliable. Frenk Alatorre explains the gradual silencing of the narrator throughout the text as follows: "...el narrador, olvidado de sí mismo, se hace transparente, desaparece...Estos distintos grados de visibilidad del narrador, desde la presencia total hasta la (aparente) ausencia total" (202). The narrator never completely disappears, however, because even though he appears to have no voice of his own in the first part of the prologue, he is still the mouthpiece through which the author speaks. Conversely, his complete presence is just as unlikely because of the constant presence of the implied author. Even though parts of Lázaro's discourse appear untainted by authorial intrusions, they are still present. The implied author is simply not as visible at these times as at others.

The various levels of visibility of the author and the narrator brings up the question of which one of them (if

either) is in narrative control of the text. At first it appears as though Lázaro is in control for the following reasons: First, the anonymity and absence of the real author allows the narrator to be the only source of information and therefore he appears to be in a particularly powerful narrating position. Second, the sparse authorial intrusions in the first three chapters give Lázaro apparent free reign, and therefore control, over the direction that the text will take. Third, Lázaro, who throughout the text appears unaware of any authorial intrusions, helps to build up the illusion of his textual control because he clearly considers himself to be the only author of his text. His initial narrative power is short lived, however, as the illusion of authorial control that was established by an obviously skilled narrator in chapters one through three, is subsequently demolished in the ensuing four chapters by the progressive intrusion of the implied author in his discourse who works to purposely undermine Lázaro's textual authority.

Lázaro's initial control is not only apparent in the eager way that he tells his stories in the first three chapters. It is also made clear in some of his other narrative strategies, a couple of which we have already discussed: his skillful manipulation of the experiencing and narrating "I", and his detailed accounts of all incidents in tratados one through three. Another narrative strategy that demonstrates his skill as a narrator and his initial control over the text is his portrayal of vuestra merced. The identity of this person remains a mystery throughout the

text. All that we know about him is that he is someone of considerable authority in the community and a friend of the Archpriest of Salvador. Vuestra merced exerts his authority over Lázaro in his initial request for an account of the case. He is obviously someone of import because Lázaro feels obliged to comply with the request. Just as vuestra merced exerts authority over Lázaro in his experiencing life, so Lázaro here reverses the roles to exert his own kind of authority over vuestra merced on a textual level. Lázaro marginalizes him by not allowing him to speak directly and by not including his letter in the text. The withholding of the original petition can be seen as a presumptuous show of force by the narrator who does not even allow vuestra merced to communicate indirectly with the reader through the letter. The petitioner is thereby completely denied access to the text as a dynamic character. Thus, it follows that vuestra merced is really silent from the beginning and any information that we have about him is first filtered through Lázaro. Peter Dunn notes the following with regard to the illusiveness of the fictional destinataire:

...we can search in vain within the narrative for that invisible eminence, Vuestra Merced...If Vuestra Merced can claim to exercise some authority in his life, Lázaro will respond by reserving for himself an absolute authority in the representation of his life, will banish his interrogator to the margin of his story, and will condemn him to anonymity. In his autobiographical narrative, Lázaro succeeds in denying authority to Vuestra Merced, and does so silently. (emphasis mine, "Purloined" 7)

Therefore, he is silent throughout the text because Lázaro never permits him to enter it as a dynamic character. He is

simply a name, a purely textual device that can be manipulated and controlled by a narrator who wishes to exert his new found textual authority over his societal superior.

To take Dunn's ideas above one step further, however, we also have to consider how the implied author's presence in Lázaro's discourse enters into explaining the relationship between vuestra merced and the narrator. An interesting comparison can be made between the struggle for authority between vuestra merced and Lázaro at a societal-textual level and Lázaro and the implied author at a metatextual level. Frenk Alatorre points out the limitations that are placed on the narrator's control by the author as follows:

...el autor sabía muy bien lo que hacía. Inventó a un narrador y le cedió la palabra; lo dejó intervenir en el relato con su propia personalidad de hombre y de escritor y aun le permitió excederse de vez en cuando en sus atribuciones. Sin embargo, no le dio poderes absolutos; se reservó la posibilidad de utilizarlo para sus propios fines de escritor, poniéndolo en escena cuando convenía a la configuración del relato y haciéndolo invisible cada vez que su presencia pudiera dificultar la necesaria intimidad entre el libro y el lector.  
(217)

While Lázaro uses the written word to subvert and silence vuestra merced, the presence of the implied author similarly works within Lázaro's discourse to keep his authority in check. Just as Dunn believes that the subversion of authority is undertaken silently in the text by Lázaro through his skill as a writer, so the implied author works silently to make sure that Lázaro does not achieve absolute authority by manipulating his discourse from within. Therefore, Carey is correct when he says: "Lázaro, according

to his own testimony, has momentarily succeeded in transforming his role: no longer a victim of authorities, he has become a manipulator of others in his own right" ("Quest" 37-8). Lázaro is no longer the victim of one authority, vuestra merced, and he has managed to become a manipulator of others, but in the process, he has also become the victim of another more powerful authority, the implied author. Therefore, silence can work both to Lázaro's advantage and to his disadvantage in the text because, just as he can use silence to subvert authority, so the implied author can reverse the roles and use silence to the same end, to subvert the textual authority and integrity of the narrator.

It would be a mistake, however, to assume that the implied author completely subverts and silences the narrator, because the narrative act itself denies him the possibility of doing so. Absolute authority is denied both the narrator and the author in Lazarillo de Tormes because it is a narrative impossibility. Control over the text is necessarily shared by a composite of narrative voices that functions as a complex dialectic. As we have already mentioned, the author is always present in the narrator's discourse just as the narrator is always present when the author wishes to speak;<sup>12</sup> they are just more visible at some times than at others. Therefore, neither one of them can completely take charge of the text because the "other" will always impede that from happening, and conversely, neither of them can be completely silenced or subverted.

In spite of the fact that neither one of them can have

absolute authority in the text, they both continue to assert themselves through the written word. Therefore, the text itself can be seen as a kind of struggle for control and supremacy. Carey explains this struggle in terms of an ongoing tension throughout the text: "The implied tension between the fictional and real authors, both of whom are engaged in a form of verbal mediation, impels a consideration of the narrative process itself and its dual function of disclosure and concealment" ("Quest" 41). The dialectic between silence and speech in Lazarillo de Tormes is what allows the tension between the two voices to be identified in the text. Without the imposed silences, there would be no struggle. Therefore, its presence and use as a means of narrative subversion by narrator and author alike is what establishes the tension which, on a narrative level, becomes a defining factor of the text.

As we reach the novel's conclusion we can see that certain mysteries remain unresolved. We still do not really know what the caso is, who vuestra merced is, or why he is requesting an account of the caso in the first place. In this way the text itself can be said to speak while remaining silent, having disclosed information, but not that information initially promised. In the same manner that none of these textual questions are answered in the course of the narrative, the tension or struggle between narrator and author is similarly left unresolved. It is unresolved because, as we have already noted, it is impossible for either voice to completely subvert the other. Therefore, the

tension becomes the final result, a kind of narrative stalemate where neither party can win. In this way, the tension must itself be seen as one of the text's messages, and the other unresolved aspects of the narrative simply reflect that inability to answer questions and resolve tensions.

Silence is an essential tool in Lazarillo de Tormes that is manipulated on an experiencing, textual and metatextual level by a variety of narrative voices as a means to some very specific ends. Without an examination of background silence, the character's skills at deceiving people would not be so apparent, and without a discussion of narrative silence, the presence of the implied author would be difficult to surmise. Furthermore, it is by recognizing how silence can be used as a tool of narrative subversion that the struggle for textual authority between the narrator and the implied author can be identified. The pizarro, although subverted in the text, is not completely silenced by the implied author. Moreover, he becomes a worthy opponent for his textual nemesis, whose attempts at claiming authority for himself are as dashed by the presence of the pizarro as the pizarro's attempts at controlling the text are dashed by him.

## Notes

<sup>1</sup>Almost every critic who writes on Lazarillo de Tormes discusses the mysterious caso to some extent, and therefore, in the interests of brevity I will only mention the works of two critics whose opinions about the case mirror my own in that they consider it to be an unexplained and unexplainable mystery in the text. Friedman says that "...two mysteries of the prologue, the identity of Vuestra Merced and the details of the case, remain elusive in a text supposedly built around clarification. The problem may ultimately be a key to the solution" (Antiheroine 20), and Dunn similarly states: "The nature of the caso is another unanswerable question, one more gap in the text that positivist criticism has been at pains to fill" ("Purloined" 6).

<sup>2</sup>This particular view, that the case deals with the relationship between Lázaro, his wife and the Archpriest is held by Francisco Rico who states that: "No otro es el caso: las hablillas que corren por la ciudad sobre el equívoco trio, la sospecha de un ménage à trois complacientemente tolerado por Lázaro" (Punto 24).

<sup>3</sup>Carey explains how through the writing of the text, Lázaro can achieve some specific ends. First, "Through writing, Lázaro tries to convert his losses (orphanhood, naiveté, dishonor) into gains (self-creation, knowledge, esteem). Secondly, "By means of art Lázaro transforms his own unexemplary existence into something more." He thereby manages to assert himself through the text, something that was denied him in society. Lázaro also sees the act of writing as a means through which he can be in a position of authority: "...he attempts...to gain power through the literary tradition, to become a creator in a society where transcendence is lacking and the divine has no positive function or place" ("Quest" 40). Carey believes that Lázaro is successful at acquiring a degree of authority through the penning of the text, and he also believes that the author supports his character's control.

<sup>4</sup>With regard to the number of asides in Lazarillo de Tormes, Carey states: "In the strictest sense only thirteen are introduced with such standard wording as 'dixe entre mi,' 'dezia yo passo entre mi,' or 'dixe passo, que no me oyó'" ("Asides" 119 footnote).

<sup>5</sup>Shipley sees Lázaro's reticence as a form of defence against incrimination: "The danger to Lázaro of self-incrimination is lessened by the narrator's reticence" ("Resting" 107). Similarly, Carey stresses the fact that



Lázaro may have something to hide and that silence is his most effective tool for concealing a potentially damaging truth: "The experiencing I in the main portion of the novel is enveloped in silence, since to speak at all, from Lazarillo's perspective means to admit one's guilt. Desire without power says nothing, for it imagines that its most effective weapon lies in inarticulateness" ("Quest" 41).

•Shipley does an excellent job of identifying some of the meanings behind the episode of the maestro de pintar panderos in his "A Case of Functional Obscurity: The Master Tambourine-Painter of Lazarillo, 'Tratado' VI."

•De Long-Tonelli describes the gradual interiorization of Lázaro in the later chapters as follows: "El narrador mismo ha ido interiorizando y guardando para sí sus propios juicios y reacciones protegiéndolos con el estilo comprometido de los últimos tratados. La brevedad y aceleración de esos últimos tratados corresponde a la interiorización del narrador, el cual se ha dado cuenta de que su personalidad puede sobrevivir sólo gracias a un compromiso de realidad...Si el escudero moría en el mundo por no comprometer su honor personal, Lázaro vivía en ese mismo mundo encerrando su intimidad en su propia personalidad. Ha llegado a la más absoluta soledad, en que se niega a revelarse a otro ser humano" (388-9).

•Carey believes that the character's silence, after having shared his most intimate thoughts and fears with the reader through the asides, reflects his: "realization of the tragedy of his life, a realization too painful to be formulated in any words, even an aside" ("Asides" 131). Although Carey's is a reasonable assumption, I have understood the character's silence more in terms of a subversive act imposed upon him by the implied author than a response to the tragedy of his life. Furthermore, the portion of the text where the waning of the asides begins, chapter four, does not reflect a particularly tragic period in the narrator's life, at least not so tragic as to warrant his abrupt silence. Indeed, as the story progresses, the character appears pleased with what little advances he has made in life.

•Friedman explains that when Lázaro's words betray him, it can point to the presence of the implied author who manipulates his discourse from within: "Considered from the perspective of authorial control, Lázaro's discourse seems to form part of an ironic system of self-betrayal. His unconscious associations and revelations confirm a conscious selection by the author" (Antiheroine 29).

•Another indication that Lázaro is simply an empty shell in the seventh tratado has to do with his job as a pregonero. In this position he demonstrates his propensity for speaking, not about himself, but about others' crimes.

The narrator becomes the mouthpiece for the city and its people. In this tratado he is no longer a character in the living, experiencing sense, he is rather a device that speaks but does not communicate meaningful information about himself or the case to the reader.

<sup>11</sup>When discussing the prologue, Gilman says the following about Lázaro: "As a writer of prologues, he is a mere literary device" (150).

<sup>12</sup>Gilman hints at the possibility that Lázaro may be a composite narrative voice (representing both his own voice and that of the implied author...and perhaps others) when he says: "In Lazarillo de Tormes, character creation...is not the mysterious emergence of another person from the self, but rather an equally mysterious fusion of selves" (152).

## Chapter Four

### Repentance and Vengeance: A Study of Silence in Guzmán de Alfarache

Considering the loquacious nature of the narrator in Mateo Alemán's Guzmán de Alfarache, the text might, at first glance, appear an unlikely candidate for a study on silence. Despite its length, however, the Guzmán is filled with enigmatic silences that complicate and yet enhance its reading. In some ways the silences can be said to actually contribute to the length of the book in that Guzmán's consistent silencing of the main point of the narrative, the conversion, allows him to develop a myriad of other stories and anecdotes that both detract the reader's attention away from the proposed pretext and at the same time add bulk to the novel. Some of the aspects of silence that will be considered in this chapter are the following: First we will examine how the use of digressions serves as a means of silencing information about the potentially unreformed nature of the narrator. Second, the character's lack of remorse and failure to include moralizing sermons at certain key points in the text will be seen to represent another kind of silence that also undermines Guzmán's claims of repentance. Third, we will discuss how Guzmán, with the help of his implied author manages to progressively silence his literary double, Sayavedra, in a brilliantly enacted fictional exorcism that in its entirety is also meant to silence the author and text of the apocryphal part two. Next, the interpolated stories

will be examined in terms of their use of silence as a tool of deception, and we will see how each tale forms an integral part of the narrative whole through the silent presence of the self-marginalized Guzmán. Finally, Guzmán's creation of a hypothetical reader who he attempts to subvert and silence will be addressed to demonstrate that the narrator is manipulating the text throughout.

A good point of departure would be to consider a basic similarity between the Lazarillo and the Guzmán with regard to the use of silence to defer meaning. Just as in Lazarillo de Tormes the caso is never sufficiently or clearly explained to the reader, so in the Guzmán, the narrator's conversion, which is the supposed reason for the composition of the text, is never substantiated. This fact has led to a vast collection of critical studies which debate the falseness or veracity of Guzmán's repentance. The studies range in scope from those that support the doctrinal nature of the text (Moreno Báez, A. A. Parker), to those that refute its religious foundation (Brancaforte, Gonzalo Sobejano and Whitenack), to those that do not side one way or the other, but instead concentrate on the importance of the conversion on the development of the narrative itself (Friedman). This chapter will examine the issue from Friedman's point of view, in that the intention will not be to prove whether the conversion is a religious act or not, but to point out that the narrator's use of silence at key points in the text greatly complicates the question of the sincerity of his repentance.

Another important similarity between the Lazarillo and the Guzmán that bears mentioning is the division of narrative point of view and the use of memory in recounting the stories. Guzmán narrates his life story from the galleys where he is serving a life sentence. The conversion that he experienced while onboard, although one of the final incidents in the text, is in fact the point of departure for the entire narrative structure. As Joan Arias summarizes: "The narrator is not the picaro; he is the reformed Christian...The conversion is not a terminal point, but a beginning...it represents the main reason for writing...We do not reach the conversion or the convert: they are always there" (47). It is essential to remember this fact throughout the novel because it demands that we view the narrator as a convert from the beginning, and therefore his behaviour throughout the text should reflect his newly found spirituality.

Not only is the conversion the starting point for Guzmán's narrative, however, it is also represents an ending that severely limits our perspective of the text. As Friedman explains, without the knowledge of post-conversion events we only have the "reformed" Guzmán's word as to the believability of his repentance:

Guzmán's narrative "life" ends not at the moment of the conversion but at the end of the composition of the text. The "new" Guzmán writes his autobiography following his transformation, in a "future" that does not make its way into the action of the work...Since there are no narrative events beyond the conversion...the reader must rely on the honesty of the transformed Guzmán. (Antiheroine 47)

As we can see from the quote above, the text presents us with a very specific and limited perspective that Guzmán can manipulate and control. For instance, when the character's behaviour does not reflect that of a reformed man, Guzmán can easily justify himself by stressing that his actions preceded his conversion. How well he maintains the illusion of conversion depends on how skillfully he can manipulate temporal point of view. Another important point that can be raised about the silencing of future time in the narrator's tale, is that it indicates his potential reluctance to substantiate the conversion with proof beyond the act itself. In other words, his reticence points to the fact that he may still have something to hide. The narrator's use of silence in the text often belies his claims to repentance and exposes a set of inconsistencies in the narrative plan that may expose the truth behind his words.

The other aspect of point of view that should be discussed briefly is the division between the adult narrator and the experiencing child. Guzmán is not as successful as Lázaro at separating his experiencing and narrating selves in order to maintain an illusion of authority in the text. The reader could trace a progression from the innocence of the protagonist to the corruption of the narrator in Lazarillo de Tormes, which is not the case in the Guzmán where the adult narrator and the experiencing child are often indistinguishable from one another: "More often than not...the older narrator infiltrates the narration so

completely that we do not see the reactions of Guzmanillo" (Impertinent 66). Guzmanillo is silent throughout the text and is simply a narrative device used by the adult narrator in order to give the appearance of separating past mistakes from present reform. He is rarely successful at making this distinction, however, and more often than not the adult applauds the wiliness of the child instead of reprimanding him. As Carroll Johnson points out: "...there should be a radical difference between the ethical perspective of the narrator and that of the protagonist...value judgements of the reformed Guzmán galley slave are strikingly coincidental to those of the unregenerate Guzmanillo pícaro" (Inside 45). In the ensuing discussion we will see how Guzmán's failure to make an adequate distinction between his present and former selves will affect the credibility of his conversion.

One way in which Guzmán attempts to build up the illusion of being a reformed man is by fleetingly mentioning his guilt in incriminating situations, but then instead of reprimanding himself, demonstrates how a similar action done by another person or involving a different situation is more reprehensible than his own. Arias points out this technique of deference when she says: "Guzmán criticizes others for thier vanities, and forgets his own" (56). This allows Guzmán's to distance himself from his guilt under the guise of reprimanding himself through others. By turning attention to the more heinous crimes of other people, his own petty thievery often appears insignificant. Another way in which he minimizes his guilt is by claiming to only be following

suit with the rest of the corrupt people in society: "Todos jugaban y juraban, todos robaban y sisaban: hice lo que los otros" (I, 303). By blaming other people and his surroundings for his actions: "...los malos amigos me perdieron dulcemente... Perdíme con las malas compañías...La ociosidad ayudó gran parte y aun fue la causa de todos mis daños" (I, 305), Guzmán manages to transfer guilt on to others and therefore successfully silence his own.

An example of one of Guzmán's fleeting references to his guilt which is quickly dismissed through silence involves an incident that occurs during his service with the cook. The narrator dodges around the fact that he has been stealing from his master by saying: "Mas por algunos descuidos míos y cosas que traslucían se escaldó mi amo algo conmigo: andábame a las espuelas para cogerme" (emphasis mine I, 306). Even though he hints at his culpability here, by remaining silent about the nature of the "descuidos" and "cosas" which so upset his master, Guzmán manages to quickly dismiss them from the reader's critical attention. He instead turns to a discussion of his master's crimes, explaining that his own indiscretions were petty compared with those of the cook and should therefore be forgiven and dismissed. In this way Guzmán manages to minimize his own involvement in evil acts by stating that someone else is more at fault than he. As Arias observes: "When Guzmán stole, he generalized that sin so the blame could not fall so harshly on the individual...The sin is made so common that Guzmán's peccadillos are minimized, and the sinners extend so high on



the social scale that the youth's misdeeds seem petty" (84). Ultimately, Guzmán removes himself so far from our field of vision that his reprehensible actions are easily displaced and therefore forgotten.

Another means by which Guzmán silences himself and therefore his guilt is through the use of moralizing sermons and digressions. Initially these stories appear individually to be an attempt by the narrator to give credence to his reformed nature, but when seen as a whole, the purpose of the digressions is really to do just that, to digress and to defer attention away from one thing to instead focus on another. We have already noted how Guzmán will blame others in order to distract attention away from his own guilt, and his use of digressions is simply another example of the same. Through them he manages to distance himself from the immediacy of the text and from the reader's critical focus. By talking about other people and incidents, the narrator takes us further and further away from his own story, burying it under layers of tales which relate obliquely to the protagonist's life, but which serve mainly to silence the original point of the story. By withdrawing from the text the narrator can fade into the background and avoid revealing potentially incriminating information about himself and his conversion.

There has been a great deal of critical debate over whether or not the digressions are superfluous to the novel. They cannot be considered unimportant or disjointed, however, because they share a common element with the textual whole,

and that is the presence of the narrator, Guzmán. He is the key that ties everything together and his use of digressions can be considered a self-conscious device to convey something specific to the reader. Although he is often not the focus of many of them, he is still the one narrating the tales. He manipulates digressions purposely in order to silence information about himself and his life.

If we are to consider silence to be Guzmán's primary discursive goal, it would be helpful to back this theory up with a textual example. At one point in his narrative when he has become particularly carried away in a tangle of digressions, he abruptly tells us that silence is a saintly attribute, a comment that appears completely out of place considering his previous loquacity. He says: "Quiero callar y no habrá ley contra mí: mi secreto para mí, que al buen callar llaman santo. Pues aún conozco mi exceso en lo hablado, que más es doctrina de predicación que de pícaro" (I, 276). Upon closer scrutiny, however, this remark may not be out of place at all if we consider the fact that the man who has supposedly told us so much through his digressions, has in reality told us very little about himself. Therefore when Guzmán talks about his "secreto" the reader should take note because the character's life really has remained a secret buried beneath the rubble of a seemingly interminable string of digressions and sermons. Ironically (and yet appropriately), after Guzmán tells the reader that silence is a saintly characteristic, he almost immediately turns to another digression, which under the guise of communicating



meaningful information really serves to add to Guzmán's "secreto" and to return him to his silent sanctuary beyond the clutter of his digressive words. According to Brancaforte, the narrator is aware of the contradictions that may result from his constant digressions. The fact that Guzmán recognizes the effect that they have on the text serves to affirm his control over the work and the self-consciousness of his use of digressions to produce silence: "El reconocimiento de la conexión o falta de conexión entre la acción novelística y las partes discursivas sirve por un lado para disipar la impresión de que la novela sea desligada o que se desparrame por todas las direcciones, y apunta a la vez al control y la conciencia que tiene el autor de su propia creación" (Conversión 14). Without the narrator's realization of, rationalization of and, in fact, ardent defense of his digressions, the reader would perhaps pay less attention to them and would turn back to Guzmán's life story for answers. With his insistence upon their value in the text, however, the reader has no choice but to be distracted by them. Besides, beyond the digressions there is really very little for the reader to latch on to.

The question that comes to mind when considering the function of the digressions is: why does Guzmán feel the need to distance and silence himself in the text? It would appear that he generally feels the need to remain silent in the face of his own guilt. A textual example of this occurs in the service of the cook. When caught red handed stealing from his master Guzmán says: "Parecióme más acertado el

callar...Quedé tan corrido, que no supe responderle...y sin decir palabra me fui avergonzado: que es más gloria huir de los agravios callando que vencerlos respondiendo" (I, 315). Finding himself in this awkward situation where he clearly cannot deny his guilt, silence becomes the only possible response. If silence is used here to communicate guilt, then the use of digressions, which in turn leads us to the narrator's silence, must also communicate a sense of guilt. He appears to be hiding something from the reader, something that is never clearly revealed in the text, but which points to the distinct possibility that Guzmán is guilty of not being as genuine a convert as he initially portrays himself as being.

