

CINEMATIC TECHNIQUES IN THE  
PROSE FICTION OF BEATRIZ GUIDO

Dissertation for the Degree of Ph. D.  
MICHIGAN STATE UNIVERSITY  
CHRISTINE MARY GIBSON  
1974

3 1293 10051 6776



This is to certify that the  
thesis entitled

CINEMATIC TECHNIQUES IN THE  
PROSE FICTION OF BEATRIZ GUIDO

presented by  
CHRISTINE MARY GIBSON

has been accepted towards fulfillment  
of the requirements for

Ph.D. degree in Spanish

  
Major professor

Date August 2, 1974

O-7639



~~151~~  
~~11~~

004

ABSTRACT

CINEMATIC TECHNIQUES IN THE PROSE FICTION  
OF BEATRIZ GUIDO

By  
Christine Mary Gibson

The subject of the cinema's influence on literature has intrigued twentieth-century literary critics. That such influence should exist seems so obvious that these critics do not hesitate to speak of it. But usually they allude in generalities that frustrate the reader looking for a concrete illustration of just how the presence of cinema might have modified actual narrative and descriptive techniques. With the purpose in mind of synthesizing such general statements on techniques and then applying them in specific, concrete illustrations, I have chosen for study, from among the writings of many modern authors whose work merits attention in this respect, the prose fiction of Argentine writer Beatriz Guido (b. 1925).

Guido's novels and stories are most commonly considered to be portraits that faithfully reflect Argentina's realities and problems. A careful examination of her narratives also reveals a less-noted but significant aspect: the striking affinity of certain narrative devices with cinematic narrative and descriptive techniques. This affinity is most noticeable in the works written after Guido had begun to work as a scenarist in 1952, when she collaborated with her husband, Argentine film director Leopoldo Torre Nilsson, on the script for his Días de odio.



There exists both external and internal, subjective and objective evidence that the notable similarities to cinematic techniques found in many narrative techniques in Guido's post-1952 writing are closely related to her growing familiarity with film devices. This familiarity was apparently gained through her work as a scenarist. The evidence is the following. (1) Guido has in fact written actively and simultaneously both novels and stories since 1947, and scenarios since 1952. (2) Guido herself ascribes the appearance of many of the new cinematic elements in her post-1952 writing to her experiences as a scenarist. (3) The evolution of certain cinema-like features in her narrative and descriptive techniques, which did begin to appear in her narratives after 1952 and have continued to be used and refined throughout her career, is indeed apparent to a critic armed with cinematic awareness.

This dissertation, through an analysis of the kinds of cinema-related techniques that Guido uses, has discovered a steady process of incorporation of these features into her fictional works. The first chapter examines prose fiction and the cinema, their similarities as narrative arts, the fundamental differences of their media forms and resulting different strengths and weaknesses, and the significant though frequently indirect influences that each appears to have had on the other. The chapter includes many of Guido's own comments on these theoretical and aesthetic questions, which serve to illustrate her own both perceptive and intuitive understanding of the similarities as well as the differences between the cinema and literature. There follows a

chapter dealing with Beatriz Guido's life and the two types of writing she has done. The third chapter deals with Guido's attempts to be graphic in a film-like way, and examines the appearance and increasingly detailed use of equivalents of such cinematic techniques as pans, close-ups, tilts, and first-person camera, among many others. Chapter IV examines the presentation of time in her narratives, tracing her increasingly cinematic presentation of time through the incorporation of, for example, flashbacks and flashforwards, as well as through a focus on the present seen in the use of predominantly present tense verbs. In Chapter V speech, sound effects and silence are analyzed as they become a progressively significant and expressive part of Guido's fictional worlds, relating developments to the years of her work as a scenarist. The last chapter discusses the apparent effects of Guido's increasing familiarity with filmic transitional devices such as cuts, dissolves and fades on her narratives, showing how their appearance and increasing resemblance to film use coincide with the years of her developing acquaintance with techniques of scenario writing. The chapter also includes a discussion of her use of equivalents of montage.

The study has analyzed Guido's continuous experimentations with narrative and descriptive techniques, relating the major portion of these to the cinema and to the years after 1952 when she actively wrote both novels and stories and scenarios. The conclusions drawn point strongly to the influence of cinema on her writing techniques in the four principal areas where critics believe that such influence is seen in much twentieth-century fiction.

CINEMATIC TECHNIQUES IN THE PROSE FICTION  
OF BEATRIZ GUIDO

By

Christine Mary Gibson

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 and Literatures

1974

© Copyright by  
CHRISTINE MARY GIBSON  
1974

*To my mother*

*Ruth Ober Gibson*

## ACKNOWLEDGMENTS

I am sincerely grateful to Professor Donald A. Yates for his aid in preparing this study, for his helpful suggestions, for his sensitive guidance, and for the independence allowed me.

I wish to extend special appreciation and thanks to Beatriz Guido, for our many hours of conversation about her work and life, and for the access to her library and invaluable manuscripts.

To Anatalde Otegui, I extend my sincere thanks for supplying me with critical materials not available elsewhere.

I would like to thank the following Argentine organizations which were of help in the preparation of this study: La Cinemateca Argentina, El Instituto Nacional de Cinematografía, and Aries Film.

To my mother, Ruth Ober Gibson, whose very generous financial support made possible the research for this study done in Argentina in 1972, I wish to express my deep gratitude.

## TABLE OF CONTENTS

	Page
INTRODUCTION . . . . .	1
 Chapter	
I. CINEMA AND LITERATURE . . . . .	5
II. BEATRIZ GUIDO: THE WRITER, THE SCENARIST . . . . .	42
III. GUIDO'S "STYLO-CAMÉRA" . . . . .	63
Equivalents of Fixed Camera Shots . . . . .	65
Equivalents of Special Camera Effects . . . . .	73
Equivalents of Moving Camera Shots . . . . .	76
Cinematic Symbolism . . . . .	84
Lighting . . . . .	86
Point of View . . . . .	88
IV. THE PRESENTATION OF TIME . . . . .	92
V. THE LITERARY SOUND TRACK . . . . .	108
VI. ASSEMBLING THE FINISHED WORK . . . . .	126
CONCLUSION . . . . .	142
BIBLIOGRAPHY . . . . .	147

## INTRODUCTION

The cinema's influence on literature has intrigued many twentieth-century literary critics. That such influence should exist seems so obvious that these critics do not hesitate to speak of it. But usually they allude in generalities that frustrate the reader looking for a concrete illustration of just how the presence of cinema might have modified actual narrative and descriptive techniques. With the purpose in mind of synthesizing such general statements on techniques and then applying them in specific, concrete illustrations, I have chosen for study, from among the writings of many modern writers whose work merits attention in this respect, the prose fiction of Argentine writer Beatriz Guido (b. 1925).

Since 1954 when Guido's first novel was awarded the prestigious Emecé Editorial prize she has been considered one of her country's leading writers. In large part her novels and stories owe their success to Guido's focus on her country's most pressing problems. She unhesitatingly draws aside the barriers of ignorance and awe to expose Argentina's history of political corruption from local levels to the presidency; she reveals the depravities of the upper class (the class into which she herself was born); and in the process has also undone the illusion that childhood is all innocence. In addition to writing novels and stories Guido actively works as a scenarist. When she was



first beginning to write she met, then later married, the eminent Argentine film director Leopoldo Torre Nilsson, and began to collaborate with him in writing scripts for his films. Almost all of his films in the late 1950's and early 1960's were adaptations of Beatriz Guido's own novels and stories. Working for an even broader film audience brought her even further reknown, and today she is an established author and scenarist whose work in both print and film is acclaimed.

One of the most notable features of Guido's prose writing is her continuous experimentation with new techniques. Her experience as a scenarist definitely appears to have inspired a significant portion of these experiments. She herself believes firmly that her writing has changed drastically as a result of the familiarity with cinematic techniques gained through her work. However, at the same time she is careful to point out that a lifetime of movie-going, and not only her work as a scenarist, has doubtless left its mark on her art, as indeed it has on the work of countless other twentieth-century writers. In emphasizing the nature of this pervasive, broad type of cinematic influence, she herself brings out the crucial point that, in the case of any writer who has seen many films since early childhood and who has also worked in films, it is most difficult to ascribe any single technique or usage to the influence of such specific work in films. One must also keep in mind that film and prose fiction are both narrative arts and for that reason alone have features in common that do not necessarily involve either causality or influence. Nonetheless, along with the use of techniques which appear to be merely narrative parallels, developments

in Guido's writing do in fact accompany the progress of her career in films and for that reason seem to be both conscious and unconscious responses to her awareness of cinematic techniques, an awareness stimulated by her work as a scenarist. My study analyzes those techniques in Guido's prose fiction whose appearance and use parallel her career in films.

The first chapter examines prose fiction and cinema, their similarities as narrative arts, their different media forms, and the significant though frequently indirect influences that each appears to have had on the other. These topics are of the utmost importance to any discussion or analysis treating the influence of one medium on the other. The chapter includes many of Guido's own comments on these theoretical and aesthetic questions, which serve to illustrate her own both perceptive and intuitive understanding of the similarities as well as the differences between the cinema and literature. The second chapter deals with Beatriz Guido's life and the two types of writing she has done. Each of the remaining four chapters takes one of the major areas of aesthetic interest discussed in the first chapter--that deals with the question of cinema's influence on literary techniques--and applies the conclusions mentioned therein to Guido's prose narratives under those four headings which, critics agree, comprise the major areas of cinema's influence on writing techniques in this century: the depiction of graphic elements, the presentation of time, the uses of sound, and the final process of editing or assembling.

In this dissertation I have posed the principal questions concerning the cinema's influence on twentieth-century narrative and descriptive techniques: (1) does such influence exist? (2) and if it does, how does one look for it in the work of an individual author? It is my hope that the study provides the convincing answer that the influence does indeed exist in the novels and stories of Beatriz Guido, together with an illustration of the manner in which this influence may be seen in certain of her narrative and descriptive techniques.

## CHAPTER I

### CINEMA AND LITERATURE

Near the end of the nineteenth century a new art form began its rise to prominence. It was the cinema, which also came to be known as film, moving pictures, or movies. In the tradition of new art forms, it borrowed from older arts and shares characteristics with them. This fact has been widely acknowledged by critics ever since the appearance of the cinema: as early as 1915 poet Vachel Lindsay compared film to three types of paintings;<sup>1</sup> and in more recent times this one comparison has been extended to all the other arts. Rarely have these similarities been expressed as effectively as by avant-garde film maker and actress Maya Deren:

The motion-picture medium has an extraordinary range of expression. It has in common with the plastic arts the fact that it is a visual composition projected on a two-dimensional surface; with dance, that it can deal in the arrangement of movement; with theatre, that it can create a dramatic intensity of events; with music, that it can compose in the rhythms and phrases of time and can be attended by song and instrument; with poetry, that it can juxtapose images; with literature generally, that it can encompass in its sound track the abstractions available only to language.<sup>2</sup>

---

<sup>1</sup>N. Vachel Lindsay, The Art of the Moving Picture (New York: MacMillan, 1915).

<sup>2</sup>Cited in Louis D. Giannetti, Understanding Movies (Englewood Cliffs, N.J.: Prentice-Hall, 1972), p. xiii. Further details and

Of the above-mentioned arts, film has borrowed extensively from literature and shares many characteristics with it. It can take the form of recognizable literary genres<sup>3</sup> such as the narrative (The 39 Steps); the epic (Birth of a Nation); the essay (Nanook of the North); the lyric (Le Sang d'un Poète); the dramatic (usually but not always filmed plays, such as Olivier's Hamlet).

Because film's principal line of development has been and continues to be narrative, there naturally exists a close relation between it and literary narration. In comparing the two, many points of similarity arise, especially when considering the novel and the film. The way both of these manipulate time<sup>4</sup> and control the attention of the reader or viewer constitute the central focus of this comparison, explained here by critic Susan Sontag:

---

examples will be found in ibid., p. 3; George Bluestone, Novels into Film (Berkeley: University of California Press, 1971), pp. vii-viii; Alan Casty, The Dramatic Art of the Film (New York: Harper & Row, 1971), pp. 2-4; Arnold Hauser, "The Film Age," in The Social History of Art, trans. by Stanley Godman (4 vols.; New York: Vintage Books, 1958), Vol. IV, p. 246; William Jinks, The Celluloid Literature (Beverly Hills, Calif.: Glencoe Press, 1971), p. 5; Peter Wollen, Signs and Meaning in the Cinema (London: Secker and Warburg; British Film Institute, 1969), p. 112; and H. H. Wollenberg, Anatomy of the Film (London: Marsland, 1947), p. 30.

<sup>3</sup>This idea is treated by Giannetti, p. 138; Jean Benoit-Levy, The Art of the Motion Picture, trans. by Theodore R. Jaeckel (New York: Arno, 1970), p. 4; and Etienne Fuzellier, Cinéma et littérature (Paris: Les Editions du Cerf, 1964), pp. 22-24.

<sup>4</sup>This is mentioned by Robert Gessner, The Moving Image (New York: E. P. Dutton & Co., 1970), p. 29; and Marion Sheridan and others, The Motion Picture and the Teaching of English (New York: Appleton-Century-Crofts, 1965), p. vii.

Like the novel, the cinema presents us with a view of the action which is absolutely under the control of the director (writer) at every moment. Our attention cannot wander about the screen, as it does about the stage. . . . When the camera moves we move, when it remains still we are still. In a similar way the novel presents a selection of the thoughts and descriptions which are relevant to the writer's conception, and we must follow these serially, as the author leads us; they are not spread out, as a background, for us to contemplate in the order we choose, as in painting or the theater.<sup>5</sup>

However, on the surface it would seem that film and literature are very different rather than similar: film, with its flickering, dream-like images,<sup>6</sup> and print literature with its black lines on white pages. Yet in spite of their obvious differences in medium of

---

<sup>5</sup>Susan Sontag, Against Interpretation (New York: Farrar, Straus & Giroux, 1966), pp. 243-244. Novelists who have worked in films have themselves noted the similarities between the two art forms; after working in Hollywood for a time, Robert Nathan said, "I also learned, to my surprise, that a picture is not at all like a play; that on the contrary, it is like a novel, but a novel to be seen, instead of told. Of course, seeing is simply another way of telling. . . ." ("A Novelist Looks at Hollywood," in Film: A Montage of Theories, ed. by Richard Dyer MacCann [New York: E. P. Dutton & Co., 1966], p. 130.) At a much earlier time, Spanish novelist and early film maker Vicente Blasco Ibáñez (1867-1928) related the novelist's perception to that of a camera, saying, "'El que verdaderamente es novelista posee una imaginación semejante a una máquina fotográfica, con el objetivo eternamente abierto.'" (Cited in Andrés Surís, "Técnicas cinematográficas y la obra de Vicente Blasco Ibáñez" [unpublished Ph.D. dissertation, University of Minnesota, 1972], p. 10.)

<sup>6</sup>The resemblance between film and dreams has been remarked often, for example, by director Luis Buñuel in Lee R. Bobker, Elements of Film (New York: Harcourt, Brace & World, 1969), frontispiece; Alain Robbe-Grillet, Last Year at Marienbad (New York: Grove Press, 1962), p. 8; Gessner, p. 17; Susanne Langer, "A Note on the Film," in Film: An Anthology, ed. by Daniel Talbot (New York: Simon & Schuster, 1959), pp. 52-55; Evelyn Riesman, "Film and Fiction," The Antioch Review, Vol. XVII, No. 3 (Fall, 1957), p. 360; John Howard Lawson, Film: The Creative Process (2nd ed.; New York: Hill & Wang, 1967), p. xv; Béla Balász, Theory of the Film, trans. by Edith Bone (New York: Roy, 1953), p. 151; and Roy Huss and Norman Silverstein, The Film Experience (New York: Harper & Row, 1968), p. 104.

presentation, similarities are present in that both are arts based on language--and languages have communication as their goal. These two arts based on language have analogous formative elements; Robert Richardson says in his study Literature and Film that film's lexicon is the photographed image (the "frame") and its grammar and syntax the editing process which arranges these images. He goes on to point out that like words, images have meaning both in isolation and context.<sup>7</sup> These individual frames have, like words, both denotative and connotative meanings as well, even though images are not often thought of in this way.<sup>8</sup> But the frame's denotative and connotative meanings, in isolation, are incomplete; just as the full meaning of a word arises from its context, so the frame's meaning is incomplete without a context.<sup>9</sup> One notes that sound doubled the vocabulary of film so that it now consists of both visual and aural units.<sup>10</sup> It is apparent that film has an almost infinite vocabulary; its grammar, however, has not yet evolved to anything nearly as flexible and subtle as that of a verbal language.<sup>11</sup>

---

<sup>7</sup>Robert Richardson, Literature and Film (Bloomington: Indiana University Press, 1972), p. 65.

<sup>8</sup>Jinks, p. 110.

<sup>9</sup>Ibid., p. 9.

<sup>10</sup>Richardson, p. 66.

<sup>11</sup>Ibid., pp. 65-66. For example, its use of tenses is limited to the present--even a flashback shows events unfolding in the present once the jump to the past is accomplished. A way of saying "what if," a conditional tense, is largely experimental: La Guerre est Finie and Play It Again, Sam have some examples; and split screen montage offers some fascinating possibilities in this direction (Giannetti, p. 100). In the future, film may well develop a grammar to equal in flexibility and expressiveness a verbal language (Richardson, p. 78).

Just as verbal language is made up of words arranged in a specific context in time to attain full meaning, film language is made of images and sounds, likewise arranged in a context in time to attain its meaning. Charles Eidsvik in his study "Cinema and Literature" explains how the pattern of shots in a film resembles the syntax of verbal language:

The pattern of arranging shots in their "standard" sequence resembles the syntax patterns of speech. A long shot establishes the subject, a medium shot conveys the important action, and a close-up shows what happened to the "object" in the film sentence. A periodic sentence-pattern is achieved by placing the "establishing shot" last in the pattern. The fade-out fade-in signifies a "paragraph" or chapter division. The break between shots in a sequence means roughly the same thing as a comma. Film syntax involves the distribution of images in a sequence; the sequences frequently resemble the distributional system of the verbal language of the film-maker.<sup>12</sup>

Film and print, rather than being languages in themselves as is sometimes assumed, are rather ways to record or carry language. Verbal language is recorded in two ways: to be perceived by the eye using phonetic symbols, and to be perceived aurally, using tapes or phonograph records. Film language uses ideographic symbols for recording the visual component of its language (this includes, it is important to note, the visual component of verbal language--gestures, facial expressions--which print and aural recording do not capture, except through awakening the "sensory memory" of the reader or hearer), and sound-track recording for the aural component of its language (which includes the aural part

---

<sup>12</sup> Charles Eidsvik, "Cinema and Literature" (unpublished Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1970), pp. 40-41.



of verbal language along with other sounds). Film can also include phonetic symbols in shots of printed signs, of letters or of newspapers (called "inserts"), and in subtitles. Both systems of recording, the phonetic and the ideographic, are similar in that they require learning certain conventions before one can "read" or decode them.<sup>13</sup> It is sometimes forgotten in film criticism that the ideographic symbol is just that, a conventional symbol, and not the actual object; why this is so is not quite clear, since the critics so misled are not confused about the nature of symbols when confronted with the printed word "house." That the ideogram involves convention in decoding its recording system can be seen in considering the Chinese symbol for a man (人), in which there is an attempt to depict something of the human figure within the symbol itself. In film a 25' image of a face in closeup likewise represents something of the human being but is, like the Chinese symbol, hardly likely to be confused with an actual human face.<sup>14</sup> Learning the

---

<sup>13</sup>Eidsvik describes the process of learning to decode as follows: "To read printed language it is first necessary to learn to communicate and receive information by everyday experience. Then one must learn to separate the audial element of the verbal code from its multi-sensory everyday context (lip-movements, gestures, etc.). One then learns that some kinds of speech sounds are represented by graphemic visual symbols. One has learned to spell. Soon words, and larger units are learned, until print becomes a parallel of speech. Film is simply a way around the processes of learning to read using a western phonetic alphabet. As Eisenstein long ago pointed out, film uses the ideogrammatic rather than the alphabetical means of recording language; fewer processes of fragmentation and abstraction are involved in ideogrammatic communication than in alphabetical graphemic communication. Ideogrammatic symbols have a less synesthetic, if equally conventionalized, method for symbolization" (p. 33).

<sup>14</sup>Jinks, pp. 7-8.

conventions of alphabetical recording is perhaps harder than learning those of the ideographic communication system,<sup>15</sup> but that to "read" film one must learn its conventions is illustrated by persons from primitive cultures, who do not readily recognize either themselves or familiar objects in photographs.<sup>16</sup>

The languages of film and literature therefore have similarities, as has been shown: they communicate, have analogous formative elements which emphasize context, and employ conventional symbols for recording. These symbolic languages must be learned before one can decode them; the important reverse of this point is that the symbols of both languages are meaningless without conceptuality, without the human mind to interpret them.<sup>17</sup>

Film language and literary language are furthermore similar in that they both have been destined for certain publics; but on the whole, however, these publics have been somewhat different. The best print literature has tended not to assume a mass public, but the same has not been true of the best films.<sup>18</sup> The convention of different publics has consequences for both media; in the case of film, it has meant that the

---

<sup>15</sup>Eidsvik, p. 31.

<sup>16</sup>Ibid.

<sup>17</sup>Ibid., pp. 8-9. Apparently the human mind interprets all the arts in terms of the senses; film critic John Howard Lawson says, "But all the arts rely on modes of seeing and hearing. Our eyes scan the pages of a novel, and we reconstruct in the mind's eye the appearance and color, as well as the words and sounds, which we are reading. Even dreams or thoughts tend to assume visual or aural forms" (p. xv).

<sup>18</sup>This is mentioned by Bluestone, p. viii; Hauser, p. 250; Sheridan, p. vii; Surís, pp. 34-35; and Allardyce Nicoll, Film and Theater (New York: Crowell, 1937), p. 11.

tastes and preferences of a mass public have been essential to its survival.<sup>19</sup> From film's beginnings, it told stories and used literature's methods, myths, and genres;<sup>20</sup> however, it usually took over only certain literary forms: melodramas, romances, comedies, fairy tales, fantasy.<sup>21</sup> All of literature was made available to the filmgoing public in a form that bore no necessary relation to the original social and historical context nor even to the original literary form.<sup>22</sup> Much of the horror aroused in those who know the original at seeing the film version of a beloved literary work can be traced to just this type of adjustment. So can much, though not all, of the disdain with which film literature has been treated as an art form by critics and intellectuals. Melodramas, romances and fairy tales are not their currently preferred literary forms.<sup>23</sup>

That film has been mainly an art for a mass public is mentioned here as explanation and not as censure. It must be remembered that great drama has always reached a heterogeneous audience--and so have great films.<sup>24</sup> The film theorist Erwin Panofsky points out that there

---

<sup>19</sup> This idea is found in Sheridan, p. vii; and Rudolph Arnheim, Film as Art (Berkeley: University of California Press, 1966), p. 158.

<sup>20</sup> Eidsvik, p. 4.

<sup>21</sup> Ibid., p. 45.

<sup>22</sup> Ibid., p. 46.

<sup>23</sup> Ibid., p. 28.