Another use of silence in Guzmán de Alfarache which makes the issue of conversion questionable involves the omission of moralizing sermons where one would expect them to be. A few episodes will be mentioned in which Guzmán commits an unchristian or illegal act and then, instead of reprimanding himself (which would be the appropriate behaviour of a reformed man) is silent and instead takes immense pride in his cunningness. Genevieve Ramirez notes that frequently in the narrator's speech there is the: "recognition of wrongdoing, but the appropriate moralization denouncing such evils is conspicuously absent" (73). Therefore, the narrator will mention that he has done wrong but then does not apologize for his actions. Whitenack also sees the absence of repentance in Guzmán's words and actions as deconstructing the edifice of reform that the narrator is

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attempting to construct: "Guzmán reveals a pattern of systematic destruction, both of the sacrament itself and of the concepts of contrition and repentance, which are repeatedly ignored, dismissed or ridiculed" ("Destruction" 224). She then states that the "'converted' narrator, particularly one so prone to moralistic digression, should intervene with corrective statements" ("Destruction" 225). The narrator's silence when a moralizing sermon would clearly be fitting again raises questions about the sincerity of his act of contrition.

An example in which Guzmán is silent in the face of a reprehensible act involves the domine Nicolao. The events leading up to the narrator's remorseless attitude are the following: having been caught with his arm in the cardinal's chest of preserves, Guzmán is ordered to be lashed by the secretary. After the punishment is carried out, Guzmán feels that Nicolao whipped him more than was necessary, and vows to take vengeance on him. Feigning to help the secretary with a persistent mosquito problem, Guzmán prescribes a remedy that, instead of repelling the insects, attracts them and makes them attack the unsuspecting man leaving him in poor physical condition. Guzmán tells us with relish that the mosquitoes: "le sacaban los ojos a tenazadas y le comían las narices" (I, 431). This image of the mosquitoes eating away at the secretary's face is not followed by any words of remorse by Guzmán for the obvious physical harm he caused Nicolao. In fact, Guzmán appears quite happy that his plan is a complete success. To make matters worse the episode is applauded by

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the cardinal who is amused by the cleverness of Guzmán's trick, and not shocked by his cruelty: "...monseñor...se descompuso riendo de la burla que le hice" (I, 432). Guzmán justifies his vengeance to the cardinal by claiming that he had every right to pay the secretary back considering the excessive lashing he received: "El dómine Nicolao me dio más de veinte por su cuenta, siendo los postreros los más crueles. Y así vengué mis ronchas con las suyas" (I, 432). What is forgotten here amidst the cardinal's amusement and Guzmán's unrepentant attitude is that Master Nicolao's beating of Guzmán was an ordered act no matter how excessive it may have been, whereas the stimulus for Guzmán's cruel trick is his hate of the secretary. His only motive is vengeance, and his silence upon harming the man greatly undermines his claims of being a repentant man. As a result of the lighthearted dismissal of the trick by the cardinal, the original theft of the preserves, which was the reason for the entire episode, is completely dismissed and silenced, and instead the protagonist, who should have been punished, is praised for his wit and cunning. Furthermore, Guzmán not only shows no remorse for his cruelty but he also appears to take pleasure in his revenge against Nicolao. As Arias notes: "...when he recounts the vengeance he later takes upon the dómine Nicolao in the Cardinal's service, he gives great detail of the suffering he inflicts, savouring the memory, and omitting moralization" (29). Guzmán's lack of remorse and his silence when he ought to have included a moral statement reveal that the reformed narrator is a hypocrite

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whose words are inconsistent with his actions and whose silence bespeaks his guilt and corrupt nature.

The next incident in which Guzmán opts not to include moralizing statements to repent for his evil ways occurs in Milán where he pulls an ingenious scam on a merchant and then feels extreme pride as a result. After the robbery Guzmán describes the merchant's anguish with joy as he had done previously with Nicolao:

Ni él tenía ya espíritu para hablar. Porque con su mucha edad y ver una cosa tan espantosa, que no acababa de sospechar qué fuese, se quedó tan robado el color como si estuviera defunto, quedando desmayado por mucho espacio. Ya creyeron ser fallecido; mas volvió en sí como embelesado, y tal, que ya me daba lástima. Empero consolábame que si se finara me hiciera menos falta que su dinero. (II, 227)

If these words had been spoken from the point of view of the experiencing "I", the lack of concern for the merchant could be explained because of the yet unreformed nature of the protagonist. Here, however, the words are clearly those of the narrating "I", and so one would expect Guzmán's attitude to be drastically different. His words should be filled with remorse for his actions, but they are not, revealing that at this point no distinction can be made between the experiencing / unreformed and narrating / reformed selves. The narrator feels no sense of guilt for what he has done and exhibits a total disregard for another man's pain. In fact, he is extremely satisfied after the swindle: "Llevé a mi casa mis dineros con todo el regocijo que podéis pensar, guardélo, arropélo, porque no se arromadizase" (II, 228). The inconsistency of Guzmán's silence in the face of his own

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reprehensible acts when it would behoove him to speak and moralize, again belies the lack of sincerity of his repentance. The narrator's primary preoccupation here, as Carroll Johnson notes, is not his conversion, but his skill at thievery and deceit: "...Guzmán galley slave narrates this episode in a manner well calculated to display his own effortless brilliance as thief and confidence man. The moralizing commentary to neutralize the force of the narration as positive example is absent here" (Inside 39). Judith Whitenack similarly notes the discrepancy between Guzmán's supposed textual intention, to support the conversion, and the actions which he describes:

...at the time of the narration he still relishes the memory of his consummate cleverness. One would expect that a converted Christian narrator who has just told the reader all the details of such a major crime would then give some corrective guidance, or at least indicate that he recognizes that this was a large sin, for which he is now repentant. (Impertinent 76)

As was the case with master Nicolao, here Guzmán's silence works to undermine the validity of his reformed ways.

The next episode to be mentioned in terms of Guzmán's silence when a moralizing sermon would have been appropriate involves his second encounter with his uncle in Genoa. The protagonist's intention upon visiting his relatives in Italy for a second time is to take vengeance on them for the blanket toss he received on his previous visit. Again, no distinction can be made between the protagonist and the narrator in this episode precisely because of the narrator's silencing of any moralization following the events. Guzmán,

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in his roles as protagonist and narrator, is driven by thoughts of revenge and nothing more. His reaction upon seeing his uncle for the second time reveals his lack of compassion and his obsession with vengeance:

Luego lo reconocí, aunque lo hallé algo decrepito por la mucha edad. Holguéme de verlo y pesábame ya hallarlo tan viejo; quisiéralo más mozo, para que le durara más tiempo el dolor de los azotes. Yo hallo por disparate cuando para vengarse uno de otro le quita la vida, pues acabando con él, acaba el sentimiento. Cuando algo yo hubiera de hacer, sólo fuera como lo hice con mis deudos, que no me olvidarán en cuanto vivan y con aquel dolor irán a la tierra. Deseaba vengarme dél y que por lo menos estuviera en el estado mismo en que lo dejé, para en el mismo pagarle la deuda en que tan sin causa ni razón se quiso meter conmigo. (II, 246)

A revealing aspect of this passage with regard to the fusion of the experiencing and narrating Guzmáns is the present tense use of the verb "hallar." This usage would suggest that the unfeeling attitude originated from the narrating and not the experiencing Guzmán. Therefore, the bitter need for vengeance and complete lack of compassion is almost certainly something that is still felt by the "reformed" galley slave at the time of writing.

The last story to be mentioned involves the trick that Guzmán plays on the fraile soon before being sent to the galleys. He takes advantage of the good and trusting nature of the friar and then gloats about how easy it is to deceive a good, religious man: "Que no hay cosa tan fácil para engañar a un justo como santidad fingida en un malo" (II, 427). In a moment of reflection regarding the goodness of the friar and his own evil ways, Guzmán begins to cry and appears to show some signs of remorse, but they are short

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lived. The narrator says:

Cuando aquesto me decía, daba lanzadas en el corazón porque, considerada su santidad y sencillez con mi grande malicia y bellaquería, pues con tan mal medio lo quería hacer instrumento de mis hurtos, reventáronme las lágrimas. Creyó el buen santo que por Dios las derramaba y también como yo se puso tierno. (II, 426)

His brief tears are a result of a passing reflection, not the beginnings of a serious religious reform or a sign from God as the friar believes them to be. Guzmán recognizes the difference between himself and the friar, and perhaps regrets using him to evil ends, but he makes no attempt to change and does not state that his deception of the man is wrong. As in other parts of the book, there is a big difference between fleetingly recognizing evil and acting upon it to permanently change it into good. Guzmán makes no attempt to learn from the friar's goodness, and the fact that he deceives a priest, and one with honourable intentions, is somewhat ironic considering his impending religious conversion. In retrospect, the reader would expect some sign of remorse from Guzmán regarding his deception of a religious man, but none is present. The friar is simply mocked for his simplicity and gullibility.

As the story of his life progresses, Guzmán's recognition of his evil ways diminishes and his silence, in terms of his failure to moralize, increases. His crimes and tricks become more heinous and he appears to be undisturbed by the harmful effect that his actions have on others. In accordance with the pending religious conversion, as the experiencing point of view and the narrating point of view

begin to merge on a temporal plane, one would have thought that Guzmán's moral commentaries would increase and not decrease toward the end of the story. On the one hand, the increasing silence of the narrator's moral statements creates the illusion that the religious conversion is all the more powerful at the end of the story. On the other hand, however, it is again essential to remember that the conversion is not the end point of the narrative, but the point of departure from which the entire text evolves. The narrator is already reformed at the time of writing and so the lack of moralizing sermons throughout, but especially toward the end of the book, appears antithetical to his stated purpose of proving a conversion.

Another character toward whom Guzmán shows a marked lack of compassion is his fellow galley slave, Soto. The relationship between the two men must be considered separately from the previous incidents mentioned because it involves a different and more radical kind of silencing. The relationship between Soto and Guzmán is also extremely telling with regard to the unrepentant nature of the latter. Soto is one of two characters in the text that Guzmán sees as a threat in his life (the other being Sayavedra). Recognizing the potentially harmful effect that Soto could have on his reputation as a thief and also on the credibility of his conversion, Guzmán sets out to fictionally silence him. The way in which he goes about this is by setting up a contrast between the two of them, making himself look innocent and victimized while making Soto out to be cruel and

vengeful. The two men originally met in prison just before being sent to the galleys. Initially good friends, they soon become enemies for the following reason. Guzmán steals some valuables from some men who are travelling with the galley convoy. He asks Soto to stash the goods until it is safe to bring them out in the open, but when he requests their return, Soto feigns ignorance saying that he does not have them. Guzmán goes directly to the comitre and denounces his friend who is subsequently beaten into a confession of the valuables' whereabouts. There are two important points to the altercation between the two men. First, the initial robbery, the one that Guzmán had committed, is completely silenced and Soto is instead made out to be the evil person; and second, Guzmán genuinely sees Soto's actions as a personal affront and remains silent about his own guilt in the episode. Soto is the one who has done wrong in Guzmán's eyes, not himself. After Soto's confession, Guzmán is satisfied but not remorseful about his successful act of vengeance.

Later on in the text when Soto and his mates make it appear as though Guzmán has stolen a hat band from his master, the narrator exaggerates the lashing he receives in order to heighten his image of himself as a victim.

Describing the beating he says:

Subiéronme arriba, donde me tuvieron grande rato atado por las muñecas de los brazos y colgado en el aire. Fue un terrible tormento, donde creí espirar. Porque se me afligió el corazón de manera, que apenas lo sentía en el cuerpo y me faltaba el aliento. Bajáronme de allí, no para que descansase, sino para volverme a crujía.

Arrizáronme a su propósito de barriga y así me azotaron con tal crueldad, como si fuera por algún gravísimo delito. Mandáronme dar azotes de muerte. (II, 474)

Before when Soto was beaten, Guzmán showed no compassion whatsoever, but here he makes sure that everyone feels sorry for his suffering. He puts up with the beating because it makes him out to be a martyr of sorts and because it helps to build up the reader's sympathy for him as Brancaforte points out: "Cuando la rueda de la fortuna cambia y torturan a Guzmán, éste exige, como ser superior, que toda la piedad del mundo fluya hacia él" (Conversión 74). The reason why this episode is so important is that it occurs shortly after Guzmán has experienced his conversion. His suffering, which appears saintly, and the lashing, which appears unjust, make us consider the possibility that the conversion itself may be purposely contrived, and specifically placed here to set up the contrast between Soto and Guzmán. This contrast will later aid Guzmán in his plan to fictionally silence his rival. We have to examine what happens next in the narrative to fully appreciate the hypocrisy of Guzmán's conversion and his silent suffering onboard the ship. The narrator has skillfully built up an image of himself as the repentant victim that sharply contrasts with the cruelty of Soto, who is the mastermind behind the plan to have Guzmán caught and tortured. Guzmán's claims that he had tried to be Soto's friend but was repeatedly rejected by him, and the fervor with which he describes Soto's need for vengeance: "se desvelaba mi enemigo Soto en destruirme. Pues, cuando más no

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pudo, compró a puro dinero su venganza" (II, 470), make Soto out to be the evil one of the two. Through Guzmán's supposed conversion and Christian suffering of the punishment, the reader may mistake his actions for those of a convert, when in fact, he is building up the image of himself as a God fearing man and portraying Soto as a corrupt and vengeful enemy. The contrast between them makes the fictional revenge and silencing of Soto appear all the more justified.

Guzmán's plan is flawed, however, because he is unable to maintain his repentant image for long. For instance, after claiming to be Soto's forgiving friend, he passively stands by in silence and watches him be ripped apart by four galley ships without without any attempt to aid him and with no sign whatsoever of compassion. This is hardly behaviour befitting a newly converted man. Brancaforte makes two important points with regard to Guzmán's attitude toward Soto here.

First he notes the narrator's lack of compassion: "notaremos que Guzmán no había tenido ninguna compasión hacia nadie, como no la tendrá más adelante...Más bien que piedad, la actitud de Guzmán manifiesta sadismo" (Conversión 74). A little further on he describes the incongruity between Guzmán's words as a convert and his lack of emotion upon Soto's death: "Guzmán 'convertido' no derrama ni una lágrima ni lanza un suspiro ante Soto, que se humilla pidiéndole perdón. Guzmán se convierte en un personaje muy silencioso, impasible, como si de repente fuera un personaje del 'nouveau roman'" (76). His silence after Soto's demise demonstrates that the only thing that matters to him at the end of the



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text is his freedom, not his conversion. It is also significant that Guzmán describes Soto as "mi cuchillo" suggesting that he is the only person from his past who can tie Guzmán to his continuing life of crime. Soto must therefore be silenced. Guzmán uses his conversion as the pretense for his saintly behaviour in order to draw a contrast between himself and the reprehensible Soto. In this way he can easily subvert his rival and then ultimately silence him without it looking too much like the act of vengeance that it truly is. By removing the only obstacle left in his path, Guzmán achieves freedom and at the same time creates the illusion of himself as being a reformed man.

It is interesting to note how long Guzmán keeps up the appearance of the suffering martyr before turning into the unfeeling, unrepentant narrator that he was before. His good natured, tolerant, forgiving self disappears directly before the execution of Soto when Guzmán does not accept his enemy's apology and then does nothing to prevent the execution from taking place. His silence bespeaks the hypocrisy of his conversion which was concocted to help bring his plan of silencing Soto to its fruition.

The purpose of discussing these specific episodes up to this point has been to show how the silencing of moral sermons and the absence of remorse serve to undermine the narrator's claims to repentance. The silence of the narrator makes his conversion questionable and creates an important inconsistency in the text as Arias notes: "Whatever the case, the lack of moral commentary seems remarkable considering his

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usual loquacity" (75). The narrator, who is learned, and obviously skilled in the art of storytelling, undermines his own design and chooses not to speak when speaking would be the most logical thing for him to do. As was the case in Lazarillo de Tormes, the reader may suspect that within the apparent autonomy of Guzmán's voice lurks the presence of his implied author, whose plans for his character may reach far beyond simply proving a religious conversion.

This brings us to a discussion of Juan Martí's spurious part two of Guzmán de Alfarache and the effect that his text had on the composition of Alemán's own sequel. It is really through the narrator's commentary on the apocryphal part two that the presence of the implied author can be surmised in Alemán's second part. In the first part of the text, although the implied author's presence can be attributed to the discrepancies we have noted between what the narrator claims (to be repentant) and what he does (does not repent), Guzmán does appear to be a fairly autonomous character who is not heavily voiced-over. Carroll Johnson supports this idea by stating that we must "accept Guzmán on his own terms, as a literary personage who exists only within the pages of a book, yet who within those limits enjoys complete autonomy" (Inside 229). As we have mentioned previously, complete autonomy in a work is improbable, but the illusion of autonomy certainly is possible and is accomplished by both Lázaro and Guzmán to a certain extent in their texts.

In an attempt to better identify the implied author's presence in the narrator's discourse in the second part of

Guzmán de Alfarache, it would be helpful to summarize the changes that occur in Guzmán's personality in part two and also to explore the character who best represents Martí's spurious part two within Alemán's text: Sayavedra. The introduction of Sayavedra into the second part marks a turning point in the narration in that it diverts the direction of the text away from the book's moralizing purpose instead to focus on a complex and indepth act of vengeance against the author who supposedly stole Alemán's ideas for his sequel. Friedman summarizes the change in the narrative pretext from part one to part two as follows: "Part 1...unfolds the picaresque autobiography in a setting of repentance and moral instruction...Part 2...modifies the 'intention' to include a more self-righteous attitude toward the morality of part 1...and an attack on the sequel and its author" (Antiheroine 48). The revenge against Juan Martí is ingeniously fictionalized in Alemán's part two by way of a type of fictional exorcism: "With the appearance of the character Sayavedra, Alemán initiates within the fiction an exposure and exorcism, which by its very success immortalizes the impostor in a classic text" (Friedman, Antiheroine 42). Sayavedra represents Alemán's re-fictionalization of Juan Martí's own Guzmán in the apocryphal part two.<sup>1</sup> He therefore is a clone of sorts of Alemán's Guzmán; a clone that Alemán thought had been constructed, or written, incorrectly by his literary rival. Not only does Alemán disagree with the way that the false Guzmán was portrayed, he also "criticizes Martí's 'reading' of part 1" (Friedman, Antiheroine 41). In

his introductory remarks to the reader in his own part two, Alemán mentions some of the difficulties he has with his rival's text and character:

Advierto en esto que no faciliten las manos a tomar la pluma sin que se cansen los ojos y hagan capaz a el entendimiento; no escriban sin que lean, si quieren ir llegados a el asunto, sin desencuadernar el propósito...Dejemos agora que no se pudo llamar 'ladrón famosísimo' por tres capas que hurtó...y que sea muy ajeno de historias fabulosas introducir personas públicas y conocidas, nombrándolas por sus propios nombres. Y vengamos a la obliación que tuvo de volverlo a Génova, para vengar la injuria, de que dejó amenazados a sus deudos, en el último capítulo de la primera parte, libro primero. Y otras muchas cosas, que sin quedar satisfechas pasa en diferentes, alterando y reiterando, no sólo el caso, mas aun las propias palabras. De donde tengo por sin duda la dificultad que tiene querer seguir discursos ajenos; porque los lleva su dueño desde los principios entablados a cosas que no es posible darles otro caza, ni aunque se le comuniquen a boca...Esto no acusa falta en el entendimiento, que no lo pudo ser pensar otro mis pensamientos. (II, 20-21)

Alemán appears angry that Martí did not write Guzmán as he thought he should have been written. In an attempt to liquidate and silence the apocryphal character<sup>2</sup> and to reconstruct the original Guzmán, Alemán ultimately does the same thing to his character as Martí did in creating the Guzmán of the apocryphal second part. In other words, Alemán's part two, which is supposedly the 'real' part two, is in turn a product of and a response to his reading of Martí's text, just as Martí's text was a product of and response to Alemán's part one. The original Guzmán was put to rest, or silenced, at the end of part one, and the Guzmán that Alemán writes in his second part is not a continuation of the first Guzmán, but is instead a composite figure who is

not purely Alemán's anymore, but is a fictional response to Martí's character in much the same way that Sayavedra is.

What results is an attempt by Alemán in part two to "'rewrite' the text" (Friedman, Antiheroine 49) of his literary rival. It is interesting to consider the narrator's frequent claim that each reader can choose his own interpretation, and yet Alemán, when faced with a reading that he does not agree with, insists that his rival's interpretation of his text is misguided. The so called "rewriting" of Martí's book creates several artistic problems for the author and the narrator of the real part two in that the literary pretext must necessarily be altered in order for the goal of vengeance to be successfully carried out. This refocusing creates a paradox that pulls the story in antithetical and apparently irreconcilable directions as Friedman explains:

The authentic second part must lead to Guzmán's conversion and contextualize the literary feud. Since conversion implies forgiveness, the aims of the second part are somewhat incompatible. The vengeance of the author calls attention to Guzmán's vengeful tone, while in contrast there is no heightened moral quality in the narrative voice. (Antiheroine 50)

In his attempt to debase and silence Martí's book and his character, Alemán uses Guzmán as his tool to carry out the literary exorcism. It is through Guzmán's systematic silencing of Sayavedra that the reader can glimpse the implied author's voice directing the narrator to act in ways that are clearly against his best interests. Guzmán, who before appeared to have control over his text, is here

subverted to the point where "he has as little control over words as over fate" (Friedman, Antiheroine 48). He no longer appears to be a lifelike character in the second part, but instead is reduced to a rhetorical device that is manipulated and voiced-over by the implied author. As Silverman reminds us: "...we are dealing with a creature made of nouns and adjectives, commas and semi-colons, verbs and adverbs, periods and question marks, and not of flesh and blood, tissue and bone, sweat and tears" (Arias xvi), and in part two, Guzmán's words (and Guzmán as words) are used to the extreme to silence his literary nemesis.

Having addressed the altered pretext in Alemán's second part (from conversion to vengeance), it is now necessary to examine how he has Guzmán go about taking literary vengeance on Martí by way of Sayavedra. The narrator enacts a careful plan to progressively silence Sayavedra until he disappears completely from the text. It is important to remember that Sayavedra is a rhetorical device that is voiced-over from his literary inception to his literary demise. If we may suspect that Guzmán's words are not his own at times, we should be doubly aware that Sayavedra's words do not belong to him, but to a narrator who is directing his every move. Therefore, Sayavedra is really silent from the very beginning of his fictional existence in Alemán's second part. The illusiveness of the character is made clear from his first appearance in the text when he refuses to name himself. Guzmán says: "Supliquéle me dijese su posada y nombre. Negómelo todo, prometiéndome volverme a visitar" (II, 116).



Sayavedra is thus cloaked in mystery from the onset. The second time that Guzmán mentions the boy, the former purposely withholds his name from the reader: "Dijóme su tierra y nombre" (II, 117). The narrator subjects his fictional rival to anonymity for as long as he possibly can before revealing his name, thus symbolically dismissing his fictional existence.

In order to understand the rhetorical process used by Guzmán to silence his rival, two very important episodes that occur in the story around the time of Sayavedra's appearance in the text should be discussed. The first involves a reiteration of Guzmán's stated purpose for writing the book: "Mas, como el fin que llevo es fabricar un hombre perfeto, siempre que hallo piedras para el edificio, las voy amontonando" (II, 114). This idea of creating the perfect man at first glance appears to reinforce the pretext of conversion, but later it will become distorted, not to produce a man who reaches perfection through repentance, but one who reaches a fictional superiority or perfection of sorts over Sayavedra through an act of narrative vengeance. The second episode of importance involves an abrupt change in Guzmán's personality that appears indirectly related to Sayavedra's impending introduction to the text. All of a sudden Guzmán tells his master, the embajador, the truth about an embarrassing experience that happened to him in the street: "...díjele toda la verdad" (II, 116). This confession is completely unexpected coming from a Guzmán who previously avoided telling the truth at all costs. To make

the admission even more surprising, Guzmán abruptly claims to be a changed man after the event: "Quedé tan avergonzado, tan otro yo por entonces, tan diferente de lo que antes era" (II, 117). This sudden change is completely out of place in the text, having no good reason for its occurrence at this particular point. Guzmán had been embarrassed on many different occasions before, but never was he moved to change his personality as a result of them. The question is why now? This episode appears to serve a similar function to the conveniently experienced conversion that Guzmán underwent in order to create a sharp contrast between Soto and himself. Here Guzmán is doing the same thing; setting the stage to later contrast himself with Sayavedra. He claims that he is a different person, and from this point until the end of the first few chapters after Sayavedra's introduction he does indeed appear to be a changed and compassionate man. His reform, however, is short lived. We must ask ourselves why the narrator abruptly claims to be reformed and then just as quickly reverts to his old ways? It appears as though the implied author, who was at first trying to prove his character to be a better man than Sayavedra through his good deeds and humble nature, then realized that the type of vengeance that he wanted to carry out could not be sufficiently achieved through simply proving that Guzmán had experienced a religious conversion. This course of action would have preserved Martí, his character and the apochryphal text intact; something that Alemán obviously was not about to tolerate. In order to truly exorcise the false Guzmán and

create a superior being, Alemán's Guzmán would have to outdo Sayavedra at his own game, stealing and deceit. The author therefore had to find a way to prove his character's superiority over his rival by challenging him on narrative ground that was familiar to both of them. Sayavedra, or Martí's Guzmán, never experienced a conversion in the apocryphal part two, but was instead portrayed as a petty thief by his author. Therefore, Guzmán has to again become a lying and deceiving swindler, and a much better one than his inferior counterpart in order to be able to compete fictionally with him. The focus of the text becomes a battle for fictional supremacy between Guzmán and Sayavedra intratextually and Alemán and Martí extratextually.

Throughout the course of Sayavedra's existence in the text, he is summarily humiliated, ridiculed and silenced. For instance, before Guzmán decides that he must be worse than Sayavedra in order to be fictionally better than him, he makes himself out to be the forgiving master, and Sayavedra to be the grovelling servant. On the way out of Siena, Guzmán and Sayavedra run into each other and the latter begs Guzmán's forgiveness for his involvement in the theft of the chests. Guzmán appears to be forgiving and compassionate toward Sayavedra, a behaviour that, before the abrupt change mentioned above, we had thought him incapable of:

No pude resistirme sin hablarle con amor ni él de recibirme con lágrimas, que vertiéndolas por todo el rostro se vino a mis pies, abrazándose con el estribo y pidiéndome perdón de su yerro, dándome gracias de que nunca, estando preso, lo quise acusar y satisfacciones de no haberme visitado luego que salió de la cárcel, dando culpa dello a su

corto atrevimientio y larga ofensa; empero que para en cuenta y parte de pago de su deuda quería como un esclavo servirme toda su vida. (II, 145)

By portraying himself as the forgiving master, Guzmán immediately places himself in a position of superiority over Sayavedra. Many such incidents occur throughout the next few chapters where Sayavedra is made out to be the ignorant and weak servant and Guzmán the ingenious and caring master. Sayavedra is always kept in the shadows, playing second fiddle to Guzmán's brilliant plans. A case in point is the robbery of the merchant in Milán where Guzmán excludes Sayavedra from part of his scheme and then humiliates him when he does not understand the plan: "...Sayavedra, él estaba como tonto" (II, 217). Upon successful completion of the swindle, the narrator puts words in Sayavedra's mouth, making him praise Guzmán's brilliance and even making him take his name in an effort to show how much he reveres his master and how much he would like to be like him. After Guzmán brings the stolen money home he describes Sayavedra's awe of him as follows:

Y con ser esto así, aún mi criado no lo acababa de creer ni tocándole las manos. Parecíale todo sueño y no posible haber salido con ello. Santiguábase con ambas manos de mí, porque, aunque cuando en Roma me conoció, supo mi vida y tratos, teniéndome por de sutil ingenio, so se le alcanzó que pudiera ser tanto y que las mataba en el aire, pudiendo ser muchos años mi maestro y aun tenerme seis por su aprendiz. (II 228)

Immediately after these flattering words, Guzmán insults Sayavedra, claiming that thieves of his servant's caliber could ruin the profession's good name: "Donde yo anduviere, bien podrán los de vuestro tamaño bajar el estandarte" (II,

228). These are a few examples of Guzmán's systematic dismantling and silencing of Sayavedra through a carefully enacted process of humiliation.

In another attempt to further insult Sayavedra and his author in the rival text, the narrator makes Sayavedra admit to his lack of education. Sayavedra says: "Yo, como no tengo letras ni sé más que un monacillo" (II, 191). Criticizing the learnedness of his character is symbolically the ultimate insult to the author of the apocryphal part two. In order to make sure that both the character and the author are sufficiently humiliated, Guzmán also introduces Sayavedra's brother into the text who represents the fictionalization of Juan Martí. Sayavedra says: "Llamábase Juan Martí. Hizo del Juan, Luján, y del Martí, Mateo; y volviéndolo por pasiva, llamóse Mateo Luján" (II, 191). Guzmán holds the older brother responsible for the misguided behaviour of his younger brother Sayavedra. Alemán thereby not only makes sure that Martí's fictional character is silenced, but that his author also be exposed. Guzmán says of Sayavedra's innocence and his brother's guilt:

No le culpo. Empero a su hermano mayor, el señor Juan Martí o Mateo Luján, como más quisiere que sea su buena gracia, que ya tenía edad cuando su padre le faltó, para saber mal y bien, y quedó con buena casa y puesto, rico y honrado, ¿cuál diablo de tentación le vino en dejar su negocio y empacharse con tal facilidad en lo que no era suyo, querer quitar capas? (II, 207)

This is of course in reference to Martí's supposed theft of Alemán's ideas for the second part of Guzmán de Alfarache. Alemán is implying that Martí should have remained silent and

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been happy with what he had instead of stealing another's thoughts. In order to secure his position of superiority as the true author of the Guzmán, Alemán attempts to insult and then silence the apocryphal author and his creation through his "superior" fiction. Although Guzmán and Alemán are successful at silencing Sayavedra and Martí within the text, they in essence give both the character and the text more of a voice than it had before. As Friedman mentioned previously, through the silencing process, Guzmán and Alemán unwittingly immortalized the text that they were attempting to silence.

The death of Sayavedra is the ultimate victory for Guzmán with regard to the silencing of his literary double. On the galley ship Sayavedra, whose personality has been systematically dismantled through Guzmán's insults, goes insane and throws himself from the ship in a mad frenzy. His last words before his demise are: "¡Yo soy la sombra de Guzmán de Alfarache! ¡Su sombra soy, que voy por el mundo!" (II, 274). By claiming to be Guzmán's shadow the character symbolically admits his inferiority to the true Guzmán. A shadow is a reflection of something else, but is, in itself, nothing, it is non-existent, silent. Having reduced his rival to nothingness, Guzmán then adds insult to injury by showing a complete and total lack of compassion for his servant's suffering and death:

Sinifiqué sentirlo; mas sabe Dios la verdad. Otro día, cuando amaneció, levantéme luego por la mañana y todo él casi se me pasó recibiendo pésames, cual si fuera mi hermano, pariente o deudo que me hiciera mucha falta, o como si, cuando a la mar se arrojó,

se hubiera llevado consigo los baúles. (II, 275)

Sayavedra meant less to Guzmán than his chests. This is hardly the attitude of a God fearing man. His silence after his servant's death betrays his ill will toward him, and makes it clear that he is pleased that "justice" has been served and that Sayavedra has been eliminated. As a result of Guzmán's silencing of his rival he manages to claim narrative supremacy for himself, but as a result, his hopes of proving his conversion have been irreparably damaged.

Even though the fictional exorcism has been a success for Guzmán we must ask ourselves at what cost? The narrator has changed as a result of his dealings with his rival. Guzmán's ruthless vengeance of Sayavedra (a character who had no fictional voice of his own with which to defend himself against his fictional subversion), makes him appear less and less repentant. Ultimately, however, it is Guzmán who is the true victim in the text. In order for the narrator to be able to compete on a fictional level with Sayavedra, the implied author had to alter his personality in a manner that was grossly inconsistent with his previous attempts at proving a conversion. The picture that we have of Guzmán at the end of the Sayavedra incident is of a monster, not a pious man. The point is that Alemán, when faced with the apocryphal part two, became more concerned about creating a better fictional character than with proving a conversion. Alemán's perfect man is no longer the repentant, God fearing soul we initially thought he would be, but is instead a superior fictional being whose only goal is to subvert the



false Guzmán. In the process of becoming fictionally superior, however, Guzmán also has become cruel and ruthless; qualities that are antithetical to his former image as a reformed man. The author, his goal of fictional supremacy over Martí having been a success, is unconcerned with the contradictions in his character's personality. After all, it is not Alemán who has to suffer the consequences if Guzmán is not convincingly reformed, but the narrator himself. By making Guzmán the executioner, Alemán distances himself, at least visibly, from the cruelty of his narrator, letting the latter take all of the blame. By giving the character apparent autonomy over the text, the author sets his creation up to take a fall. The narrator therefore suffers progressive subversion by the intrusive authorial voice, and the Guzmán who we knew in part one gradually disappears until a new and better (fictionally), but worse (morally) Guzmán replaces him.<sup>3</sup> Carroll Johnson sees this change in Guzmán as a process of character disintegration: "Guzmán galley slave...instead of exhibiting his abomination for the sins he committed then considers it one of the most pleasant epochs of his life. The development of the character's ethical consciousness is, on this basis, really not a development at all, but a disintegration" (Inside 43). Guzmán is progressively silenced and in his place is a highly voiced-over narrator who does not appear aware of the incongruity between his actions and his words. So when Whitenack asks: "Does the narrator not realize that he is contradicting himself constantly?" (Impertinent 109), the answer would

appear to be "no," because he, just like Sayavedra, is being controlled and victimized by an implied author whose presence, although illusive, works to subvert and silence Guzmán too.

In the meantime, Alemán has come out of the experience with what he had set out to achieve: the successful fictional vengeance of his literary rival, and the authentication of his character, Guzmán. When discussing Guzmán's attitude toward Sayavedra, Carroll Johnson notes the importance of character authenticity in the text: "Guzmán...demonstrates his own uniqueness, his own authenticity vis-à-vis an inferior imitation...affirmation by the protagonist of his own existence" (Inside 38). It is clear from the progression of the story that the concern for authenticity greatly outweighs the need to prove a conversion in the second part of Guzmán de Alfarache. In the process of proving Guzmán's supremacy over Sayavedra, Alemán likewise affirms his artistic superiority over Martí.

When considering authenticity, however, it is again important to remember that the Guzmán of Alemán's second part is not an "authentic" character. In fact, he is the third Guzmán,<sup>4</sup> and an intertextual composite of all of the Guzmánes who preceded him. The Guzmán of part two could never again be the "pure" creature who Alemán had written in his first part because that character ceased to exist at the end of part one.

Up to this point we have considered the effects of silence on the believability of the conversion, and we have

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also examined how the implied author's presence in the second part of the text works to progressively subvert and silence his narrative creations: both Sayavedra and Guzmán. Now it would be interesting to turn to a different use of silence in the two parts of the Guzmán and to consider its use as a tool of deception in the four interpolated stories of the novel.

Many critics have written that it is love that ties all of these novels together.<sup>8</sup> Although it is true that love is a common theme throughout the stories, it is not a prevalent theme in Guzmán de Alfarache (the preoccupation with love is basically restricted to the second part of the text). The theme of deceit, however, does tie all of the interpolated novels into the Guzmán. Silence and deceit go hand in hand in these stories in that the protagonists all conceal information in order to manipulate the outcome of their tales. Throughout Ozmin y Daraja, for example, the truth is slightly altered in order to achieve a specific end. Ozmin carefully conceals his identity in order to get closer to Daraja. He first pretends to be don Luis' son, then Ambrosio the gardener, and finally Jaime Vives. The technique used by both of the lovers to tell their story, as Morell points out, is that of "engañar con la verdad" (106). The characters take pride in their ability to manipulate the truth and deceive others, and they both go to great lengths to keep the real truth a secret. Ozmin remains a mysterious character throughout the story, and at the end, when he is about to be hung, remains silent in the face of confession:

...mayor dolor ponía ver que moría sin querer

confesar. Todos creían lo hacía por escapar o dilatar la vida. Mas palabra no hablaba ni tristeza mostraba en el rostro; antes con semblante casi risueño iba mirando a todos. Paráronse un poco con él para persuadirlo a que confesase y no quisiese así perder el alma con el cuerpo; a nada respondía y a todo callaba. (I, 246)

Ozmin's silence can be interpreted in two ways. He can be seen as the bravest of men who approaches death with no sign of fear, or he can be seen as an unremorseful (considering the fact that he killed several villagers), unrepentant man who refuses to confess because of his disbelief in God. Both of these scenarios are possible. We as readers have to form our own opinions regarding this duality in much the same way as we have to resolve similar inconsistencies and discrepancies in the Guzmán as a whole. At the end of the story when Ozmin is saved from death by the royal decree, both he and Daraja convert to Christianity. Their conversion, much like Guzmán's is questionable because we have no additional textual clues after the end of the story to support or refute the sincerity of the act. From all appearances, their conversion is the only course of action available to them if they want to be together and stay alive. As Morell states: "la conversión e integración final del protagonista está condicionada por la sujeción a una autoridad superior capaz de señalar la muerte o la salvación de sus súbditos" (105). As was the case with Guzmán's conversion, information about the protagonists' post-conversion life is similarly silenced here, and so the ambiguity of the end of the story is left to the reader to

ponder and resolve.\*

Another aspect of Ozmín y Daraja that has often been overlooked is Guzmán's role as the narrator of the story. Although Guzmán, as a participant, is silent during the interpolated tale, he is still near by, orchestrating from the margins of the text. His comments at the end of the story are revealing with regard to his cloaked presence throughout the tale. He does not totally disappear, he just withdraws far enough to divert the reader's attention away from himself. Guzmán explains how he told the tale differently from the way that the friar had initially told it: "Con gran silencio veníamos escuchando aquesta historia, cuando llegamos a vista de Cazalla, que pareció haberla medido al justo, aunque más dilatada y con alma diferente nos la dijo de lo que yo la he contado" (I, 248). Guzmán's silence throughout the tale does not necessarily mean that he did not tamper with its retelling in order to suit his own narrative ends. Although his involvement and his editing may be quite innocent, the point is that he is present throughout this interpolated story which consequently cannot be considered as separate from the main narrative because it is directed by the silent voice (and pen) of the withdrawn narrator. As Morell notes: "...nuestro protagonista admite abiertamente su manipulación y trastorno de la narración que oyera del fraile...veremos el proceso de transformación de los modelos como un intento de ajustarlos a las experiencias de un mundo caótico y amorfo. Ese es el mundo de Guzmán" (103). She goes on to note that "Ozmín y Daraja y Guzmán de

Alfarache señalan a un mismo narrador" (117).

If Guzmán is the narrator of Ozmin y Daraja, then it is also safe to say that he narrates the other three interpolated tales in Guzmán de Alfarache and that his silent voice speaks through the words of the other fictional characters. In the second tale of Dorido y Clorinia some examples of common themes between this interpolated story and Guzmán's story as a whole are deceit, vengeance and a complete lack of compassion and remorse. Internally, the use of silence helps to heighten all of these themes. For example, Oracio manages to brutally mutilate Clorinia by feigning to be Dorido and by keeping his identity a secret. Similarly, when Dorido goes to take vengeance on Oracio for the heinous crime he committed against Clorinia, he does not reveal to his enemy that he knows of his crime, and thereby deceives him long enough to, in turn, mutilate and kill him. Neither Oracio nor Dorido show any emotion or remorse after harming another person. In fact, they continue as though nothing ever happened; Oracio goes back to his house after severing Clorinia's hand, and Dorido leaves the country after taking vengeance on Oracio. It is also interesting to note that Dorido's revenge was not an act done out of love for Clorinia, but to satisfy his own selfish need for vengeance. In fact, he in turn deceives Clorinia and her family by making them believe that his marriage to her is done for honourable reasons, not revealing to them that the marriage is the only way by which he can legally take vengeance on his enemy. To make matters worse, Dorido does not return to be

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with his dying wife after he has killed Oracio. As soon as he has taken his revenge, he disappears without a word or a trace. Vengeance, not love, is the driving force of this interpolated story, and the means to achieve that end is deceit through secrecy and silence.

In the third interpolated tale involving Don Alvaro de Luna, Don Luis and Don Rodrigo, deceit is again a central theme. Don Luis and his lover create an elaborate plan to trick Rodrigo by asking him to lay in bed with the woman's husband so that the lovers can be alone together. Rodrigo is left to suffer in silence in the dark for several hours before his friends return: "No había luz alguna. Estaba todo a oscuras y en extraño silencio. Estúveme así a un lado de la cama, lo más apartado que pude, no un cuarto de hora, ni media; sino más de cinco" (II, 86). When the lovers return and reveal to Rodrigo that it had all been a joke and that he had really been in bed with one of the woman's doncellas, Rodrigo's reaction is far from one of amusement. The words used to describe his state after the trick are: "temor" "atajado" and "avergoncé." The deceit, far from being funny, is humiliating and vicious, especially considering that there was no pretext for it. As in the previous two tales, the ending is unresolved and enigmatic. The reader is never told why the lovers tricked Rodrigo and the story itself is filled with inconsistencies. Brancaforte raises some important and interesting questions when he observes that:

El propósito del relato parece ser puramente "literario"....Quedan, sin embargo, puntos desconcertantes: "¿Cuál es la verdad? ¿Son

fidedignas las quejas del amante que por una sortija está dispuesto a revelar los secretos de su amor? ¿Qué significa la trampa de la condesa, con respecto a Don Rodrigo, o la actitud del condestable que aprueba en efecto el adulterio? ¿Es todo engaño?" (footnote, Guzmán II, 87)

The point of this story is not really, as it would appear to be, who has the better love story to tell Don Alvaro, but who is the better storyteller. Both Don Luis and Don Rodrigo will embellish their tales to make them more interesting because there is a prize at stake, the diamond ring. In all its mystery, this tale is indispensable to Guzmán de Alfarache as a whole with regard to the question of literary superiority, because various aspects of Alemán's own literary feud with Martí are here paralleled. For example, the first story, Don Luis' is followed by a sequel, that of Don Rodrigo, in which the protagonist of the first, Don Luis, is incorporated into that of the second. By using Don Luis in his story, Don Rodrigo completely discredits his friend's tale. Don Luis had led us to believe that he was the rejected lover who had been left by the countess for a rich husband, but then Rodrigo steps in and tells us that in fact Don Luis continued seeing the countess even after her marriage, thereby demonstrating that his friend's story is false. This need to discredit someone else's story by telling a better tale clearly reflects Alemán's intention to subvert Martí through the same means. It is also significant that this interpolated tale is included at the beginning of the second book in that it reflects the intra- and extratextual contest for storytelling superiority between

Guzmán and Sayavedra inside of the text and Martí and Alemán outside of it.

In the fourth interpolated tale, which is told immediately following the death of Sayavedra, the reader can again glimpse the presence of Guzmán directing the story from afar. Some parallels can be drawn between this tale and its significant position in the text just as was the case with the Don Alvaro de Luna episode. Dorotea would appear to function as another of Guzmán's doubles in this story. She begins as an innocent woman who lives an exemplary life until she is corrupted by forces beyond her control. She is literally stolen away from her husband by Claudio just as Alemán's book and character were stolen away from him by Martí. Claudio enjoys the fruits of his theft for a short time until poetic justice steps in and saves Dorotea and destroys Claudio's honour and reputation. Upon seeing the damage that his actions have caused, Claudio regrets what he has done and becomes a repentant man for the rest of his life (just as Alemán hopes that Martí might regret ever having stolen his character and text). Dorotea is not free from blame in this incident, but her actions are excused in a literary world where the question is not who is good and who is bad, but who is the less evil. Also, the implication here is not that Dorotea is corrupt, but that she is made corrupt by her surroundings, and this, at least in Guzmán's philosophy, exempts her from blame. Dorotea's silence at the end of the episode is as telling as Guzmán's silence after the death of Sayavedra as Moreno Báez notes:

"Dorotea...oculta al marido todo lo pasado y sigue viviendo en santa paz con él, sin dar señales de remordimiento" (186). If we think back on our discussion of Guzmán's silence, Dorotea's silence then can be seen to reveal both her lack of remorse for her actions as well as her guilt in this situation.

Although silence is apparent at a textual level in all four interpolated stories as a tool used by the protagonists to deceive and disimulate, its primary function lies beyond the text with the narrator, who, feigning silence through his apparent distance from the stories, carefully weaves his way into every word. Nothing in these stories is superfluous, and depending on their position in the text, all relate back somehow to Guzmán de Alfarache as a whole. Even though these tales are all told by outsiders in Guzmán's experiencing life, he is the narrator of them all in his textual existence. He therefore has every opportunity to play with the scripts and to edit the stories where he sees fit. His absence implies presence and his silence, speech, and he uses these tales as an opportunity to make narrative points that correlate with his own life story.

One final aspect of silence in Guzmán de Alfarache should be addressed before bringing this chapter to a close, and that involves the curious relationship that Guzmán has with his reader. The narrator is painfully aware of the effect that his readers can have on his text, and so he attempts to anticipate and manipulate their responses to his book beforehand. Within the text he creates, or

fictionalizes, a hypothetical reader with whom he converses throughout. His attitude toward this reader ranges from being friendly to defensive to antagonistic. Whitenack describes Guzmán's attitude toward his destinaire as follows: "The reader is warned, cajoled, exhorted, flattered, criticized, and even attacked, while at the same time assured repeatedly of the narrator's good intentions" ("Destruction" 231). This type of reaction resembles an acute case of paranoia,<sup>7</sup> or perhaps schizophrenia as Carroll Johnson aptly points out in his explanation of the narrator-reader relationship in Guzmán de Alfarache:

Guzmán is reacting to an imaginary attack made by an imaginary reader, who is called first vos and then referred to with the impersonal se before crystallizing as tú. Guzmán does not really experience the reader as hostile; he experiences his own tendency to digress, and to offer more or less gratuitous sermons as worthy of criticism. He projects this attitude--his own--onto the imaginary reader, from whom he must then defend himself. In fact he is defending himself against himself. (49)

Guzmán does an excellent job of creating the illusion of an unfriendly reader in the text, but it is ultimately important to remember that the hypothetical reader is just that, hypothetical, possessing no voice of its own. The only audible voice in the text is that of Guzmán as Johnson notes:

Guzmán's reader-antagonist has no objective existence apart from Guzmán...he is Guzmán's creation...the increased hostility, the accusation of hypocritical piety are all projections of Guzmán's own attitudes. It is he who feels uncomfortable at the thought of a moralist who is also a criminal and it is he who detects the element of hypocrisy in the ostentatious display of religious devotion. (Inside 51)

The hypothetical reader is an ingenious narrative tool

created by Guzmán in order to portray himself as the victim of said reader's accusatory words. The illusion of victimization of the narrator by the reader is so carefully carried out by Guzmán that it is almost believable. By using this technique he detracts attention away from his own guilt and then attempts to place it on his unsuspecting reader. He blames the reader just as he blames everyone else in his text and in society for his misfortunes. In other words, the reader is included in his melting pot of societal anonymity where everyone is equally evil and guilty. Upon closer scrutiny, however, the narrator's plan backfires if we read the text as Carroll Johnson has suggested above. The narrator attempts to deceive the reader into believing something that is not true by imposing a voice on an entity that is really silent. As was the case with Sayavedra who appeared to be able to talk for himself but was really a voiced-over character, the hypothetical reader similarly is a construct of Guzmán's imagination. We, as real readers, are silent in the face of Guzmán's accusations. As a result we are left with a narrator who, in the process of trying to blame someone else for his misfortunes, reveals the true battle raging within himself: "the uncomfortable nagging of a part of the yo" (Johnson, Inside 52). Real readers must remember that the textual reader is a fabrication of Guzmán's imagination. It does not have a voice of its own within the text. If we are able to disassociate ourselves from our fictional counterparts, then we should be able to see the process of deceit that had been cleverly constructed by the

narrator in order to alter our opinion of him and of his book. By assigning a false voice to the hypothetical reader, Guzmán attempts to distract the real reader's attention away from his own ill fated life and from the narrative plan that he is using to reconstruct it. He may remove himself from our immediate field of vision, but he is always present, manipulating from behind the scenes. Every voice in the text is created and voiced-over by Guzmán in order to distort his fictional reality to his own advantage.