<sup>24</sup> Sheridan, p. 113.

exist both good and poor works in art directed for either a mass or a restricted public:

While it is true that commercial art is always in danger of ending up as a prostitute, it is equally true that noncommercial art is always in danger of ending up an old maid. Noncommercial art has given us Seurat's "Grande Jatte" and Shakespeare's sonnets, but also much that is esoteric to the point of incommunicability. Conversely, commercial art has given us much that is vulgar or snobbish (two aspects of the same thing) to the point of loathsomeness, but also Dürer's prints and Shakespeare's plays.<sup>25</sup>

Within all the above-mentioned similarities, film literature and print literature have opposing but inseparable formative principles. If one thinks of space and time as defining the two ends of a continuum, then one can think of print literature lying near time and the film, along with the other plastic arts, lying near space in relation to perception.<sup>26</sup> Now film is a temporal as well as a spatial art and therefore does not lie as close to the space extreme of the continuum as, say, painting. This is not to speak of absolutes, but rather to seek a way to explain the particular strengths and limitations of the two media, print and film. George Bluestone explains how literature and film relate to time and space using the novel as his example from print literature:

---

<sup>25</sup> Erwin Panofsky, "Style and Medium in the Moving Pictures," in Talbot, p. 30. It should be remembered as well that great artists do not necessarily work for a mass public just in order to survive. Ingmar Bergman, for example, says he works for the general public, not for a few, and he seems pleased with the sensitivity of that public (Four Screenplays of Ingmar Bergman, trans. by Lars Malmstrom and David Kushner [New York: Simon & Schuster, 1960], p. xviii).

<sup>26</sup> Joseph Frank, The Widening Gyre (New Brunswick, N.J.: Rutgers University Press, 1963), p. 8.

Both novel and film are time arts, but whereas the formative principle in the novel is time, the formative principle in the film is space. Where the novel takes its space for granted and forms its narrative in a complex of time values, the film takes its time for granted and forms its narrative in arrangements of space. . . . The novel renders the illusion of space by going from point to point in time; the film renders time by going from point to point in space. . . . Finally, to discover distinct formative principles in our two media is not to forget that time and space are, for artistic purposes, ultimately inseparable. . . . We are merely trying to state the case for a system of priority and emphasis. And our central claim--namely that time is prior in the novel, and space prior in the film--is supported rather than challenged by our reservations.<sup>27</sup>

Being largely a spatial art, the film finds itself with the problem of somehow making the visible significant, of going beneath surfaces. And print finds itself with the opposite problem--that of trying to make the significant visible or somehow appealing to the other senses.<sup>28</sup> Film critic André Bazin has summed up the contrast in this brief but telling comparison: "Valéry condemned the novel for being obliged to record that 'the Marquis had tea at five o'clock.' On his side, the novelist might in turn pity the film-maker for having to show the Marquis actually at the table."<sup>29</sup> This statement emphasizes that the film-maker's strength lies in explicitness and control, while the writer's is found in power of suggestion.<sup>30</sup> Novelist and critic Evelyn Riesman feels that some of the most exciting moments in any art

---

<sup>27</sup> Bluestone, p. 61.

<sup>28</sup> Several critics mention this characteristic: Richardson, p. 68; Riesman, pp. 356-357; Georges-Albert Astre, "Les deux langages," La Revue des Lettres Modernes, Vol. V (1958), p. 147.

<sup>29</sup> André Bazin, What Is Cinema, ed. and trans. by Hugh Gray (2 vols.; Berkeley: University of California Press, 1967), Vol. I, p. 127.

<sup>30</sup> Jinks, p. 8.

come when, rather than exploiting its natural strengths, it instead stretches the boundaries of its natural limitations: "These leapings over boundaries are always exciting: when poetry becomes painting in words, or when painting becomes a kind of calligraphy, and when photography moves more and more toward something internal, something literary, turning in upon itself, so to speak, on the mind working behind it."<sup>31</sup>

In its fight to stretch its boundaries and to make the significant visible, audible, tactile, good writing has managed to a large extent to be visual, to create feelings of space in the reader. It of course tries, as film does, to awaken the other senses as well, but if it is true as psychology says that some 90 percent of the information that humans react to is visual,<sup>32</sup> then it is natural that good writers should have concentrated on appealing to this particular sense. Joseph Conrad's often-quoted aim was, "by the power of the written word, to make you hear, to make you feel . . . , before all, to make you see."<sup>33</sup> And poet Herbert Read has even equated fine writing to effective evocation of the visual:

If I were asked to give the most distinctive quality of good writing, I should express it in this one word: visual. Reduce the art of writing to its fundamentals and you come to this single aim: to convey images by means of words. But to convey images. To make the mind see. . . . That is a definition of good literature--of

---

<sup>31</sup> Riesman, p. 360.

<sup>32</sup> Eidsvik, p. 35.

<sup>33</sup> Joseph Conrad, The Nigger of the "Narcissus" (New York: Doubleday & Co., 1918), p. x.

the achievement of every good poet--from Homer and Shakespeare to James Joyce or Henry Miller. It is also a definition of the ideal film.<sup>34</sup>

Film and print literature have further similarities in that both can deal with abstraction through metaphor, simile, and symbol.<sup>35</sup> Both can employ figurative language to give density and richness to their expression and they employ it in similar ways.<sup>36</sup> For example, a film metaphor, like a print metaphor, juxtaposes two images in a way that insinuates that one is the other: a shot of a crowd of people followed by a shot of a flock of sheep.<sup>37</sup> Film, like print, can employ hyperbole, understatement, irony, allusion, symbol and allegory.<sup>38</sup> Both art forms use figurative language in similar ways; but the person trained in literature should be aware that the film is not in any sense an artistic "poor relation" of print literature in regard to its richness of expression, since the film's juxtapositions within the shot can include people, objects, sets, sounds, costumes, lights, color, movement,

---

<sup>34</sup> Herbert Read, A Coat of Many Colours (New York: Horizon Press, 1956), p. 231.

<sup>35</sup> Because it naturally tends to define space and to show surfaces, film is not very well suited to abstractions and generalizations (Richardson, p. 74; Sheridan, p. 47), though it can deal well with argument by analogy, illustration, and symbol (Richardson, p. 76; Astre, p. 146).

<sup>36</sup> This is mentioned by Giannetti, p. 170; and Jinks, p. 127.

<sup>37</sup> As will be obvious from this example, it is hard to distinguish a film simile from a film metaphor though in verbal language it is not (Jinks, p. 116).

<sup>38</sup> The uses of figurative language in film and in print literature are discussed in Giannetti, pp. 161-180; and in Jinks, pp. 110-127.

angles, music, verbal expression--and include them simultaneously, which verbal literature cannot.<sup>39</sup>

Both literature and the film employ point of view as an important narrative device; first, second and third person narration is possible in print, but it can use only one at a time. Film tends to mix first and third person narration; experiments with exclusively first person narration have not been satisfactory, most notably in Robert Montgomery's The Lady in the Lake (1946), no doubt because the camera is not a human eye. It does not conceptualize, standardize, or interpret perception as the eye and mind do.<sup>40</sup> Both literature and film can also create identification or detachment in the reader or viewer.

Since the cinema and print literature share so many conventions and techniques, despite media differences, it would seem logical that similar critical methods could be applied,<sup>41</sup> and that the student and critic of each could benefit from familiarity with not one but both art forms.<sup>42</sup> A reader with film consciousness becomes more aware of the visual and aural appeals of much fine writing, and training in literature gives perspective to one's appreciation of film.<sup>43</sup>

---

<sup>39</sup> Giannetti, pp. 169-170.

<sup>40</sup> Huss and Silverstein, p. 151.

<sup>41</sup> This idea is supported by Sheridan, p. viii; and by Raúl Alfredo Marino, "El signo, símbolo del cine," in Semana de Literatura y Cine Argentinos (Mendoza, Argentina: Universidad Nacional de Cuyo, 1972), pp. 61-62.

<sup>42</sup> Riesman, p. 363.

<sup>43</sup> Richardson, pp. 3-4.



The relationship between cinema and print literature has been remarked since the first days of film making, from the time of the adaptation of literary classics for the early screen to the recent trend toward the caméra stylo.<sup>44</sup> Major attempts to explore the relationship of cinema to the literary tradition are the studies of Robert Richardson (Literature and Film) and Charles Eidsvik ("Cinema and Literature"), already mentioned, and Marie-Claire Ropars-Wuilleumier's De la littérature au cinéma.<sup>45</sup> All three arrive at similar conclusions: that literature influenced cinema heavily, an obvious point; and, not so obvious but more significant, that cinema history is in reality the story of film's incorporating itself into the literary tradition--principally into the narrative literary tradition.<sup>46</sup>

Examining, then, this history in more detail, one finds critics in agreement that the development of film follows the work of Georges Méliès to Edwin S. Porter to D. W. Griffith to Sergei Eisenstein; and

---

<sup>44</sup> Ibid., p. 11.

<sup>45</sup> Marie-Claire Ropars Wuilleumier, De la littérature au cinéma (Paris: A. Colin, 1970).

<sup>46</sup> Says Ropars-Wuilleumier, "... ce n'est pas le roman qui préfigure le cinéma, c'est le cinéma qui s'inscrit peu à peu dans une tradition, sinon romanesque, du moins narrative, commune à tous les montreurs d'histoires ... et c'est tout naturellement dans les formes narratives offertes par les récits littéraires que les premiers cinéastes ont trouvé un modèle pour l'agencement des histoires qu'ils allaient désormais raconter au cinéma" (pp. 12-13). Richardson appears to agree with her statement, arguing that, "... if one is willing to ... describe literature as being, in the main, a narrative art, intent upon creating images and sounds in the reader's mind, then film will appear much more obviously literary itself. This description would seem to argue that the film is only an extension, but a magnificent one, of the older literary arts" (p. 12).

that the common element in this line of development is the discovery and application of the narrative possibilities of film.<sup>47</sup> These men did an enormous amount of borrowing of techniques, approaches, genres, and stories from print literature and especially from popular literature.

George Méliès (1861-1938), working at the turn of the century, was, as Richardson indicates, ". . . the first to be conscious that the film could do more than reproduce reality, that it could in fact rearrange reality at will."<sup>48</sup> He used literary sources in making many of his films,<sup>49</sup> and most of these sources came from popular literature, such as fantasy, myth and romance.<sup>50</sup> The success of Méliès' use of literary forms and techniques gave film its major direction: the narrative.

Edwin S. Porter (1870-1941), a second early film maker, developed some new editing techniques, and followed Méliès' lead in directing his appeal to the masses.<sup>51</sup> At a very early point in the development of the cinema, then, both these men were instrumental in seeing and using the potential of film as a kind of literature for a mass public.<sup>52</sup>

---

<sup>47</sup> Richardson, p. 35.

<sup>48</sup> Ibid., p. 36.

<sup>49</sup> Giannetti, p. 161.

<sup>50</sup> Eidsvik, p. 47.

<sup>51</sup> Ibid., p. 48.

<sup>52</sup> Ibid., p. 49.

However, neither man was as successful nor as well-known as D. W. Griffith (1875-1948). Griffith's training was in literature and he had wanted to be a writer; many of his advances in film making, such as breaking a scene into individual shots, were borrowed from literature,<sup>53</sup> and he claimed that many of them came from Dickens: the close-up, the cross-cut, the flashback, and the dissolve.<sup>54</sup> In addition to borrowing literary techniques, Griffith made many adaptations from literature, including works by Jack London, Tennyson, Shakespeare, Tolstoy, Poe, O. Henry, Stevenson, and Browning.<sup>55</sup> Perhaps his best-known adaptation is the 1915 film Birth of a Nation, taken from Thomas Dixon's novel The Clansman. Richardson finds that the work of Edgar Allan Poe, which Griffith liked very much, is reflected in certain films. He claims that Griffith ". . . seems . . . to have picked up some of Poe's genius for rhythm, pace, and timing. Poe's better stories, like Griffith's better films, work on the principle of acceleration."<sup>56</sup> He also sees Whitman's technique of the ruling image in Griffith's use of the rocking cradle in Intolerance.<sup>57</sup>

Griffith, then, went to literature for techniques, for stories, and for a form which, because he had given the camera mobility,

---

<sup>53</sup> Ibid.

<sup>54</sup> Giannetti, p. 161.

<sup>55</sup> Richardson, p. 38.

<sup>56</sup> Ibid., p. 39.

<sup>57</sup> Ibid.

resembled not so much theater as it did the novel.<sup>58</sup> He also remained rooted in melodrama and the tastes of the popular classes<sup>59</sup> like Méliès and Porter.

The work of Sergei Eisenstein (1898-1948) marks the next major step in the development of the cinema. He influenced it in three ways: as a director (for example of Strike, Potemkin, and Ivan the Terrible, all films of the highest quality); as a teacher; and as a theorist whose writings, in the words of Richardson, ". . . represent the most articulate rationale of the film maker's art that has been produced by any practicing director."<sup>60</sup> Eisenstein looked to literature for inspiration and example, apparently feeling that the creative processes of the film maker and the writer are similar.<sup>61</sup> Among his references to literature his essay "Dickens, Griffith and the Film Today"<sup>62</sup> is perhaps the best known example. In it Eisenstein shows that Griffith borrowed crosscutting from Dickens, and even claims that Griffith's discovery of montage came as a result of studying parallel action in Dickens.<sup>63</sup> Eisenstein shows how Dickens' novels gave Griffith other techniques, such as fades, dissolves, frame composition, the breakdown into shots,

---

<sup>58</sup> Ibid., p. 37.

<sup>59</sup> Eidsvik, p. 50.

<sup>60</sup> Richardson, p. 40.

<sup>61</sup> Ibid., p. 41.

<sup>62</sup> Sergei Eisenstein, Film Form, ed. and trans. by Jay Leyda (New York: Harcourt, Brace & World, 1949), pp. 195-255.

<sup>63</sup> Richardson, p. 17.

and modifying lenses.<sup>64</sup> In studying literature, Eisenstein did not confine his search for examples to Dickens, but turned as well to Paradise Lost for examples of montage.<sup>65</sup> Eisenstein felt that the study of literature should be a central feature of any film maker's training.<sup>66</sup>

In more recent times there are additional instances of print literature's influence on the film. The French New Wave has emphasized literary ideas and problems extensively; Agnès Varda, for example, has stated that she wants "' . . . to make a film exactly as one writes a novel.'"<sup>67</sup> Alexandre Astruc's famous pronouncement of 1948, in which he says that the camera will become as expressive an instrument as the pen, is even more emphatic:

. . . I would like to call this new age of cinema the age of caméra-stylo (camera-pen). This metaphor has a very precise sense. By it I mean that the cinema will gradually break free from the tyranny of what is visual, from the image for its own sake, from the immediate and concrete demands of the narrative, to become a means of writing just as flexible and subtle as written language.<sup>68</sup>

Novelist Beatriz Guido has emphasized her belief in the similarity between writers and film directors by stating that a director in effect

---

<sup>64</sup> Giannetti, p. 161.

<sup>65</sup> Richardson, p. 45.

<sup>66</sup> Ibid., p. 47.

<sup>67</sup> Quoted in ibid., p. 48.

<sup>68</sup> Alexandre Astruc, "The Birth of a New Avant Garde: La Caméra-Stylo," in The New Wave, ed. by Peter Graham (London: Martin Secker & Warburg, 1968), p. 18.

"writes" with the camera: " ... el único escritor en el cine es el director, que es el que en última instancia va a escribir con la cámara."<sup>69</sup>

Print literature has influenced film heavily and obviously in providing it with sources for adaptation. This particular form of influence will be considered at length here for two reasons: adaptation of literary sources is so frequent (although there are no accurate records, estimates vary from 17 percent to 50 percent of Hollywood film production in certain years,<sup>70</sup> to one-fifth or even one-fourth of all feature films<sup>71</sup>) that this aspect of literary influence merits special attention; and because the question of adaptations, although not the focus of this study, is of particular interest since many of the

---

<sup>69</sup> Beatriz Guido, private interview, Buenos Aires, August 16, 1972. Guido once said of Argentine director Leopoldo Torre Nilsson that he could "recrear una temática con la cámara exactamente como un escritor con el lapiz" (A. B., "La novelista Beatriz Guido cuenta su carrera," II, El Pafs, January 26, 1961, n.p.). Antonioni has recently described his own films as "'novels told with images'" (quoted in Gessner, p. 72). But these comparisons are far from new; early film makers D. W. Griffith and Vicente Blasco Ibáñez had sensed the same thing. Blasco said that a film was "'una novela expresada con imágenes'" (quoted in Surfs, p. 48). Mrs. Linda Griffith remembers the following scene during filming: "When Mr. Griffith suggested a scene showing Annie Lee waiting for her husband's return to be followed by a scene of Enoch cast away on a desert island, it was altogether too distracting. 'How can you tell a story jumping about like that? The people won't know what it's about.' 'Well,' said Mr. Griffith, 'doesn't Dickens write that way?' 'Yes, but that's Dickens; that's novel writing; that's different.' 'Oh, not so much, these are picture stories: not so different.'" (Linda A. Griffith, When the Movies Were Young [New York: E. P. Dutton, 1925], p. 66).

<sup>70</sup> Bluestone, p. 3.

<sup>71</sup> Giannetti, p. 161.

literary works of Beatriz Guido have been adapted for the screen with her collaboration as scenarist.

In spite of all the similarities between print literature and film literature, they do employ different media; and some critics feel that in general any adaptation in a true sense from one artistic medium to another is impossible and that the attempt will result in a new work altogether and not in an adaptation. The idea is well founded since print and film deal with problems differently and have different formative principles. One cannot simply transfer the story ("content") of a novel to the screen and achieve anything like a similar result; it would be like reading the college outline series edition of War and Peace. To do so would make a lover of Tolstoy weep for the loss, and one can only wonder what the novel or novella version of Bergman's Cries and Whispers might be like. Teacher and film critic John Simon explains that ". . . great novels and stories make such sovereign use of their form--indeed, to a large extent, are their form--that any kind of transposition becomes a diminishment."<sup>72</sup> The same of course holds true for any great work of art in any medium, but the obvious fact that adaptation results in a new work entirely becomes blurred when dealing with adaptations done from one literary genre to another, or from print literature to film, largely because the recognizable elements (usually a plot line, characters, places) throw one off the track. The same is true in music when "borrowing" a melody.

---

<sup>72</sup> John Simon, Movies into Film (New York: Dial, 1971), p. 25.

Beatriz Guido appears to agree with John Simon in regard to "sovereign use" of verbal form when she speaks of her most recent novel, Escándalos y soledades (1970).<sup>73</sup> When asked if her husband, Argentine film director Leopoldo Torre Nilsson, would be adapting it for the screen, she answered, "'No. Y ésa es una de las cosas que me hace pensar que es una buena novela.'"<sup>74</sup>

The fact that source and adaptation are frequently of quite different quality is noted often by filmgoing readers as well as by critics: Richardson mentions that On the Waterfront was a good film but a bad later novel, and that Ulysses is a great novel but a mediocre film.<sup>75</sup> Mario Puzo's The Godfather is another example of a mediocre novel made into an effective film. John Simon gives several reasons why such great differences in quality between source and adaptation occur:

. . . the greater the fiction, i.e., the more its form and content are indissoluble, the greater the loss incurred by transposition. Here, however, film comes through with another possibility: it can turn a mediocre novel or story into a fine movie, precisely because what the writer may have been able to outline and adumbrate in his prose, the film-maker can flesh out and make filmically exciting by finding cinematic equivalents or better-than-equivalents without leaving us frustrated or indignant over the verbal beauties that have been jettisoned.<sup>76</sup>

---

<sup>73</sup> Beatriz Guido, Escándalos y soledades (Buenos Aires: Losada, 1970). All quotes will be from the 6th edition, 1971.

<sup>74</sup> Alicia LoBianco, "Beatriz Guido: En vísperas del escándalo," Semana Gráfica, September 25, 1970, p. 22.

<sup>75</sup> Richardson, p. 16.

<sup>76</sup> Simon, pp. 25-26.



Precisely because of the difficulties involved in going from one medium to another, some film makers simply prefer not to adapt literary works into films at all--for example, Ingmar Bergman<sup>77</sup> and Alain Resnais.<sup>78</sup>

When adaptations are done, the film maker may decide to treat the literary source either loosely or faithfully. The Hollywood tradition has been to treat the literary work as raw material, as a story, much as Shakespeare treated many of his sources. Sometimes the film adapter has not even read the literary source but only a paraphrase of it.<sup>79</sup> As an example, Torre Nilsson prefers to use the literary works of others, his wife among them, as his sources, rather than original screen stories, and he uses these sources as raw material. When asked why he uses Guido's work, he answered, "'Porque sus temas me interesan, naturalmente; pero aparte de ello, porque Beatriz me permite destrozarlos y reconstituirlos.'"<sup>80</sup> Beatriz Guido confirms that he does in fact tear apart her works and put them back together in a new form: "'Mi obra literaria, o los temas para filmar, que se me pueden ocurrir, son sólo un punto de partida. Leopoldo los utiliza para sus propios fines y de acuerdo con sus concepciones, que yo respeto completamente.'"<sup>81</sup>

---

<sup>77</sup> Bergman, p. xvii.

<sup>78</sup> Roy Armes, French Cinema Since 1946 (2 vols.; New Jersey: A. S. Barnes & Co., 1970), Vol. II, p. 122.

<sup>79</sup> Bluestone, p. 62.

<sup>80</sup> Salvador Valverde Calvo, "Torre Nilsson por el ojo de la cerradura," Leoplán, September 2, 1964, p. 12.

<sup>81</sup> Emir Rodríguez Monegal, El arte de narrar (Caracas: Monte Avila, 1968), p. 211.

When the film maker tries to be faithful to the literary source, he finds that to follow the text literally and closely does not result in a faithful adaptation. As John Howard Lawson says, "Fiction cannot be transformed into film by duplicating the 'dramatic' scenes and omitting the prose passages."<sup>82</sup> A faithful adaptation has to make changes, in order to find equivalents; a "respectful disregard" of the original source, novel or play, can prove beneficial according to critic Robert Gessner.<sup>83</sup> Director François Truffaut goes so far as to say that a total conversion of the literary work into truly cinematic terms constitutes the only solution.<sup>84</sup>

The question now arises of what it is that makes a source adaptable for the screen, in the case of a film maker who does not care to use an original screen story and who chooses to overcome or ignore the problems involved in adaptation. Critics agree that a work which appears "cinematic," or to be obviously influenced by cinema, is not necessarily adaptable;<sup>85</sup> and that explicitly descriptive literature can be adapted most easily. For example, Torre Nilsson has said of Mexican novelist Carlos Fuentes' Zona sagrada that " ... la novela de por sí ya da casi la totalidad de episodios con los cuales se arma un film ...

---

<sup>82</sup> Lawson, p. 206.

<sup>83</sup> Gessner, p. 352.

<sup>84</sup> François Truffaut, "L'adaptation littéraire au cinéma," La Revue des Lettres Modernes, Vol. V (1958), p. 243.

<sup>85</sup> This idea is mentioned by Jean Bloch-Michel, La "nueva novela" (Madrid: Ediciones Guadarrama, 1967), p. 104; and by Renata Adler, A Year in the Dark (New York: Random House, 1969), p. 138.

puesto que la escritura de Carlos es gráfica. ..." <sup>86</sup> Torre Nilsson explains that he has frequently filmed works of Beatriz Guido for that same reason, saying that they are "' ... muy gráficos, muy visuales ..., se adaptan muy bien al cine.'" <sup>87</sup>

Once having chosen a work of fiction that is graphic, then the novel is probably a better source for adaptation than the play, <sup>88</sup> and the novella may well be even better than the novel, whose scope makes adaptation difficult because of the time limits of a feature film. <sup>89</sup> A novella is long enough to offer sufficient material but not so long as to require disfiguring omissions. <sup>90</sup> Perhaps this might partly explain the excellence both as a film and as an adaptation of La mano en la trampa (1961), a film adapted from a novella of Beatriz Guido by Torre Nilsson, which won many awards including the Critics Prize at Cannes in 1961.