What Guzmán, the narrator does not count on is an additional narrative voice, that of the implied author, which in turn monitors everything that he says and does. This presence works to undermine the validity of Guzmán's claims by exposing the inconsistencies in his words. Although the implied author's spirit is felt predominantly in the second part with the introduction of Sayavedra and the fictional vengeance of Martí, the reader may suspect, specifically because of the inherent contradictions between the narrator's words and actions, that its presence is much more prevalent than it originally appeared to be. Friedman notes in a comparison between the implied author of the Lazarillo and the Guzmán that: "in Guzmán's narrative the implied author is at the same time more evident and less predictable" (Antiheroine 48). Its intrusion on Guzmán's voice in part two (and less subtly throughout the text) alters his personality and in the meantime destroys the narrative pretext on which the entire work rested: the conversion. The author, Alemán manages to achieve what he wanted: the

creation of a superior fictional being and a successful campaign of revenge against his literary rival, Martí. When considered in this light, Guzmán is the true victim of the text as it is he and his goals that have been sacrificed and silenced in order for the author to enact the intratextual literary exorcism of his rival's character and novel.

Although it was noted at the beginning of this chapter that Guzmán de Alfarache appears an unlikely candidate for a study on silence, it does, as we have seen, open itself up to an analysis of this sort. Guzmán attempts to silence himself and his guilt throughout his text by using distractionary techniques such as digressions, moralizing sermons and interpolated tales, but he is not always successful at concealing his unreformed and corrupt ways. His hypocrisy is revealed partly through his inability to successfully separate his experiencing and narrating selves and partly because of the implied author's presence in his discourse which works to undermine his attempts to remain silent by revealing certain inconsistencies between his words and his actions. Guzmán's words in the second part are no longer his own, but are imposed upon him by his implied author who uses him as a vehicle through which he attempts to silence the character and the author of the spurious part two. Therefore, Guzmán becomes victimized and subverted by the implied author who lets him take the blame for the literary execution. As a result of the literary exorcism of Sayavedra, Guzmán's credibility is destroyed and the implied author, having achieved what he wanted in the text, leaves



the narrator to perish in a mess of verbal contradictions. Therefore, Guzmán, who was initially trying to hide in silence in the text, is ultimately silenced by that text.

## Notes

<sup>1</sup>Benito Brancaforte, in his 'Guzmán de Alfarache', ¿Conversión o proceso de degradación?, explains the concept of doubles in Guzmán de Alfarache and elucidates that Sayavedra represents a fictional recreation of Juan Martí's Guzmán and also a double of the Guzmán in Alemán's text: "Sayavedra es el doble del carácter novelístico de Mateo Luján- y a la vez de Guzmán de la novela de Alemán" (96).

<sup>2</sup>Brancaforte explains the attempt by Alemán (through the creation of Sayavedra) to first re-fictionalize the apocryphal Guzmán and to then eliminate him: "Sayavedra, 'sombra' de Guzmán necesita ser completado. Alemán rehace el Guzmán apócrifo, por medio de Sayavedra, a imagen y semejanza de su Guzmán, para luego destruirlo. Es decir, el Guzmán apócrifo tiene que ser primero salvado como carácter novelístico, para ser luego aniquilado...Era sombra y vuelve a la nada" (Conversión 97).

<sup>3</sup>Friedman describes the result of Guzmán's need to be better than Sayavedra as follows: "Guzmán's superiority over Sayavedra lies in roguery and possibly in intellect, but not in morality. In avenging Sayavedra and Martí, Guzmán and Alemán ignore the effects of the conversion on the wayward protagonist; they forget that the narrating voice needs to speak for comprehension and forgiveness... Guzmán the moralizer could exploit the case of foolhardy pride but chooses not to do so. Guzmán does not learn from experience, that his goals are unrealistic" (Antiheroine 48).

<sup>4</sup>The first Guzmán was produced by Alemán in part one. The second is Martí's character in the apocryphal part two. The third is Alemán's Guzmán in the "real" part two and the fourth is Sayavedra who is re-fictionalization of Martí's Guzmán. The point is that the Guzmán of Alemán's part two can never be the same character that he was in the first part, because his personality changed as a result of the introduction of the false Guzmán. The Guzmán of Alemán's part two is as much a fictional response to another text as Martí's Guzmán is.

<sup>5</sup>See, for example, Jones' "The Duality and Complexity of Guzmán de Alfarache: Some Thoughts on the Structure and Interpretation of Alemán's Novel" in Knaves and Swindlers, 33, and also Moreno Báez' Lección y sentido del "Guzmán de Alfarache", 182.

<sup>6</sup>Morell summarizes the openness of the story as follows: "Este final ambiguo, entre cerrado y abierto, coincide entonces con el de su autobiografía por Guzmán: cierra lo

acontecido en un patrón de simulacrón e impostura pasadas y abre la alternativa del porvenir" (115).

<sup>7</sup>When describing Guzmán's relationship to his reader, Helen Reed suggests that: "The images that Guzmán uses to describe what he fears are hyperbolic and even suggestive of a state of paranoia...Both the images and the twisted, tortuous form of the prose transmit the emotional preoccupations of the author / narrator" (63).

## Chapter Five

### La pícara Justina: Silencing the Female Voice and Redefining the Genre

La pícara Justina is a text that has suffered a barrage of criticism for its complexity and lack of coherency<sup>1</sup> and has often been shunned from any serious consideration as a picaresque novel.<sup>2</sup> As we have seen in previous chapters, however, enigmatic narrative structures and a lack of congruity do not necessarily presuppose an absence of meaning in a text. La pícara Justina can best be described as an experiment in picaresque fiction writing that was designed to make a statement about the genre, and to potentially alter the direction that it would take in the future. There is a conscious attempt by the author to silence certain narrative practices that were prevalent in previous picaresque novels such as the inclusion of moralizing lessons in texts that he felt were meant primarily to entertain. The vehicle through which he attempts to rewrite the genre is Justina, the feisty pseudo-prostitute whose beauty is exceeded only by her wit. The choice of a female narrator was a conscious act by the author because, as a member of the weaker sex (a point that is made clear by López de Úbeda in his text), she could easily be subverted and blamed in the event that his picaresque experiment were to fail. Justina is really just a mask behind which López de Úbeda hides and through which he speaks, but she nevertheless develops a degree of autonomy from her author, if not as a character, then as a rhetorical

device as we shall see shortly.

Most of the ensuing discussion will deal with the subversive tension that exists between a partially revealed author and a highly voiced-over female narrator. We will see that the silencing of Justina's interiority severely limits her potential as a fictional character, but also allows her to develop a strength that at times allows her to break free of her author's subversive hold over her. Apart from addressing the attempts of the author to silence the female voice, we will also discuss whether his attempts to silence certain aspects of the picaresque genre are successful or not.

It is fair to say that of all the narrators studied to this point, Justina is the one who claims to say the most, but who in reality says the least. She is also the least psychologically developed of the picaros. She is imbued with an air of frivolity that impedes her from sensing the frequent and often blatant authorial intrusions in her discourse. One of the primary characteristics that allowed her two male predecessors to develop a certain narrative freedom was their awareness of their ability to manipulate point of view in order to increase the illusion of their control over the text. Justina, on the other hand, appears unaware of her ability to manipulate first-person narrative to positive ends. This leads to the silencing of a potentially powerful narrative tool as Francisco Rico aptly points out:

En efecto, en La pícara Justina la autobiografía es

un absurdo postizo: ni surge necesariamente de los demás factores del libro (carácter, trama, intención), ni les añade ningún sentido; no pasa (con un giro acreditado) de forma vacía. Naturalmente, el habilísimo juego con el punto de vista, que era central en Lazarillo y Guzmán, se desvanece en la misma medida en que se falsea la primera persona. (Punto 118)<sup>3</sup>

Without the manipulation of first-person narrative, Justina is at a pronounced disadvantage because she has no visible defence against the intrusions of the authorial voice.

Lacking the multiplicity and flexibility of viewpoint that Lázaro and Guzmán exhibited, it soon becomes apparent that she, as a protagonist and a narrator, is much more restricted by authorial constraints than were her picaresque literary kin. Her voice becomes a rhetorical device that appears to serve only one function, and that is to speak for her author.<sup>4</sup> If this is the case, then it would appear that Justina is a silent entity before the narrative even begins. It will become apparent further on in this chapter, however, that the very act of writing will authenticate Justina's voice, even though it may not be a completely independent or autonomous one.

Although, as we have just noted, the manipulation of the first-person narrative is not employed in the same complex manner or with the same amount of success that it was in the Lazarillo and the Guzmán, it still warrants some discussion in La pícara Justina. The manner in which she tells her life story may seem uncomplicated and linear, but in actual fact it is rather involved. Justina is in a similar narrating position as Lázaro and Guzmán in that, at the time of writing

she is an adult looking retrospectively at her past. She, like they, can choose which stories she wishes to recount. Unlike them, however, Justina is rarely selective about what she talks about. She is also extremely unsuccessful at separating her narrating "I" from her experiencing "I",<sup>9</sup> because there really is no difference between the two in her case. Justina is not trying to prove that she has experienced a change in her life, as Lázaro and Guzmán were, and so there is no reason for her to make a distinction between the experiencing and narrating "I". In fact, it is important to Justina's goal of proving that she is, and always has been, a happy picara that she not experience a change over the course of the text.

Nevertheless, Justina does attempt to manipulate point of view through the use of foreshadowing. She constantly mentions future events that she promises to include in subsequent tomes. For instance, references are made to her three marriages and to her conversion,<sup>10</sup> but these events are never actualized in text. Their mention does, however, influence our opinion of Justina's credibility as a narrator. If she really did experience a conversion, then we would expect there to be some indication to that effect in her discourse, but there is none. She shows no signs of remorse for her at times reprehensible behaviour, and makes no attempts to change. It appears illogical for the narrator to claim to have converted and then to make absolutely no attempt to substantiate that claim in her text. By offhandedly mentioning it and then just as quickly dismissing

it, she comes across as an unreliable narrator. As we have noted in previous chapters, when characters say something that is against their best interest or that undermines their reliability in the text, it can point to the intrusion of the implied author in their discourse. The mention of the conversion appears to be a deliberate attempt by López de Ubeda to parody Guzmán de Alfarache's act of contrition. By not bringing the conversion to its textual fruition in La pícara Justina, he manages to silence one of the primary elements of the Guzmán to which he was opposed; the inclusion of a moral or religious lesson in a book that was meant to entertain.

The elusive conversion does not serve as the narrative pretext of La pícara Justina as it did in the Guzmán. In fact, La pícara does not have a pretext at all. Justina gives no specific reason why she is writing her story and has no designated reader. She has nothing to hide and nothing to prove and so she simply tells us her life story as a means of entertainment. This absence of an adequate pretext appears to free Justina of some of the narrative constraints to which her fellow pícaros were subjected. For instance, Lázaro was attempting to prove a "case" and Guzmán a conversion. Justina, on the other hand, just has to prove that she is happy. She appears to be free to talk about anything that she chooses (and she frequently does). Her freedom of expression, the concept on which the entire narrative rests, is illusory, however, and bespeaks the manipulative presence of the implied author who places severe limitations on her



voice.

Freedom is the one thing that Justina claims emphatically to have in her life and yet it is completely out of her reach from a narrative perspective. Actually, her position in the text is ironic because she does live a free experiencing life, but she is forced to do so by her author. Therefore her freedom becomes paradoxical. The concept of freedom is not only used to describe Justina's life, however. It also applies to the author's more panoramic vision of the genre to which she belongs. The goal of the text seems to be to use Justina's life story as the vehicle through which López de Úbeda can express his views on what picaresque fiction is and how it should be written.<sup>7</sup> Through Justina and her tale, he attempts to free the genre from some of the characteristics that previously defined it in order to make it a more open and enjoyable body of works.

An example of López de Úbeda's views on how a picaro should behave is reflected in Justina's belief that a true picaro is meant to always be happy and never sad (as her predecessors have been from time to time). One day, when she finds herself on the verge of melancholy she says: "En resolución; como me vi sola y a peligro de dar en la secta de la melancólica, que es la herejía de la picaresca, determiné de irme al baile" (176). This freeing of the picara from the solemnity of her fellow picaros places severe limitations on the development of her personality. The supposed freedom given to the character by allowing her only to act joyously makes her immediately and irrefutably one dimensional. The

silencing of all other emotions except for gaiety robs her of her interiority and therefore of the possibility of ever becoming a dynamic and well rounded character. If Justina's one purpose in life is to be happy and free, then we will only ever be exposed to that forced, superficial side of her personality. It was through the complex emotional nature of Lázaro and Guzmán, with their negative feelings and moral dilemmas, that we could get a glimpse of dynamic characters who possessed a conscience and an interiority that afforded them a unique human quality and a sense of completeness. It is Justina's supposed freedom that radically subverts the development of her personality.

The illusion of narrative freedom is maintained through Justina's insistence that she is able to talk about anything. In fact, she touts herself as being a parlona who can even bring silent topics into the realm of speech: "...yo a los oficios mudos hago parleros" (111). This apparent freedom of speech is further supported by her inability to keep quiet sometimes: "No sé acabar un cuento" (209). For all of her loquacity, she does not really tell us anything beyond the superficiality of her day-to-day exploits. We find out little about Justina, the person, because she is constantly masked in an aura of forced happiness that prohibits us from seeing her as a dynamic character. In her own words she defines herself to the reader as:

...no sólo parlona, en cumplimiento de la herencia...pero loca saltadera, brincadera, bailadora, gaitera...Colegirás de mi leyenda que soy moza alegre y de la tierra, que me retoza la risa en los dientes y el corazón en los hijares y

que soy moza de las de castañeta y aires bola, que como la guinda y, por no perder tiempo, apunto a la alilla. (115)

There is no introspection whatsoever on Justina's part, making her appear to be an empty shell (to use Rico's words). This lack of interiority does serve a specific purpose, however, in that it represents precisely López de Úbeda's ideas on how a pícara ought to be portrayed: free of the moral dilemmas and preoccupations that characterized the pícaros that preceeded her in text. Her interiority is purposely silenced by López de Úbeda who sees no need for a simple pícaro, whose primary function is to entertain and be happy, to be imbued with a complex personality.

The narrators in the Lazarillo and the Guzmán were assigned an interiority that was gradually subverted by a powerful authorial voice. In La pícara Justina, the lack of interiority from the onset makes the subversion of the character all the more apparent. Justina is limited to thinking and behaving in one way, and her recourse to other parts of her emotional being is denied her by the subversive implied author. Therefore, her personality appears superficial and forced. Francisco Rico supports this idea when he identifies Justina as a disjointed personage who lacks a specific function: "En Justina--figura de incoherencia casi escandalosa--, los oficios de 'mirona' y 'escritora' son sólo otros dos pegotes a lo que incluso sin ellos sería un desordenado hilván de retazos humanos" (Punto 119). Justina may possess diverse traits from various human types but she lacks the basic emotional ingredients that

would allow her to develop into a dynamic persona. Something in Justina's personality has been silenced that prohibits her from fully authenticating herself as a fictional character.

For all of her loquacity, the reader must ask what exactly it is that Justina tells us in her long and often convoluted tale. The answer is that she really does not tell us much about anything of appreciable importance, except of course for her implied definitions of what a pícáro and picaresque fiction should be. She does recount some amusing stories about her life, but she frequently digresses making it difficult to follow the most linear of her tales.

Guzmán's digressions, as we have noted, were self-consciously motivated to produce specific responses in the text. In other words, he manipulated his digressions in order to put himself in a more advantageous textual position. Justina, on the other hand, digresses at the drop of a hat with apparently no ulterior motives other than the fact that she gets carried away with her stories. Her loquacity is blamed on the fact that she, as a woman, is prone to talk about everything and anything, and therefore her gift for gab is unavoidable and justified in the text.

An example of Justina's digressive nature involves her constant self-interruption and truncation of her own discourse. She edits her stories, but not for the purpose of withholding information from the reader as was the case in both the Lazarillo and the Guzmán. She does so simply because, while in the middle of one thought, she thinks of the next thing that she wants to say, interrupts herself, and

then proceeds with the new idea, thus adding another story to the loosely connected narrative whole. Self-interruption is such a common characteristic of Justina's speech that it looses its value as a serious editing tool. We cannot even say that Justina is silencing stories because she is afraid of incriminating herself, because, as we have already noted, she has no reason to edit her text for the sake of appearances as Lázaro and Guzmán did. Although Justina seems to have a tremendous amount to say, and for that reason is constantly cutting herself off and moving on to the next story, she really tells us precious little about herself. One of the few traits that we can positively assign to Justina is that she knows how to speak quantitatively without communicating qualitatively.

It is only necessary to consider the sheer bulk of her self-imposed silences to realize that she is not capable of exploring any thought for more than a fleeting moment. Although the list that follows is lengthy, it will serve to give an accurate visual idea of how silence, interruption and distraction are all devices imposed upon Justina by her author to defer attention away from her inner self and to severely limit the scope of her personality: "Mas, pues no trato de eso" (71), "¿Adónde vas, hermana Justina..." (113), "No acabara hoy si te contara por extenso sus tretas" (132), "...gustaba mucho de platicarme todos estos ejercicios que he referido y otros que callo" (133), "Callo la historia de la perra y aperreada Jezabel y otros cuentos de las historias sacras" (136), "¿Dónde vas a parar, Justina?" (149), "Antes

que pase adelante, quiero contar un cuento" (154), "Pero vaya de cuento" (155), "Un buen decidor...ande aguda y sutilmente sobre los hilos de la tela, pero si por desdicha encuentra en uno solo, aquél la ase y detiene...topé en este hilo y perdí el hilo" (173), "Tanto fue lo que me hizo callar y encallar" (174), "No traigo a este propósito lo de Tamar ni lo de Dina" (183), "No quiero detener ahora en calificar este dicho" (197), "Dijeron dichos agudos y donosos, que por agudos los río y por largos los callo" (208), "No sé acabar un cuento; ya sé que enfado en él, pero ya acabo" (209), "Pero quién me mete en temas, ni glosas, sino en tejer historias y en hilar mis romerías? Pero no, mejor me será dejarlo, que no es paro sin venta para no dejar descansar las gentes. Yo lo dejo" (211), "Voy a mi cuento" (226), "Quedóse la respuesta en el tintero, que alguna vez se duerme el buen Homero" (226-7), "...y hay más de cuatro que yo no digo" (243), "Mil cosas pudiera decir" (285), "Dejémosla, que otros mejores chistes te diré" (299), "Quédese aquí. Voy a mi cuento" (303), "...por ahora no te daré cuenta del suceso del encuentro, porque tengo que despachar otros mejores cuentos" (317), "...cuando les parezco que mormuro, me aguarden, no me maldigan luego. Espérenme, que, cuando no piensen, volveré con la lechuga" (322), "...y otro tanto que callo" (325), "buen callar llaman santo" (333), "Mas, ahorrando de cansadazos cuentos e historias...diré una" (341), "Pero vamos con el cuento" (341), "...y más que yo me callo" (345), "...oyente mío, que aunque te parezca fuera de propósito, me escuches y juzques si tengo razón en una cosa que te diré"

(361-2), "...tornemos a poner los bolos y vaya de juego" (363), "Va de cuento" (379), "...de que quiero callar" (406), "...y yo callé" (421), "Ya quiero callar" (447), "Pero dejemos esto" (463). These silences are a normal part of Justina's digressive discourse and serve to reinforce the empty nature of her personality. Although they are used innocently enough by Justina, we must consider their impact on the text as a whole. She is permitted by her author to speak about everything, but is never allowed to develop a thought to such an extent that it might tell us something meaningful about her. Therefore, her silence serves to defer attention away from the fact that Justina is a rhetorical device, comprised of little more than the composite of these truncated stories. What we see of Justina in her tales is all that we will ever see of her, because that is all she is. There is no complex character hiding behind the digressions as was the case in the Guzmán, there is only silence.

It is also interesting to consider Justina's thoughts on silence which are ironic, and which betray the fact that she is unaware that her words belie her interior silence. On silence and speech she begins by saying: "No alabo el hablar mucho, que bien sé que es gran mal" (362), and yet all Justina does is talk. She then tells us that it is okay to be quiet when one has nothing to say, but when one has something to say, it should be said without reservation: "Si el que no habla es porque no conviene, santo y bendito...pero que ese se dé a un callón de por fuerza, es necedad, y por tal la declaro por estos mis escritos" (363). Justina

obviously sees her writing as an opportunity to express herself freely. From her image of herself as a character and an author, her writings can thusly be perceived, but from beyond the text, from the point of view of the reader, Justina's so-called freedom of speech is obviously a fallacy. We, as readers, are also in a position to see certain inconsistencies in Justina's words that she does not appear to be aware of. For instance, at one point she comments on her role as a writer and the fact that she has opened up her soul for us to read: "...he dado en que me lean el alma, que, en fin, me he metido a escritora" (322). This comment is quite ironic because after reading the text we still do not know anything about her soul. We see nothing beyond her empty words except a hollow silence that bespeaks the possible presence of a subversive, framing voice.

Another textual example of the digressive nature of Justina and the use of silence to defer attention away from her story involves the introduction which, in its entirety, has little to do with Justina's life. In much the same way that Guzmán created an antagonistic hypothetical reader with whom to argue and to justify his point of view, Justina similarly assigns voices to inanimate and silent objects, bringing them to life and then conversing with them. For example, she discourses with her pen, the hair on her pen, the stain on her fingers and her skirt, the watermark on her paper and the ink pot. All of these objects inhibit her from "starting" her text and threaten to silence her account. For the first few pages of the novel she remains silent about her



proposed goal, the story of her life, and yet she is still constantly speaking. She identifies her pen and the hair on the nib as possible obstacles to providing an accurate account of her life. Personifying the pen Justina says: "No quiero, pluma mía, que vuestras manchas cubran las de mi vida, que (si es que mi historia ha de ser retrato verdadero, sin tener que retratar de lo mentido), siendo pícara, es forzoso pintarme con manchas y mechas" (55). Not only is her pen animated, but it also acquires a conscience: "De manera que mi pluma, aprovechándose de sola la travesía de un pelo...Sólo un pelo de mi pluma ha hablado que soy pobre, pícara, tundida de cejas y de vergüenza" (62). Finally, however, Justina is able to gain control of her writing instrument and her text, claiming emphatically that she will not let anything silence her tale. No sooner has she resolved herself to "start writing" (of course she has already begun) than she notices that she has smeared ink on her fingers, an occurrence that once again sends her off on a tangent that is unrelated to her life story. She makes an analogy between the stains on her fingers and her skirt and the possible negative reaction to her book when she asks herself:

¿Qué puede haber sido el haberme manchado, lo primero los dedos, y lo segundo el vestido, sino un pronóstico y figura de lo que me ha de suceder acerca de mi libro, si ya no me ha sucedido? Los dedos, ¿no son con quien escribo mi historia? Pues ¿quién duda sino que el haber caído en ellos mancha pronostica las muchas que han de poner o imponer a mis escritos? (70)

Her quasi-paranoid reaction to these inanimate objects gives

her the strength and the incentive that she needs to embark on her narrative mission. As was the case in the Guzmán, a voice is assigned to something that is truly silent, and the verbal battle that goes on in the introduction is really one that rages within the narrator herself. In terms of plot, the introduction appears superfluous, having nothing to do with the proposed story which, in the process of this lengthy digression, has been displaced and silenced. On the other hand, the introduction provides us with important information about the act of textual composition which, considering López de Úbeda's goal to redefine the picaresque genre, is in and of itself, one of the primary messages of the text.

Following the introduction, the author's first aprovechimiento makes note of the trivial nature of Justina's concerns and of the fact that she worries about unincidental things and remains silent about her true sins: "Tal se pinta esta mujercilla, la cual llora la mancha de una saya como su total ruina, y de sus inormes pecados no hace caso" (72). This aprovechimiento provides the reader with important information about the relationship between the author and the narrator. First of all, the reader is put on guard because the author informs us that Justina is guilty of some significant sins that she has kept silent from us, which makes us question the reliability of her account. Secondly, we must recognize through these words that the author is not supportive of his fictional character from the very start in that he betrays her silence, criticizes her and makes her look unreliable in the text. Justina not only has to suffer

the criticism of her phantom murmuradores, she also has to withstand the harsh words of her author who makes no attempt to hide his negative feelings for her. In the long run, this authorial presence will be much more detrimental to the development of her personality and her tale than will the gossips who she initially believes threaten her fictional success.

Since this first aprovechimiento is so important in delineating the possibly antagonistic relationship between the author and his protagonist, it would be beneficial to ponder for a moment the overall effect of these moral addenda on the text as a whole. In many instances the messages of the aprovechimientos appear unrelated to the números that precede them, giving them the appearance of being afterthoughts that have been tacked on. In actual fact, the endnotes are not unlike Justina's own discourse in that they provide us with little constructive information about the protagonist's life. The author himself must have been aware of the incongruous, disjointed nature of his aprovechimientos because he felt the need at the end of the text to reiterate their purpose within the novel. This reiteration calls attention to the obviously confusing and obscure nature of the moral addenda throughout. The separation of the aprovechimientos from the main body of the text (which is represented by Justina's discourse) allows Justina's narrative to develop a type of "protagonistic isolation" (Trice 81) that gives her the illusion of having a degree of narrative independence from the author. Unfortunately,

however, other aspects within the narrative serve to subvert this aspect of control, partially silencing the protagonist's voice and leaving her to function as a mere rhetorical device that speaks her author's words.

We only have to consider the text of La pícara Justina visually to understand the all-encompassing and subversive presence of her author throughout. The body of the story, Justina's tale, is completely encapsulated, or framed, within the surrounding words of López de Úbeda. This framing technique involves three narrative structures: the initial poems that summarize the pending números, the elliptical marginal notes that also summarize the números and the aprovechimientos that appear at the end of each número and provide a moral comment. Paloma López de Tamargo stresses the important visual aspect of the framing narrative structures when she says: "Estos posibles textos circulares o, más bien, 'circundantes' constituyen un marco, no ya sólo discursivo, sino material, visual, que contribuye en alto grado al efecto de 'libro-emblema'" (195-6). Visually, and narratively, Justina's tale is trapped within the inescapable frame of the author's words. To take the idea of the stifling frame one step further, we must consider more closely the effect of the truncated marginal notes on the narrative, which have often been considered superfluous to the text and have been omitted from some editions of La pícara Justina. These marginal notes are the most telling annotations with regard to the author's oppressive and persistent presence in the text. Although they do not

intrude physically on the body of Justina's words, they function as a visual distraction that nevertheless interrupts her discourse. In and of themselves, they tell us nothing new about the números that they describe, and so they must be considered a narrative tool that is used purposely by the author to remind us of his presence in the text. In this way he demonstrates that he still controls the work from its margins by inhibiting the free flow of Justina's story.

In addition to the introductory poems, elliptical notes and the aprovechimientos that frame each individual número, the author also makes sure that his are the first and last words that we read in the text. His first words are spoken in the prólogo al lector which explains the purpose of the book, and his final words appear in the paragraph that follows the last aprovechimiento which serves to reiterate the moral intention of the endnotes. In this manner, the author not only encloses Justina within each individual chapter, but he also ensures that he is in control of the beginning and end of the text as well. The claustrophobic, stifling frame within which Justina is confined is now complete, and she has no possibility of escape. The point of elucidating the omniscient nature of the author, at least visually, is to show that Justina's voice cannot possibly be a completely independent one that is free from authorial constraints. If López de Úbeda is capable of framing her words, then it is feasible to assume that he is present within the body of her discourse as well, making her speak his thoughts while he hides behind an awkwardly and

inadequately placed female mask. Justina's voice can be described as a hybrid,<sup>9</sup> an inseparable mesh of her own fictional being and her author's subversive voice.

One might argue that the main body of the text still belongs structurally or spatially to the rather vociferous Justina. It is true that she occupies centre stage in the narration, but we must ask ourselves, does she have control over her own discourse, or is she simply a silent mask through which her author speaks? Similarly, does she manage to acquire a degree of autonomy in her text or is she completely subverted and silenced by the author's intrusions? In order to answer these questions it is necessary to explore the extent of the author's presence in her discourse.

One way in which we can sense the author in Justina's words is through her preoccupation with the act of writing and the manipulation of text. It is highly ironic that the supposedly frivolous, lighthearted and happy picara also be an accomplished and self-conscious narrator, editor and author. In his prologue, López de Úbeda clearly states his own concern with his writing style and tells us that he intends to introduce a variety of different narrative forms to his text in order to make it more enjoyable for the reader:

Pero será de manera que en mis escritos temple el veneno de cosas tan profanas con algunas cosas útiles y provechosas, no sólo en enseñanza de flores retóricas, varia humanidad y letura, y leyendo en ejercicio toda el arte poética con raras y nunca vistas maneras de composición. (43)

The author, in his need to show his narrative prowess in the

text, imbues Justina with a similar concern for the act of textual composition that is hardly befitting her status as an uneducated *picara*. For instance, at one point in her story Justina makes a statement about writing that reflects her author's goal above of including a variety of different styles and techniques in the text to entertain the reader:

Ansi mismo, pienso yo que la bondad de una historia no tanto consiste en contar la sustancia della cuanto en decir algunos accidentes, digo acaecimientos transversales, chistes, curiosidades y otras cosas a este tono con que se saca y adorna la sustancia de la historia. (377)

The methods that Justina uses to tell her story are more important than its rather unincidental plot. To her, and to López to Úbeda, the manner in which the story is told takes precedence over the substance of that tale, or put another way, the writing of the story actually becomes its substance.<sup>7</sup> Justina, true to her word, constantly exaggerates and adorns her tale making it rather difficult for the reader to follow the main thread which invariably becomes buried and hidden beneath a barrage of meaningless chatter. Trice aptly notes the emptiness, or silence of the plot when he says: "...there are so many interruptions in the narrative that one suspects that the author might have regarded the plot as little more than a vehicle for other matters which he considered more important" (67). This observation is extremely important to untangling the complex web of words that comprise Justina's discourse. If, as we have discussed, Justina is an empty shell, and her plot (as Trice observed above) is a vehicle that communicates little to the reader,

then we must ask ourselves what the purpose of the text is? The answer to that question appears to be that the process of textual composition becomes the central message and the plot and the character that are used to communicate that message are mere rhetorical devices that are manipulated by the author to achieve his more important discursive goal.

This discursive goal would appear to be, not recounting the story of the picara's life as much as rewriting the entire picaresque genre. In his prologue, López de Úbeda clearly states his disagreement with the manner in which previous picaresque novels were written, especially with regard to the incorporation of didactic or spiritual messages in books that he felt were meant primarily to entertain. The following are his thoughts on the abuse of religious references and other shortcomings that he observes in the life and literature of his day:

Mas como sea verdad que el vicio es el más valido y sus defensores más en número y la verdad tan atropellada, ya se han introducido tales y tan raras representaciones, tan inútiles libros, que, en la muchedumbre del vulgo que sigue esta opinión, ha anegado y ahogado tan sanctos consejos, cuales son los que referido tengo destos sanctos varones, admitiendo sin distinción alguna cualquier libro, lectura o escrito o representación de cualquier cosa por más mentirosa y vana que sea. Y callo el agravio que hacen, aun los mismos que escriben a lo divino, a las cosas divinas de que tratan, hinchéndolas de profanidades y, por lo menos, de impropiedades y mentiras, con que las cosas de suyo buenas vienen a ser más dañosas que las que de suyo son dañosas y malas. De aquí infiero que si el siglo presente siguiera tan docto y sano consejo como el de estos famosos varones, no me atreviera aun a imaginar el estampar este libro; pero atendiendo a que no hay rincón que no esté lleno de romances impresos, inútiles, lascivos, picantes, audaces, improprios, mentirosos, ni pueblo donde no se represente amores en hábitos y trajes y con



ademanes que incentivan el amor carnal. (42)

Although not implicitly stated, this tirade against the literature of his time appears indirectly to be a reference to other picaresque texts, and especially to Mateo Alemán's Guzmán de Alfarache.<sup>10</sup> La pícara Justina was offered as a response to such texts and was meant to serve as a model that would put the genre back on track. The author describes his book as a cure for a poison, an interesting analogy that connotes the purging or the silencing of something inferior or impure by something more wholesome and pure. The poison is most likely a reference to the writing styles of authors who used religion or morality in their texts to unreligious or immoral ends:

...de lo que los médicos platicamos, los cuales, de un simple venenoso, hacemos medicamento útil, con añadirle otro simple de buenas calidades, y de esta conmistión sacamos una perfecta medicina purgativa o preservativa, más o menos, según el atemperamento o conmistión que es necesaria. (emphasis mine 43)

It is very difficult to assess how successful López de Úbeda's purging of the genre has been, because the genre itself has never been clearly enough defined to adequately establish what kind of effect La pícara Justina's new writing style had on the future of picaresque fiction. Although an unsubstantiated observation, and a topic that deserves much more attention than can be dedicated to it here, López de Úbeda's thoughts on how picaresque fiction ought to be written do appear to have influenced the direction of the genre. This theory is supported by looking at the styles of later authors such as Salas Barbadillo and Castillo Solórzano

who incorporated the more basic narrative techniques used by Justina into their works, favouring the telling of a good tale over the inclusion of excessive moral and didactic lessons. One can say that López de Úbeda was partially successful in his endeavour. He did manage to influence a change in the direction of the genre by silencing those aspects of it which he deemed inappropriate.

Having established that López de Úbeda was consciously attempting to alter the direction of the picaresque genre, it is now necessary to examine how Justina fit into his plan. The first question that comes to mind is, why did he choose a woman as his protagonist-narrator when the picaros before her had been men? In order to answer this question it is first important to establish how the author felt about women. Almost every remark in the text regarding females is negative. For instance, in his prólogo al lector, the author says:

Porque en esto he querido persuadir y amonestar que ya en estos tiempos las mujeres perdidas no cesan sus gustos para satisfacer a su sensualidad, que esto fuera menos mal, sino que hacen desto trato, ordenándolo a una insaciable codicia de dinero; de modo que más parecen mercaderas, tratantes de sus desventurados apetitos, que engañadas de sus sensuales gustos. Y no sólo lo parece así, pero lo es. (43)

He also speaks negatively of the skittishness and frivolity of women in his aprovechimientos, but the majority of the negative remarks about women come from Justina's own mouth.

The fact that Justina frequently degrades her own sex is completely illogical and bespeaks the possible presence of the implied author in her words. Women are subjected to a

process of subversion in the text that places them in a subordinate position to men. The order of supremacy is very clearly delineated from the beginning of the text: "...el hombre fue hecho para enseñar y gobernar...La mujer fue hecha principalmente para ayudarle...a la propagación del linaje humano y a cuidar de la familia" (97). Societally, woman functions as a tool, as an instrument whose purpose is to aid the male and to further the human race. This theory is also reflected narratively in the text where Justina, the woman, becomes a rhetorical device, employed, controlled and subverted by the more powerful male author, to speak his words without question or complaint. Writing initially represents an opportunity for Justina to break free of the repressive bonds of her "inferior" gender and to create a voice for herself. The text itself impedes her narrative freedom, however, by stating that the writings of a woman are inferior because the act of textual composition requires thought, and women do not think. This disparaging remark on female discourse is presented through the words of a discreto to whom Justina refers in her story:

Decía un discreto: -¿Las mujeres, por qué pensáis que hablan delgado y sutil y escriben gordo, tarde y malo? Yo os lo diré: es porque lo que se habla es de repente y, para de repente, son agudas y sutiles, por esto es su voz apacible, sutil y delgada. Mas porque de pensado son tardas, broncas e ignorantes, y el escribir es cosa de pensado, por eso excriben tardo, malo y pesado. (205)

Justina's own discourse reflects most of the negative characteristics discussed by the discreto. For instance, she speaks quickly, interrupting herself frequently and rarely

completing a thought. The fact that she does not argue with this statement, and that her entire text reflects this negative image of female discourse, bespeaks the presence of a male author who can conveniently blame any shortcomings in the narrative on the inadequate writing style of a verbose, flighty woman. Justina is a scapegoat who serves as the author's cover, as his assurance and protection against possible negative criticism. What better mask to use than an easily subverted, easily silenced female who appears to believe in, and agree with (at least textually), her subordinate position in life.

The presence of the authorial voice in Justina's words is often so blatant in the narrative that it is hard to believe that the picara is given any opportunity to develop an identity of her own. A very poignant case in point occurs early in the text when Justina exclaims: "Mas ¡ay!, que se me olvidaba que ero mujer y me llamo Justina" (emphasis mine 79). It is clear from this apparently clumsy, but extremely self-conscious statement that the female mask is simply a façade from the beginning. Therefore, Justina's "protagonistic isolation" is also an illusion because her male author's words "inhibit (and often inhabit) her discourse" (Antiheroine 220).

There is a great deal of logic to López de Úbeda's use of a female rather than a male narrator in this particular work of fiction. The author appears to have conducted a literary experiment that had the potential for arousing controversy and negative criticism from his reading public.

By putting the illusion of control in the hands and the words of the female narrator he disassociated himself sufficiently from the text to be out of the immediate reach of criticism. He added the aprovechimientos to the end to further distance himself from the immoral ways of his pícara, making it seem as though she is the sole author of her actions. If the text, the picaresque experiment, were to be received negatively, then the narrative shortcomings could easily be blamed on Justina, an entity who gives the illusion of having acted and spoken of her own free will. Justina, precisely because she is a woman, can easily be silenced. If, however, the text were to receive critical acclaim, López de Úbeda could just as easily take the credit for it by reclaiming Justina as his own narrative creation. His conscious intrusions on the main body of the narrative, such as having Justina say that she forgot that she was a woman, assure that his presence and control over her discourse can be surmised in the event of success, and yet conceal him sufficiently so that if the book is received negatively, his presence in her words can just as easily be refuted because of his implied and not physical presence.

Creating a critical, narrative distance between author and character is essential if López de Úbeda wishes to come out a winner in the event of either negative or positive critical response. This distance, however, does allow Justina a brief opportunity to develop an identity that could save her from complete silence and anonymity. If we consider López de Úbeda's conscious plan of distance and control in

reverse, then it should be feasible to assign some credibility to Justina's voice as well, some shred of independence that escapes the possessive grasp of her male author. It is not possible to state that Justina acquires a truly female voice because she is clearly a "protean form" (Damiani, López 70), possessing both male and female qualities. Although the entire concept of gender is an important consideration in the text, it is subordinate to the author's more important narrative goal of redefining the pícara and the genre. In other words, the gender mask simply becomes another technique in the narrative "juguete"<sup>11</sup> that La pícara Justina is.

In terms of gender supremacy, López de Úbeda's attempt to subordinate femaleness to maleness is not entirely successful because his female character, at least in terms of her wit and ingenuity, is by far superior to all of the secondary male characters in the text. In comparison to Justina, these personae are colourless and unimaginative. There is a contradiction within the text in that the author attempts to subvert Justina (as woman) and set her up for a fall, but in the process he places her in a position of obvious superiority over her male suitors and peers. As far as her role as a narrator and author is concerned, her text disputes a woman's ability to adequately pen a text, but the body of narrative that is assigned to her is, in technique and style, far more entertaining than those framing devices that are specifically ascribed to the male author. In fact, because of the inconsistent and dry nature of the

aprovechimientos, the reader is tempted to lend less credence and attention to his words than to Justina's. Trice notes the following with regard to the incongruity of the author's endnotes:

By its pompous tone, and its complete failure to understand the content of its pertinent número, the risable effects of the aprovechimiento is heightened to the point at which the reader begins to imagine a dithery, priggish churchman lecturing his congregation on a kind of sin of which he is totally unaware in his personal experience. (170)

Therefore, when it comes to writing, that which pertains to Justina (in a structural sense), is more interesting and appealing than the author's own self-professed words. The segregation of the two writing styles allows Justina's portion of the text to be considered temporarily superior, giving her a certain degree of autonomy from her author.<sup>12</sup>

In addition to her supremacy over the males in her text and her role as the primary storyteller, she is also given the dubious distinction of considering herself to be the queen of all the picaros.<sup>13</sup> A character who claims supremacy not only over a sex (indirectly) and a text, but over an entire genre, cannot be considered a silent entity. With the exception of some passing remarks by the author in one of his summarizing poems,<sup>14</sup> Justina is the one, within the mainframe of the narrative, who redefines the genre, not her author.

Her voice becomes a powerful narrative tool that attempts to deconstruct and then reconstruct the picaresque genre. Her daring opinions and definitions open her up to all kinds of criticism, while her author hides behind her mask and within his empty framing devices. Trice aptly

describes Justina's dynamic presence and her role as an extension of her author's personality as follows: "...she functions as a lightning rod, drawing criticism away from him, and when the haughty López de Úbeda wishes to be humble, he can do so through Justina" (181). Even though we can sense López de Úbeda's presence throughout, his partial withdrawal from Justina's words allows her to acquire a voice within the narrative. She is also donned with a sense of courage that is made possible because of the fact that the author deprived her of an interiority and a sense of conscience. As a result of her inability to express or feel a multitude of emotions, Justina is unaware of, and oblivious to, negative criticism. She does not fear or lament as her fellow picaros did, because she is not imbued with those feelings. Therefore, she has nothing to lose by speaking out about the genre, and so she does so openly. This psychologically devoid persona thus communicates an uninhibited forcefulness and strength in her discourse that is lacking in her author's framing words. López de Úbeda, who can be hurt by criticism, can be seen hiding apprehensively behind Justina's powerful words.

Finally, it is important to note the double subversion to which Justina is subjected as a narrator and as a woman. López de Úbeda created Justina as a rhetorical device that is allowed to speak, but is continually monitored and severely restricted by his pen, and as a woman who could easily be stifled and silenced if the need should arise. Justina is not allowed the freedom to develop psychologically as a woman



or as a narrator. She can superficially be considered a character, but she does not possess many of the mental qualities that would allow her to become a dynamic, interactive character as her picaresque predecessors were. Rey Hazas notes the following with regard to Justina's empty personality: "...no interesa en absoluto crear un ser de auténtica calidad humana, sino un ente, hecho a trompicones" ("Compleja" 91). Therefore, as a character, in the sense that we consider Lázaro and Guzmán to be characters, she is subverted and silenced from the beginning. She is created without the ability to feel and without interiority, which gives her the appearance of being mechanical and forced. As a narrative tool, however, Justina speaks eloquently and forcefully in the text, possessing a strength that can be assigned primarily to her voice and not to that of her concealed author.

In conclusion, Justina never manages to acquire a truly female voice, nor does she manage to develop into a dynamic character, because of her lack of interiority. She does, however, acquire a voice as a rhetorical device<sup>18</sup> that at times speaks louder than her author. The text itself also acquires a voice that communicates López de Úbeda's thoughts on how picaresque fiction ought to be written. The author was successful at silencing certain aspects of the genre that he deemed inappropriate for that type of fiction. For instance, he silenced the interiority of his picara and removed all material of a religious or moral nature from the text. Therefore, he seems to have produced that which he set

out to produce--a Libro de entretenimiento. The cost of "success" was high, however, because in the process of redefining the genre, he had to sacrifice the element of conflict (between the picara and the author, the reader, the text, society and herself) that initially made picaresque fiction such an intriguing body of works. Because of its deviance from prior picaresque norms, La pícara Justina has been labelled by Rico as a contributor to "la vía muerta" (140) of the picaresque genre. In its attempts to silence certain narrative tendencies in previous texts, López de Úbeda's novel ironically silences itself through its own narrative inadequacies.

## Notes

<sup>1</sup>Rey Hazas identifies the lack of coherency and organization of La pícara Justina, but he sees this absence as a message in itself, an identifying characteristic of what the author meant the text to be: "Las aventuras de Justina...no están organizadas ni jerárquica ni coherentemente, ya que son una mera serie de sucesos unificados por el personaje, que es a la vez protagonista y narrador, pero que no los encamina ordenadamente hacia ningún lugar definido...De ahí la exigua calidad narrativa del Libro de entretenimiento. Y es que el desorden no implica necesariamente falta de justificación, aunque sí carencia de sentido vital y realista...no hay que buscar justificaciones novelescas en La Pícara Justina, porque como narración es bastante floja" (181). Also see Francisco Rico's, La novela picaresca y el punto de vista (118).

<sup>2</sup>Trice observes the anomolous nature of La pícara Justina and instead of labeling it as a picaresque novel, he identifies it as a "picaresque inspired" (193) text. He further notes the difficulty in attempting to classify the text into a specific literary category when he says that it is: "...neither completely Renaissance nor Baroque. It is a mutant...whose recessive genes were not to become dominant until they finally surfaced in the Spanish baroque some years later" (196). Alberto del Monte similarly has difficulty in labeling La pícara Justina as a picaresque novel: "Pese a algunos datos estructurales-pseudo-autobiografía, genealogía, peregrinajes de aventura en aventura-La Pícara Justina no es una novela picaresca sino la burla de un bufón de corte que, aprovechando el éxito de la novela de Alemán, utiliza una problemática ético-social para burlarse de ésta y complacer a sus señores. Por ello, las obras de Martí y de López de Úbeda señalan una involución realista del género" (Itinerario 104). Finally, Marcel Bataillon also shies away from identifying La pícara Justina as a picaresque novel and instead choses to call it a work of "ficción mascarada" (Pícaros 187).

<sup>3</sup>Although Rico is one critic who emphasizes the emptiness of the plot of La pícara Justina and the misuse of the pseudo-autobiographical "I", he does state that the inconsistencies and masking devices might present some hidden challenges for the reader to uncover. In other words, he appears to be saying that there is possibly a baroque treasure of concealed meanings and messages within the inconsistencies of the narrative structure itself that are waiting to be unveiled: "Esa continua ambigüedad del 'yo' narrativo...puede acarrear una significación peculiar (pero muy secundaria) en La pícara Justina: puede, por caso, entenderse como síntoma de otras ambigüedades de contenido.

Marcel Bataillon ha visto la novela plagada de claves enigmáticas, de encubiertas referencias a la actualidad cortesana; y ha conjeturado que los coetáneos bien enterados debían de seguir la lectura en dos planos, complaciéndose en el double entendre. Pues si Bataillon está en lo cierto...el obvio disfraz del 'yo' tal vez cumpla la misión de apuntar que muchas personas, lugares y cosas aparecen también con disfraz, preparando así al lector para el gustoso ejercicio de quitarles la máscara" (Punto 120).

<sup>4</sup>Several critics have touched upon the fact that Justina is simply a mouthpiece for her author's thoughts. For instance, Trice observes that the voices of the narrator and the author are often indistinguishable: "The boundaries are often blurred, then, between the author and his protagonist and the reader must simply accept Justina as she is without worrying very much over her improbable erudition" (162), and he goes on to say "...Justina is really just the medium through which the author speaks" (165). Rey Hazas similarly believes that Justina lacks individuality, because of the all-pervasive presence of the author in her words: "Justina no tiene individualidad de ninguna clase, porque es un trasunto de las ideas y pensamientos de su autor, que la bambolea de un lado para otro sin más guía que su capricho" ("Precisiones" 177). Also see Luz Rodríguez' "Aspectos de la primera variante femenina de la picaresca española" (177).