A less-than-great literary source would be a likely choice for several reasons: a well-known (one might even say classic) source creates specific expectations in the audience and screen versions of

---

<sup>86</sup> Rodríguez Monegal, p. 304.

<sup>87</sup> "Gente 'contra' uno," Gente, Vol. III, No. 135 (February 22, 1968), p. 28.

<sup>88</sup> This is so according to Langer, p. 54; Nicoll, p. 30; and Marguerite G. Ortman, Fiction and the Screen (Boston: Marshall Jones Co., 1935), p. 48.

<sup>89</sup> Ropars-Wuilleumier, p. 82.

<sup>90</sup> Simon, p. 62.

less-than-great works are not likely to disappoint anyone;<sup>91</sup> great works are frequently adapted by lesser talents than the authors of the sources, making the adaptation surely inferior as a work of art; and finally, less-than-great works do not depend so totally on original form for their effect.<sup>92</sup>

The reactions of writers who have seen their works as films vary widely. Damon Runyon "never betrayed a qualm" over the treatment of his work by the movies;<sup>93</sup> Theodore Dreiser was disappointed with the film version of An American Tragedy; Sinclair Lewis was very pleased with Arrowsmith.<sup>94</sup> Beatriz Guido has found the experience of seeing her literary works as films at times trying, and at times rewarding:

... yo he sido un escritor muy afortunado porque ... me casé con un director y un gran director, él tomó mis novelas y las llevó a un lenguaje auténticamente cinematográfico, pero para eso tuve ya un largo peregrinaje y un largo sentido de pensar, que aquel capítulo de una nueva novela que había sido plasmado minuciosamente, que a lo mejor me había llevado meses o años de elaboración minuciosa, significaba quizá una línea en un libreto cinematográfico.<sup>95</sup>

The question of the influence of film on print literature is much more difficult to trace than the influence of print literature on film for a number of reasons. For one, print literature antedated film

---

<sup>91</sup> Stanley Kauffmann, A World on Film (New York: Harper & Row, 1966), p. 118.

<sup>92</sup> Ibid., p. 98.

<sup>93</sup> Ortman, p. 74.

<sup>94</sup> Edgar Dale, How to Appreciate Motion Pictures (New York: MacMillan, 1937), p. 37.

<sup>95</sup> Beatriz Guido, "La agonía del escritor frente al cine," in Semana de Literatura y Cine Argentinos, pp. 20-21.

and has been from the beginning part of film's environment. For another the question of influence on literature is always difficult to trace in terms of causality, and the critic might better look instead for changes in literature that seem closely related to new elements in literature's environment.<sup>96</sup> Cinema has been and is a powerful, pervasive, but frequently indirect influence on twentieth century life and art including literature. Who could measure its influence on the later work of a writer who has exclaimed, like Beatriz Guido, "'¡Pero si el cine me apasiona desde los siete años! Recuerdo muy bien que mi abuela me acompañaba todas las tardes, y yo me quedaba durante el resto del día pensando en lo que había visto, con los ojos asombrados.'" <sup>97</sup>

Cinema has greatly influenced the works of writers in the past fifty years, just as any new and important element in their world has had an impact on them. Writers see literature in new ways because of the addition of cinema to their environment; and if they do, so does also the filmgoing reader and the filmgoing critic. A statement that any work is "cinematic" can only be taken as proof that film has influenced the critic.<sup>98</sup> André Bazin feels that even to speak of influence is misleading in talking of cinema and literature, and that it would be more accurate to say, as he does, that "a certain aesthetic convergence

---

<sup>96</sup> Eidsvik, p. 71.

<sup>97</sup> La Gaceta, January 1, 1958, n.p.

<sup>98</sup> Eidsvik, p. 72.

. . . has simultaneously polarized several contemporary forms of expression."<sup>99</sup>

Film has given the critic new eyes with which to see and new vocabulary to describe certain techniques found as far back as Homer, Virgil, and Racine.<sup>100</sup> Critic Pio Baldelli finds "cinematic" usages everywhere, saying that from Latin texts to ones from seventeenth century France one finds panoramic shots or traveling shots.<sup>101</sup> Ropars-Wuilleumier suggests that perhaps such references by the critic are simply tools to describe conveniently literary usages which transcend time and media and which merely suggest similar mental structures.<sup>102</sup> Beatriz Guido feels that the visual aspects of writing have always been important, not just since the advent of film, and that only the terminology for them has changed, saying: "Pensar en imágenes cinematográficas, me ayudó, seguramente. . . . Pero también le ayudaba a Maupassant, antes de que se inventara el cine, o a Chejov. Sólo que entonces no se llamaban imágenes cinematográficas, sino, simplemente, imágenes."<sup>103</sup> Considering another example of cinema's self-acknowledged influence on a writer, poet Richard Wilbur finds that being conditioned by filmgoing has helped his reading of even pre-twentieth-century works:

---

<sup>99</sup> Bazin, p. 63.

<sup>100</sup> Ropars-Wuilleumier, p. 10.

<sup>101</sup> Pio Baldelli, El cine y la obra literaria, trans. by Alejandro Saderman (Buenos Aires: Editorial Galerna, 1970), p. 346.

<sup>102</sup> Ropars-Wuilleumier, p. 12.

<sup>103</sup> Vicente Battista, "Tomando mate con Beatriz Guido," El Escarabajo de Oro, Vol. V, Nos. 23-24, p. 12.

Knowing how far my mind's eye must have been conditioned by motion pictures, I venture with diffidence the opinion that certain pre-Edison poetry was genuinely cinematic. Whenever, for example, I read Paradise Lost, I, 44-58 (the long shot of Satan's fall from Heaven to Hell, the panorama of the rebels rolling in the lake of fire, the sudden close-up of Satan's afflicted eyes), I feel that I am experiencing a passage which, though its effects may have been suggested by the spatial surprises of Baroque architecture, is facilitated for me, and not misleadingly, by my familiarity with screen techniques. If this reaction is not anachronistic foolishness, it follows that one must be wary in attributing this or that aspect of any contemporary work to the influence of film.<sup>104</sup>

Wilbur's last point--that cinema has changed him as a reader and not only the literary works he reads--is essential to any discussion of film and literature. But--perhaps priority in time is not even a particularly important concept for the critic, provided that he is not interested in establishing causality; Robert Richardson's book is in its entirety an exploration of similarities between film techniques and literary techniques that are parallel without regard to priority in time. In fact, he makes the point over and over that there are precedents in print literature for most, if not all, techniques in film.<sup>105</sup>

---

<sup>104</sup> Richard Wilbur, "A Poet and the Movies," in W. R. Robinson, Man and the Movies (Baton Rouge: Louisiana State University Press, 1967), p. 224.

<sup>105</sup> It would indeed seem that there are precedents in print literature for most if not all techniques in film. Robert Richardson makes this point over and over. He mentions film's ability to characterize by images or pictures which is found in Nathaniel Hawthorne's The Marble Faun (p. 57); finds Keats using a stream of images the way film does (p. 53); mentions film-like torrential speed in Thomas Nashe and Christopher Smart (p. 55); sees Cecil B. DeMille-type spectacle in Homer and Milton (p. 53); says that mobility and control of point of view have literary precedents (p. 54); and sees the work of Walt Whitman as analogous to film at many points (pp. 26-27). And Richardson is not the only critic who sees literary precedents for techniques generally associated with film. For example, Gessner mentions the crosscutting

In spite of the hazards in assigning to the film any direct influence on literature, there are some aspects where this influence is clearly present. For example, many authors have found in writing scenarios an alternative and attractive way to narrate. Even a partial list of those who have done so is impressive: William Faulkner, Vicente Blasco Ibáñez, Carlos Fuentes, Alain Robbe-Grillet, F. Scott Fitzgerald, Mario Puzo, Luigi Pirandello, Gabrielle D'Annunzio, Marguerite Duras, Dylan Thomas, James Agee, Nathanael West, Jean Paul Sartre, and Beatriz Guido.

A few writers, not content with merely writing for the films, have even turned to making films themselves: Alain Robbe-Grillet, Vicente Blasco Ibáñez. Even though Beatriz Guido has said that she is above all a writer, she admits that she too would be interested in making a film if the perfect portable, hand-held sound camera were available.<sup>106</sup>

The cinema has provided subject matter for writers, and this constitutes a second area of obvious influence. The novel about the ruination of the writer by the movie industry is the most notable example of this; Beatriz Guido is fond of quoting F. Scott Fitzgerald, who felt he'd been ruined,<sup>107</sup> and Mario Puzo says, "I had read the

---

in the fair scene of Madame Bovary (pp. 268-269); and Marshall McLuhan has said that the realistic novel anticipated film form (quoted in Film; Readings in the Mass Media, ed. by Allen and Linda Kirschner [New York: Odyssey Press, 1971], p. 14).

<sup>106</sup> Rodríguez Monegal, p. 212.

<sup>107</sup> Guido, interview, August 16, 1972.



literature about Hollywood, how they did in Fitzgerald, Nathanael West, and novelists in general."<sup>108</sup> These novels have been written mostly by disgruntled writers with some Hollywood experience,<sup>109</sup> and a list of them would be extensive.<sup>110</sup> The reason for their unhappiness might be lack of preparation in film techniques, as George Bluestone snorts: "Discontent, it seems, has been directly proportional to one's lack of training in joint production."<sup>111</sup>

The film did not just give writers cause to complain about their experiences; it gave them the film to use as reference, setting, or example. Among the works with a film industry setting are Pirandello's Shoot, subtitled The Notebooks of Serafino Gubbio, Cinematograph Operator, Fitzgerald's The Last Tycoon, and Vladimir Nabokov's story "The Assistant Producer."<sup>112</sup> In most of Beatriz Guido's fiction, while movie settings are not used the main characters go to the movies--for example, in La casa del ángel (1955) Ana Castro and her sisters see Su noche de

---

<sup>108</sup> Mario Puzo, The Godfather Papers (New York: G. P. Putnam's Sons, 1972), p. 41.

<sup>109</sup> Bluestone, p. 34.

<sup>110</sup> A list of such novels would include Carl Van Vechten's Spider Boy, Liam O'Flaherty's Hollywood Cemetery, Christopher Isherwood's Prater Violet (Richardson, p. 79), Budd Schulberg's What Makes Sammy Run and The Disenchanted, F. Scott Fitzgerald's The Last Tycoon, Jay Richard Kennedy's Prince Bart, Nathanael West's Day of the Locust, Aldous Huxley's After Many a Summer Dies the Swan, Norman Mailer's The Deer Park, among others (Bluestone, p. 34).

<sup>111</sup> Bluestone, p. 35.

<sup>112</sup> Richardson, pp. 80, 83.

amor with Vilma Banky and Ronald Colman;<sup>113</sup> and in Fin de fiesta (1958) Gonzalo expresses the wish to be a movie actor.<sup>114</sup>

Despite the aforementioned problems in dealing with questions of influence on literature in general, and of the influence of cinema on print literature in particular, many writers and critics are eager to speak about such influence. To mention it has become, in fact, a commonplace of literary criticism. For one, director and writer Leopoldo Torre Nilsson is certain that cinema has made a difference in contemporary writing, saying that this influence is found "sobre casi toda la novelística contemporánea. Como es bien sabido, el cinematógrafo ha gravitado y sigue gravitando mucho sobre la literatura contemporánea."<sup>115</sup> Torre Nilsson's remark is typical of the majority of critical references to film influence in that it mentions its presence without being specific.

Cinema appears to have affected writing techniques in four general areas: the visual, the presentation of time, sound, and assembling or editing. The greatest number of critics perceive the influence of cinema in the first of these, the visual. These critics

---

<sup>113</sup> Beatriz Guido, La casa del ángel (5th ed.; Buenos Aires: Emece, 1966), p. 57. All quotes will be from this edition. The first edition was 1955.

<sup>114</sup> Beatriz Guido, Fin de fiesta (4th ed.; Buenos Aires: Losada, 1966), p. 24. All quotes will be from this edition. The first edition was 1958.

<sup>115</sup> Rodríguez Monegal, p. 304.

describe the writer as a camera that concentrates on externals, that moves in camera-like ways, that is actually aware of point of view (so inescapable in film). They believe that in general contemporary fiction has become more concerned with surface description and with visualization as a result of the presence of cinema.<sup>116</sup> To give examples of particular works, Richardson cites the "emphasis on visible detail" in Nathanael West's The Day of the Locust and Miss Lonelyhearts as a development from West's work in films.<sup>117</sup> Leopoldo Torre Nilsson believes that the film has strongly influenced Beatriz Guido's writing in its graphic qualities, saying, "'He de decir que el cine tiene una gran influencia sobre su novela. A veces digo que si cambiasen los papeles nos encontraríamos con que mi literatura sería muy intelectual y su cine sería pura imagen.'"<sup>118</sup> Guido herself often acknowledges a debt to the film in regard to the visual aspects of her prose; she has stated, "El cine--pienso--me ha ayudado a visualizar."<sup>119</sup> Critics have agreed with her in attributing the noticeable emphasis on external description in her later writing to her work in films.<sup>120</sup>

---

<sup>116</sup> Gessner, p. 264; Bloch-Michel, p. 104.

<sup>117</sup> Richardson, p. 81.

<sup>118</sup> Felix Martialay and Juan Cobos, "Una entrevista con Torre Nilsson, director argentino," Film Ideal, Nos. 55-56 (September 1 and 15, 1960), p. 25.

<sup>119</sup> E. J. M., "Conversación con Beatriz Guido," La Nación, literary supplement, December 17, 1961, p. 4.

<sup>120</sup> Juan B. Aguilar, "Un libro para los argentinos," ¿Por Qué? Vol. III, No. 18 (December 1959), p. 2; Mireya Bottone, La literatura argentina y el cine (Rosario, Argentina: Universidad Nacional del Litoral, 1964), p. 25.

The film's emphasis on surfaces has even resulted in a theory of fiction, according to Richardson, who believes that Robbe-Grillet's presentation of surfaces and appearances stems from a belief that they alone have validity.<sup>121</sup> This emphasis seems to have taught writers to use equivalents of particular camera movements, according to many critics;<sup>122</sup> Guido, for one, uses a considerable number of equivalents of prolonged tracking shots in Fin de fiesta, a work written after a number of years' experience in films.

The camera's constant and obvious dependence on point of view has surely been one of the factors in making writers more aware of the uses and control of point of view in modern fiction.<sup>123</sup> As an example of a very interesting experiment with point of view, one finds in Guido's Fin de fiesta alternating sections in the first and the third persons. Most narrative films today use just such alternation, and Guido has stated that this particular experiment of hers had definitely been inspired by film usage.<sup>124</sup>

---

<sup>121</sup> Richardson, p. 88.

<sup>122</sup> For example, Enrique Anderson-Imbert has said that the modern novel in Spanish America uses "panorama a distancia y análisis de un detalle en toda la extensión de la pantalla ... deslizamientos de la cámara desde ángulos sucesivos o simultáneos. ... " (Crítica interna [Madrid: Taurus, 1960], p. 277); Richardson says that Nabokov's "The Assistant Producer" shows "how certain camera tricks and angles can be utilized for prose" (p. 83); and Richard Wilbur sees the equivalent of an opening shot in one of his own poems (pp. 224-225).

<sup>123</sup> Richardson, p. 90. Juan Loveluck sees in the Spanish American modern novel a "mutación y dinamismo del punto de vista en correspondencia con el vivaz desplazamiento del 'foco' u ojo de la cámara," mentioned in his "Intención y forma en La muerte de Artemio Cruz," La Nueva Narrativa Hispanoamericana, Vol. I, No. 1 (1971), p. 107.

<sup>124</sup> Beatriz Guido, private interview, Buenos Aires, September 13, 1972.

The way that film manipulates time, using flashbacks, flash forwards, fast and slow motion and freeze frames, appears to have influenced writing techniques considerably.<sup>125</sup> In film, time resembles a flow, an impression due in part to the fact that there are no "verb tenses" except the present in the film: whatever is on the screen is in the act of happening now; even a flashback begins with a break, but then the present time flow begins again. This emphasis on the present can be seen in the obsessive use of the present indicative tense in much of modern literature,<sup>126</sup> and the second-by-second narration of events in the popular novel.<sup>127</sup> Beatriz Guido experimented with the almost exclusive use of the present tense in her 1964 bestselling novel, El incendio y las vísperas,<sup>128</sup> which was written after a more than ten-year career as a scenarist, and one must suppose, ample opportunity to observe, use and absorb film techniques.

Time in the sense of tempo or rhythm is much easier to feel or perceive in film and in the rest of the performance arts than it is in print literature, although of course print literature also does have tempo. This is because the performing arts are presented in a fixed rhythm, and in architecture, print literature, sculpture and painting the recipient sets his own pace.<sup>129</sup> As Guido has remarked, " ... la

---

<sup>125</sup> This is mentioned by Anderson-Imbert, p. 277; Loveluck, p. 107; and Richardson, p. 89.

<sup>126</sup> Bloch-Michel, p. 107.

<sup>127</sup> Gessner, p. 273.

<sup>128</sup> Beatriz Guido, El incendio y las vísperas (Buenos Aires: Losada, 1964). All quotes will be from the tenth edition, 1965.

<sup>129</sup> Gessner, p. 17.

literatura tiene [in contrast to film] un tempo más distendido ni tan arquitecturado."<sup>130</sup> The fact that film's noticeable tempo can affect a writer is confirmed by her when she says, "El 'tempo' de la narración es algo que aprendí a distinguir, a imitar, gracias a Leopoldo y al cine."<sup>131</sup> She believes that this marked tempo is perceivable only in her stories and not in her novels, however.<sup>132</sup>

Ever since the advent of the sound film it has become increasingly apparent that sound is an important source of meaning, not just in film literature but in print literature as well. This aspect of literature, the performance/oral side, has been in decline since oral literature slipped from prominence in the late Middle Ages, but perhaps film literature marks its return to favor. The importance of sound in film has influenced writing in the use of sound effects, which are particularly noticeable, for example, in such works as Malcolm Lowry's Under the Volcano<sup>133</sup> and in Guido's Fin de fiesta.<sup>134</sup> Dialogue has also felt the presence of the sound film: for example, the contrast between the use of dialogue in Guido's early writing and her later works reflects a change toward more realistic speech after her career in films began; she attributes this change to the cinema, which has enabled her

---

<sup>130</sup> Guido, interview, August 16, 1972.

<sup>131</sup> Diego Baracchini, "Los perfiles de Beatriz Guido," Atlántida, No. 1220 (November 1968), p. 29.

<sup>132</sup> Guido, interview, August 16, 1972.

<sup>133</sup> Richardson, p. 87.

<sup>134</sup> Bottone, p. 25.

to "hear" as well as see written dialogue in a way that had not called her attention before she wrote for films. She says of film in very definite terms: " ... ha favorecido el diálogo de mis personajes. ... " <sup>135</sup>

A number of critics believe that rather than any of the aforementioned kinds of techniques, it is instead the film's method of composition by juxtaposition that has had more influence on literature than any other. According to Richardson, "The film's basic technique, the method of composition by juxtaposition which can be called cutting, editing, or montage and which is the most characteristic feature of film form, is also the aspect of film that has had the greatest impact on literature." <sup>136</sup> He goes on to mention the work of William Burroughs in which the substitution of juxtaposition for grammar and syntax he views as an application of montage to prose. <sup>137</sup> A similar statement could be made about Guido's most recent novel Escándalos y soledades (1970), which employs this same method of construction by juxtaposition as one of its basic techniques. <sup>138</sup> Since shots in a film are simply juxtaposed, film aids the viewer in making

---

<sup>135</sup> E. J. M., p. 4. Guido mentioned at another time that cinema had helped her "para ceñir los diálogos. ... " (Battista, p. 12).

<sup>136</sup> Richardson, p. 91.

<sup>137</sup> Richardson, p. 89. Richard Wilbur has cited some of his own poems which employ similar techniques (p. 224).

<sup>138</sup> She might have been experimenting with juxtaposition as far back as 1956 in her novel La caída ([Buenos Aires: Losada, 1956]. All quotes will be from the third edition, 1965), according to critic Noé Jitrik in his Seis novelistas argentinos de la nueva promoción (Mendoza, 1959), p. 35.

transitions by means of certain editing devices, such as the cut and the fade, devices which help a viewer to understand the relationship between one shot and the next. Many writers, including Guido, have incorporated equivalent devices into print for the same purpose.

As has been shown, cinema and literature share many characteristics despite their different media and resulting different limitations and strengths: both are arts of language which communicate, are dependent on certain conventions in order to be understood, and can be studied employing similar critical methods. The influences of one on the other have been mutual. Now that the mark of film on print literature has been sketched briefly, attention may be turned to the career and work of an author on whose writing techniques this mark stands out clearly: Beatriz Guido.



## CHAPTER II

### BEATRIZ GUIDO: THE WRITER, THE SCENARIST

Segura de que me esperaba una carrera  
literaria, mamá se esmeró por darme esa  
infancia desdichada que--dicen--fue  
estímulo de los mejores escritores.

--Beatriz Guido<sup>1</sup>

In this way Beatriz Guido speaks of her interesting childhood. She has said that her life experiences have given her more material for fiction than her imagination possible could have, and adds modestly that her experiences perhaps more than her talent have made her a writer: "Siempre digo que soy muy mala escritora porque la realidad ha sido más generosa y superior que mi imaginación."<sup>2</sup> Her life experience has provided the thematic and anecdotal bases for her novels, her short stories, her plays, her literary criticism--in short, for all her writing.

Beatriz Guido was born on December 13, 1925, in Rosario, Argentina, a provincial capital some 180 miles northwest of Buenos Aires

---

<sup>1</sup>Baracchini, p. 28. In a later version of this statement Guido changed "infancia desdichada" to "infancia de historias fantasmales" (in Beatriz Guido, *Una madre* [Buenos Aires: Emecé, 1973], p. 115. All future references to this work will be to the aforementioned edition). She made the change because, in spite of her mother's efforts to terrify her with dreadful stories, she remembers her childhood as basically happy.

<sup>2</sup>Beatriz Guido, "Beatriz Guido: un testimonio autobiográfico," *Atlántida*, Vol. LII, No. 1243 (October 1970), p. 39.

on the Paraná River. She is the oldest of three daughters of Angel Guido, an architect and city planner, and Bertha Eirin, a native of Uruguay who had been a noted actress in her youth. Both parents were intellectuals. Their house was filled with books, and some of the most noted people of the time were their friends: Gabriela Mistral, Leopoldo Lugones, William Faulkner. Books and intellectual conversations formed a central and natural part of Guido's childhood, and their constant presence gave impetus to her writing career. She explains that she is an intellectual who has always lived with books at hand, saying, "Soy una intelectual nata. Lo admito y lo acepto. ... Siempre tuve el libro al alcance de mi mano; nací entre libros."<sup>3</sup> Bertha Eirin nurtured her daughters' imaginations in other ways: with terrifying stories--which at times made the girls weep with fright--such as that of the Ripper of Palermo, or of the kid pursued by an implacable wolf. Her mere presence sparked their imaginations as well, as Guido was to remember later: "Como eran muy pocas tus salidas, sólo te recuerdo vestida con largas y fantasmales túnicas, dispuesta siempre a salir al proscenio. ... "<sup>4</sup>

Guido loved to read, her tastes reflecting Bertha Eirin's preference for crime and sensation as exemplified in her mother's fascination for Sacco and Vanzetti and her taste for black humor. These tastes of Guido's alarmed Nobel Prize-winning Chilean poet Gabriela Mistral, who wrote to Angel Guido after visiting the family

---

<sup>3</sup>Ibid., p. 36.

<sup>4</sup>Guido, Una madre, p. 56.

in the 1930's: "Me preocupa Beatriz: sólo la he visto interesada en noticias policiales, crímenes. ..."<sup>5</sup> She also liked to go to the movies, and at times saw as many as four or five films a day. She believes today that all this reading and movie-going were related, and that they later combined to produce what she has called "una vocación muy grande por la historia o el relato."<sup>6</sup> Guido's strong narrative sense has been observed by critics; among others who mention it, I consider this aspect of her fiction to be a dominant one and feel that she is a supreme storyteller, one who can recreate events and atmospheres and produce in the reader an emotional impact, using suspense, melodrama and a strong narrative line. She also believes that movie-going fostered her attraction for images, both literary and cinematic, tracing this attraction back to early childhood: "Yo tenía una abuela francesa que se iba al cine a las tres de la tarde y salía a las ocho de la noche. Y en esa época eran una, dos, tres, cuatro [films]. Así que yo me pasaba el día en el cine, veía cualquier cosa. Yo siento hoy todavía una atracción total y definitiva a la imagen."<sup>7</sup>

As a child Beatriz Guido traveled often with her father, a visionary architect, learning much about her native country and its people:

Desde los cuatro años acompañé a mi padre en largos y penosos viajes por los caminos de mi patria, detrás de su sueño, de su delirio de arquitecto, de historiador de arte: remodelar

---

<sup>5</sup>Gabriela Mistral, letter to Angel Guido, 193?.

<sup>6</sup>A. B., I, January 25, 1961, n.p.

<sup>7</sup>Guido, interview, August 16, 1972.

ciudades, rodearlas de plazas, levantar monumentos, preservar ruinas y catedrales, alterar con caudillos provinciales, orilleros, o pernoctar en algún pueblo de la provincia de Santa Fe para escuchar el discurso de Alfredo Palacios [writer, historian of Argentine literature, author of *El santo de la espada*], o de Ricardo Rojas [socialist politician and legislator].<sup>8</sup>

During that period she began to take an interest in political and social conditions and problems, an interest which is central in a number of her novels and stories. She talks of this emphasis on social conditions, explaining how she learned about such problems both through books and through first-hand experience:

... se me puede preguntar por qué siempre estuve interesada en lo político y lo social. Contestaría: por dos factores. Primero por los libros, a través de los cuales me informé. Segundo porque mi padre era urbanista, entonces yo lo acompañaba muchísimo en sus viajes, era como el hijo varón, que lo seguía por todas las provincias. Fue por ese motivo que tuve oportunidad de asistir al último fin de los caudillos antes de la llegada de Perón. Desde muy niña conocí a Barceló, a Argons; soy como el protagonista de mi última novela: un testigo, un espía de ese mundo político que se me mete dentro. Por otra parte mi casa rosarina era un poco la embajada de todo un mundo. Dormían allí David Siqueiros [the Mexican painter], Lisandro de la Torre [radical reformer and politician]: y eso me llega, soy testimonio de ese mundo.<sup>9</sup>

The early experiences of knowing national and local political leaders formed the basis for two of Guido's novels. The first of these is the one to which she alludes above, Escándalos y soledades (1970), a novel about reformers like Lisandro de la Torre whose youthful ideals were later compromised by the necessities of political reality. The second is Fin de fiesta (1958), which reflects a slightly different aspect,

---

<sup>8</sup>Baracchini, p. 24.

<sup>9</sup>Guido, "Beatriz Guido: un testimonio autobiográfico," pp. 40, 42.

that of the local caudillos in the period just before the rise of Perón, men like those her father knew through his work as a city planner.

In 1935 her father received a Guggenheim fellowship to study fine arts at the University of Southern California in Los Angeles, and Beatriz Guido accompanied him to the U.S.A. While they traveled and while he studied, she practiced the piano, since at that time she was believed to be musically gifted. She reveals later that the results of constant practice were not quite foreseen: "En las travesías, ocho horas en un teclado mudo me ensordeció para toda la vida. La música no me interesa porque no la oigo."<sup>10</sup>

After a stay in Taxco, Mexico, in the company of painters Diego Rivera and David Siqueiros, they returned to Argentina in 1936 where Guido attended a religious school, the Colegio de Nuestra Señora del Huerto. The effects of a religious education on the impressionable mind of a young girl were to be reflected in her first novel, La casa del ángel (1955).

In 1936 Angel Guido was chosen to design the largest monument in Latin America, the Monumento a la Bandera, a monument to the flag in Rosario, province of Santa Fe. The process of its construction, the changes of political regime which threatened its completion as designed, and Angel Guido's compromising pact with the Perón government to preserve its original form, were the basis for Guido's 1964 bestselling novel, El incendio y las vísperas. She dedicated the novel to her

---

<sup>10</sup> Baracchini, p. 25.

father--"A mi padre, que murió por delicadeza"--and it is his story.

She explains how his pact is reflected in the novel:

El incendio y las vísperas está dedicada a mi padre y es la novela de mi padre. Como es sabido, papa transigió con el peronismo. Sin ser peronista, continuó dando clases, tratando de ser una figura marginal en la Universidad [del Litoral, Rosario] intervenida de 1946. Una sola preocupación lo justificaba: llevar a cabo el proyecto de Monumento a la Bandera ... en esa novela no traté de levantar un monumento a mi padre, de vindicarlo, de salvarlo para la historia; creo que quise comprender su tragedia. ...<sup>11</sup>

Angel Guido had always loved beauty. He had a beloved collection of colonial paintings, furniture and art objects which was expropriated in 1934 because he belonged to a leftist group. This man who loved beautiful things wept when they were taken away. Even today Guido remembers details of that day vividly: "Tenía entonces 10 años y vi a las tablas y las cornucopias desprenderse de las paredes y ser acompañadas por mi padre, entre sollozos, hasta el Museo. Fue un cortejo fúnebre."<sup>12</sup> In time and after many long trips to Peru, Angel Guido replaced most of his treasures. His passionate and voluptuous pleasure in beauty is reflected in El incendio y las vísperas which deals with a man who made a pact with the Perón government to save his possessions from expropriation. Angel Guido's pact precipitated his death, as did Alejandro Pradere's pact in the novel. Beatriz Guido explains the destructive nature of this love of beauty that led her father to make such a pact: "La belleza sí nos destruye: acepta el rectorado de la Universidad [del Litoral en Rosario] como un pacto, un

---

<sup>11</sup> Ibid., p. 29.

<sup>12</sup> Ibid., p. 25.

pacto político, un canje de belleza y muerte para salvar la delicadeza, así sea asesinado el espíritu."<sup>13</sup>

By 1938 after travels to Europe with her father, she had abandoned music forever and had taken up the study of philosophy. After studying at the University of Buenos Aires for three years, her father sent her to Rome, Naples, and Paris in 1948 where she studied philosophy with Guido de Ruggiero, Benedetto Croce, and Gabriel Marcel. During her stay in Rome she lived with a very unusual family. The story of her relationship with the strange children of this family formed the basis for her most transparently autobiographical novel, La caída (1956). Guido, like Albertina in the novel, was an emotional prisoner of those half-diabolical and half-angelical creatures, and was torn between loving them and wanting to be free.

Guido's concentration on philosophy at that period is reflected in her earliest literary works, Regreso a los hilos (1947),<sup>14</sup> the story of a puppet with philosophical preoccupations, and in a collection of stories, Estar en el mundo (1950);<sup>15</sup> it can also be seen in several

---

<sup>13</sup> Ibid., p. 26.

<sup>14</sup> Beatriz Guido, Regreso a los hilos (Buenos Aires: Ateneo, 1947). All future quotes will be from this edition.

<sup>15</sup> Beatriz Guido, Estar en el mundo (Buenos Aires: Ateneo, 1950). All future quotes will be from this edition.

translations of works by Gabriel Marcel,<sup>16</sup> and in a critical study of Camus and Moravia, Los dos Albertos (1950).<sup>17</sup>

Beatriz Guido contracted a brief marriage in 1950 to Julio Gottheil. She remarks on its amicability and intellectual tenor as she recalls a conversation from the day of the wedding: "Mientras atravesábamos el largo camino de naranjos y azahares él dijo: '¿Crees que podremos ver a Heidegger el mes que viene? Recibí una carta: que no viaja a. ... ' Fue una maravillosa amistad; admiración profunda que se continúa hasta hoy."<sup>18</sup>

Beatriz Guido's works, while not strictly autobiographical, do reflect her personality and her experiences, as she explains here: "Todas mis novelas (sacando 'La caída', que es autobiográfica) están construídas con personajes que están fuera de mí; puede haber algo mío en algún matiz de tal o cual personaje, o en algún diálogo, como sucede en mis cuentos."<sup>19</sup> It is sometimes said, and said as censure, insinuating that she is perhaps escapist, that Guido writes principally of characters and life drawn from her own social class, the decaying

---

<sup>16</sup> Gabriel Marcel, Decadencia de la sabiduría, trans. by Beatriz Guido (Buenos Aires: Emecé, 1955); Gabriel Marcel, Los hombres contra lo humano, trans. by Beatriz Guido (Buenos Aires: Librería Hachette, 1955); Gabriel Marcel, Teatro, trans. by Beatriz Guido (Buenos Aires: Losada, 1953).

<sup>17</sup> Beatriz Guido, Los dos Albertos en la novela contemporánea: Camus, Moravia (Rosario: Editorial Confluencia, 1950).

<sup>18</sup> Baracchini, p. 26.

<sup>19</sup> Guido, "Beatriz Guido: un testimonio autobiográfico," p. 39.



oligarchy, and that she does not depict other sectors of society. In this regard, she reiterates that it must be remembered that she writes about what she knows--that in this sense only her own life has given her the basic subject matter for her writing. She furthermore feels that censure of any writer's work as escapist simply because it treats upper class life is erroneous:

El álbum familiar de mis novelas ... está basado en una realidad vivida, pero más que vivida en mi propia casa, es una realidad espiada del mundo que me rodea. Se me critica que no salgo de la descripción de una categoría social. No me gusta la imposición de temáticas. Además no puedo escribir sobre aquello que desconozco. Puedo compadecerme, dolerme, pero no conocerlo. Soy espectadora pero no socióloga. Sin embargo, pienso que está tan "comprometido" Proust con su época como Sartre con la suya.<sup>20</sup>

Up to this point it has been shown how Guido's life has afforded her subject matter for her writing, along with descriptions of some literary works which reflect her experiences. Because any assessment of her writing must take into account that since 1952 she has been in effect a scenarist as well as a writer of prose fiction, attention now turns, before discussing her career as a successful and well-known writer, to a very special encounter in her life. It was this encounter that led, early in her adult life, to the development of the separate but parallel career of scenarist.

Guido's career as a scenarist began, simply, because she met Leopoldo Torre Nilsson. As she says, "'No llegué al cine por otro motivo que por un acercamiento personal a Torre Nilsson.'" <sup>21</sup> The

---

<sup>20</sup>A. B., II, January 26, 1961, n.p.

<sup>21</sup>A. B., I, January 25, 1961, n.p.

overall impact of film experience on her life she assesses as exhilarating, stimulating, an opening to a whole new world: "A mí [el cine] me ha abierto un mundo, me dio síntesis, me dio calle, me dio conocimiento de gente, me dio asomarme a un mundo que para mí hubiera estado totalmente vedado. ..."<sup>22</sup> As far as her career as a scenarist is concerned, it began when Torre Nilsson asked her to write a scene for his forthcoming movie, Días de odio (released in 1953), adapted from Jorge Luis Borges' story "Emma Zunz."<sup>23</sup> It is interesting to speculate why he did, because he had revealed that he didn't like her literary work, saying of it in 1952, "Me empalagaba tanto encanto."<sup>24</sup> With that script began her long career as a scenarist, a career which has seen the release of the following films bearing her name as collaborating scenarist. Many of these works (those indicated by asterisks) were adapted from her literary works:

Días de odio (released in 1953)

\*La casa del ángel (1957)

\*El secuestrador (1958)

\*La caída (1959)

\*Fin de fiesta (1959)

Setenta veces siete (1960)

---

<sup>22</sup> Guido, "La agonía del escritor frente al cine," pp. 22-23. In a private interview in Buenos Aires on September 14, 1972, film maker and writer Edgardo Cozarinsky concurred with Guido's judgment on the beneficial effects of her work in films.

<sup>23</sup> "Un encuentro decisivo," Temas de Cine, No. 12, p. 11.

<sup>24</sup> Baracchini, p. 26.

\*La mano en la trampa (1961)  
 \*Piel de verano (1961)  
 \*Homenaje a la hora de la siesta (1962)  
 \*La terraza (1963)  
 \*Paula cautiva (1963)  
El ojo de la cerradura (1964)  
La chica del lunes (1966)  
Los traidores de San Angel (1967)  
Martín Fierro (1968)  
El santo de la espada (1970)  
Güemes, o La tierra en armas (1971)  
La Maffia (1972)  
Los siete locos (1973)  
Boquitas pintadas (filmed in 1974 with  
 Guido as directora artística).

Except for Paula cautiva on which she worked with director Fernando Ayala, these films were directed by Torre Nilsson, who also collaborated on the scripts.

Exactly what does "collaboration" mean with regard to Beatriz Guido's contribution to the finished film? She herself is quick to say that she works with Torre Nilsson and the other scenarists if any, writing only certain scenes or sequences that Torre Nilsson asks her to do. In a sense, then, she is not exactly an independent scenarist, since she works under the plan of the director and does not attempt, and says she would not attempt, to assemble a whole screenplay alone, even when working on adaptations of her own works:

Mi actuación en el set es casi siempre rehacer un diálogo o alguna secuencia que a Torre Nilsson no le parezca totalmente lograda. Por lo demás, es él quien realiza la línea argumental del film. No me creo capaz de una participación directa si por directa entendemos un guión absolutamente mío.<sup>25</sup>

Writing a script and writing a story or a novel are very different processes, Guido realizes, and in part this difference is owing to the necessity of working with a director, who, she feels, is definitely the boss: "Creo que todo autor debe saber que cuando cae en manos de un director debe olvidar en absoluto su identidad; debe ponerse al total servicio de la obra cinematográfica, aunque su aporte sea muy intenso y verdadero."<sup>26</sup> The different processes of writing prose and writing scripts respond as well to media differences; and Guido seems not to feel completely at home using the "language" of film: " ... sé lo terrible y espantoso que es para un escritor hacer un libreto cinematográfico. Son dos lenguajes tan distintos que casi siempre el libretista termina por matar al escritor."<sup>27</sup> She says that all her years of apprenticeship in film, from 1952 until the present, have in effect made her a scenarist who can work successfully only for a director and not alone: "De mi aprendizaje yo podría escribir un

---

<sup>25</sup> A. B., I, January 25, 1961, n.p. Guido repeated this idea to Emir Rodríguez Monegal in 1967 (p. 211), and also in a 1970 lecture ("La agonía del escritor frente al cine," p. 21).

<sup>26</sup> "Una incierta frontera entre realidad e irrealdad," Análisis, No. 331 (July 17, 1967), p. 41.

<sup>27</sup> Rodríguez Monegal, p. 211. Guido repeated this idea in 1970 ("La agonía del escritor frente al cine," p. 21).

diálogo ordenado por un director y en mis dos experiencias--la de Torre Nilsson que ustedes conocen y la de Ayala en Paula cautiva--yo lo único que he podido ser es un fiel servidor de la mano del director."<sup>28</sup> Guido has emphasized that not only does she collaborate in the scripts, but as well in all aspects of film production, saying:

Yo tengo que especificar que mi caso con el cine es un caso muy particular porque yo con Leopoldo trabajo del principio de una película hasta el final. Soy, creo, como él lo ha dicho también, su colaboradora primera. Quizá la colaboradora que está en todo todo detalle del film que él crea.<sup>29</sup>

Leopoldo Torre Nilsson confirms that his wife's role is as she describes it, at the same time emphasizing how highly he esteems her work with him,<sup>30</sup> but he does not appear to share her doubts about her ability to work alone eventually: "'Así como yo me siento presente en la obra literaria de Beatriz Guido, siento que ella está presente en mi obra cinematográfica; se da realmente un trabajo en equipo, del cual seguramente en un futuro ella puede salir a trabajar individualmente, quizás enriquecida por esa experiencia. ...'"<sup>31</sup>

As for why she works as a scenarist, Guido explains that she herself feels tremendously drawn to the cinema, as do many other contemporary writers: " ... pienso que todos los escritores contemporáneos sentimos una tentación fundamental por entregar nuestro material, o sea

---

<sup>28</sup> Ibid.

<sup>29</sup> Guido, interview, August 16, 1972.

<sup>30</sup> Martialay and Cobos, p. 25.

<sup>31</sup> Agustín Mahieu, "El nuevo cine y los escritores," Lyra, Vol. XX, Nos. 186-188 (1962), n.p.

nuestra intimidad, a la imagen. ... "<sup>32</sup> And she adds a description of the temptation posed by the cinema to a writer: "Naturalmente que tiene un atractivo enorme ver la creación de uno en imágenes. Ese volcar la imaginación literaria en la imagen visual del cine es una tentación casi diabólica. Muy difícilmente escapa un escritor a ella."<sup>33</sup> Nonetheless, she feels that this temptation has only served to sharpen her awareness of herself as a writer: " ... ese mismo cine me afirma cada día más en mi único medio expresivo: el oficio de escribir."<sup>34</sup>

Guido feels that she could not write a script alone; but what of directing? When critic Emir Rodríguez Monegal asked her in 1967 if she would like to make a film, she acknowledged that she might if the ideal camera were available: "'Ahora que eso de salir con la cámara de mano, chiquita y cómoda, a filmar vidas verdaderas, pescar la vida en sí misma, y convertir ese momento real en creación, eso sí que me tienta y hasta creo que podría hacerlo.'"<sup>35</sup> In 1961 she had said that making a film was something she wouldn't even consider. Perhaps this change of opinion comes from increased self-confidence in her own ability to deal with both media successfully resulting from her years as a scenarist and from being present on the set during filming. Why she changed her mind might also be explained by a speech made in 1970 in which she drew attention to the way films and print literature have

---

<sup>32</sup> Guido, "La agonía del escritor frente al cine," p. 20.

<sup>33</sup> Rodríguez Monegal, p. 212.

<sup>34</sup> E. J. M., p. 4.

<sup>35</sup> Rodríguez Monegal, p. 212.

recently drawn closer in function and in practice, mentioning the work in both media done by the well-known contemporary artists Duras and Robbe-Grillet:

... nada es más visual que el mundo literario que estamos habitando, y la prueba de ello está en la tentación hacia la literatura contenido-imagen, a la literature, filosóficamente hablando, del verbo-fenómeno. ... Podrán imaginar ustedes la tentación de todos esos escritores y comencemos por Marguerite Duras y Robbe-Grillet, la tentación de la cámara-imagen; Robbe-Grillet dice que él ha tenido que dejar la pluma por la cámara, porque la cámara hoy es una pluma (y decir pluma es decir máquina de escribir). Creo que es una de las frases más hermosas y que más nos puede poner en alerta a los escritores contemporáneos.<sup>36</sup>

Turning now to the development of Guido's career as a writer, it will be remembered that she began to write in the early 1940's. She says that her first story reflected her overriding interest of the moment, philosophy: "Recuerdo el primer cuento que escribí a los diecisiete años, titulado 'Regreso a los hilos'. Su protagonista era un títere que asumía una problemática filosófica."<sup>37</sup> After her studies in Rome and Paris, she returned to Buenos Aires and began to write in earnest. She published Regreso a los hilos in 1947, Estar en el mundo in 1950, and Los dos Albertos also in 1950. All three works reveal attention to philosophical ideas and, even if one did not know the dates of publication, clearly predate the writings in which one can perceive a new technical preoccupation: the cinema.

Shortly after she began to work with Torre Nilsson, her writing changed drastically. She abandoned almost totally her interest in

---

<sup>36</sup> Guido, "La agonía del escritor frente al cine," p. 22.

<sup>37</sup> Guido, interview, September 13, 1972.

obviously philosophical narration.<sup>38</sup> She began to write a novel, her first, and was also busy at that time writing more short stories. Two of the latter, she feels, mark the turning point in her writing: "Cine mudo," written in 1953, and "El coche fúnebre entró en la casa de enfrente," from about the same time. She has stated: "Esos dos cuentos marcan en mí una literatura visual, contemporánea ... hay una concreción de imágenes. ..."<sup>39</sup> As the title of "Cine mudo" indicates, it uses the "camera eye" of a child who nightly observes scenes in a nearby window that cannot be heard. As was discussed in Chapter I, the technique of adopting the camera eye is perhaps the aspect of cinema's influence that is easiest to observe in print literature, and so also perhaps the most natural place for a writer's interest in cinema to manifest itself first. This appears to have been true for Guido.

Her first novel was La casa del ángel (1955), inspired by a story she heard one New Year's Eve;<sup>40</sup> it brought Guido immediate fame in 1954 when it won the Emecé Editorial annual literary prize and also the Faja de Honor of the Sociedad Argentina de Escritores. This delicate, terrifying story of adolescence set in the 1920's displays great flexibility in the treatment of time in contrast to the linear time of

---

<sup>38</sup>This interest was to surface again in her 1957 play, Homenaje a la hora de la siesta (published in her collection El ojo único de la ballena [Buenos Aires: Editorial Merlín, 1971]), which was later a movie in 1962. El ojo único de la ballena was published without the author's permission. All future quotes will be from the above-mentioned edition.

<sup>39</sup>These stories appear in her collection La mano en la trampa (Buenos Aires: Losada, 1961). All future references will be to the third edition, 1969.

<sup>40</sup>Guido, "Beatriz Guido: un testimonio autobiográfico," p. 39.



Guido's earlier fiction, and shows frequent use of an asynchronous "sound track." The novel was made into a film (released in 1957) on which Guido collaborated as scenarist. The film received, among other prizes, the one for the best script of 1957 from the Instituto Nacional de Cinematografía, and was the surprise sensation at the festival of Cannes that year.<sup>41</sup>

In 1956 Guido's most overtly autobiographical novel appeared: La caída. The story of a young girl living with some highly unusual and perverse children, it did not enjoy much public success, although the 1959 film adaptation earned critical recognition.<sup>42</sup> In it are seen some noticeable attempts to incorporate film techniques, most particularly the flashback at the bookstore window.<sup>43</sup> The novel also employs frequent parallels of voice over commentary.<sup>44</sup>

By 1959 Guido had worked on the scripts of four films, and had observed first-hand the actual techniques of filming on many occasions. In Fin de fiesta it is no surprise to find that the incorporation of film techniques is much more sophisticated and yet at the same time more apparent: the narration mixes first and third person, just as most film narration does; the action is externalized; and the references to sound

<sup>41</sup> "'La casa del ángel,'" Temas de Cine, No. 12, pp. 40-42.

<sup>42</sup> La caída was presented at the Berlin Film Festival in 1959 ("'La caída,'" Temas de Cine, No. 12, p. 49).