<sup>5</sup>Friedman notes the irrelevancy of the duality of temporal point of view in La pícara Justina when he says: "...the narrating voice is a composite of past and present. The text barely reflects the dual temporal scheme however. There is no interplay between an unreflective past and a reflective present nor a dialectic of experience and contemplation, and there is negligible difference between the Justina of the introduction and the Justina of book IV" ("Man's Space" 121).

<sup>6</sup>Justina foreshadows her conversion when she says: "...en el último tomo, en que diré mi conversión" (303).

<sup>7</sup>Damiani outlines López de Úbeda's theories on picaresque fiction writing as follows: "Against the coherent structure of well-delineated ideological intention of Guzmán; Ubeda creates a novel that is inorganic in its architectonic form as well as devoid of any authentic doctrinal intent" (López 67), and "...he underlines his basic theory of the picaresque novel as an entertaining art form, a work designed to move the reader to laughter the ideal antidote to man's weariness and boredom" (López 73).

<sup>8</sup>The idea of Justina being a hybrid character, possessing characteristics of both herself and her author, is elucidated by Edward Friedman who states: "The interdependence of author and narrator mark an impressive collaboration that nonetheless precludes discursive freedom

for Justina" ("Man's Space" 118). This study has attempted to show that it is specifically the manipulation of distance and control that allows Justina to acquire a degree of autonomy from her author.

<sup>7</sup>Rey Hazas points out that the text itself is a message, and that its very picaresqueness gives it its reason for existing fictionally: "...el libro de López de Úbeda no tiene razón de ser, si no es como novela picaresca" ("Precisiones" 182). This idea partially substantiates the argument that it is the attempt to alter the direction of the genre that takes precedence over the plot of Justina's life story. The means become an end, and the writing of the tale becomes as important as the tale itself.

<sup>10</sup>Damiani in his introduction to La pícara Justina discusses the possibility that La pícara was offered as a response to Guzmán de Alfarache: "La pícara Justina es obra de burlas, contradicciones e ironías, destinadas a ridiculizar la estructura y filosofía del Guzmán--y por extención--el sistema de todas aquellas obras que como el libro de Alemán, proponían sacar provecho de la narración de la vida de un individuo pecaminoso" (8).

<sup>11</sup>In his prólogo al lector, López de Úbeda refers to his text as a "juguete" (42), and Marcel Bataillon identifies La pícara Justina as a "juego picaresco" (Pícaros 39).

<sup>12</sup>Edward Friedman affirms this theory when he says: "While the author has the last word in each section, Justina has the major voice, even if it is not entirely her own...In the text proper, he assumes the task of guardian of morality, while, at least quantitatively, Justina dominates the discourse. The interdependence of author and narrator mark an impressive collaboration that nonetheless precludes discursive freedom for Justina" ("Man's Space" 118). The word quantitatively is important here, as we have already discussed that the quality of Justina's words basically implies emptiness and silence. The words that she does utter, however, do allow her to acquire a voice that, although not truly her own, is not completely that of her author either. Once again, the idea of a hybrid voice comes to the fore. As a pure rhetorical device, even lacking a precise gender and psychological depth, Justina still actualizes herself through words.

<sup>13</sup>Justina describes herself as: "pícara de ocho costados" (106), "soy pícara de la macha martillo" (106), "pícara de tres altos" (271) and "pícara de prima" (272), to mention just a few.

<sup>14</sup>This introductory poem by López de Úbeda reflects Justina's belief that she is not only the queen of the pícaros but is also superior to all of her literary predecessors:

Yo soy due-  
 Que todas las aguas be-  
 Soy la rein- de Picardí-,  
 Más que la rud- conoci-,  
 Más famo- que doña Oli-  
 Que Don Quijo- y Lazari,  
 Que Alfarach- y Celesti-  
 Si no me conoces cue-  
 Yo soy due-  
 Que todas las aguas be-

<sup>10</sup>Friedman notes that Justina, and other female protagonists, do manage to acquire a voice and an identity, even though it may not be truly their own: "Like their male counterparts, the female protagonists achieve an identity in spite of the factors that work against them, and some manage to escape the silence that threatens their discursive authority" (Antiheroine 72), and specifically about Justina's role in the text he says that she "has the major voice, even if it is not entirely her own" (Antiheroine 88).

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## Chapter Six

### Pablos de Segovia: Defying Silence in El Buscón

Silence becomes an important consideration in El Buscón whose modus operandi is the interplay between appearance and reality. When a character is disguised or masked, as Pablos constantly is, it implies that something about him is being concealed or silenced. The fictional situation of El Buscón not only instructs us that appearances are deceiving, but also that the underlying truth will always prevail. Pablos' fictional existence depends upon this cycle of deceit and revelation. His various attempts at social ascension through the donning of different masks fail because his disguises are removed one by one to consistently expose the picaro beneath them. Despite the self-defeating nature of his role-playing, however, Pablos never gives up the fight against the limitations placed upon him by society. It is the purpose of this chapter to demonstrate that Pablos uses silence as a narrative technique throughout the text, but that he is not a silent character. He is rather an extremely self-conscious narrator who, through a carefully contrived text, continues his attempt to assert himself, continually refusing to be silenced.

In order to demonstrate that the protagonist / narrator is not a silent, but cohesive character, the following aspects of silence will be addressed. First, an examination of how the silencing of an adequate pretext and prologue





yields a voice, and therefore significant textual authority, to the narrator. Secondly, the apparent silencing of the experiencing "I" by the narrating "I" will be shown to be a technique that is deliberately used by the adult narrator, not to silence the boy, but to authenticate his own existence through the illusion of narrative subversion. Thirdly, the progressive silencing of the fictional destinaire and of other characters will be explored to expose the self-consciousness of the narrator from the beginning. Fourthly, the enigmatic, elliptical final sentence will be discussed at some length in order to establish whether or not Pablos attempts to make a moral point through his text or if simply gives the illusion of morality in order to hide something else about himself. Finally, the relationship between the author and narrator will be examined, concentrating on the conspicuous silence of Quevedo in Pablos' discourse, and the effect that it has on both of them and on the text as a whole.

From the very first page of El Buscón silence is a factor. The prologue, an integral component of the picaresque novels that preceded it, is here missing. Previously the prologues were used to set up a relationship between the author and the protagonist / narrator, and to give the reader instructions on how to approach the book. In its place here, we have a short piece entitled Al Lector whose very authorship is questionable. Many believe that these brief introductory words were written, not by Quevedo, but by the bookseller Roberto Duport.<sup>1</sup> Regardless of who its

author is, however, the words set the tone nicely for what is to follow in Pablos' discourse. The words and attitude of the Al Lector segment demonstrate that the "author"<sup>2</sup> is not preoccupied with the reader's reaction to the text, because he is already convinced as to its great worth. He rather pompously says to the reader: "Sea empero lo que quisieres, dale aplauso, que bien lo merece" (78). This self-assurance is reminiscent of Pablos' own confidence and egotism, and suggests that there may be some kind of affinity or connection between the narrator and the "author" from the start. It is also important to note that the "author's" preoccupation with the novel is directed outwardly to the reader instead of inwardly to comment on the contents of the text and the personality of the picaresque hero (as was the case in the previous picaresque prologues). From these brief introductory remarks we do not know how the "author" feels about Pablos because he never discusses the fictional world, preferring to remain separate from it. He is more concerned that we buy the book than with our possible reactions to it. The "author's" lack of commentary about the character suggests that there is no antagonism or friction between them, allowing Pablos to acquire a considerable amount of narrative freedom from the beginning. The self-imposed distance established between the "author" and the intricacies of the text portray him as a detached and silent spectator who, on the surface, withdraws to let his character, Pablos, take centre stage. In a world that is based on appearances, however, we can rest assured that the "author's" absence is

superficial and that his silence and distance from his character are self-conscious acts.

Although Quevedo may have been the author of the Al Lector section, it is almost preferable for the present study to assume that he did not write it. The "complete" absence of the author would make the role of the narrator appear all the more autonomous. Nevertheless, the preliminary words in the Al Lector section do little to influence our opinion of Pablos, who is disregarded here by an "author" who seems unconcerned about the character's ability to take control of the text.

From the silence of the "author" in the first section, we can move directly to the silence of the narrator in the second, the Carta Dedicatoria. These six brief lines provide us with two rather important enigmas. The first is the absence of an adequate pretext for the writing of the book. The narrator simply tells us that a certain vuestra merced (who is the second mystery) requested that Pablos give an account of his life: "Habiendo sabido el deseo que v. m. tiene de entender los varios discursos de mi vida" (80). We do not know who vuestra merced is or why he is so anxious to learn about Pablos' squalid existence. Another reason given by Pablos for writing the book, which is just as curious and unexplained, is so that others will not have the opportunity to beat him to it and to lie about him: "...por no dar lugar a que otro (como en ajenos casos) mienta" (80), the "ajenos casos" perhaps being an intertextual reference to what happened to Guzmán in the false part two. This statement is

extremely ironic because Pablos' entire text, under the pretense of telling the truth and disclosing everything about his life, is a lie that serves to conceal rather than reveal information. Pablos also states that his book will give pleasure to others in order to lift their spirits in times of sadness: "...no le será pequeño alivio para los ratos tristes" (80). After reading the text, however, it seems unlikely that Pablos, still the self-centred character that he always was, would go out of his way to humiliate himself in order to cheer us up. Therefore, each one of the explanations given by the narrator for the composition of the text is suspicious and inadequate. He appears to be hiding something from the beginning. It is clear from the Al Lector segment and the Carta Dedicatoria that the text is not what it first appears to be, providing inadequate answers to the obvious questions a reader might ask.

As in the picaresque novels that preceded it, El Buscón provides a divided point of view between the narrating adult and the experiencing youth. The first word that we read in the text proper is the resounding "Yo" of the adult narrator who appears eager to begin his account and to assert himself in a position of authority. In an attempt to be completely compliant with vuestra merced's request for the story of his life, Pablos appears to tell all about his childhood, summarily humiliating and subverting his youthful counterpart, and himself remaining unscathed in the narrative attack. In the process of disclosing everything about the boy, Pablos detracts attention away from himself, remaining

silent about his present situation. When we examine the narrator carefully, we realize that we know nothing about his experiencing present. We are not even sure when the act of composition takes place, except that it is sometime after a disastrous excursion to the Indies. By remaining silent about his narrating present and revealing incriminating details about the youth's past, Pablos appears to purposely drive a wedge between what he once was and what he now is. Portraying the boy as a contemptible character, the narrator sets himself apart, thereby implying that he is now a changed man.

The distance between them and the image of the reformed narrator is, as we shall see, an illusion. The narrator purposely manipulates point of view to make it appear as though he is no longer like his former self. His silence about his own present, however, betrays the fact that he may still have something to hide, and that he may not be that different from the youth that he is apparently trying to destroy. Pablos' own text will ultimately expose the truth about him, as his claims to full disclosure about his past are made suspect by his reticence in the present. He is unsuccessful at silencing his youthful counterpart because, no matter how hard he tries to convince us otherwise, the boy is still an important part of his personality and therefore cannot be destroyed without also jeopardizing his own, present existence.

A technique used to promote the illusion of distance between narrator and youth is the problematic, elliptical

last line, which presents itself as a "non-conclusion".<sup>3</sup> The brief, enigmatic phrase: "...nunca mejora su estado quien muda solamente de lugar, y no de vida y costumbres" (292), that itself appears out of place and incongruous with the verbose nature of the discourse that directly preceded it,<sup>4</sup> has produced a wide range of critical responses. Due to its serious, reflective tone, some critics consider the phrase to provide a moral lesson that itself explains the reason for the text's existence.<sup>5</sup> By adopting this critical posture, the narrator's humiliating portrayal of the boy can be explained as the means by which the now reformed adult, realizing his past mistakes, can look back in contempt at what he once was and with pride at what he now is. He thereby disassociates himself from the boy and also from the critical attention of the reader. As narrator, he is in a safe place from whence he can manipulate the fictional situation and appear detached. In order for this explanation of the reformed narrator to be feasible, however, the change in Pablos would have to be verifiable. The last sentence may suggest that a change has occurred, but nowhere in the text is it clearly substantiated. Furthermore, the narrator's unwillingness to explain the last line and to elaborate upon it suggests that perhaps a change has not occurred and that the narrator is not all that different from the boy.

The apparent distance between narrator and character can further be refuted by identifying those characteristics that the two have in common. Had a change truly occurred in the adult, the reader would expect him to be a little more humble

in his approach to his text and his audience. Instead, his assertion of self-worth, by way of the consistently forceful "Yo", ties him intimately to the boy who was just as self-assured and arrogant. Pride and the assertion of the "Yo" are two factors that connect the youth and the adult throughout their fictional life.

Another similarity between the adult and the boy is their common need to conceal and silence the truth about themselves. This is achieved through the constant changing of masks and roles in order to cover up the protagonist's true identity. In society Pablos never reveals information about himself, as his silence is what allows him to continue the façade of his assumed roles. His reticence, however, is always short lived, as factors, or other characters from his past, consistently manage to unmask him and to expose him for what he truly is; a picaro. Even though he is always found out, he continues to don different masks in a self-defeating and self-effacing attempt to continue to be seen as another, thus remaining silent about his true identity. The adult narrator also betrays the boy's silence, however, by disclosing in text everything that the latter had tried to conceal in society through the donning of masks. The act of disclosure initially appears to function as a means of silencing the boy, but upon closer scrutiny, it also functions as a mask which itself conceals a more telling truth about the narrator. In the process of condemning Pablillos, Pablos purposely conceals information about himself. The cycle of silence-revelation, by which the youth



had survived, is here perfectly replicated in the narrator's own disclosure and reticence. He gives the appearance of being a cooperative, fully compliant narrator, but his silence at the end betrays the fact that he has something to hide, as the boy always did, and that his role as narrator may be just another mask donned by the picaresque to give the appearance of being something that he is not. The cycle has not been broken and neither have the ties that exist between the adult and the youth. The self-imposed distance between the two entities must be seen as an illusion as we learn that Pablos is not a different man, he has simply become a more skillful dissimulator, a more mature version of his former self. Just as the young Pablos was always revealed for what he really was, so the adult Pablos must also be unmasked by the reader. His silence will likewise be short lived if we read the text carefully and realize that what Pablos does not say is as important, if not more important, than what he does say. It reveals to us that no change has occurred in his personality and that the past pattern of the youth's existence is reflected in the textual present of the narrator.

Although the adult appears to alienate himself from the boy, there is really a logical sequence in the development of Pablos' personality. The pride of the character is a constant in both the boy and the adult. The protagonist is a confident, self-centred individual from the start who has a consistently high opinion of himself and his unrealistic goals: "...siempre tuve pensamientos de caballero desde

chiquito" (86), and "...yo quería aprender virtud resueltamente, y ir con mis buenos pensamientos adelante" (89). The adult narrator does not apologize for these pretentious remarks and never says that they are wrong, which leads the reader to believe that he may still share those opinions with Pablillos. The narrator's silence here when he could easily have commented on the pretentiousness of the youth's goals, betrays the fact that the adult is not necessarily opposed to what the boy did. In fact, there is evidence in his attitude toward the youth that he actually applauds his actions, suggesting that he has not changed with regard to his continued belief in his own self-worth and importance. This idea is supported by the ever present "yo" of the narrating voice that is continually asserting itself as Pablillos had asserted his own "yo" in the past.

The first few chapters of the novel set up a dual image of Pablos as an egotistical, self-centred youth and conversely as a victim of verbal and physical abuse. For instance, his high opinion of himself is apparent in such phrases as: "Fui, señor, a la escuela; recibíome muy alegre, diciendo que tenía cara de hombre agudo y de buen entendimiento" (90), and when he leaves Alcalá for Segovia he conceitedly describes how everyone loved him and was sorry to see him leave: "Al fin, yo salí tan bienquisto del pueblo, que dejé con mi ausencia a la mitad dél llorando" (151). Pablos always claims to have made a good impression on people even though we may suspect that the opposite is true. In addition to these pompous claims to self-importance, however,

he is also portrayed as an innocent victim. When the boys at school call him "hijo de una puta y hechicera" (92), Pablos tell us "Todo lo sufría" (92). Similarly, when one of the boys suggests that he could be the child of any number of men considering his mother's reputation, the boy runs home for consolation only to be confronted with an unfeeling mother who does not deny the allegation: "...que esas cosas, aunque sean verdad, no se han de decir" (93). The poor treatment of Pablos by his parents and his classmates allows him to be perceived as an innocent victim. Why would a narrator who seems bound and determined to destroy his association with his former self portray the character as an innocent child unless there is still a connection between the two?

Pablos' self-centredness and egotism can further be explained (and perhaps partially excused) through a brief examination of his relationship with his parents (which is not based on love and understanding but on financial gain). For instance, the father's sadness upon the death of Pablos' brother is not that of a father grieving the loss of his son, but of a man who has lost his best accomplice in the purse cutting business. Similarly, both parents are primarily concerned, not with Pablos' well being, but with the money that he might earn for them. His parents are also great believers in appearances, and silencing the truth about their respective illegal activities becomes essential to their survival. Their emotional detachment and their belief in appearances are the two most important traits that Pablos learns from them. Later on when both of his parents are

caught and the truth about their criminal activities is revealed, one might have thought that Pablos would realize that dissimulating and concealing information is ineffective as it will always lead to the truth. Interestingly enough, however, he, at this point in the text, is identical to his parents. His two concerns are with financial advancement (claiming his inheritance) and with keeping up appearances (pretending to be a gentleman). He shows no signs of sorrow at his parents' demise, and in fact appears pleased by the profitable turn of events when he says: "...holguéme en parte" (149). Although his emotional emptiness may appear contemptible to the reader, it is also understandable considering what he has been exposed to in his young life. He treats his parents with the same lack of feeling as they treated him. In his attempts to escape from them he has become just like them; a replica of everything negative in them that he once despised.

Pablos does not appear to recognize the similarities between his own and his parents' behaviour, and so it is ironic that it is out of shame for his parents' depravity that he leaves home: "...determinado de coger lo que pudiese en breves días, y salirme de casa de mi padre: tanto pudo conmigo la vergüenza" (93). This sense of shame, although an emotion that comes from within (one of the few that Pablos exhibits), is directed outwardly and is concerned only with what others will think of him and not with how his dysfunctional family background might effect his emotional development and well being. When he finally does decide to

break the ties with his parents, it is significant that he does so through a letter. The text, although we are not privy to the actual words, communicates a lie in order to silence the truth about Pablos' feelings for his parents. After openly telling vuestra merced that he is mortified by their actions and for that reason decides to leave home, he then, in the letter, tells his parents a completely different story stating that he is leaving to save them money and trouble: "...renunciaba la escuela por no darles gasto, y su casa para ahorrarlos de pesadumbre" (98-9). This contradiction between what Pablos tells vuestra merced and what he tells his parents communicates two different messages in the text. First, it places the reader in a privileged position where he is a party to certain of Pablos' thoughts that his parents are not. Second, however, the contradiction necessarily raises questions about the narrator's reliability. The letter is used to distance the character from his immediate circumstances. It is a safe and indirect way of communicating without the repercussions that a face-to-face conversation would involve. Therefore, it can be considered a means of escape and of communicating while still concealing the truth. The writing of the letter to his parents is the only safe way that Pablos can find to assert himself without revealing his true feelings and putting himself at risk. If text (in the form of the letter) is used to dissimulate and silence information from the very beginning, then the reader must ask whether Pablos could be using his own text, the book that we are reading, to a

similar end. The written word becomes a means through which the narrator can silence the truth and distance himself from certain situations. Ultimately, however, the text will betray him because it will catch him in a web of contradictions that will bespeak his dissimulation and expose him as the fraud that he really is, and consciously knows himself to be.

The consciousness of the narrator as to his inability to change can only be surmised through an examination of the fictional situation as a whole, and of the logical development of the character's personality. The text is divided into three different books that reflect an ongoing process of maturation in the character. The first book spans from Pablos' childhood through the time when he leaves Alcalá for Segovia, the second begins on the road to Segovia and ends as Pablos enters into the corte with don Toribio, and the third starts with the protagonist becoming a false gentleman and concludes with his unsuccessful venture to the Indies. In the first book, as we have already briefly noted, Pablos is portrayed alternately as a proud dissimulator and an innocent victim. One way in which the narrator allows the reader to witness the boy's innocence is by letting him speak for himself through direct address. For instance, Pablos' reaction to the pelting he receives from a group of women during the rey de gallos incident makes him look like an unassuming, naive child:

...cuando me empezaron a tirar las berenjenas, nabos, etcétera, entendí que, como yo llevaba plumas en el sombrero, entendí que me habían tenido

por mi madre y que la tiraban, como habían hecho otras veces; y así, como necio y muchacho, empecé a decir: "Hermanas, aunque llevo plumas, no soy Aldonza de San Pedro, mi madre", como si ellas no lo echaran de ver por el talle y rostro. El miedo me disculpa la ignorancia, y el sucederme la desgracia tan de repente. (97)

The narrator thus allows the reader to see a more vulnerable side of the character, whose ignorance and innocence can be explained because of his youth. Conversely, the narrator introduces information that allows us to question the so-called innocence of the character by allowing us to see that Pablos is a liar (the letter to his parents) and a manipulator from an early age. Both of these traits, his innocence and his consciousness of his ability to deceive, are important, because in this initial stage of development, the scales could tip either way, and Pablos could either be motivated by good intentions and innocence or self-centred intentions and depravity. He soon learns from his parents and from his environment, however, that innocence will not get him to where he wants to be, and so depravity becomes the logical choice on his road to "success".

The Cabra incident in the first book serves a dual function with regard to Pablos' psychological development. First, it demonstrates Pablos' innocence and suffering at the hands of a cruel man. Second, it establishes an important rapport between Pablos and vuestra merced in that the latter becomes a confidant of sorts through a series of asides that are directed specifically to him. Vuestra merced is privy to Pablos' emotions and his suffering and is perhaps meant to feel sorry for the character's plight at this point in the

text. It is important to emphasize the reader's role here specifically, because further on in the narrative that role will be altered by the manipulative narrator who, from this early incident, is setting vuestra merced up to later take a fall.

After being saved from the deadly hands of Cabra by don Alonso Coronel, Pablos and don Diego go to Alcalá to study. It is here that the first stage of Pablos' maturation comes to a close and that an agnorisis takes place. After being spat upon and beaten by his peers, Pablos, the scared and confused, still innocent boy, is shaken back into reality by the words of his master don Diego. The latter, making the class distinction between them very clear and expressing his anger at Pablos' laziness says harshly: "-¿Es buen modo de servir ése, Pablos? Ya es otra vida" (128). In effect, don Diego is saying that Pablos has to wake up because his days of innocence are over. The boy's reaction to this exclamation is highly significant in that it marks a turning point in his life that will lead him into an existence of depravity: "Yo, cuando oí decir 'otra vida', entendí que era ya muerto" (128). This symbolic death implies that his innocence is over and, along with it, his ability to react emotionally to situations. The one aspect of his personality that allowed him to appear human amidst the unreality of the carnivalesque world that surrounds him (his naive emotional reactions: tears, fear, etc.), is here silenced and permanently put to rest.

The beating that he is subjected to after don Diego's



harsh words represents a symbolic descent into hell following his "death". This nightmarish experience, where the real and the unreal become confused, serves as an initiation of sorts from which Pablos will be "reborn" into the carnivalesque world as a newly inducted member. After he wakes up, it is again don Diego's harsh words: "-¿Es posible, Pablos, que no he de poder contigo? Son las ocho ¿y estás en la cama? ¡Levántate enhoramala!" (131) that shock him back into "reality", a reality that had always existed, but to which Pablos had been blind up until this point because of his childlike innocence.