<sup>43</sup> See Ch. IV, pp. 95-96, for a detailed description of this flashback found on p. 21 of the novel.

<sup>44</sup> "Voice over" or "voice off" refers to commentary or narration spoken by an off-camera individual; or it may refer to the presentation of the thoughts of an on-camera individual.

are sensitive and dramatic. Several critics have mentioned its attention to visual description.<sup>45</sup>

During the years 1953-1960 Guido had been writing numerous short stories as well as the novels mentioned above, stories such as "Cine mudo." Many of them were published in magazines during that period, and they were all published together with a novella in 1961 in the collection entitled La mano en la trampa. The novella of the title was adapted for the screen in 1961 and the film received the Critics' Prize at the festival of Cannes that year. The cinematic characteristics of the stories that make up the collection are uneven because of the time spread of their composition, and therefore the work as a whole does not reveal the steady process of incorporation of typically cinematic elements so apparent in Guido's novels, although these elements are definitely present.

In 1964 Guido's novel El incendio y las vísperas became undoubtedly one of the best sellers of the mid-1960's in Argentina. It deals, as has been mentioned, with political accommodation under Perón, and was inspired by her father's experience. This novel certainly represents Guido's most apparent attempt to do with a pen what the director does with a camera. It begins with a striking "close-up" of a hand (only one of innumerable instances of emphasis on the visual), concentrates on externalized action and is thematically centered on love for beauty, which is a theme ideally suited to the camera--or here, to the pen acting as a camera. In addition to these examples of cinematic

---

<sup>45</sup> See Ch. I, p. 36.

influence, it may be noted that even the novel's structure resembles the scenes and sequences of a film more than it does the chapters of a novel.<sup>46</sup>

Between the time of publication of El incendio y las vísperas and the year 1970 when her most recent novel Escándalos y soledades appeared, Guido was working principally on the latter novel, a few short stories and four more films with Torre Nilsson. Escándalos y soledades is in a sense autobiographical, in the particular way that all Guido's work is, because, as she explains, "'En mí yace el ideal siempre romántico y siempre derrotado de la Reforma.'" <sup>47</sup> She speaks of how the novel should be interpreted, as the reflection of the universal problem of compromise and not as a strictly personal or national problem: "'Mi novela ... no es antiperonista ni properonista; simplemente es un análisis de una situación histórica, y sobre todo el de un problema que me preocupa: la llamada deshonestidad de los honestos, el hecho de que en política, para conseguir ciertas cosas necesarias y útiles al bien común, hay que renunciar a muchas otras; o más simplemente, el angustioso juego del fin y los medios.'" <sup>48</sup> It is not an "adaptable" work for the screen, as El incendio y las vísperas would

---

<sup>46</sup> Diane Birkemoe, in "Contemporary women novelists of Argentina (1945-1967)" (unpublished Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1968), p. 199, states that this structure is like the acts and scenes of a play, but my feeling is that it resembles more a film's scenes and sequences.

<sup>47</sup> Mario Szichman, "Beatriz Guido: cómo no vamos a hablar de política," El Mundo, January 15, 1967, n.p.

<sup>48</sup> "Antes del rojo," Primera Plana, Vol. VI, No. 307 (November 12-18, 1968), p. 74.

be, as Guido herself recognizes,<sup>49</sup> in spite of the fact that it skillfully fuses the principal formative elements of film--achieving meaning through juxtaposition--with an intriguingly complex and subtle use of the "sound track." Time is treated flexibly, in spite of the novel's typically strong narrative line.

In the past few years Guido has published several works: El ojo único de la ballena (1971), a collection of stories and plays written during many different periods; Los insomnes (1973), containing several stories and a long interview with the author;<sup>50</sup> and also in 1973, Una madre, a collection of lyrical essays to the memory of her mother, who died in 1971.

Beatriz Guido's life today is spent traveling with Torre Nilsson--"Mi vida es viajar," she says--and writing. She writes either on the set during filming or at the noisiest confiterías in Buenos Aires because in both places the bustle actually helps her to concentrate. She explains, "No puedo trabajar en silencio. Cuanto más ruido tengo a mi alrededor, más fácilmente surgen mis personajes."<sup>51</sup> The year 1974 finds Beatriz Guido as directora artística of Torre Nilsson's new film Boquitas pintadas, from a work by Manuel Puig. She is also finishing a novel, to be titled either Seducción, Reconstrucción de un crimen, or Rojo sobre rojo. Looking back at her own life, she has said recently

---

<sup>49</sup> See Ch. I, p. 25.

<sup>50</sup> Beatriz Guido, Los insomnes (Buenos Aires: Ediciones Corregidor, 1973). All future references will be to this edition.

<sup>51</sup> "Antes del rojo," p. 74.

that she would want to relive it exactly as it has been lived, and would above all want to write: "'Me gustarfa tener los mismos padres, el mismo marido. Volverfa a escribir ... volverfa exactamente a ser lo que soy.'" <sup>52</sup>

Guido's writing career has been marked by her continuing incorporation of film techniques into print. In subsequent chapters I shall undertake to analyze the four principal areas in which the cinema has apparently influenced her prose techniques.

---

<sup>52</sup> "Beatriz Guido--Horacio Acavallo: ring de fiesta," Primera Plana, August 30, 1973, p. 50.

## CHAPTER III

### GUIDO'S "STYLO-CAMÉRA"<sup>1</sup>

The cinema's influence on twentieth century writers generally stands out when these writers depict graphic elements. Cinema's reliance on "externals" appears to have led writers to a fresh appreciation of the effects to be gained by appealing to the reader's "visual memory" through detailed descriptions of the external.

Both print and film narrative develop their stories in part by creating the illusion of space, a place where the action occurs. In a film each frame is like a picture or a painting, a piece of space, and the effectiveness of the whole film depends in great part on the artistry and skill with which the director or cinematographer composes and arranges these pictures. Good directors provide memorable scenes within their films because of their artistic awareness of spatial values. In print literature verbal descriptions of externals appeal to the reader's visual memory, helping form in imagination a notion of persons, objects, and places in the narrative. As Herbert Read has pointed out, good writers above all make the reader see.<sup>2</sup>

---

<sup>1</sup>I refer the reader to Astruc's statement on the caméra-stylo in Ch. I, p. 22.

<sup>2</sup>See Ch. I, pp. 15-16.

After she began to work with Leopoldo Torre Nilsson in 1952, Beatriz Guido's work began to reveal an increased focus on making the reader see, on creating the illusion of places, objects and people in space. This is not to say that literary equivalents of many camera shots and techniques cannot be found in her early work, just as they can be found in many literary works that predate the cinema by centuries because they represent narrative or descriptive techniques not limited by their media. While these devices are not as frequent nor as detailed in these early works of Guido's as they become later on, they do, nonetheless, draw attention of a literary critic who has become aware of cinematic techniques and terminology and who applies these to a study of literature.

Examples of literary parallels of camera shots and angles found in all Guido's work are included in this study to indicate that they represent narrative or descriptive techniques that transcend time and media, and to reveal Guido's increased skill in calling on the reader's visual memory as her career in films progresses through the 1950's and 1960's. Along with many other writers, Beatriz Guido does in fact often write as if her pen were a camera,<sup>3</sup> focusing on a face, a statue, a house, or following the movements of a character. She recognizes her own bent for the visual, saying: " ... la imagen es lo que más importancia tiene en mi vida, y dentro de la imagen, la imaginación. Es decir, mi imaginación está recreada por la imagen. Pero no a veces una imagen realista. ... "<sup>4</sup>

---

<sup>3</sup>See Ch. I, p. 22.

<sup>4</sup>Guido, interview, August 16, 1972.





In the following analysis of techniques, both in this chapter and in the following ones, quotes are taken with regard to their appropriateness for the particular technique under discussion, and mention is not made at that point of other techniques that may also be present.

### Equivalents of Fixed Camera Shots

This analysis of cinematic techniques and their parallels begins with shots in which the camera is in fixed position for the duration of the shot, as for example, in long shots and close-ups. To give the long view of a street, a landscape, or a town, film typically uses the long shot. Although there are variations, it corresponds roughly to the view of the stage in a theater. Even in one of Guido's earliest works, Estar en el mundo (1950), a recognizable parallel appears. Here the protagonist describes a view of Rome by night: "Mientras mi amigo me acompañaba hasta mi casa, hice un alto en una scala de Roma, que me daba la ciudad en su sueño: semiluminada" (p. 102). Even though this is not very detailed, it can definitely be considered a literary equivalent of a long shot. There are nine such examples in this work.

The difference between this "long shot" and the following one of the more than thirty examples in Fin de fiesta (1958) at once strikes the reader. The description here is more detailed and graphic. Adolfo, being initiated into the secrets of his grandfather Bracerás' political life, witnesses the mock execution of some of Bracerás' enemies:

Apareció la luna dejando al descubierto la sordidez del lugar. ... Pude ver entonces a los condenados, junto al muro: no habían reaccionado todavía ante las palabras de Requena. Y, solamente cuando vieron acercarse al cura, uno de ellos comenzó a gritar ... [p. 48].

Both this "long shot" and the preceding example are notable also for their lighting, to be discussed in more detail later in this chapter.

In an airport scene from Escándalos y soledades (1970) Deodoro Astrada watches his brother Martín leave on a trip. After their many years of traveling together, trying to make pacts among Argentina's various political factions, a gulf opens between the brothers as Martín boards the plane alone. Here the reader is given the vantage point of a camera placed in the airport terminal focused on Martín as he walks away up the stairs to the plane:

Ahora no puedo seguirte, es el momento definitivo del embarque. Camina inclinado hacia la izquierda, por el peso de la pequeña valija. El cuello del sobretodo levantado, el viento le agita su melena blanca. Sube la escalerilla. Se da vuelta, nos mira por última vez y no agita su brazo para despedirse. Adiós, Martín [p. 300].

This work, though not as full of "long shots" and other visual effects as the preceding one, shows in this example Guido's highly developed skill at presenting visual elements as they contribute to a dramatic situation.

Used at the beginning of a story or a sequence, a long shot is called an establishing shot, which gives the setting for the whole narration or section of the narration. One of the sections of Regreso a los hilos (1947) begins with a traditional sequence of shots: the "establishing shot" (one of five in the work) of the city and its outskirts, moving in to a closer "shot" of the woman who lives there.

This sequence can be found in fairy tales and in countless other works, and the narrative film has adopted this "standard" opening sequence for its own. Here the description has so little detail that the reader would have difficulty visualizing it: "En las cercanías de Potsdam--donde la ciudad se vuelca en el bosque y el sonido de las sirenas y las voces, se vuelven al silencio, allí, donde las hojas caen sobre otras hojas--vivía una extraña mujer" (p. 59).

La casa del ángel (1955), while it contains no more "establishing shots" than Guido's two early works, marks a progress toward considerably more graphic use of them. Ana Castro sets the scene for the whole novel by describing the house where she lives in its setting, conveying much more of an idea of what the house actually looks like than does the preceding example give of Potsdam's appearance:

Nuestra casa queda en la calle Cuba, en la esquina de Sucre; su estilo es el de un decadente fin de siglo, con un ángel de piedra en la terraza del primer piso. Es un ángel, o un arcángel solo; no hace pendant con ningún otro. La Casa del Ángel la llaman en la cuadra. El parque, con una verja de lanzas doradas, la abraza por los cuatro costados.

Sobre Arcos, en la esquina de Sucre, un balcón con balaustrada de cariátides, cubiertas de hiedra, me permitía entonces asomarme a la calle [pp. 25-26].

In El incendio y las vísperas (1964), a brief "establishing shot" of Inés' room introduces a section, giving an idea of the constant presence of description of externals in this novel whose theme is love of visual beauty:

El cuarto de Inés es amplio, demasiado amplio. Quizá, porque sólo lo ocupa una cama de bronce colonial, barnizada de negro opaco, dos sillones caracol de mimbre y un escritorio.

La sobriedad de los muebles contrasta con el barroco de los techos y la cargada "boiserie" de las paredes [p. 18].

This novel, along with Fin de fiesta and Escándalos y soledades, contains some twenty "establishing shots"--significantly more than earlier works.

A medium shot is closer than a long shot and shows considerable detail. It would generally include a human figure from the knees or waist up and show some of the background. This type of shot is often used to convey important action. Guido uses its literary counterpart more often than any other type of shot. An early one of the thirteen found in Regreso a los hilos describes a man, simply presenting the reader with a view of the human figure that corresponds to the perspective of a film's medium shot: "Vistió un día negra levita, ancho y oscuro sombrero, y dejó crecer su barba dorada, que le daba un aspecto de gótico elegante" (p. 47).

In La caída (1956), Guido uses eighty-five medium shots, giving many of them the detailed treatment seen in this "shot" in which the reader sees the four strange children with something of Albertina's astonishment, thanks, in large part, to that detail:

Un domingo, a las diez de la mañana, Albertina fue despertada con gran alboroto. Irrumpieron en su pieza cuatro personajes desconocidos. Pensó que se habían disfrazado para gastarle una broma: Laura y Lydia llevaban sombreros de paja, en forma de galera, adornados con frutas y flores. En sus brazos colgaban pequeñas carteras de hilos de plata; y en sus manos llevaban misales forrados con papel plateado. Gustavo vestía un traje de hombre y corbata de niño, como el primer día. Diego llevaba pantalones demasiado cortos y una chaqueta ajustada al cuerpo [pp. 35-36].

It would appear here that Guido is becoming more conscious of the power of the reader's visual memory and of her own ability to make her characters inhabit space. Beginning with La caída, then, and continuing in

all subsequent works, Guido uses "medium shots" frequently, and with nearly equal emphasis in these works. In La mano en la trampa (1961), a work for example with nearly 100 "medium shots," the protagonist of "Piel de verano" finds her elegant unconventional grandmother lying on the sofa, an equally unconventional "medium shot" that, though brief, serves to reveal something of the woman's character: "La encontré extendida a lo largo del sofá de pana amarilla, con el sombrero puesto y las piernas en el aire" (p. 57).

Guido frequently concentrates attention on a character or object in just the way a director or cinematographer does: with a close-up. And like a good director, she uses "close-ups" strategically to focus on the important elements of action or character which sometimes can be revealed by the most minute details. Regreso a los hilos and Estar en el mundo contain some fifteen each, in rudimentary form. Thereafter the frequency of their use increases, so that in Fin de fiesta are found more than eighty, more than in any other work. That she is giving these "close-ups" considerable graphic emphasis is clear in the following dramatic "close-up" in which Adolfo removes a bullet from Guastavino's chest. In this scene, Guido focuses repeatedly on the bullet:

Le abrí el chaleco bañado en sangre y refregándole el abdomen como un vidrio empañado, pude ver la bala detenida apenas por una costilla. Sin embargo comprendí que, a medida que respiraba, la bala penetraba cada vez más hondo. ...

.....  
Comencé a manipular, pero fue inútil.  
La bala desaparecía bañada en sangre retenida cada vez más por los huesos de las costillas. ...

... En un último esfuerzo, cuando vi que la bala se hundía cada vez más, limpié la sangre y con los dientes le arranqué la bala del pecho ... [p. 102].

In El incendio y las vísperas Pablo Alcobendas' disgust with Adela is reawakened by even her slightest action; in this one of almost fifty examples of "close-ups" Guido shows the reader how she removes her lipstick, leaving the imprint of her lips on a napkin:

Pablo la abraza por los hombros, mientras ella se quita la pintura de la boca con una servilleta de papel doblada en triángulo. La introduce entre sus labios entreabiertos, y consigue dejar en el papel la presencia de sus labios en forma inconfundible de corazón ... [p. 42].

Close-ups frequently focus on just the face of a human figure, as the locus where character and emotion are most readily observed. In the following literary equivalent Galileo Abencerraf's face remains fixed in the reader's memory after this particularly vivid "close-up" description found in Escándalos y soledades, a work which affords more than fifty instances: " ... ese rostro que nunca fue joven: afilado, de raposo, los ojos juntos, la boca y los dientes encimados y los anteojos siempre a punto de resbalársele de la nariz" (p. 48).

At times the close-up focuses on printed material that a character is reading, permitting the viewer or reader to see it also, in a shot called an insert. Ana Castro of La casa del ángel keeps a diary, and when Guido presents selections from it for the reader to "see," these might be considered her first tentative equivalents of film inserts. For example, Ana arrives home and quickly records her emotional reaction to the idea of death: "Cuando llegué a mi casa escribí en mi diario: 'Ahora sé que puedo morir. ... ¿Será pecado esto que he escrito?'" (p. 29). Because Martha Cibils, the mother of the strange children in La caída, suffers from asthma and can't

talk, she has to write in order to communicate with Albertina. Guido here provides a much more definite presentation of the visual aspect than in the previous work, showing what Martha writes so that both Albertina and the reader can "see": "La mujer, incorporándose, escribió: 'Esta es tu casa; podés salir todas las veces que quieras'" (p. 54). In Fin de fiesta are found similar "inserts." In one of them, Adolfo receives a telegram from his brother announcing a forthcoming wedding: "En su casa, Adolfo encontró un telegram de José María, que decía: 'Me caso mañana en la ciudad de Taxco. Encantadora americana. Cultiva petróleo. Te espero. José María'" (p. 201).

A medium shot of two people is called a two-shot, and it is frequently and naturally used in conversations and to show people "together" in an emotional sense as well as literally--in contrast, opposition, or similarity. A very few scattered examples are present in Guido's prefilm narratives, for example, this single one from Estar en el mundo in which a man and a woman find themselves side by side on a bus. The contrast between them makes the woman hysterical with concern for her new dress: "Era una mujer pobre con traje nuevo y él un mecánico con las manos sucias de aceite y petróleo. ¡Cómo gritó la mujer al saberse a su lado! --¡Está sucio, está sucio! Mi traje!-- gritaba" (p. 75). La casa del ángel employs nearly thirty "two-shots," a significant increase. In one of them Ana Castro describes a scene with one of her sisters, together in a natural "two-shot" to emphasize Isabel's blossoming maturity in contrast to Ana's childish appearance, and Ana's curiosity about adulthood as well: "Mientras [Isabel] se

trenzaba el cabello, yo desde un pequeño poof de terciopelo lila le alcanzaba las horquillas de plata con incrustaciones de piedra" (p. 19).

The carnival scene of Fin de fiesta, one of slightly fewer than 100 "two-shots" in the novel, in which the camera follows Mariana and Adolfo as they wander through the crowds, has been mentioned by critic Juan Aguilar as a good example of film's influence on Guido's writing in its visual aspects.<sup>5</sup> And so it would seem to be. Part of this "two-shot" with the camera eye following the young people who are united emotionally as well as physically among the carnival crowds, is presented here: "Mariana se aferró a mi brazo y volvimos a perdernos, pienso hoy, voluntariamente, entre la multitud. Iniciamos un largo viaje: caminamos abrazados, sin hablar, sin reconocernos; impulsados por una fuerza poderosa, como si los dos supiéramos que estábamos definitivamente ligados con ataduras" (pp. 90-91). Escándalos y soledades, a work with fewer "two-shots" (twenty-seven) than the preceding one, but also with less visual emphasis generally than Fin de fiesta and El incendio y las vísperas, contains some fine examples. In this instance, Deodoro Astrada speaks of an unusual amorous encounter with two women, describing their preparations in this "two-shot." The contrast in expressiveness between this 1970 example and the 1955 one from La casa del ángel is noticeable: "Claudia se levanta y busca una bandeja y se acerca a su amiga. Le levanta la pollera y comienza a destornillar un aparato que le sujeta la rodilla. En silencio también, coloca las muletillas ordenadamente en la bandeja" (p. 252).

---

<sup>5</sup>See Ch. I, p. 36.



### Equivalents of Special Camera Effects

Special camera effects may include such techniques as alteration of camera angle, double exposure, soft focus, and masking. Equivalents of all of these are to be found in Guido's work, used sparingly as they are in most films simply because they are special effects.

"Normal" camera angle for films is about five or six feet from the floor, corresponding roughly to eye level. At times a lower or higher angle is used. In La casa del ángel is found the first instance in which Guido suggests a change from "normal" angle, when Ana lies back to watch clouds overhead in a low angle "shot": "Y de espaldas a la tierra apoyé mi cabeza entre los brazos cruzados y vi como pasaban las nubes delante de mis ojos" (p. 146). Occasionally in subsequent works such angle changes occur as when Alejandro Pradere in El incendio y las vísperas witnesses the burning of the Jockey Club from the high angle of a second story across the street: "Desde el segundo piso del hotel, en ubicación especial, presencia el final del festín. Por la calle reconoce a sus antiguos amigos, socios que han acudido a presenciar, impotentes, las exequias" (p. 166). In another such instance Deodoro looks down at the floor of a hallway in the National Library in Escándalos y soledades: "Las baldosas eran romboidales unas y cuadradas otras, con una flor de lis en el centro y una guarda negra en los bordes. Brillaban las baldosas y mi dedo recorre todavía la áspera pared de mica que me conduce al primer encuentro con Elisa" (pp. 47-48).

Superimposing one shot over another in film produces a double exposure, and Guido has very sparingly used literary equivalents,

but only after several years of working with Torre Nilsson. For example, in La caída, Indarregui meets Albertina, becomes entranced, and that night sees her face superimposed on the ceiling: "Esa noche, cuando entró en su cuarto ... se acostó en la cama sin desvestirse. La imagen de Albertina se dibujaba en el techo. Recordaba su voz, la manera de caminar y de bajar los ojos" (p. 78). In "Piel de verano," hoping that Martín's illness will prove fatal in spite of his apparent recovery, the protagonist "sees" a death figure in his eyes:

A pesar de todo, nada podía convencerme: ni el color de su piel, ni sus movimientos, ni su risa. Detrás de sus pupilas veía la imagen banal de la muerte; ésa, la primera, la calavera encapuchada y la mano que sostiene una guadaña. No podía dejar de verla [p. 67].

Deodoro of Escándalos y soledades literally sees his brother's obsession with economic issues as a physical manifestation. He muses to himself: "En tu frente se siguen dibujando mapas, ríos, costas, pampa, gasoductos, frigoríficos" (p. 153).

Filming slightly out of focus or with a gauze over the camera lens may often produce a soft focus, dreamy, perhaps romantic or sentimental effect in a shot. While definitely cinema-like, Guido's use of soft focus changes neither in expressiveness nor in frequency from the beginning of her career to the present. This fact brings out the important point that to be "cinematic" or "cinema-like" is not the same thing at all as to be influenced by the cinema. The use of soft focus here is cinematic, but seems not to have been influenced by the cinema except, perhaps, in the most general way. In Guido's early collection Estar en el mundo there is a marvelously cinematic soft focus.

A poor woman dreams of a wonderful hat that she has seen in a shop window, and when at last she goes to try it on, she sees herself transformed: "Cuando se lo probaron en el espejo, no se crefa ella. Le pareció tan maravilloso, que las arrugas se borraron de su rostro. No vio tampoco la sonrisa de las empleadas ... Ahora ella era una señora" (p. 94). It is easy to imagine on the screen how the focus would soften, erasing lines from her face. In El incendio y las vísperas, a much later work, Alejandro Pradere's fondness for his daughter Inés makes him see her in misty "soft focus": "Alejandro enfrenta a su hija. Una infinita ternura se apodera de él y vuelve a mirarla, ahora rodeada por la niebla, con el cabello pegado a las sienes, como un Piero della Francesca; asexual, infantil, eso que tanto aman los padres en sus hijos" (pp. 87-88).