Before moving on to a discussion of the next step in Pablos' maturation as a character, it is first necessary to briefly explore his relationship with don Diego in order to demonstrate the narrator's manipulation of both the youth and the master. Up until the Alcalá incident we had basically only seen don Diego through Pablos' eyes and words, and the latter consistently made it seem as though the two of them were best friends. Once the adult narrator allows the gentleman to speak for himself by way of direct address, however (the two harsh phrases he uses on Pablos in Alcalá), we witness an image of don Diego that is drastically different from that given to us by the character. Don Diego is an unfeeling master, not the sympathetic friend that Pablos tells us he is. When seen in this light we must ask ourselves if don Diego is really what he appears to be. The narrator, having been "undeceived" over time, now realizes that don Diego is not such a good person, and allows the

gentleman to speak for himself, thus exposing him for what he really is and also displaying the gullibility of the youth. The boy's blindness as to the abuse he suffers under don Diego's tutelage again allows him to be perceived as a victim. The use of direct speech in this incident is a self-conscious narrative device used by Pablos to communicate his present awareness of past abuse suffered. The technique allows don Diego to betray himself while making Pablos look like the innocent, victimized boy.

In retrospect we must now reexamine a previous incident involving don Diego where direct address was similarly used. It was Diego early in the text who convinced Pablos to call Poncio de Aguirre, Poncio Pilato. He says to Pablos: "-Hola, llámale Poncio Pilato y echa a correr" (93). What at first appears to be a harmless prank can now be viewed in a different light. Don Diego is not, and has never been, Pablos' friend; he is rather a hurtful, harsh person who takes advantage of Pablos' innocence and loyalty for his own amusement.

Following the Alcalá incident, Pablos still does not recognize his master's involvement in the carnivalesque world and continues to deceive himself into believing that he is a good friend. Pablos describes his master's reactions toward him as follows: "El viendo mi llanto...compadecióse de mí" (129); "Don Diego me tomó el dedo del corazón" (132), and when Pablos leaves don Diego's service he says of his master: "Lastimóse mucho...él se fue a Segovia harto triste" (150). Even after don Diego humiliates him in front of Ana and her

family (again by way of direct address), and he is attacked by his former master's henchmen, Pablos still has difficulty admitting that the whole incident was masterminded by don Diego: "...nunca sospeché en don Diego" (255). Although Pablos' words reveal his blindness as an experiencing character, his use of direct speech as a narrator suggests a lucidity in the adult,<sup>6</sup> an awareness that has occurred over time and that awakens him to the deceptiveness of others. Had the narrator not allowed don Diego to speak for himself from time to time through direct address, then the opinion that has been put forth by some critics that the nobleman is the only good character in the book<sup>7</sup> would be feasible. By transporting him out of his silent existence (which was hidden behind Pablos' words and false perception of him), we can identify him as what he really is, the agent that initiates Pablos into a world of darkness from whence there is no escape.

Once don Diego symbolically wakes Pablos up to the reality in which he exists, the boy understands that his options are limited. He can either remain subverted and abused by his peers or change his life and become a member of the grotesque world to which he has been exposed. In a moment of reflection and realization Pablos says to himself and then to the reader: "'Avisón, Pablos, alerta'. Propuse de hacer nueva vida" (132). He sees no other alternative but to submit to the established order because it provides him with the only recourse for continuing his quest to acquire notoriety. After all, for a person in Pablos' position, the

negative notoriety that the carnivalesque world will provide him with is better than no notoriety at all, and expressing a voice, even if it is a contemptible one, is better than remaining silent. This conscious decision to abide by the negative rules of society in order to survive, destroys any possibility that he might be able to change his life for the better. In this particular fictional world, there is no room for goodness, there are simply various degrees of badness. Pablos, as self-assured as ever and continuing his goal to be superior to everyone else, decides that if he is going to become a part of this society, he will make sure that he is the best at being bad: "...vine a resolverme de ser bellaco con los bellacos, y más, si pudiese, que todos. No sé si salí con ello, pero yo aseguro a v. m. que hice todas las diligencias posibles" (133). As Pablos prepares himself to enter into his new life (and the next level in the process of maturation), it is important to remember that his initial goal has not changed, only the means to achieving it are different. The basic character and his ideals remain the same.

As was mentioned previously, the one trait that remains constant throughout this first section, that ties the three books together, and ultimately also connects the narrator to the character, is his pride. After the Alcalá experience, Pablos does not simply resign himself to becoming a bellaco, he instead is determined to become the best bellaco of them all. His need to excel and to dominate situations and people is reflected throughout his story, and is still as prevalent

in his adult life as it was in his childhood. Therefore, it is possible to see that the youth was not silenced in the Alcalá incident, his attitude was simply altered in a natural process of evolution from a young, self-serving child into an older, equally self-serving youth. The initial character who saw himself to be better than his parents, is here better than all the other bellacos. Nothing has changed, Pablos is just expanding the territory over which he wants to have control. This constant need to be the best ties the narrator to the child, making it clear that they are not two distinct voices, but are rather two variations of the same voice. Young Pablos is still very much present in the adolescent Pablos, and adolescent Pablos, as we shall see shortly, is very much a part of the adult narrator.

After the Alcalá incident where Pablos' innocence is silenced and the process of maturation is initiated, the character is then put to the test. He must prove himself a serious and worthy member of the carnivalesque world. Through a series of petty tricks that serve symbolically as Pablos' education, he earns a name for himself: "...comencé a cobrar fama de travieso y agudo entre todos" (145), thus demonstrating his readiness to embark on his new life. The applause that he receives for his wit and trickery incites him to become even worse: "Yo, como era muchacho y oía que me alababan el ingenio con que salía destas travesuras, animábame para hacer muchas más" (142). For Pablos, it does not matter that he is being bad, because his only concern is being the absolute best at something, even if that involves

becoming a criminal or (later) a murderer. We know that his "education" is finally complete when don Diego offers to refer him to one of his friends for a job and the arrogant youth refuses: "-Señor, ya soy otro, y otros mis pensamientos; más alto pico, y más autoridad me importa tener" (149). As he becomes more self-assured in his new role, he also begins editing the text and concealing information from vuestra merced: "Y por no ser largo, dejo de contar..." (144), "Callo las pensiones que tenía..." (144) and "Con estas y otras cosas..." (emphasis mine 145). His increased silence is a result of his renewed self-confidence, and it represents Pablos' realization that he no longer needs to disclose information to vuestra merced in order to prove his self-worth. The first step in the pizarro's maturation is now complete after he has experienced a sequence of events that is clearly cyclical: Pablos is born, lives a "normal" existence, is educated (school, Cabra, Alcalá), wakes up to a new life ("otra vida"), experiences a symbolic death and rebirth, is reeducated and begins living his "otra vida" in his new mask ("ya soy otro").

The crossing over to this other life is reflected in the gradual silencing of the asides to vuestra merced and the increased need to edit the text where he sees fit. It also lays bare a process of interiorization that is skillfully masked in an outward display of exhibitionism. In other words, as Pablos becomes more secretive and discloses less about himself in the presence of the fictional destinataire, his verbal conceits become more apparent in his descriptions

of other people and his silence about himself. The incorporation of interpolated texts<sup>9</sup> and a colourful collection of secondary characters serve to conceal the disappearance of Pablos from the fore under a blanket of verbal artifice, and they also initiate another stage in the maturation process in which the character withdraws temporarily to set himself apart from the other people in the text and to show his superiority over them. On the road to Segovia to recover his inheritance, Pablos' role as actor becomes subordinate to his new role as an observer of others. He meets up with a series of peculiar characters who typify the absurdity of the world into which the protagonist has recently been introduced.

The first person he meets is a man who thinks that he can help the king solve the country's problems by using some interesting, yet hair-brained schemes. Next, he is joined by a mathematician who explains everything according to angles and who, when challenged by a fencer, will only act according to the instructions laid out in a book titled Grandeza de la espada. The third man he meets is the poet-sacristan, whose compositions are as abundant as they are ridiculous. His meeting with this last character culminates in the reading of the Premática, an interpolated text whose presence in El Buscón is never clearly or sufficiently explained, but which seems of exist in order to demonstrate the power of language and text to distort and affect reality.<sup>10</sup>

Considering the fact that the first book revolved solely around Pablos and his exploits, his silence at the beginning

of the second book appears somewhat curious. He recedes to observe what is going on around him and in the process is silent about himself. Pablos gives us detailed descriptions of these peculiar characters who appear more like unreal abstractions than real people. William Clamurro believes that such character drawing reduces people to the level of objects and represent an example of "alienated language" (303). He explains that:

... what the text presents is a world in which people have become distorted and reduced to little more than bizarre assemblages and where motive and identity have become mechanism and surface, as the destabilization of the sign renders ambiguous the act of judgement and undermines the human distinctness of character" ("Destablizing" 304).

By robbing these characters of that which would make them appear human and familiar to us, Pablos creates an implied contrast between himself and them. He intentionally portrays an image of himself as the only sane member of the group. Pablos at once steps back to observe the absurd caricatures and at the same time serves as the mediator between the insanity of their world and the "reality" of his own.<sup>11</sup> At this point our character appears remarkably well rounded and sane in contrast to his absurd travelling companions. The inclusion of these wandering souls does little to progress the story of Pablos' life, but it does serve as a useful narrative tool to demonstrate the next step in the maturation process of the youth. Even in his silence Pablos manages to show his superiority. Whereas before he had to prove his prowess through physical actions in the form of tricks and deceits, here he sets himself apart mentally by demonstrating



his rationality. He intentionally places himself in a position from whence he can control the situation and assert his authority over others. Pablos is the only one who can distinguish the unreal from the real at this point and it is his noninvolvement in the other characters' insanity that imbues him with a sense of verisimilitude. He has therefore evolved into a more complete dissimulator, one that cannot only manipulate physical situations but can also use his intelligence to control and distort his story. His silent presence here speaks volumes about his abilities to assert himself and his voice through the text.

When we arrive at the interpolated discourse of don Toribio, Pablos' voice is completely displaced. His silence throughout don Toribio's lessons on how to become a false gentleman is not used to the same end as it was in his portrayal of his previous travelling companions. Before, Pablos was setting up a contrast between himself and the three madmen, where his silence and distance bespoke his authority and superiority over them. Even though he was withdrawn, he was still narrating the descriptions and therefore was controlling them as well. In the case of don Toribio, Pablos completely cedes control of the text to the would be gentleman who, through direct address, takes over the narration and silences our protagonist. Pablos is as drawn into, and affected by, don Toribio's discourse as the mad poet was by the Premática before. What this silence does is to pull Pablos off of his pedestal temporarily to expose the fact that he is no different from the rest of society and

that his need to maintain appearances continues to betray him. His desire to become a nobleman, even a false one, reveals that he is not the superior observer he has tried to show himself to be, but is really still a compliant member of the false world from which he was trying to set himself apart.

After his encounter with don Toribio, the focus of the narrative again returns to Pablos, now a fully integrated member of society and a master of hypocrisy. Every time he comes close to achieving his goal of being superior (the contrast between himself and the madmen) and of becoming a gentleman (his short career as a false gentleman under don Toribio's tutelage), his true identity is revealed and he is forced to begin the cycle of masking and unmasking over again. His attempts at gaining notoriety are not unlike the continually thwarted attempts of Sisyphus to roll the boulder up the hill. Like Sisyphus, Pablos has no choice but to keep trying even though he recognizes the futility of his actions. The fact that he refuses to give up and continues to be humiliated reaffirms the idea that no matter what the odds or the consequences, Pablos refuses to be silenced. He seems to understand that his very existence depends on the continuation of the cycle. Therefore, the continual movement from place to place is analogous to Sisyphus' situation in that the actions of both men are essential to the perpetuation of their lives. If they stop moving, they will cease to exist. For Pablos, it is the movement and the changing of masks that keeps him alive. His awareness as to

the importance of perpetual movement is apparent in his refusal to remain in the company of any one person or group of people for a long period of time. Examples of this in the text are: when he has the opportunity to serve another master after don Diego, but refuses; or when he is invited to go along with don Toribio's group after their release from jail, but again refuses;<sup>12</sup> and finally, when he is invited to become a member of another acting troupe, he once again refuses,<sup>13</sup> preferring to ensure his own survival by starting over again with a new mask that will ensure his longevity as a fictional being. For that reason he becomes a bellaco, a false gentleman, a poet and a playwright, a chaser of nuns, a drunken murderer, an explorer of foreign lands and finally an author / narrator. Each one of these roles allows his fictional existence to continue. The other characters who remain in only one role disappear quickly from the fictional scene, which is something that Pablos, who is determined to assert his "yo", will never let happen to himself.

Having touched upon the cyclical nature of Pablos' life it is now necessary to return to our discussion of the problematic last sentence of the novel, which is a logical component of that cycle. The final words bring the text full circle to reveal that the distance between narrator and character is a temporal, not psychological one. As has already been demonstrated, throughout his experiencing life, Pablos tried to conceal information from other members of society only to have those people, or his circumstances, uncover all that he was attempting to keep silent. In the

final sentence, the adult narrator again attempts to hide the truth about himself, thus repeating the behaviour of the youth in his narrating present. His words, cloaked in mystery, conceal information from the reader as Pablos had previously concealed information from society.

Rather than representing an admission of reform, the final sentence of the text is a blatant statement that suggests that the narrator has come to grips with the state of his existence. It is a recognition of his situation, but in no way implies that he will change as a result of it. In fact, his silence at the end supports the argument that the narrator has not changed. He is now more like his youthful counterpart than he ever was before, and the cycle of masking and unmasking, concealing and revealing is here perfectly duplicated. We, as readers, still feel, after all of the information provided by the narrator, that we do not truly know him. His text appears to have become the final mask that is used by Pablos to conceal his true identity. The last line then can be seen as a self-conscious tour de force through which the narrator, recognizing the futility of his attempts to transgress social classes, still stubbornly refuses to give up. In perfect accordance with his former determination to prove himself in spite of overwhelming odds, here he continues his quest to achieve notoriety through the text. The act of textual composition provides the ultimate attempt at building up an image, and at the same time, the fictional situation itself and the narrator's words and silence, serve as the key to unmasking both his true identity

and the text's hidden function.

The controversy that the last line has produced with regard to its potential moral message should briefly be discussed here. It does contain a latent moral tag, but making such a statement and acting upon it are two entirely different things. If read superficially and out of context with the rest of the fictional situation, then the possibility of change might be surmisible from this brief phrase. When considered in light of everything that happens in Pablos' discourse, and after a careful examination of the development of the protagonist's personality, however, the final sentence can be seen for what it really is; a carefully positioned statement that communicates one message while implying another. If the adult had truly experienced a change then we would have witnessed some attempt within the body of the narrative to excuse his reprehensible behaviour (murder, for instance). After all, from a narrating point of view, it is not the last occurrence in Pablos' textual life, but rather its starting point. The realization that one's lot cannot change simply by moving from place to place, precedes the actual penning of the text. Therefore, change, if it truly occurred as the sentence seems to imply, should be apparent throughout the story, and it is not. The narrator instead, hardly humbled by the realization, continues to assert himself and to take pride in his accomplishments in spite of (and perhaps because of) the fact that he recognizes the futility of his actions.

The final line then does present an agnorisis in the

character, but it does not produce a catharsis. The maturation process is now complete in that the narrator is finally resigned to the fact that change is impossible. With regard to the protagonist's development, however, the final line demonstrates that Pablos is still basically the same as he was as a youth. He therefore exhibits a degree of psychological cohesiveness that has rarely been acknowledged by critics.<sup>14</sup>

Considering the complexity of the narrator, the inclusion of the final sentence must be seen as a deliberate act on his part. There are still, however, some unanswered questions regarding its function in the text. If this line demonstrates the narrator's recognition as to the futility of his attempts to transgress social classes, then why in the text proper is he still so eager and adamant to assert himself? The answer is that the final line not only represents Pablos' realization of his situation, but also his resignation to it. For Pablos, resignation does not imply that he will give up his goal of making a name for himself, however. The incident in Alcalá is a case in point where the character resigned himself to joining the carnivalesque world, and then found new strength to become the best at being bad, and to excel within the limitations of that particular role. The resignation of the narrator in the final line reflects a similar absurd determination and optimism, and the writing of the text becomes another attempt by Pablos to assert himself, even though he recognizes that, as in the past, he will necessarily be unmasked and revealed.

He does resign himself to the futility of his attempts, but instead of becoming disillusioned, he decides that within the limitations of his role as narrator / author, he can still make a name for himself by continuing the cycle of role-playing. If he cannot escape his station in society, then he will at least make sure that his life continues in text.

As it is the reader's role to uncover the truth about the elliptical last line and the other enigmas of the text, it would be helpful at this point to consider the narrator's treatment of his various destinataires. To begin with it would be foolish to assume that someone as clever and self-conscious as Pablos would not think twice about playing the same tricks on us as he does on the other fictional characters in the book, and so we should proceed with caution when examining the text.

It appears curious at first that a reprehensible narrator would disclose incriminating information about himself to a superior vuestra merced. Unlike the Lazarillo and the Guzmán where the narrator was always trying to prove himself to the reader, in El Buscón, the relationship between the fictional recipient, vuestra merced, and the narrator, is different. Initially, the kinship between them appears to be extremely cordial and friendly. This has led some critics to consider vuestra merced's presence to be an empty one, a mere rhetorical device lacking in substance.<sup>10</sup> The fictional reader is initially told everything about the character Pablos, good and bad. This process of full disclosure serves to draw the reader in, and to make him believe that he is a

position of authority over the other characters in the text who are not privy to Pablos' personal asides and thoughts. Pablos' damning of the younger character also helps to build up the illusion of himself as a distinct man and one that can be trusted. This too is a ploy used by the narrator to trick the reader into concentrating on the now non-existent, distant past rather than on the narrating present. There are markers in the text that demonstrate that Pablos may have a premeditated plan through which he is purposely trying to delude the reader into believing himself to be more important than he really is. For example, Pablos never hides the fact that he considers himself to be as important as, if not more important than, vuestra merced. The order of supremacy in the text is made clear from the very beginning when Pablos begins: "Yo, señor..." (emphasis mine 81). He places himself first (yo), and the reader second (señor). This subversion and control of the reader by the narrator is apparent from the beginning, but is carefully disguised in a web of deceitful flattery (by means of direct address), to which the reader is meant to fall prey. The fictional reader, as was the case in the previous texts studied, is really a silent entity from the beginning, but serves a specific narrative function in the text; usually to sway the reader into believing the narrator's story. Here, however, the fictional destinaire is used to slightly different ends. Pablos does not want to win the reader's sympathy, but rather to control him both within and outside of the text. His plan is devised to deceive the reader from the very beginning by building up



position of authority over the other characters in the text who are not privy to Pablos' personal asides and thoughts. Pablos' damning of the younger character also helps to build up the illusion of himself as a distinct man and one that can be trusted. This too is a ploy used by the narrator to trick the reader into concentrating on the now non-existent, distant past rather than on the narrating present. There are markers in the text that demonstrate that Pablos may have a premeditated plan through which he is purposely trying to delude the reader into believing himself to be more important than he really is. For example, Pablos never hides the fact that he considers himself to be as important as, if not more important than, vuestra merced. The order of supremacy in the text is made clear from the very beginning when Pablos begins: "Yo, señor..." (emphasis mine 81). He places himself first (yo), and the reader second (señor). This subversion and control of the reader by the narrator is apparent from the beginning, but is carefully disguised in a web of deceitful flattery (by means of direct address), to which the reader is meant to fall prey. The fictional reader, as was the case in the previous texts studied, is really a silent entity from the beginning, but serves a specific narrative function in the text; usually to sway the reader into believing the narrator's story. Here, however, the fictional destinataire is used to slightly different ends. Pablos does not want to win the reader's sympathy, but rather to control him both within and outside of the text. His plan is devised to deceive the reader from the very beginning by building up

a false image of his importance only to later subjugate him in a narrative show of force. Even here, in his relationship with the reader, we see that the initial goal of the character, to be better than all the rest at any cost, is still unshakably intact.

As the text progresses, the hypothetical reader's role gradually begins to change from that of privileged confidant, who is in an obvious position of superiority (on a social level) over Pablos, to a debased non-person who Pablos talks down to and humiliates. The fictional reader, who was once privy to everything, is progressively silenced and ostracized. His role becomes smaller and his involvement less as Pablos enacts a merciless plan to silence him. No longer addressed as vuestra merced, the destinaire has expanded, or deteriorated (depending on how one looks at it) into a more general "pio lector" (282), to a generic "hombre" (283), and is finally brought down to the level of a picaro: "...si fueres pícaro lector" (285). The reader has thus been systematically reduced from the ranks of supposed nobility to the squalid picaresque world in which Pablos reigns as the supreme deceiver. The fictional reader has therefore been duped, having been lured, because of Pablos' false flattery at the beginning, into the text only to be subverted and placed in a subordinate position to a much underrated narrator. Once Pablos has the reader on fictionally equal ground, the process of silencing and subverting him can easily be undertaken. This intratextual subversion extends beyond the text into our frame of reference and presents

itself as an extratextual challenge to the real reader to see if we are as gullible as Pablos' own fictional reader. In order not to be drawn into and fooled by his deceit, we must again realize that the writing of the text is not an admission of guilt or a promise of change, but the next logical step in Pablos' attempt at self-assertion. The text is the ultimate trick used by Pablos to authenticate his existence, and if the reader is taken in by the narrator's flattery, then Pablos will have won, and managed to subvert the real reader to the level of (or even below the level of), his fictional reader, vuestra merced.

Having discussed Pablos' attempt to assert himself and his narrative superiority over his reader, we must necessarily ask what the author's involvement is in the narrator's discourse, if any. The relationship between the author and the narrator cannot be considered an antagonistic one. The radical subversion and silencing that the previous picaros suffered at the hands of their implied authors is not as apparent in the Quevedo-Pablos relationship. It is often hard to distinguish Quevedo's voice from Pablos' voice, because the author remains conspicuously and purposely hidden in the margins of the text. Leo Spitzer elaborates on the author's absence when he observes that:

El relato en primera persona es ficción, pero tras ella se oculta el autor: sus experiencias son siempre asunto privado. El es el dueño de sus sentimientos e inclinaciones y sabe separar de sí a su héroe de tal modo que andaríamos perpetuamente a oscuras si quisiéramos descubrir en su obra su 'opinión' sobre el buscón...Alma tiene Quevedo, a buen seguro, sólo que no se siente obligado a exhibirla. (184)

The fact that the author feels no need to blatantly reveal himself in the text suggests that he may be in agreement with what his character has to say. By withdrawing so thoroughly, he cedes control of the narrative to Pablos, who takes full advantage of the opportunity to assert himself through the act of textual composition. The important point for our study is that the author's distance from the text allows the primary voice to be assigned to Pablos and not to Quevedo, who remains purposely distant from his creature and yet intricately involved in his words. The lack of antagonism between the two, which was clear from the beginning in the non-prologue, allows for the illusion of increased narrative freedom in Pablos' discourse. Therefore, Quevedo and Pablos may be communicating the same message; that there is no way to escape one's station in life,<sup>14</sup> but that the attempt to assert oneself is necessary if that life is to be meaningful. Without the struggle for self-assertion, man must necessarily cede to disillusionment; something that Pablos attempts to deny and avoid throughout his fictional existence.

The author, although basically silent in the text, still asserts authority over Pablos from a distance, and the relationship between them appears to function on a system of narrative checks and balances. Most of the authorial intrusions are superficial and do not threaten Pablos' textual existence. One example of authorial intrusion involves the title sentences that precede each chapter in the text. El Buscón, like the Lazarillo before it, provides brief

title sentences that purport to summarize what is to ensue in each chapter. In the Lazarillo they were all in third person, giving them the appearance of having been added to the text at a later date. In El Buscón, however, they are primarily in first person,<sup>17</sup> suggesting that they came from Pablos' pen. The first of these summarizing phrases is in third person, however: "En que cuenta quién es y de dónde" (81). Who is the narrator of this problematic sentence? At first it may appear to be the adult narrator talking about his youthful counterpart as a deliberately detached third person in an attempt to distance what he is now from what he was then. As Edmond Cros points out, the adult narrator often treats the boy in this distanced manner: "...el Yo se exhibe abiertamente como un No-Yo...el Yo nos cuenta la historia de su vida como si tratara de un El...el Yo se hace ver como signo distanciado" (emphasis Cros's 54). This point of view is applicable to other parts of the story where it is true that the narrator attempts to give the appearance of distancing himself from the boy. Here, however, the explanation falls short. The first word of the narrative proper is "Yo". This resounding "Yo" belongs to the narrator in the present, a fact that is confirmed by the use of the present indicative of the verb *ser*: "...soy de Segovia" (emphasis mine 81), and which is further corroborated by the abrupt switch to the preterite: "Mi padre se llamó Clemente Pablo" (emphasis mine 81), reflecting that Pablos is looking back on past events from his narrating present. It does not make sense that a narrator who is so eager to assert himself

in the text, a fact which is confirmed by the continuous application of his "Yo", would begin the text by using the third-person. Furthermore, the subject of the third person address cannot refer to the boy Pablos because the verb used in reference to this person is contar. The youth does not tell the story, the narrator does. Therefore, the narrator of the summarizing sentence is not the adult, it instead bespeaks the distanced presence of the implied author in the text. The voice of the author is not particularly meddlesome with regard to Pablos' narration, but still claims for itself the primary position in the text, and we must therefore acknowledge its presence, and assume that it is a voice to be contended with in this complex novel. This elusive and enigmatic presence leaves a suggestion of itself in the first sentence, and then in like manner throughout the text, asserts itself just enough to keep Pablos' narrative powers in check.

The author's presence in the narrator's words is also noticeable when Pablos contradicts himself. For instance, he says certain negative things about poets and playwrights and then ironically becomes one himself. Similarly, when he leaves home and tells the reader that he is motivated to issue forth out of shame and then tells his parents that he is leaving in order to save them money and heartache. A third marker of the author's silent manipulation of Pablos' text involves the narrator's over-omniscience. The narrator occasionally talks about events that he could not possibly have witnessed. For example, Pablos tells us his uncle's

reaction to the letter he sent him upon leaving Segovia: "...el dicho mi tío...ofendido con la carta" (190), and yet we know that he did not see Ramplón again after leaving the city. Another example is when Pablos tells us how Diego found out the truth about his identity through a conversation with Flechilla. Pablos was not privy to their encounter and yet he reproduces its contents in his text.<sup>10</sup> These occasional slips in Pablos' narration bespeak the presence of the implied author, which does not attempt to destroy the narrator, its presence simply reduces his credibility somewhat so that he does not become too autonomous or omnipotent. Considering Pablos' continued self-assurance, it is safe to assume that he remains unaware of any authorial intrusion.

The relationship between author and narrator here is not unlike that between narrator and character, whereby the process of subversion, although apparent, is not a completely successful or destructive one. If, as has been shown in this chapter, we can identify Pablillos in Pablos, then it is also possible to recognize Pablos in Quevedo. There is a correlation between the narrator who appears to silence the character, but does not completely stifle him, and the author who subverts the narrator, but not to the point of silencing him. The author's presence in the text assures that Pablos will remain within the limits of his narrative role. Quevedo, in essence, acts as the final obstacle to Pablos' success. He therefore functions symbolically within the text as society did outside of it; as the force that will push

Pablos back to down the hill so that he can begin the cycle again. The reader gets the sense that this repression of the narrator by the author is not a spiteful act, however.

Quevedo and Pablos seem similarly resigned to the order of things in society and to the futility of trying to transcend one's social class.

Pablos writes his text as a rebellious show of force and defiance, even though he knows beforehand that his attempt to assert himself will ultimately be thwarted, if not by the reader extratextually, then silently by the author intratextually. Even though this assertion may appear fruitless with regard to his proposed goal, the alternative is to disappear permanently and to be silenced by both society and the text. This final effort to defy the system in spite of his knowledge that he will fail, must be applauded. By refusing to be silent, he temporarily succeeds in beating the established order.

In conclusion, by examining the fictional situation in its entirety, it is possible to see El Buscón, not as an assemblage of dangling episodes loosely strung together by a similarly disjointed and empty character, but as a unified and brilliantly contrived whole that bespeaks the presence of a highly skilled and self-conscious narrator. The individual episodes are all connected by the motif of masking and unmasking, concealing and revealing. This motif is cyclical and represents the pivot around which the entire text revolves. The narrative is carefully contrived by the narrator to trick the reader into believing in the initial



appearances of the text. The act of writing itself, however, is a trick,<sup>17</sup> perhaps the ultimate trick of a consummate charlatan who is bent on asserting his superiority over the reader from the beginning through a carefully constructed and premeditated plan of subversion and deceit. Some of the tools used by the skilled narrator to ensnare the reader have been studied in this chapter. They include: the illusory silencing of the experiencing "I" in order to give the appearance of the adult as a reformed man; the use of direct and friendly discourse with the fictional destinaire to lure him into the text in order to subvert and silence him; and the inclusion of the elliptical last sentence which, under the guise of communicating a moral lesson, really serves to silence information about the narrator. Although the text itself suggests that attempts at dissimulation will always be unsuccessful, Pablos has to keep trying because by breaking away from the cycle, he would condemn himself to certain death. Even though he realizes the futility of his actions, like Sisyphus, he has no choice but to proceed and to keep performing in his various roles. He is living in his own personal Hades, condemned to the perpetual cycle of masking and unmasking by forces that are greater than himself: society and the author. Despite his knowledge that subversion is unavoidable, Pablos refuses to succumb to disillusionment and instead of gracefully accepting his fate and retreating, he fights against the impossible, making sure that he is heard. Pablos is not a silent character, but the most determined and powerful picaro. As we close the book

the one thing that echoes in our minds is the resounding "Yo"  
that refuses to acquiese.

## Notes

<sup>1</sup>Domingo Ynduráin in the introduction to his edition of El Buscón states that Duport was most likely the author of the "Al Lector" segment: "A mi entender, el prólogo 'Al Lector' no es de Quevedo; es Duport quien, probablemente, trata de imitar el estilo de don Francisco, pero la ostensible preocupación por la venta -no la lectura- del libro en que se desparrama la parte final, proporciona la clave" (69). Similarly, Peter Dunn says: "...the bookseller Roberto Duport who supplied a preface which until recently was believed to be Quevedo's" (Spanish 65).

<sup>2</sup>The word author has been placed in quotation marks in this portion of the study to emphasize that we do not know who the true author of the piece is. By setting it off in quotes it is meant to demonstrate that it could refer either to Duport or to Quevedo. Later on when the word author is used without quotations, it refers solely to Francisco de Quevedo.

<sup>3</sup>William Clamurro identifies the ending as a non-conclusion and describes how it effects the narrator's credibility: "The breakdown of narrative credibility in the pícaro's discourse is subtly evident throughout the text, but it is most striking at the very end, the non-conclusion of the book" ("Destablizing" 310).

<sup>4</sup>Clamurro discusses the incongruity of the last line in relation to the rest of the text: "The noticeable economical, if not elliptical, style of this final part and the manner in which much action is related in a radically compressed space contrast markedly with the more extended and elaborate tendencies of most of Pablos' narration" ("Interpolated" 453).

<sup>5</sup>There have been a variety of different opinions as to the potential moral message of the last line. Below are the thoughts of two critics who do see the implied morality of the final words and who discuss its effect on the text as a whole. B. J. Randall explains that the final sentence is: "...not a mere moral tag, but nothing less than the moral of the book" (emphasis Randall's 102). He does not suggest that Pablos changes in the text, but instead stresses that the moral acknowledgement is meant to extend beyond the text as a sign that reform is needed: "Rather than being a conventional moral tag, the final sentence of the Buscón is, I think, an important comment on Pablo's life and Quevedo's Spain, a comment which carries the implicit reminder that the first step toward reform is the knowledge that reform is needed...Pablo himself may never change, but the book in

which he appears is a possible means of awakening readers to the hypocrisy and viciousness which disfigure their own lives, and its concluding sentence is an artistically effective, morally pertinent plea for change" (108). Although Randall makes a valid point as to how the moral tag extends beyond the text to perhaps instruct its readers through the negative example of Pablos' life, there is still implicit in the grotesque world that is El Buscón a hopelessness and futility which suggest that change, inside or outside of the text, may be impossible. In my opinion, the grotesque portrayal of the world is a symbolic representation of that hopelessness. Anthony Zahareas similarly believes in the moral implication of the last line, but he sees it reflected in Pablos who he believes does change in the text, becoming a detached critic of his former self: "The narrator is distant because, compared to the foolish social climber, he is wise to the errors of pícaros...Quevedo's social upstart has abandoned social concerns and become, implicitly, his own moralist" ("Structure" 1075). As we have seen in this chapter, however, the pride of the narrator betrays the fact that the distance between himself and the youth is illusory.

•Anthony Zahareas does an excellent job of describing Pablos' lucidity as a narrator who has come to some realizations about his existence, and who recognizes the impossibility of change within the established order: "The pecador cannot overcome his deviance (hence obstinado) but he at least knows that he cannot. This lucid awareness both immerses the swindler in his narrated past and distances him from it" ("Historical" 433).

7There are varying views on don Diego's role in the text. A. A. Parker, in Literature and the Delinquent, supports the theory that don Diego is the only good character in the text and that he is not subjected to a process of dehumanization as the other characters are, and thus remains the symbol of reality amidst the unreal world and caricatures of El Buscón (60). Harry Sieber, on the other hand, in his "Some Recent Books on the Picaresque," states that "Quevedo seems to make clear that there are no perfectly 'good' characters in Pablos' world" and that includes don Diego (328-9). Carroll B. Johnson, in his very thorough study on don Diego and the Coronel family, "El Buscón, Don Pablos, Don Diego, Don Francisco," points out that don Diego is no better than Pablos in that he exploits the picaresque as much as the picaresque exploits him: "Es verdad que don Diego existe para Pablos como una posible vía de acercamiento...Pero también es verdad que Pablos existe para don Diego como un juguete o bufón, en fin: un objeto explotable" ("D. Pablos" 2-3). This study sides with the last two critics who do not consider don Diego to be a good character, but a willing member of a carnivalesque world.

•Carroll B. Johnson points out that there is no goodness

in Pablos' world when he explains that: "Quevedo ha dividido el mundo novelesco del Buscón no entre malos y algún bueno, sino entre varias facetas del mal, tal como él lo entendía" ("D. Pablos" 26).

<sup>7</sup>Clamurro identifies three embedded texts in the framework of Pablos' discourse: 1)Alonso Ramplón's letter to his nephew, 2)the Premática del desengaño contra los poetas queros, chirles y hebenes, and 3)don Toribio's discourse on how to be a successful false gentleman in the corte. Clamurro explains that these interpolations serve to 1)"undermine the illusion of psychological and narrative verisimilitude" (446), and 2)"provide resonance to the main discourse by momentarily displacing Pablos as the essential narrator and by bringing in the improbable and distorted images of a progressively widening world of human activity" ("Interpolated" 446). As I have attempted to show in this chapter, the introduction of the various secondary characters also serves the same function as these three interpolated texts; to displace Pablos in order to create a contrast between himself and the absurdity of the world that surrounds him.

<sup>10</sup>Clamurro notes the artificiality of the Premática when he states: "...the Premática seems to have no authentic narrative relationship to the rest of the book, other than a possible negative function as a hiatus in the action" ("Interpolated" 450). This text appears to have been added purposely by Pablos in order to further display his own lucidity (in that he recognizes the text as fiction) in comparison with the insanity of the poet who reacts to the fictional text as though it were the truth.

<sup>11</sup>Pablos demonstrates his own sanity and the insanity of the poet when he continually has to remind the latter that the Premática is a fictional account that should not be taken seriously. The narrator has to bring the poet back to reality by reminding him that: "Señor, esta premática es hecha por gracia, que no tiene fuerza ni apremia, por estar falta de autoridad" (169). In comparison to the poet, Pablos here appears extremely lucid and sane.

<sup>12</sup>Pablos says of the thieves and his decision not to go with them: "...me avisaron que iban camino de Sevilla a costa de la caridad, no los quise seguir" (233).

<sup>13</sup>Pablos similarly decides not to continue in his career as an actor, preferring to move on to another role: "Yo, si va a decir verdad, aunque los compañeros me querían guiar a otras compañías, como no aspiraba a semejantes oficios y el andar en ellos era por necesidad, ya que me veía con dineros y bien puesto, no traté más que de holgarme. Despedíme de todos; fuéronse" (273).

<sup>14</sup>A. A. Parker has been the main proponent of perceiving

Pablos as a well rounded, psychologically sound character. He notes the truthfulness and humanness of the pícaro when he says: "The pícaro moves through a world of stylized, even grotesque, 'super-realism', but his character is human" ("Psychology" 67). James Iffland in his "Pablos's Voice: His Master's?" similarly believes in the cohesiveness of Pablos' character and the authenticity of his voice when he states that there is "...a primal unity of vision and voice in the novel which somehow made Pablos a palpably living character" (219). Further on in his article he also attempts to show that it is through Pablos' wit that we can understand his unique psychology and see him as a complete and viable character: "...wit...can serve as an inroad into an interior dimension which critics have so often denied our protagonist. Traced back to their source, these flashy displays of 'ingenio' reveal a hidden world of anguished animosity...he is not a hollow shell...there are internal forces at work which surface in the way he narrates his life, and can even be considered the cause for his having written this autobiography" (243).

<sup>10</sup>Aurora Egido points out that there is no justification for vuestra merced's presence in the text: "En cuanto a la presencia de un 'Vuestra Merced,' no queda justificada en el texto" ("Retablo" 180), and Ynduráin identifies the fictional destinaire as a mere rhetorical device: "...es cierto que ese Señor a quien se dirige Pablos, una vez cumplida su función inicial, se diluye en la obra y sólo reaparece de vez en cuando como simple recurso narrativo" (29). I have tried to show that vuestra merced is a rhetorical device, but one that serves a very important role in Pablos' text. The manipulation of the fictional destinaire by the scheming narrator proves that the latter is extremely conscious of his actions in the text.

<sup>11</sup>Edwin Williamson points out that Pablos may simply be Quevedo's vehicle to communicate the author's message. Discussing the text as a whole he says: "The multiple deceptions involved reveal a cynicism which cannot be restricted to the character: the hands of his creator can be glimpsed behind the scenes, using his creature as a vehicle for his own resentments" (57). Even though Quevedo uses Pablos, in the process of doing so, he identifies and agrees with his character, making the relationship between them appear to be a cooperative and not an entirely subversive one. In his very interesting study, "Cinco lecciones sobre el Buscón," Mauricio Molho discusses the possibility that Quevedo's inability to transcend his social class is communicated through Pablos in the text. The two of them share a mutual resignation to the absurd state of a world that inhibits change. Molho sets up the comparison between author and character as follows: "...la desconcertante intersección de los caballeros chanflones y del pícaro no sería otra cosa sino una proyección de Quevedo que, en su libro, se espeja en doble reflejo: a) como imagen de lo que

no quiere ser y que es: el caballero...hijo de algo y señor de nada; b) como un ser tendido todo en un inmenso esfuerzo por salirse de su estado, y acceder por fin a la casta superior de la que se siente excluido ab origine. Por eso Quevedo es también el pícaro, el que por una convención formal de literatura dice yo, y diciendo yo, enuncia una problemática que no sólo es la de un personaje y de una obra de ficción, sino también, en la subsidencia de la ficción, la de un ente real afanándose por resolver en creación artística el conflicto que le opone a sí mismo" (emphasis Molho's 126). If the author really does find himself in a similar position to his pícaro, then he is most likely not trying to artistically destroy Pablos, as some critics have purported, but is probably agreeing and identifying with him through the text. This would explain the absence of blatant antagonism between them.

<sup>17</sup>The following list of the summarizing sentences at the beginning of each chapter is included to show the frequency of first versus third-person address:

I,i: "En que cuenta quién es y de dónde"

I,ii: "De cómo fui a la escuela y lo que en ella me sucedió"

I,iii: "De cómo fui a un pupilaje, por criado de don Diego Coronel"

I,iv: "De la convalecencia y ida a estudiar a Alcalá de Henares"

I,v: "De la entrada de Alcalá, patente y burlas que me hicieron por nuevo"

I,vi: "De las crueldades de la ama, y travesuras que yo hice"

I,vii: "De la ida de don Diego, y nuevas de la muerte de mi padre y madre, y la resolución que tomé en mis cosas para adelante"

II,i: "Del camino de Alcalá para Segovia, y de lo que me sucedió en él hasta Rejas, donde dormí aquella noche"

II,ii: "De lo que me sucedió hasta llegar a Madrid, con un poeta"

II,iii: "De lo que hice en Madrid, y lo que me sucedió hasta llegar a Cercedilla, donde dormí"

II,iv: "Del hospedaje de mi tío, y visitas, la cobranza de mi hacienda y vuelta a la corte"

II,v: "De mi huida, y los sucesos en ella hasta la corte"

II,vi: "En que prosigue el camino y lo prometido de su vida y costumbres"

III,i: "De lo que me sucedió en la corte luego que llegué hasta que amaneció"

III,ii: "En que prosigue la materia comenzada y cuenta algunos raros sucesos"

III,iii: "En que prosigue la misma materia, hasta dar con todos en la cárcel"

III,iv: "En que trata los sucesos de la cárcel, hasta salir la vieja azotada, los compañeros a la vergüenza y yo en fiado"

III,v: "De cómo tomé posada, y la desgracia que me sucedió en ella"

III,vi: "Prosigue el cuento, con otros varios sucesos"

III,vii: "En que se prosigue lo mismo, con otros y desgracias que me sucedieron"

III,viii: "De mi cura y otros sucesos peregrinos"

III,ix: "En que me hago representante, poeta y galán de monjas"

III,x: "De lo que me sucedió en Sevilla hasta embarcarme a Indias"

Of all these summarizing phrases only five of them are in the third person. All of the rest include some sign (through first-person narration) that Pablos is their author. The first sentence has already been discussed with regard to its possible authorship. Of the other four only two appear to come from a pen other than Pablos' and which bespeak the intrusion of the implied author. In II,vi, the demonstrative adjective "su" refers to Pablos, and so cannot be spoken by Pablos, but by some other voice in the text. Similarly in III,ii, the verb "contar" is also in third person indicating that someone else other than the narrator is talking here. In the other two cases, I,iv is simply a general statement that is devoid of a specific subject, and III, vi, the verb "proseguir" is in third person, but its subject is "el cuento." The point is that the intrusions by the author are infrequent, but nevertheless telling. The initial one in I,i that has been discussed at some length in this chapter, is the most important, because it clearly demonstrates the order of authority in the text: 1)author, 2)narrator, 3)character, and makes it abundantly clear that there is a presence watching over Pablos' shoulder from the very beginning.

<sup>10</sup>Pablos narrates a whole series of events involving don Diego to which he could not have been privy. For instance: "...don Diego se puso a inquirir quién era y de qué vivía...andando en mi busca, topó con el licenciado Flechilla, que fue el que me convidó a comer cuando yo estaba con los caballeros. Y éste, enojado de cómo yo no le había vuelto a ver, hablando con don Diego, y sabiendo cómo yo había sido su criado, le dijo de la suerte que me encontró cuando me llevó a comer, y que no había dos días que me había topado a caballo muy bien puesto, y le había contado cómo me casaba riquisimamente" (253-4). Pablos then goes on to tell how Diego planned the attack on him, another set of circumstances that he could not possibly have known: "No aguardó más don Diego, y, volviéndose a su casa, encontró con los dos caballeros del hábito y la cadena amigos míos, junto a la Puerta del Sol, y contóles lo que pasaba, y díjoles que se aparejasen y, en viéndome a la noche en la calle, que me magullasen los cascos; y que me conocieran en la capa que él traía, que la llevaría yo" (254).

<sup>11</sup>Peter Dunn supports the theory that the act of writing itself represents a deception: "The act of narration is the last in a series of deceptions, and the writing is thus continuous with his living" ("Problems" 101). It is clear from Dunn's words here that Pablos has not changed and that the act of writing is a logical step in the picaro's cycle of



deception and revelation.

## CONCLUSION

This study has addressed the topic of silence in the picaresque novels from many different perspectives. Not only have we examined its various types, but we have also seen how it can be used as a tool by picares and authors to achieve certain narrative ends. The hope has been to show that silence is a communicative device that can be manipulated to convey important textual messages. In terms of the picares, silence is the force that threatens them, but, as we have seen, it is also the force that allows them to acquire a textual voice. Granted, the picares do not completely escape silence, but they are not completely consumed by it either. Therefore, they have defied silence only to become marginal figures once again. Considering the alternative of acquiring no voice at all, as was the case of the picares in Salas Barbadillo and Castillo Solórzano's novels, the marginal status of our picares must be seen in a positive light. What follows are some final thoughts on silence and the resultant marginal status of the picares.

The picares, who sought a means of escaping their marginal societal existence through the composition of text, are both successful and unsuccessful in their narrative endeavour. The control over their stories, which would have afforded them a position of authority in the text that was

denied them in society, is thwarted by the presence of the implied author within their discourse. This authorial voice reduces the picaros to a marginal status in the text. Textual marginality is not an entirely negative prospect for the picaros, however. Instead of thinking in terms of how much of their voice has been silenced by the implied author, we need to consider how much of their voice has managed to escape silence. We also need to change our way of thinking slightly to consider the picaros not so much as half-outsiders (to use Claudio Guillén's term), but as half-insiders, who have managed to assert themselves as key players in the act of textual composition and who have defied textual silence. In society they were simply anonymous picaros, whereas in the text they become Lázaro, Guzmán, Justina and Pablos, voices that communicate a positive message about silence and marginality.

As we have seen in this study, the subversion of the picaros by the implied author can work to their advantage in the struggle for fictional survival. Once we as readers recognize the progressive silencing of the characters by the implied authorial voice, then we can also feel sympathy for the victimized, "unreliable" narrators and scorn for their even more unreliable and subversive authors who corrupt and attempt to silence the picaros' voice. Therefore, the silence to which they are subjected, which initially was perceived as an impediment to their freedom of expression, can also be viewed as a positive force: "The silenced voice bears a message of repression and a sign of hope" (Friedman

xi). Subversion does not lead to the silencing of the picaros' voice, but rather allows us to perceive them as the innocent victims of another textual entity.

Another manner in which the picaros' marginal position can be perceived in a positive light is by examining the final result of the struggle for authority between the narrators and the implied authors of the texts that we have studied. Although the picaros appear to be robbed of their narrative control by the implied author, they still maintain a certain degree of autonomy and authority in their texts that cannot be taken away from them. As we have seen, absolute authority is not only denied the picaros, it is also denied the implied author, the implied reader, the other characters and however many other voices affect the act of textual composition, because absolute authority is a narrative impossibility. The authority of the text is shared by a composite of narrative voices that functions as a complex dialectic, and the picaros possess one of these voices. When seen in this light, the implied author is as much a marginal and silent figure as the picaro, and conversely, the picaro has as much of a voice as the powerful implied author who subverts him.

Therefore, the picaros, although returned to a marginal position, are not silenced. They still acquire a voice through the act of textual composition. It does not matter that their voice is voiced-over, or that it remains a marginal one, the important factor is that they have acquired a voice that authenticates their existence in a way that their presence in society never could. It is precisely

because of this marginal status, somewhere between penning the text and being penned by it, that allows them to escape the silence that threatens them. Even though their attempt to transcend social classes fails, their attempt to assert themselves in text is a success. The picaros in essence authenticate their own marginality, but it is precisely this marginality that affords them a voice and allows them to transcend something much more important than social class, it allows them to transcend time through the pages of a book.

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