Special effects can be achieved in film by selectively darkening areas of the image, using a mask or iris over the camera lens, to give, for example, the impression of looking through binoculars, or a rifle sight, or as in this parallel from Escándalos y soledades, a keyhole. Deodoro spies on his brother Alberto and a visiting cadet:

Espío por el ojo de la cerradura del gabinete de Alberto: una gorra militar, un sable y una chaqueta; apenas una estrella dorada en la charretera. Todo mi interés es esa estrella, una única estrella en el hombro del saco que descansa en una silla. Después, por el ojo dilatado de la cerradura, veo cruzar a Alberto, semidesnudo. Un pecho blanco, sin tetillas, con pelos ralos y rubios, hombros caídos, cuello corto. Alcanzo a ver la barbilla y su cinto de cuero.

La estrella de hilos de oro brilla ante mis ojos con destellos tornasolados. Y no sigo golpeando, ni trato de forzar la puerta, absorto en el ojo de la cerradura. Siento que no debo hacerlo [p. 25].

This usage appears only twice in Guido's work, both times in this very recent novel.

### Equivalents of Moving Camera Shots

In the shots discussed up to this point, the camera is fixed and takes different views which are then linked together to provide change and continuity. A director or cinematographer uses also movements of the camera itself to change the images on the screen. Equivalents of these movements occur commonly in Guido's work.

A panoramic or pan shot can encompass much in a single shot as the camera moves horizontally on an axis in a movement akin to turning the eyes in a sweeping glance. Equivalents are to be found from Guido's earliest works to the most recent, with changes dramatically apparent in both frequency and in visual emphasis. Regreso a los hilos and Estar en el mundo contain nine and six "pans" respectively; La casa del ángel sixteen and La caída eighteen; Fin de fiesta thirty-six, La mano en la trampa twenty-two, El incendio y las vísperas thirty-nine, and Escándalos y soledades ten. Clearly there was a sharp increase in frequency after Guido's career in films began. This example from Estar en el mundo shows the protagonist gazing around a hotel room:

Sin embargo, este cuarto es distinto. Es tan de hotel, tan horriblemente solo, tan desesperadamente igual a todos. ¡Es tan común e indiferente! La jarra de agua en la mesa de luz, la marca del hotel en sus colchas, la guía del teléfono anguloso y de pie, la Biblia y hasta una salivadera. ¡Todo! Este es un cuarto de hotel: universal [pp. 52-53].

Albertina in La caída, a work with more than twice as many "pans," enters the room about which she has heard so much, Lucas' room full of treasures. The reader follows her eyes as Guido describes the "shot" in greatly increased detail:

Albertina creyó entrar en un cuarto encantado. La habitación, como ellos le habían dicho, parecía no pertenecer a la casa. El piso estaba alfombrado con felpa roja; las cortinas eran de terciopelo del mismo color, un poco más claro. La cama estaba sobre una tarima: los almohadones y la colcha tenían flecos y borlas doradas. Las paredes estaban cubiertas por bibliotecas con libros hasta el techo. En las hornacinas colgaban escopetas, espadas, una urna de cristal con una cabeza de indio, una clepsidra y un barco dentro de una botella. Sobre la cabecera de la cama, una reproducción de Las Bañistas, de Picasso. En la pared, encima de la mesa de luz, la fotografía de una desconocida. En medio del salón, un sofá vis a vis estaba puesto sobre una piel de leopardo. Por la ventana se veían la Dársena y el río [p. 110].

Fin de fiesta utilizes a number of graphic "pan shots," including this characteristically detailed one of the Frenchwoman's room. Adolfo sees it for the first time, his glance slipping from spot to spot:

La mirada de Adolfo se fijó en el mono del anuncio para poder recobrar y deslizar lentamente la mirada por el cuarto.

Era un cuarto pequeño, de techo bajo, abigarrado de muebles, con un lavabo, una cómoda, una palangana, una cama ancha con varios almohadones de colores. En medio de la cama una muñeca con una inmensa pollera de paño lencé cubría toda la colcha.

La bombilla eléctrica estaba disimulada por un farolito chino y en la mesa de luz había una pantalla con caireles [pp. 65-66].

A similar "pan" occurs in El incendio y las vísperas. Alejandro Pradere meets his new Embassy staff in Montevideo, having accepted the post with the Perón government to save his holdings from expropriation:

A su alrededor sólo pudo ver cabezas despegadas del cuerpo: Ninguno de ellos tenía esa extraña e imprecisa palidez, máscara de los diplomáticos, que esconden sus categorías. Allí estaba el traidor, el delator, el espía, el eficiente, el imprescindible, el animador, el cornudo, el diplomático de carrera, el contrabandista, el traficante de bolsa negra de dólares, el eficaz [p. 90].

At rare times Guido suggests a panning movement so fast that it makes a blur (a swish pan or zip pan). The first occurs after her film career began. When Ana of La casa del ángel and her malicious school-mate Vicenta have been gossiping about another girl, Laura, Ana suddenly whirls around to find Laura looking at her. Ana describes the scene this way:

Cuando Vicenta anunciaba que algo era terrible había que prepararse; ese día me enfrenté con ella y le dije:  
 --Nada podrás contarme de nuevo: ya lo sé todo.  
 --Seguramente que esto no; ni te lo imaginas. Y camina a tu lado; mejor dicho, detrás de ti.  
 No escuché las últimas palabras. Sin embargo, di vuelta y me encontré con los ojos deslumbrados de Laura [pp. 148-149].

In Fin de fiesta Guastavino and Adolfo have been talking of political matters that concern Braceras when they suddenly sense that he is present. They turn quickly: "Instintivamente volvieron la cabeza. En el descanso principal del primer piso, enmarcado por la 'Coronación de Psiquis' estaba Braceritas, vestido con un salto de cama color marfil" (p. 45).

In a dolly or tracking shot, the camera, usually mounted on a wheeled vehicle, can be moved horizontally to follow a character or action. Hand-held camera shots of this type are considered to be variations. Guido's prose from all periods offers many examples of parallels. The frequency of "dolly shots" increases noticeably after La

casa del ángel, from which this example is taken. Ana Castro runs to the park to verify her expectation that Pablo Aguirre has died in the duel. The novelist's camera eye follows her as she narrates: "Bajé las escaleras como un fantasma, casi volando. Atravesé el parque y llegué hasta el lugar. No vi a nadie. Me arrodillé en el suelo junto al caído; ya lo habían cubierto con un lienzo oscuro" (pp. 173-174).

With La caída Guido begins to use many more "dolly shots": almost forty instances in this work in comparison with the ten or so in each of her earlier works. In La caída the camera eye follows Albertina as she walks through the Cibils' house, or around Buenos Aires (pp. 10-13, 21-24, 42-43). Fin de fiesta employs nearly seventy "tracking" or "dolly shots," more than any other work, including the "tracking two-shot" of Adolfo and Mariana at the carnival (pp. 90-91), which has been mentioned earlier in this chapter. In another parallel, Alejandro Pradere walks and then runs, heart pounding with anxiety, along the streets of downtown Buenos Aires toward the ill-fated Jockey Club in El incendio y las vísperas, accompanied by the camera eye:

Alejandro Pradere sube por Alvear, baja por Santa Fe hasta encontrar Florida. No trata de acortar camino. ...

.....

A medida que asciende, una extraña sensación le invade: no le gusta el silencio que transita, no le ha gustado nunca. ... Al llegar a Paraguay, ve pasar a un grupo de muchachones. ... corre, corre detrás de ellos [p. 163].

Occasionally the camera, mounted on a vehicle, moves or "dollies" back quickly to reveal something previously unseen and thus surprise the viewer. This is known as a pullback dolly. Both Fin de fiesta and Escándalos y soledades, written after Guido had been working with Torre

Nilsson for a number of years, begin with a comparable technique.

Fin de fiesta begins with a scene of Mariana, Julieta and the German governess bathing in a river. There is no indication until the second paragraph that there is a witness, whose identity is revealed in the third paragraph: Adolfo:

El agua le llegaba hasta las rodillas. Con las dos manos se levantó las polleras y avanzó lentamente río adentro.

--Desnúdate ... ; no hay nadie. Los muchachos se fueron a Avellaneda--gritó desde la orilla su hermana, refiriéndose a nosotros--. ¿Por qué no te atreves? ¿Cómo podés sentir vergüenza con este calor? --insistió--. Por aquí no pasa nadie. Además, tendríamos tiempo para vestirnos.

Sentí la camisa cada vez más adherida a mi piel [p. 9].

The first paragraph of Escándalos y soledades gives the impression of a battle scene, and only later does one see that these are toy soldiers. While the "pullback dolly" in Fin de fiesta is easy to imagine transferred to the screen, this one, although equivalent, represents Guido's movement beyond imitation of the camera: it is a transposition into purely verbal terms of this particular visual technique, and the scene would not be adaptable for the screen:

El general, vestido de blanco, atraviesa con su lanza el corazón del guerrero. Calza un casco de plata con cresta de plumas blancas y son blancos también el cinturón y las espuelas.

Sobre el campo de batalla titilan estrellas de nieve. Las mujeres desnudas, en brazos de los bárbaros, montan unicornios, burros con caras de carlancos y ancas de madonas.

Suena el teléfono: alguien habla en voz baja. Yo arrojo sobre los pezones de las ninfas del mantel el vino rojo del mediodía y con un lapiz de tinta transformo en una sonrisa de venganza el rictus de dolor del guerrero. Al general le invento colmillos, agrego pústulas en los ojos, en la nariz y en las orejas. A la gacela degollada le cicatrizo su cuello sangrante [p. 11].



A tilt shot describes a vertical camera movement on an axis, and literary equivalents occur at times throughout Guido's post-1952 writings. "El secuestrador" (1954) from the collection El ojo único de la ballena is significant because it contains Guido's first use of "tilt shots." Here Diego watches an ant on the sidewalk, then raises his eyes to the faces of two boys:

Diego seguía absorto.  
Era siesta de otoño ... El itinerario de una hormiga  
que hacía equilibrio en el cordón e la vereda ... De pronto  
vio cuatro piernas, calzadas con medias tres cuartos y  
zapatos de charol, que pisaban a la hormiga.  
.....  
Diego levantó los ojos y vio el rostro y la mirada  
desesperada de los hermanos de aquel niño que días antes  
habían llevado dormido, en un ataúd del sótano [p. 49].

Similar instances occur in La casa del ángel, when Ana hesitates to lift her eyes to meet Pablo's: "Levanté mis ojos hasta su corbata. No me atreví a seguir. Me detuve en su pecho como si un gran círculo rodeara su corazón: el blanco del duelo" (pp. 167-168). In La caída Albertina characteristically raises her eyes to Lucas' face when talking with him, for example: "Albertina levantó los ojos lentamente, hasta encontrarse con los de él" (p. 121). And again: "Y ella--que en esa casa necesitaba bajar la mirada para dirigirse a los Cibilis--tuvo que levantar excesivamente su cabeza para encontrar el rostro triangular y los ojos penetrantes de Lucas" (p. 123).

Similar examples continue to occur in later works. Adolfo of Fin de fiesta, lying face down on the bed, sees his grandfather who has come to the room to beat him for spying on his cousins: "Lo primero que alcancé a ver fueron sus zapatos color canela; después las polainas y

más arriba la punta de su cinturón convertido en látigo. Yo estaba tirado en la cama, boca abajo" (p. 17). Inés in El incendio y las vísperas lies on a beach in Uruguay waiting for Alberto Gramajo. When he appears, her eyes travel from his legs up to his face:

Inés descubre ahora las piernas bronceadas y desnudas de Alberto Gramajo. Lo ve como uno de los Apolos de Bagatelle. Tiene un pantalón corto, blanco, y también un sweter del mismo color sobre la carne. "Todos los hombres son hermosos en verano", piensa [p. 120].

At times to achieve a change of focus and frame composition quickly, giving the impression of a fast dolly shot, for example, a special zoom lens is used. The camera itself does not move, but the resulting zoom shot gives the impression of movement, shifts attention, and gives emphasis. This technique appears in rudimentary form in La casa del ángel where a literary equivalent is suggested when Ana suddenly notices that a statue of Diana is covered with very strategic drapery. She raises her eyes and her focus suddenly "zooms" to the Diana's bosom when she notices that it is covered: "Levanté los ojos y vi, quizá por primera vez, que la Diana tenía sus pechos cubiertos por una especie de coraza, donde guardaba sus flechas" (p. 128). Another scene from that same novel includes many interesting cinematic equivalents including more rudimentary "zooms." The scene is one in which Ana recognizes her aunt Celina dancing with some other nuns in the moonlight, and it is reproduced here entire:

Esa noche de noviembre desperté sobresaltada; creí ahogarme en ese cuarto cerrado. Todos dormían; [tracking shot:] salté de la cama y me asomé a la galería. [Lighting effect; soft focus:] La luna atravesaba una espesa capa de humedad y neblina; iluminando como un rayo al

aljibe del patio; [slow motion:] el reloj daba la media noche, más lentamente que de costumbre. [Sound of laughter:] De pronto, escuché unas risas infantiles de ultratumba; como si vinieran de un cementerio de niños. [Tracking shot:] Sin embargo, una curiosidad imperiosa me hizo subir la escalera de caracol, pequeña y empinada, que llevaba a la terraza.

[Long shot of patio] Lo que vi me espantó de tal manera que creí desvanecer. [Zoom in to Celina:] A la primera que reconocí fue a mi tía Celina. Giraba en el medio de una ronda, con su cabeza pelada y un camión muy ancho, [pan to other nuns:] como todas las demás. [Panning to nuns, individually, simultaneous zoom to close-ups of their faces:] Después las fui reconociendo, una por una. Corrían como locas a pesar del calor, [soft focus:] la humedad [lighting:] y la luz de la luna que hacía más pesado el ambiente. No todas estaban peladas; [pan and zoom in:] había una--no pude reconocerla--que peinaba su cabellera y se asomaba peligrosamente hacia la calle solitaria. [Cut to and then zoom in to close-up of youngest one:] Y otra, la más joven de todas, [zoom back to medium shot of her serving] servía un líquido transparente [zoom to close-up of glasses:] en unas copas muy finas y delgadas. Después supe que era anfs.

[Long shot of dancers] Las que jugaban a la ronda se detenían, de vez en cuando, a beber [zoom in to close-up of cups and tray] de otras finísimas copas de cristal que estaban sobre una bandeja de hilos de plata [pp. 159-160].

By the time of Fin de fiesta the use of the "zoom" is somewhat easier to recognize. Adolfo is lying in bed on a calm summer night when suddenly Rosa Padilla pays a visit, startling him, and his "camera eye" zooms in to her face:

Me tiré vestido en la cama y abrí los ventanales que daban a la galería para aspirar, por primera vez, el olor a hierba mojada, los grillos y el perfume de los jazmines de "La Enamorada."

Lo primero que escuché fue un silbido. El rostro de Rosa Padilla se presentó de improviso en el alféizar de la ventana, como una bestezuela mojada y sucia. Sin que yo atinara a hacer nada, saltó a mi cuarto ... [p. 113].

In "Piel de verano" is found what is perhaps Guido's most dramatic, expressive "zoom." The protagonist observes the doctors changing the dressing on Martín's terrible wound, and the camera eye "zooms" in from

a "medium shot" to a "close-up" of the wound in all its horrifying detail: "Los médicos llegaron puntuales. Vi como desnudaban su espalda; la herida--que hasta en los momentos más íntimos había ocultado--, se me apareció en todo su horror, a la altura del pulmón. El hueco era profundo, tan profundo que cabía una mano" (p. 69).

### Cinematic Symbolism

At times the camera may focus on a particular object or scene repeatedly and strategically in a way that raises the object to symbolic level. In only two of the novels, written after Guido had become familiar with film techniques, does this type of cinematic usage appear, and she feels that the suggestive power of such objects or scenes has been revealed to her by attention to such cinematic usage, saying: "Los objetos significantes juegan en la novela de una manera que solamente a mí me la pudo haber enseñado el cine. Porque el cine te marca. Vos ves un pájaro en una jaula y vos sabés ya lo que pasa en esa casa."<sup>6</sup>

In Fin de fiesta (1958) the Baccarat crystal chandelier in the dining room of the ranch "La Enamorada" symbolizes striving for social acceptance and legitimacy by Braceras, a local strong man without refinements. He speaks lovingly of the chandelier, remembering how he and his wife had bought it on their honeymoon in France: "--La compramos en Francia, en la luna de miel con la finada. A ella le gustaban esas cosas" (p. 62). Adolfo reveals a detail that indicates Braceras' fondness for the chandelier: he would open the windows so

---

<sup>6</sup>Guido, interview, August 16, 1972.

that the currents of air would make it sing: " ... adoraba la araña de cristal y llegué a adivinar que hacía abrir unas ventanas que se enfrentaban, para producir corriente de aire. Entonces cantaban los caireles. Casi siempre almorzábamos con esa melodía" (pp. 62-63).

The chandelier is mentioned only once more (p. 74), and this brief mention does not seem sufficient to raise the object to symbolic level in a cinematic sense. Nonetheless, it seems to represent an attempt in that direction, particularly in view of Guido's treatment of the statue of Diana in her next novel, El incendio y las vísperas (1964). This statue represents all the beautiful things of the world that Alejandro Pradere loves so much, and Guido insinuates the erotic and passionate nature of this love by choosing as its symbol a statue of a beautiful woman. For example, Pradere is contemplating the statue by Falguière which stands in the Jockey Club, musing about its beauty as if it were a real woman:

"Más hermosa que la Venus de Milo", había dicho Darío. "Le pondrías una casa como a una querida", aseguraba su hija Inés.

Bagatelle, Bagatelle, para ella: la Falguière tiene el viento en los cabellos. Su sonrisa es más poderosa que la rigidez del mármol. Los senos pequeños, levemente inclinados no demasiado erguidos; el vientre, de rítmica redondez, invitaba siempre a sus manos a sostenerlo. No se atrevía a confesarse que había llegado a soñar, soñar despierto, que se acostaba con ella. Sólo para eso: para colocar sus manos rodeando la pelvis; en ese hueco que dan en llamar las ingles. Necesitaba tocarla antes de entrar a un templo.

Había traído de Bagatelle una bañera de su abuela, labrada en mármol de Carrara. La hizo depositar en uno de los vestuarios "de los viejos", en el sótano. Y allí la tenía para "bañarla". "Hace seis meses que no baña a su niña", le decía Arizmendi, un mozo del bar. "Después que vuelva de Europa. Me lleva una mañana entera ... " [pp. 26-27].

Scenes with the Diana mark the steps in the disintegration of the world of refinement and beauty that Pradere loves, a world which is first threatened and finally ruined by the Perón regime. In the end, the Diana is smashed when the exclusive Jockey Club is burned by vandals, and Pradere kills himself. After he dies, his daughter Inés finds a piece of the Diana's pink marble clutched in his hand (p. 170). Pradere as a member of a disappearing class in Argentina, the old aristocracy, cannot bear to live in a world that would destroy such beauty, and in a sense his class dies with the age of Perón, as does Pradere.

### Lighting

In filming, the lighting is always of supreme importance, to convey the right emotional tone and to emphasize the portions of the scene to which the director wishes to draw attention. In setting a scene Guido often uses lighting as carefully as any director. That she was aware of its expressive power very early in her writing career is suggested by this scene from Estar en el mundo, one of only two in the entire work:

... me quedo solo, nuevamente solo. Entonces viene el letrero de "Coca-Cola". Incesante, lo veo iluminar los rincones de mi cuarto. Co ... La. No. Rojo. Azul ... Allí. No. Y veo su botella pequeña con ese líquido agridulce. Nuestra era será, sin duda, la de la bomba atómica y la "Coca-Cola" [pp. 51-52].

"Cine mudo," a 1953 story which Guido feels marks a major change in her writing stemming from her work in films,<sup>7</sup> uses lighting to excellent effect. The narrator sets the scene, describing how she would spy on

---

<sup>7</sup>Guido, interview, September 15, 1972.

her parents' lighted window in the other wing of the house, knowing that when the lights came on, something interesting and important was about to occur:

Vivíamos en el ala izquierda de la casa. Nuestras ventanas enfrentaban las de nuestro padres. A altas horas de la noche, las ventanas de enfrente se convertían en un escenario iluminado.

... [Yo] seguía atentamente todo lo que sucedía en la ventana de enfrente. Olvidaba que los actores eran mis padres. ... Después se apagaba la luz.

.....  
Una noche esperé más de lo habitual. ... De pronto se encendieron todas las luces del cuarto de enfrente y apareció mi madre en escena ... [pp. 77-78].

By the time of Fin de fiesta a reader finds more than a score of "shots" which include attention to lighting. To give a particularly vivid example, Adolfo goes to his first card game in his grandfather's political territory, finds the room lit dramatically in a way that underscores his own unfamiliarity and uneasiness in this new setting:

Atravesaron un depósito de botellas que pertenecía al almacén de al lado; después, por un pasillo estrecho y oscuro llegaron a un pequeño corralón iluminado por una sola bombilla eléctrica. La luz incidía directamente en una mesa rectangular.

Lo primero que descubrió Adolfo fue el tallador. ... Alrededor de la mesa rectangular estaban sentadas unas siete personas. Detrás de ellos, sus propias sombras, que se dibujaban en las paredes, como figuras espectrales, silenciosas, confundiéndose y alargándose independientes a veces de sus cuerpos ... [p. 77].

In this scene from El incendio y las vísperas, a work which emphasizes lighting to a comparable degree, the reader can imagine clearly what Pablo Alcobendas' room looks like when the light is on:

Enciende el velador y el cuarto se ilumina con la luz de la pantalla de cristal rojo. Los objetos se deforman, se agrandan; el rojo de la pantalla y la luz verde imprecisa

del atardecer afirman el negro purísimo que deforma los helechos del patio, agrandan su armario y lo reflejan en el espejo de la cómoda como un fantasma ... [p. 39].

In Escándalos y soledades, which is not as graphic a work overall as the previous two, Guido uses a half-dozen lighting effects very skillfully, among them this one. Deodoro's strange encounter with Claudia of the ugly hands and her crippled friend Gabriela is lighted in a way that heightens the unusual aspects of the meeting:

El cuarto apenas iluminado por una lámpara de opalina violácea contribuía a excitar mi único pensamiento, la corporización de sus insinuaciones.

Gabriela, recostada en su sofá, no se incorpora al saludarme; ni me extiende su mano. Un móvil que obligaba a la luz a girar, iluminar y ensombrecer el ambiente la descubría a ratos ... [pp. 251-252].

### Point of View

Point of view in a film is the camera eye, for there is no other way to perceive except by following what the camera "sees." Films have the choice of the point of view of a third person narrator, or of one of the characters in the film, or, as is frequently the case, a mixture of these two. Exclusively third person presents no difficulties except perhaps lack of identification with a character, but exclusively first person does. For example, in an experiment with first person narration in Robert Montgomery's The Lady of the Lake (1946), the viewer never sees the protagonist except in a mirror, the leading lady appears to kiss the camera lens, and other such awkward problems arise. Hence the common mixture of third person with first person shots for the particular perspective of one or more of the characters.



Only after beginning her work in films in 1952 did Guido start to use point of view in the way typical of many films: third person narration with some first person shots. "El secuestrador" (1954) supplies clear examples of how Guido began to use this combination of points of view: the third person narration includes some graphic first person effects. For example, little Diego, who plays at hiding in the coffins at his family's funeral home when no one is looking, one day falls asleep in one of them and doesn't realize that someone has carried it and him away. He opens his eyes and sees two strangers staring at him: "Cuando Diego abrió los ojos se encontró con dos hombres que lo miraban sorprendidos" (p. 47). Later on, Guido again makes the reader see what Diego sees: "Diego vio como alzaban al niño que dormía en la cama y lo colocaban en el lugar donde él había estado" (p. 48). The two brothers of the dead child find Diego and beat him to make him tell where the child has gone. Diego's gaze focuses on a church dome for an instant before he dies:

Los chicos, enardecidos, seguían golpeando la cabeza de Diego contra la baranda de lanzas de la pérgola.

--¿Dónde lo llevaste? ¿Dónde está?

--Sí, estaba muerto, muerto--gritaba Diego, y su mirada espantada se detuvo un instante en las cúpulas celestes y doradas de la iglesia Ortodoxa de la calle Brasil [p. 50].

La caída employs third person narration but mixes in first person perspectives as many films do. In the following example, Albertina wakes up and Guido shows the reader what she sees: "Cuando abrió los ojos se encontró con el rostro de Gustavo" (p. 16). The several "tilt shots" already mentioned in the scenes when Albertina talks with Lucas are also instances of first person narration done in a typically

cinematic way. This one will serve as an example: "Albertina levantó sus ojos hasta los de Lucas. ... Nada de él le era desconocido, ni siquiera esa pequeña herida en la mejilla izquierda, y hasta el cansancio que denotaban sus ojeras" (p. 125). The reader next sees Lucas' view of Albertina: "Lucas ya había descubierto su rostro aún infantil; el temblor de sus labios y el continuo pestañear que la ayudaba a no delatar sus pensamientos" (p. 125).

In Fin de fiesta Guido experiments further with equivalents of cinematic treatment of point of view. The novel alternates sections in the third person with sections in the first person. She has mentioned wanting to do an experiment with the novel because she was fascinated by the way the camera could look at a character from without and from within: "poder mirar al personaje desde afuera, y después, desde adentro. ..."<sup>7</sup> Even in the third person sections there continue to be occasional first person "shots," for example, a "shot" of Braceras followed by a "shot" of what he sees in the distance: "Braceras se pasó una mano por la frente; había divisado un leve movimiento entre los arbustos. A lo lejos, por el largo camino de eucaliptos, vio aparecer a su nieta del brazo de la institutriz" (p. 16). The fact that Guido continues to insert frequent first person "shots" this way in a novel that does supply ample identification of perception with one central character (through the use of sections in the first person) is most revealing: she apparently cannot stop doing what a film tends to do.

---

<sup>7</sup>Guido, interview, September 13, 1972.

The abundance of parallels of camera movements and angles and the increased graphic emphasis are perhaps the most immediately apparent way in which awareness of film techniques and familiarity with film making have influenced Guido's prose. Yet there are other areas in which this influence can be seen. The next to be considered is her treatment of time.

## CHAPTER IV

### THE PRESENTATION OF TIME

Many parallels have been drawn between the twentieth century novel and the narrative film in regard to the way both deal with time. Moving in a shifting focus where past, present, and future mix as in human consciousness, time in the film acquires a flexibility and above all, an emphasis on the present.<sup>1</sup> Indeed, extreme consciousness of the present moment is characteristic of this age's perception of time according to Arnold Hauser:

The time experience of the present age consists above all in an awareness of the moment in which we find ourselves: in an awareness of the present. . . . [The man of the present age's] . . . intellectual world is imbued with the atmosphere of the immediate present, just as that of the Middle Ages was characterized by an other-worldly atmosphere and that of the enlightenment by a mood of forward-looking expectancy.<sup>2</sup>

As narrative art forms, both the modern novel and the film reflect this preoccupation with the present, by moving freely in time--compressing, extending, prolonging, and arresting it,<sup>3</sup> and by concentrating on the present moment which is the moment most significant to this age. Literary critic Federico Peltzer contrasts the modern novel

---

<sup>1</sup>Hauser, IV, p. 239.

<sup>2</sup>Ibid., p. 243.

<sup>3</sup>Lewis Jacobs, ed., The Movies as Medium (New York: Farrar, Straus & Giroux, 1970), p. 125.

with the traditional novel in terms of how they both deal with time, saying: "Mientras la novela clásica cobraba perspectiva para narrar su historia, la novela moderna trata de rescatar el tiempo tal como es vivido; es decir, en presente."<sup>4</sup>

Since she does live in this century, it is obviously much more than mere coincidence that Beatriz Guido's philosophical understanding of time should accord perfectly with Arnold Hauser's description of time perception in the present age. In her Regreso a los hilos (1947) the protagonist muses about the nature of time in a section called, significantly, "La supremacía del presente": "Somos un continuo vivir 'a posteriori' y el presente es, en nosotros, el futuro deseado y un pasado instantáneo" (p. 27). This quote, from a work written years before Guido even met Torre Nilsson and so much in agreement with Hauser's description, sets the stage for her later literary attempts to render non-linear time, attempts which appear to have been accentuated by her awareness of film techniques and her work in films.

Guido uses traditional narrative techniques in her first two fictional works, Regreso a los hilos and Estar en el mundo (1950). Both employ a present time orientation with events in the past narrated using past tense verbs; or a present time narration of events; or a past time orientation using past tense verbs. With La casa del ángel (1955), her first major work written after she began her screen career in 1952, Guido begins her first experiments with the treatment of time. The

---

<sup>4</sup>Federico Peltzer, "Técnica de la novela y del cuento," series of lectures delivered in Buenos Aires, meeting of July 24, 1965.

novel does not employ the aforementioned traditional methods in its presentation of time, employing instead a series of interlocking, non-chronological flashbacks to express the weight of the past on the present life of the protagonist. Ana Castro's whole life centers around one long-ago Friday when she was sixteen, the day a duel took place at her home. The novel begins with a short section of Ana's narration in the present tense: "Ahora nos servirán el café. ... Yo, lentamente, termino el postre, para que no llegue ese momento. ... " "Después, como todos los viernes a esa misma hora, me anuncian que han venido a buscarme" (pp. 13, 14). Ana then plunges immediately into the past with the novel's first flashback: "Hubo, sí, un primer viernes ... " (p. 15). The flashbacks in this novel are triggered by associations of thoughts; for example, one flashback ends with a cry from Ana's mother, who opposes the duel on religious grounds: "¡Dios, Dios, ten piedad de su alma!" (p. 30). This mention of God triggers Ana's next flashback dealing with her own religious beliefs as a child. It begins with the word "God": "Dios era para mí en esa época un anciano rodeado de nubes tormentosas, triste y pensativo" (p. 30). The other flashbacks in the novel are triggered in the same way.

Using scenes from the past as the basic part of the novel is suitable for the story of Ana Castro, for whom the past is the only reality, and the present just a dream. Ana herself explains very graphically just what the past is like for her, saying that it is as alive and as vivid in her present as the events in a film: "Hay días, dije, en que nuestro pasado se nos presenta de pronto, y vemos sucederse

los acontecimientos como en un film" (p. 61). This comparison of her memory to watching a film is very telling: it seems to indicate Guido's awareness of the "presentness" of film time, and of its similarity to and suitability for the presentation of Ana's conception of time through flashbacks. The novel ends in the present once again with Ana's description of Pablo Aguirre and of herself: "No sé si está vivo o muerto. No sé tampoco si somos dos fantasmas; debíamos haber muerto aquella noche; él en el parque, y yo en la terraza del ángel" (pp. 174-175). This selection emphasizes Ana's confusion regarding her own reality, a confusion resulting from a life in which the past is fully alive in the present to the point of obliterating that present.

As has been mentioned, in La casa del ángel Guido uses association of ideas to trigger flashbacks. In films, however, flashbacks are more commonly triggered by specific sights or sounds. In La caída (1956), in spite of its linear treatment of time, Guido takes a giant step toward more cinematic flashbacks in treating the past. It contains just two, but they are significant. In the scene at the book store window early in the novel, there is a flashback which reveals to the reader Albertina's life before she came to Buenos Aires to study. She looks into a bookstore window and sees her own reflection; then suddenly she is seeing the reflection of her house in San Nicolás:

... [Albertina] se detuvo en la vidriera de la librería Verbum. Se vio reflejada en los cristales, rodeada de libros. "Estoy sola, pensó, no conozco a nadie, ni nadie me conoce a mí. Estoy sola en Buenos Aires; no he hecho otra cosa que estudiar toda mi vida". Vea ahora reflejarse en la vidriera su casa de San Nicolás, llena de enredaderas, murciélagos y ratones. ... Vea desfilar,

ante esa vidriera llena de libros, a Paula y Lucila, por las noches, con el lanzallamas de matar hormigas ... [p. 21].

Representing another frequent cinematic usage, this novel includes a completely aural flashback in addition to the visual one just mentioned. In a scene with her finacé Indarregui, Albertina fears that he wants to compromise her by taking her to the hotel Isla de Capri. All at once she "hears" the remembered voices of her aunts remarking on some local girls of San Nicolás who had been too familiar with men, and she breaks away from Indarregui's embrace:

--¿No te importa que te lleve al Isla de Capri?--terminó [Indarregui] irónico.  
Ella, desafiante, contestó:  
--Me parece horrible que tratés de acariciarme.  
.....  
[Albertina] Escuchó la voz de Paula diciéndole a Delmira:  
"A las hijas de Pancha las manosean sus novios desde los catorce como a todas. Total ellos qué saben; de eso sí que no pueden enterarse".  
Se liberó violentamente de sus brazos [pp. 106-107].

This flashback is entirely aural, not visual, and in a film one can easily imagine an equivalent scene with the aunt's voice over the sound track while the image of Albertina and Indarregui is still on the screen.

There exists considerable contrast between the flashbacks of La caída and the ones of Fin de fiesta (1958). A work heavily influenced by the cinema in its visual effects, in its treatment of point of view,<sup>5</sup> and in its use of sound effects,<sup>6</sup> it nonetheless treats time in a linear way, like La caída. But unlike La caída, it contains no cinematic

---

<sup>5</sup>See Ch. III, p. 90.

<sup>6</sup>See Ch. V, p. 121.



flashbacks. Fin de fiesta returns to traditional literary devices (for example, having characters remember the past) to depict events prior to the main narration. For example, Adolfo here remembers when he first began to spy on his cousin Mariana bathing in the river:

Hacía varios veranos que las espiaba. Todo comenzó un día en que escuché a frañulein Elise ordenar a las muchachas, después del almuerzo:

... Los varones se van a acostar. Julieta y Mariana se vienen conmigo al río. Vamos a divertirnos. ...

No me gustó la forma en que pronunció las últimas palabras. ...

Desde esa siesta me dediqué a espiarlas [pp. 10-11].

The difference between this depiction of the past and the examples from La caída is very great. Perhaps Guido's intense concentration on visual and aural effects in Fin de fiesta explains this lack of anything but the most traditional narrative treatment of time.

In general Guido incorporates more film techniques into her novels than into her stories. Nevertheless there are stories (like "Cine mudo" in its visual effects) which show notable use of film-inspired techniques. "El remate" from La mano en la trampa (1961) employs an aural flashback, triggered by a sound and consisting entirely of remembered sounds. It would be easy to imagine an equivalent on the screen as sounds and voices over the sound track. The narrator describes how the sound of a mail slot's opening and closing returns her to the past with almost physical force:

De pronto escuché un sonido seco, conocido. Me golpeó tanto, que tuve que recostarme contra la pared para volver a esperarla. Fue un sonido único, inconfundible. Volvió a sonar dos veces más. Era el buzón de la puerta principal. Volví a reconocer los pasos de los antiguos habitantes. Yo misma, con ellos, corría a buscar lo que nos llegaba

desde el otro lado de la puerta, desde el otro lado de nuestro encierro. Aparecieron de nuevo las voces, los gritos de mis hermanos, y ese nombre, Diana Cavalieri, repetido en voz baja, a hurtadillas, por mis tías y los sirvientes [pp. 94-95].

El incendio y las vísperas (1964) affords some vivid flashbacks in which the characters slip easily back into the past, stimulated by sights, sounds, or their own thoughts. In a visual flashback stimulated by a memory, Alejandro Pradere is taking a walk during the hour of the siesta in Montevideo. He sees no one about, and suspects that everyone is still sleeping off the effects of too much cider on New Year's, when suddenly he "sees" before his eyes a special cake from the New Years of his childhood:

A veces, un bostezo era la respuesta al sonido de sus pasos; todo Montevideo dormía bajo el sol ardiente, en esa siesta de enero de 1953. Dormían quizá todavía la sidra de las fiestas de fin de año. "Ya no existe la torta 'Paradiso' "--recuerda: "Pound-cake bañado en chocolate"--. Una caja de terciopelo azul, con un pavo real dorado: en la cola, la abstracción de los círculos, en oro y plata, quizá su primer despertar estético ante la belleza de las formas y el color [p. 115].

On another occasion Pablo Alcobendas lets his mind wander, and as soon as he shuts his eyes, he "sees" and "hears" important moments in his past:

Vencido, teme perder esos preciosos y únicos instantes que se regala a sí mismo; tiene bien abiertos los ojos; si los cierra verá desfilar un extraño cortejo, los rostros donde habita el espanto, sin tiempo de sonrisa: su madre y su tía; las infinitas paredes de despegado papel de su casa. La mortal mascarilla, serena, de su padre. Y también un fusilamiento en el alba: él en brazos de su madre, ya siempre de negro, en un baldío de la cárcel, en Vidt y Las Heras: Di Giovanni, héroe anarquista de su infancia, arrebatado en su memoria más tarde por Anibal Ponce ¡Viva la anarquía! volverá a escuchar si cierra los ojos; después la detonación múltiple y rápida, apenas necesaria para detener el latido de un corazón ... [p. 56].

The freedom of movement in time within this flashback, which includes fragments of various memories, is an antecedent of Escándalos y soledades (1970) in which fragmentary flashbacks within flashbacks constitute a major feature of the novel.

In a way similar to La casa del ángel, Escándalos y soledades is constructed almost entirely out of Deodoro's memory. Occasionally these memories are presented as discrete, unified incidents in the manner of La casa del ángel. Some are as brief as a paragraph, others constitute whole chapters. In large part, the present and the past mingle together in the form of voices and conversations and snatches of conversations from many different moments, which include numerous flashbacks within flashbacks. This usage corresponds to recent treatment of flashbacks by many directors who, says Alan Casty, "now regularly break up the traditional, lengthy chronological flashbacks into shorter, elliptical, often merely suggestive glimpses of the past, as these are triggered by events in the present."<sup>7</sup> The following excerpt will serve as an illustration of how Guido mixes many time periods together in Deodoro's perception. During a conversation with his brother Martín about a proposed trip (a conversation that is itself a flashback from the present time orientation of the main narrative), Deodoro's mind wanders to other conversations with Martín at previous times:

[Main flashback]--¿Cuándo nos vamos?  
 --Pasado mañana, Doro--titubea--; será mejor juntos, te lo aseguro. ¡Ah!, y que no se enteren los muchachos, por ahora, eso de encontrarnos con Perón.

---

<sup>7</sup>Casty, p. 131.

Martín se viste lentamente. [Deodoro's mind goes back to words Martín had spoken previously] "Son muchos años de lucha y para qué: después de todo lo único que importa es salvarla. El sacrificio de una generación o de un hombre, ¿qué significan?"

[Return to main flashback; Deodoro's own voice in his head, with its echo of how he used to speak as a child] Otro cuento, Martín, ruego: contame un cuento, Martín, como esos que me contabas de chico, ése, el de los saladeros donde los ingleses dejaban secar a salar al sol las carnes de ganado ... Y, ¿cómo sigue, Martín? [Martín's voice from a time in Deodoro's childhood when he used to tell this same story, heard in Deodoro's mind] ... en el Río de la Plata se inició el comercio de exportación enviando trigo al Brasil, allá por el 1600; la ganadería no tardó en desplazar a la agricultura ... [p. 37].

The scene continues with the voices Doro "hears" mixing together in time in his head. The example illustrates the complex mixture of times that comprise this novel, and also the fact that many of the flashbacks are principally of conversations, not of visual elements.

Both the novelist and the film maker can reveal past events, as has been mentioned, and they can also foreshadow the future. In both media, traditional devices can reveal the past (a character remembers, for example) and foreshadow the future: a character may announce what is to come, or the narrator may provide clues. Film at times uses yet another possibility: the insertion of a scene, a shot, a sound, of something yet to come can flash on the screen momentarily. Guido uses the traditional foreshadowing techniques up to the time of El incendio y las vísperas (1964), where she uses in addition equivalents of brief shots of events yet to come inserted into the main narrative. This usage had not appeared in Guido's prose before, and seems to have been suggested by film's possibilities since it does consist of visual material, like actual shots, of future action. In one example Inés,

with Alberto Gramajo at his apartment, imagines to herself very graphically a moment a bit later on in the day when she will have tea--an imagined scene very similar to a shot of a future event inserted into the narration of a film:

Inés vio frente a sus ojos los ojos cerrados de Gramajo. ... Hubiera deseado, para hacer algo, para ocupar sus manos, acariciarlo, por ejemplo. Pero prefirió cruzar las manos detrás de su nuca y cerrar también los ojos.

Inés ve reflejarse dentro de sus párpados la bandeja del té que él depositará "luego" en su mesa de luz. Se ve también a sí misma bebiendo, ya sentada en la cama. Volverá a ponerse el salto de cama cuando todo haya terminado ... [pp. 21-22].

Pablo Alcobendas also "sees" a future event. He arrives home, calls out to his mother and his aunt who are waiting for him, and then, before they actually appear, sees in imagination what they will do:

Sabe que ha desencadenado sus movimientos: las piernas, los brazos. Dejarán su situial, abandonarán la costura de flores de terciopelo; prepararán oporto con una yema de huevo y se lo servirán acompañado con bizcochos de anís. ...

... Ahora vendrá su tía con la bandeja, su madre, seguramente con los brazos cruzados; se detendrá a los pies de la cama y le hará la misma pregunta de todos los días, después de 1945 ... [pp. 38-39].

These examples appear to represent an attempt to foreshadow the future in a way that the film can do--a way that illustrates the extent to which film time is hampered by not having as yet the clear equivalent of verb tenses. After this work she returns to the more traditional literary techniques of foreshadowing.

The tendency of all time in the film to appear to be unfolding in a continuous present finds an interesting and strictly literary parallel in Guido's two most recent novels, El incendio y las vísperas and Escándalos y soledades. Since "tenses" are peculiar to verbal

languages,<sup>8</sup> one finds in El incendio y las vísperas a uniquely verbal manifestation of film's emphasis on the present: the use of mostly present tense verb forms, with some sections in past tenses. But even those verbs in past tenses still clearly refer to events in the narrative present. Critic Oscar Hermes Villordo has noted the impression of a very filmic continuous present in that novel, saying: "El incendio y las vísperas es, pues, un presente continuo."<sup>9</sup> Though it is true that the novel does produce this very effect, there are scattered sections throughout that use past tenses. The author seems to slip into these tenses unconsciously, in the middle of a scene or even in the middle of a sentence, in a way that does not seem to change the focus, the concentration, or the emotional reaction of the reader. The time of the main narrative remains the same. This slipping into past tenses from the present begins on page 19; Inés goes to the kitchen to get something to eat, and Guido begins to mix past tense verbs with the present tense:

Despierta después de un tiempo para buscar en la cocina un poco de té y algunas galletitas. Eso bastaba. No se atreve a confesarse que teme encontrarse con Antola Báez. ... Pensó que ellos mismos le ponían a Antola las palabras en la boca. Y se avergonzó de pensar en ella, de dedicarle uno solo de sus pensamientos.

Al salir encuentra a su hermano [p. 19].

Guido continues to move back into past tenses but without altering the main narrative time throughout the novel.

---

<sup>8</sup>See Ch. I, pp. 8, 38.

<sup>9</sup>Oscar Hermes Villordo, "El incendio y las vísperas," La Nación, February 14, 1965, p. 3.

Escándalos y soledades expresses its emphasis on the present in a similar way, but with considerably more complexity. Whereas in El incendio y las vísperas the main and linear narration clearly unfolds in the present, despite sections using past tense verbs, in Escándalos y soledades the narration occurs in the "present" of the protagonist's mind with past moments blending into this present and into one another without regard for using a particular verb tense to identify or distinguish these moments one from another. Any verb tense may appear at any moment. Guido consciously eliminates the temporal denotations of verb tenses in this work, as she explains: "... he agarrado una temporalidad, que es el presente, uso, no me asusto, si los verbos no siguen una constante concepción de su temporalidad, no me importa que haya tres verbos en distinto tiempo alrededor de una frase."<sup>10</sup> A present tense verb form in this novel can refer to any past moment, as well as to the "present" of Deodoro's narrative orientation. In this selection the mixture of past and present tense forms refers to a single unified fragment of memory as Deodoro remembers his childhood with his brothers and the Valenzuelas: "Los Valenzuela me leían truculentas noticias policiales por las noches, mientras Rodolfo y Alberto me llevan a visitar museos y lugares históricos en fechas patrias y a veces me vienen a buscar al colegio" (p. 23). This example and others correspond to the way tenses mix in El incendio y las vísperas--that is, the same moment is in focus, and the verb tenses do not alter meaning. For an

---

<sup>10</sup> R. J., "Entrevista: Beatriz Guido," La Revista de los Jueves (Clarín), 9347 (February 3, 1972), p. 20.

example of a complex mixture of times--not a unity--in which verb tenses likewise do not alter meaning, the reader is referred to the selection on pages 99-100 of this chapter. There are numerous other instances in this novel when Guido moves with equal freedom in time.

To express somewhat different facets of human perception of time than the ones seen thus far, Guido and the film reveal additional techniques that are parallel. These other facets concern altered speeds. A director may have the camera photograph scenes at normal speed, at accelerated speed for slow motion, or at slower speed for fast motion. At times, in works written after her film career was well underway, Guido suggests a literary parallel of slow motion, giving the impression of a character's changed perception of time, a changed perception related to an emotional state. As in a daydream or when one is waiting impatiently, time seems to pass more slowly than usual. In La casa del ángel, the first of the works in which this usage appears, Ana remembers the summers of her childhood, and a suggested slow motion conveys the endless quality of time in childhood:

Los días de ese verano tomaron el ritmo lento de las vacaciones de la infancia. Cada amanecer yo despertaba con una nueva esperanza, pero luego, a las diez de la mañana, la veía desvanecerse en un largo hastío. El arrastrar de un palo en las paredes de las galerías y el recorrido indiferente de una hormiga marcaban las horas ... [pp. 131-132].

The dream-like effect of seeing her Aunt Celina dancing in the moonlight is heightened for Ana by various techniques, as seen in Chapter III, pages 82-83: by the moonlight, by soft focus, as well as by slow motion indicated in the following words: " ... el reloj daba la media noche, más lentamente que de costumbre" (p. 159).



In Fin de fiesta Guido describes the drowsiness that follows the carnival days in Avellaneda by suggesting slow motion: "Durante tres días la ciudad cayó en un extraño sopor. Un vaho denso se levantaba del asfalto regado. En la Avenida Mitre el papel picado y las serpentinas se amontonaban en los lados de la calle, formando montañas que los chicos escalaban" (p. 93).

Waiting for the moment when he must fling himself in front of an armored car full of Perón's political prisoners and create a disturbance so that they can escape, Pablo Alcobendas in El incendio y las vísperas finds time passing with agonizing slowness. The reader's clue to his altered perception comes with the prolonged sound of the elevator:

No terminó sus pensamientos: como lo habían previsto,  
Pradere apareció desde una puerta lateral:  
--Ahora buscaré el coche--dice seguro--; la guardia  
llegó a la terraza de la comisaría.  
El sonido del ascensor tardó una eternidad en detenerse;  
pero las cosas sucedieron ordenadamente ... [p. 47].

When the camera "holds" a shot (done by printing the same frame over many times) this is known as a freeze. It arrests the motion in time, and calls attention to it, providing dramatic or poetic emphasis. That Guido was aware of the expressive possibilities of a freeze is apparent from this very early equivalent from Estar en el mundo. The reader sees the family in the park, sees them pose for a photographer, and then sees them "frozen" by the camera:

Allí estábamos todos ... recorríamos la alameda y comíamos  
cacahuètes, manzanas en almíbar, barquillos del azar, o  
largas varillas espirales y laberínticas. El fotógrafo de  
blanco delantal nos aprisionaba en figuras estáticas. El  
organillero acompañaba, como música de fondo, el estar  
detenido de nuestros cuerpos ... [p. 13].

The freezes in post-1952 works are used to heighten the dramatic impact of the scene, an effect lacking in the early example which is found in a merely descriptive moment of the story. Here, when Vicenta dares Ana to kiss the fallen marble statue of Apollo in La casa de ángel, Ana leans forward to do it and suddenly "freezes" for a long moment before running off:

--¿A que no la besas?--dijo Vicenta a mi oído--. ¿A que no te atreves a besarlo?  
 Obedecí. Acerqué mi cara hasta la de él. Sentí entonces como el frío del mármol me detenía.  
 ¡Qué espanto atravesó mi mente! Una premonición, quizá, de ese viernes del duelo.  
 Y hui desesperada, como si el Apolo me siguiera para abrazarme y condenarme para siempre a la rigidez del mármol. Los dos olvidados allí al final del parque entre las hojas secas [p. 129].

Guido's most skillful use of a literary freeze, resembling the ones used to end François Truffaut's The 400 Blows and Bo Widerberg's Elvira Madigan, comes at the end of the novella "La mano en la trampa" (1961). In all three works, the freeze endings emphasize tragic dimensions. Guido's Teresa looks in the mirror and sees, not the apartment that Cristóbal has given her, but the room where her aunt Inés had lived "frozen" in time and shut off from the world for twenty years because that same Cristóbal had abandoned her. Teresa realizes that she is trapped alone in a room by Cristóbal just as her aunt had been:

Regresé al final de la tarde; me recosté en la cama, en el centro de la cama. Encendí la luz del velador y busqué mi imagen en el espejo.  
 Entonces grité. Grité de espanto, de terror: la luna del espejo reflejaba el cuarto de Inés, con Inés en la cama; su esqueleto vivo, entre tules y encajes. ...  
 .....

Sin separarme de él, volví a mirar en el espejo; no reflejaba nuestro abrazo, ni nuestros cuerpos, ni mi llanto. Dejé de llorar. Después de todo, tenía que acostumbrarme. Eran dos cuartos; quizá uno solo, donde él nos había encerrado [pp. 54-55].

In treating time it would appear that Guido often wrote with film techniques in mind, whether consciously or not, and for that reason the reader's awareness of film's literary parallels in the treatment of time can aid in reading her works. How an author conveys sounds, making the reader "hear" the world of the novel or story as well as "see" it, will be the subject of the next chapter.

## CHAPTER V

### THE LITERARY SOUND TRACK

Sound has come to be essential to the presentation of life in film literature. Sound has always been central to oral literature and to print literature as well, though even in poetry this aspect of print literature has tended to be ignored in recent centuries. Sound has formed an important part of the film literature experience from the time of the silent films, for these early "silent" films were not really silent at all. Musical accompaniment to underscore and enhance the visual images contributed to the audience's enjoyment and appreciation of most major silent films--Griffith's Birth of a Nation, to name a well-known example. In Beatriz Guido's novel La casa del ángel, set in the 1920's, is found a mention of the cinema pianists of the period. Ana Castro watches Ronald Colman and Vilma Banky in a film of that time, remarking on the pianist's attempt to add dramatic interest to the scene: " ... la pantalla se agrandó en un largo beso que duró varios segundos; la mano del pianista se había ensañado, mientras tanto, con las notas más agudas del teclado" (p. 58).

After the sound film appeared in 1927 with Al Jolson starring in The Jazz Singer, there followed a rush among the studios to produce "talkies." Film declined in artistic quality in those years because of technical problems related to the way sound was recorded, and because of



too much emphasis on dialogue. However, when it was realized that film was not canned theater--that not every action needed dialogue to accompany it and that not every sound had to be reproduced--the film became capable of more subtlety and expressiveness. Sounds could be selected from the wealth of background noise just as the camera could select from the wealth of visual material,<sup>1</sup> to produce in effect aural shots just as there were visual shots.<sup>2</sup>

The film sound track today employs verbal expression, sound effects or noise, music, and significantly, silence. These actual sounds have close literary parallels in the writings of Beatriz Guido as she awakens the reader's auditory memory to help "hear" them all. These sounds are important in film because they transmit thoughts, impressions, and emotions.<sup>3</sup> The same could be said of their equivalents in print literature.

Verbal sounds in film literature and their symbolically represented equivalents in print literature contribute an important source of meaning to the total work, adding first of all to a realistic presentation of human situations of which they are a natural part. Critic Robert Gessner feels that the silents were not an "organic art form" because seeing actors who could not be heard was not natural.<sup>4</sup>

---

<sup>1</sup>Jacobs, p. 245.

<sup>2</sup>Richardson, p. 47.

<sup>3</sup>Jacobs, p. 246.

<sup>4</sup>Gessner, p. 341.

Moreover, dialogue reveals with great economy numerous facets of characterization, emotion, social class, national origin, geographic location, that are difficultly or awkwardly conveyed by situations or subtitles.<sup>5</sup>

The principal effect of work in films on Beatriz Guido's written depiction of speech, as well as on that of other writers, has been to increase her effectiveness in presenting natural-sounding dialogue. She herself believes that films have helped her to "hear" printed speech, and that her characters do speak more naturally in her recent works than in the early ones.<sup>6</sup> She says: "... el cine ... a mí me dio el sentido de cómo deben hablar mis personajes. Por ejemplo, si vos tomás un Updike o tomás un Philip Roth ... el norteamericano, sabés, conoce ese lenguaje, lo habla."<sup>7</sup> An examination of the characters' speech in her works does in fact reveal a noticeable change in manner of expression. This representative example from Regreso a los hilos (1947), presents part of a conversation between Mister Conrad, a puppet come to life, and Daniel Ausinger. The two are in Paris, speaking together of the search to find meaning in life, and Daniel says:

--Emile Rountan y su teoría--dijo--terminó con toda mi fe. Es decir, es donde tiene que desembocar el hombre moderno. Ese rumiar la realidad en nosotros, nos trae esa sola desembocadura. Yo lo decía: el hombre tiene que buscar las pruebas de Dios en sí mismo, sin pensar que con eso me condenaba porque sólo somos miseria, mucha miseria [p. 38].

---

<sup>5</sup>Karel Reisz, The Technique of Film Editing (New York: Focal Press, 1968), p. 43.

<sup>6</sup>See Ch. I, pp. 39-40.

<sup>7</sup>Guido, interview, August 16, 1972.

This clearly is philosophical talk, and would not generally be considered typical of the way people express themselves in everyday conversations, even though it seems meant to represent such a kind of conversation. Another example comes from Estar en el mundo (1950), where the protagonist looks over Rome at night and speaks excitedly to her friend, who answers with stiff-sounding abstractions:

--¡Qué belleza!--dije.  
 --¿Belleza? ¿Roma bella? Todo está muerto: Roma, Europa, los hombres. Nosotros también estamos muertos y creemos que vivimos. Tendría deseos de besarla. No lo hago. ¿Besaría used a un muerto?  
 --¿Por qué cura usted?--le dije, recordando que era médico.  
 --¿Para que sigan muertos?  
 --No siempre he curado. A veces también. ...  
 --La guerra es la guerra.  
 --Sí, pero en la guerra los hombres llevan uniforme ...  
 [pp. 102-103].

Guido has noted the great difference between the speech of characters in such early works, and in later ones, ones in which she feels their speech is "más natural, más verdadero, más preciso."<sup>8</sup> Choosing almost at random from among the numerous sections of dialogue in El incendio y las vísperas (1964), Inés Pradere here talks with Alberto Gramajo at his apartment. Gramajo begins:

--Te obligué a venir hoy. Me arrepentí después, pero necesitaba verte.  
 --Me divierte. No tenía nada que hacer.  
 --A mí me costó dejar la casa. Josefina tenía un problema con las chicas. Las niñas nos abandonaron.  
 --A nosotros también. Bueno, no precisamente las niñas ... Si vieras donde comimos!  
 ... Cuando llegan a la cama, él se quita el saco.  
 --Primero quiero que escuches este disco.  
 --Primero de qué.  
 --Primero de lo primero. ...

---

<sup>8</sup>Guido, interview, August 16, 1972.



--Después quiero que me traigas el té con Blackstones a la cama. Me parece que hace siglos que nadie me sirve.  
 --¿Después de qué?  
 --Después de besarnos ...  
 --Fue ayer y parece un siglo. Hasta el Jockey cerró el solarium. Anoche tu padre se quedó sin chofer, ni coche. Lo llevé hasta tu casa. La ventana de tu cuarto, iluminada.  
 --Extraño. No llegué hasta las cuatro.  
 Gramajo se dirige a la cocina y desde allí pregunta:  
 --¿Puedo saber dónde estuviste?  
 --No fue divertido, te lo aseguro.  
 Volvió con la bandeja del té y la colocó en la mesa de luz.  
 --Este té tiene su precio, señorita--y comenzó a besarla lentamente--. ¿Te divertís conmigo?--pregunta a su oído.  
 --¿Por qué no? --contestó ella--. Me divertís más que algunos hombres.  
 --¿Con cuántos te "divertís"? --preguntó sin dejar de besarla.  
 --Por ahora con dos solamente.  
 Y como si él esperara esa frase para poseerla, sin dejar de besarla rogó:  
 --Siempre, siempre será así ... ¡Por favor! [pp. 20-21].

This selection conveys clearly the trivial and desultory nature and relaxed quality of much human conversation, especially under circumstances similar to these.

In this same novel Guido presents a very film-like device in dialogue: only one side of a telephone conversation between Pablo Alcobendas and Adela, in which is demonstrated her ease and skill in mimicking actual speech. Guido describes Pablo dialing and then talking with her:

Intenta marcar un número para mantenerlo [el teléfono] ocupado, pero inconscientemente marca el número de Adela.  
 Busca las primeras palabras:  
 --¿Eras vos ... ?  
 -- ...  
 --Nada, no estoy haciendo nada ...  
 -- ...  
 --Fui al centro ...  
 -- ...  
 --En tren; sí, corren los trenes.  
 -- ...

--Me siento bien; siempre me siento bien.

--...

--¿Los cines? ¡Qué pregunta!: cerrados.

--...

--Si querés ...

--...

--Es temprano todavía.

--...

--Ya te dije que no me pasa nada; nunca me pasa nada [p. 41].

A person in the room with Pablo (consistent with the novel's third person camera-eye type narrator) would perceive his conversation with Adela in just this way. A more traditional omniscient narrator would tend to include Adela's words as well. This appears to indicate Guido's consciousness of the aural as well as visual perspective of a camera-plus-microphone type of narrator.

The use of "voice over" or off screen voice (narration or dialogue not proceeding from the image on the screen) is an important device in films. It can provide narration of events, for example in documentaries; it can show the character in the image talking to himself without having to speak aloud; it can show a character mentally addressing another character without speaking aloud; and it can present a character's memory of other voices, saying words spoken at previous times.

Guido appears to begin to use "voice over" narration tentatively in La casa del ángel (1955). In Chapter III was mentioned that Ana Castro's many diary entries could be considered "inserts." Viewed in another way, the scenes where she writes in her diary and the reader "sees" the entries could be imagined as including her voice over the sound track speaking to herself as she writes. One can readily see how

this scene might have been inspired by films: a shot of a girl writing, an insert of the diary page, and her voice over the sound track:

"Se llama Pablo Aguirre", escribí en mi diario, "apenas puedo pronunciar su nombre; ni tampoco sé cómo estoy escribiendo sobre él. Mañana se batirá en el parque. ... Quizá lo hieran de muerte y caiga en el mismo lugar donde yo me recuesto en las siestas de verano. Tal vez no muera. Sin embargo, debería morir como en las novelas. Pero antes tendría que amarme. Yo plantaré magnolias en el lugar en que caiga herido ... " [pp. 43-44].

Guido also includes "voice over" to reveal Ana's thoughts as she narrates: "'Quizá en el momento de morir', pensaba, 'él volverá su cara hacia mí, y yo, olvidándome de mi padre y de todos los demás, acercaré mi rostro hasta el de él. Después, con el lienzo, rojo de sangre, lo cubriré dulcemente'" (p. 56).

In La caída (1956) there is a much more noticeable use of "voice over" which in this third person novel plays a most important role in conveying Albertina's thoughts. For example, when she first goes to the Cibils' house and meets Laura, she is surprised at how young Laura looks, and says to herself, giving her thoughts the distinctly verbal form of a spoken sentence: "'No debe tener más de once años', pensó Albertina" (p. 9). In another, Albertina finds herself thinking about the mysterious Lucas Foster, and again talks to herself although not aloud:

Inconscientemente se encontró pensando en Lucas.

"Cuando hable Lucas yo atenderé el teléfono y le diré que tenemos que tomar algunas medidas: los chicos al colegio y a Marta habrá que internarla en un sanatorio". Se avergonzó de estar dialogando con un desconocido. "Ni siquiera he visto su fotografía", pensó [p. 30].

In this novel the Cibils children own a phonograph record made by their absent Uncle Lucas. When they play it, the house fills with the sound

of his voice and thus almost with his presence (pp. 110-111) in a very vivid equivalent of voice over narration.

Fin de fiesta (1958) abounds with similar parallels of voice over, both in the sections in the third person as well as in those in the first person. In this example Adolfo talks with his brother José Marfa, who is trying to cheer him up after his beating by suggestion a diversion. Adolfo narrates the conversation, and then his own silent reply to José Marfa: "El, sin dejar de trenzar sus tientos y sin mirarme, dijo: --Vamos a revolcarnos por ahí. 'Siempre pensando en hembras', pensé con repugnancia" (p. 52). Voice over can serve to convey a memory as well as the thoughts of a character. For example, Adolfo remembers when Guastavino asked him if he understood French, "hearing" in memory both Guastavino's voice and his own: " ... recordaba la voz y el instante preciso en que Guastavino le había dicho ... : --'¿Entendés todo, absolutamente todo el francés?'--'Todo, absolutamente todo'--había afirmado, seguro" (p. 79).

The novella and stories of La mano en la trampa (1961) use voice over parallels in ways similar to those employed in other works. For example, in "La mano en la trampa" this technique serves to present Teresa's thoughts as she narrates and then talks to herself about Cristóbal Achával: "Traté de grabar todos sus gestos: [Cristóbal] tomó la fotografía, la alejó para verla mejor. Y para ayudarme a poder seguir adelante, pensé: 'Está perdiendo la vista; igual que Lisa aleja los objetos ... '" (p. 29). Or it may serve to present Teresa's memory of others' voices as she tries to unravel the mystery of who lives upstairs:

Mis pensamientos se sucedían unos a otros. Commencé a temblar y los dientes me castañeteaban. Incorporándome en la cama, sostuve el pecho con las manos para que no se me escapara el corazón; y dije en voz muy baja: "Entonces el hombrecito borda". Volví a escuchar la voz de las mujeres: "¿Quién hace esto?" "Un hada, un hada. ... " Y la voz de Miguel: "¿Por qué decís él, él?: quizá ella, ella" [p. 14].

El incendio y las viéperas has been described in foregoing pages as a work full of cinematic equivalents of many camera moves. It also makes heavy use of parallels of voice over, employed to convey the thoughts of characters in a novel which otherwise focuses very little on their internal workings, emphasizing instead the externals of appearance, activities, and speech. To present a character's thoughts, for example, one "hears" Alejandro Pradere thinking about his beloved estate Bagatelle:

Se aparta de los demás y se dirige a la solitaria biblioteca. Pero no atina a nada. Se sienta en una poltrona y esconde su cara entre las manos. "Las cosas no duran cien años y menos en nuestro país. Exilarse no es una solución. Sobre todo--piensa--ahorá habrá que tratar de defender a Bagatelle" [p. 29].

To present memories, an equivalent of voice over is used when Inés Pradere is found waiting for Pablo Alcobendas, and remembers a previous conversation they had had about his mother and his aunt: "Inés recorre el cuarto. ... Pablo le ha dicho: 'Ellas viven en el alquiler de la imprenta que les dejó su hermano, Di Giovanni. ¿A que no sabés, tontita, quién fue Di Giovanni? ... ' '¿Y se puede vivir con tan poco?', había preguntado ella ... " (p. 130).

Awareness of the technique of voice over is particularly useful in studying Escándalos y soledades (1970), since much of the work is

composed of remembered voices. If one thinks of certain sections of this novel as parallels of voice over monologues, dialogues, and narrations, functioning freely in time, then the work itself becomes easier to follow. Thinking of it this way helps to understand Deodoro Astrada and his relationships with the other characters. Just as some people remember sights, feelings, or smells, he remembers voices: his own and those of others. This selection presents some of the many voices in Deodoro's head.<sup>9</sup> He remembers an incident from childhood involving his friend Zanabria; then his thoughts move on to his other friendships and to his tenth birthday:

[Deodoro narrates] Al día siguiente, Zanabria ... dijo:  
[Zanabria's voice] "Se te fue la mano ayer. Después de todo le dicen puto a tu hermano Ramón porque es muy gordo, quizá, o porque no se ha casado. Siempre se dice eso." [Deodoro narrates] Pero yo prefería no hablar del asunto. Estaba cansado de responder: [Deodoro's voice on previous occasions] "No, no son mis padres. Soy huérfano. No tengo madre". [Voices of Deodoro's friends] "¿Cómo podés tener hermanos tan viejos?" [Deodoro's voice] "Mi padre se casó dos veces ... "

[Deodoro narrates] Nos hicimos solitarios, de pocos amigos. La amistad significaba vergüenza, explicaciones minuciosas: ni tías abuelas, ni madres o madres parteras, huérfanos. Sin embargo no podía explicar la satisfacción que me producía frente a los demás chicos la casa sin hembras, la mía. A veces, cuando me invitaban a sus casas, las madres me colmaban de ternuras y me acercaban a sus pechos. [Voices of the mothers of Deodoro's friends] "Doro, pobrecito ... sin una mano que te bendiga y proteja por las noches ... ¿Quién cuidará de ese chico? ¿Cuál de los cuatro hermanos? ¿Y esos sirvientes absurdos? Ni ama de llaves o una gobernanta o una simple sirvienta." [Deodoro describes how he "hears" voices from the past] Escucho a mi lado, todavía, sus voces: [voices of the mothers] "Doro, ¿quién cuida de tu ropa? ¿Quién ordena las comidas? ¿Quién te arroja?" [Deodoro narrates] ¿Cómo explicaba que en mi casa todo se regía por

---

<sup>9</sup>Another fragment of this type is found in Ch. IV, pp. 99-100. Most sections of this kind are too long to quote, but examples can be found on pp. 27-42, 100-108, 123-126, 139-160, 260-262, of the novel.

principios o mandatos ancestrales y la ausencia de mujeres los hacía superarlas en una suerte de desorden organizado? Ahora confieso que cuando querían imitar o darme la misma vida de mis amigos les costaba representarlas.

[Voices of the mothers] "¿Nunca festejaron tu cumpleaños? ¿Nunca, Doro?

[Deodoro narrates] Una tarde de junio, un 7 de junio, mi décimo cumpleaños, decidieron festejármelo. Desde various días atrás Martín encargó en la confitería "Los Dos Chinos" un cotillón con magos, cine y payasos. Ramón desenterró una vajilla de porcelana previendo la llegada de alguna madre o una hermanita. [Voices of the Valenzuelas and Deodoro's brothers] "Qué, ¿no van a bailar? Después las arrinconan en la sala o en los patios o en el gabinete de Alberto. Siempre se cuele alguna"--[Deodoro narrates] dijeron ante mi total y definitiva negativa de invitar mujeres [pp. 58-59].

Sound effects play a central part in films by making the visual image effective and meaningful. Most actions in real life occur accompanied by some sort of sound, and seeing the source of the sound together with the sound itself adds to realism. Beatriz Guido recognizes that her work in films has sharpened many of her senses, including the sense of hearing, making her see how important these senses are in literature as well as in film: "Los sonidos--es otra de las cosas que le debo al cine, indudablemente. Como yo trabajo en todo el proceso de la recreación de una película, se me agudizaron los sentidos, y puedo darme perfectamente cuenta que tanto en literatura una novela debe despedir olores, debe ser musical, debe ser todo el mundo de las cosas: de las cosas, de los sonidos, del aire. ... "<sup>10</sup>

Sounds by themselves can identify an action, and when film makers discovered that the image and its normal accompanying sound

---

<sup>10</sup> Guido, interview, August 16, 1972.

could be separated,<sup>11</sup> a world of new expressive possibilities was opened. In Guido's writing, she has used sound effects synchronous with the image to underscore or intensify events in the narrative from her earliest works to the present. Use of asynchronous sound appeared later, shortly after her career in films began in 1952. It seems more than probable that the proportionately greater frequency of asynchronous sound in her later works can be linked to the experiences of seeing how very effective and dramatic the separation of sound and image can be in films, and thus by extension, in print literature as well.

In Regreso a los hilos there is only a single use of asynchronous sound (p. 79), and Estar en el mundo contains but a few. It is with La casa del ángel, published several years after Guido met Torre Nilsson, that she seems to discover the literary possibilities of asynchronous sound. For example, Ana Castro often listens to conversations from the other side of a door, and a majority of the sound effects are asynchronous. In one scene, Ana is at confession and describes the sound the priest makes when she confesses having broken the sixth commandment: "--Padre, he faltado al sexto mandamiento--confesaba indiferente. Recuerdo todavía el quejido que escuchaba desde el otro lado de la mirilla" (p. 45). The climax of the novel, the duel, is heard by Ana from her room, rather than seen. She describes what she hears: "A las cuatro sentí unos pasos que bajaban las escaleras, y esos mismos pasos repetirse entre las hojas secas del parque. ... Fueron dos tiros a un mismo tiempo ... " (p. 173).

---

<sup>11</sup> Jacobs, p. 244.



In La caída the predominance of asynchronous over synchronous sound continues, joined to a new and important facet of the use of sound: the leit motif. For example, Albertina's bewilderment is expressed when she repeatedly overhears the conversations and activities of the Cibils children and wonders what they are doing: "Durante todo el tiempo escuchaba, detrás de la puerta de su cuarto, cuchicheos, risas, palabras sueltas" (p. 20). "Los oía rondar por la casa hasta muy tarde por las noches. Entraban en la cocina, se preparaban café y hablaban en voz baja. ... '¿Qué hablan entre ellos? ¿Qué se dicen?', pensaba" (p. 34). The central role played by the sound of Martha Cibils' cane thumping on the floor to summon the children--she is asthmatic and unable to get out of bed--assumes more and more importance and produces more and more tension as the novel progresses. The children are increasingly unwilling to attend to her needs, until one day she thumps in vain as they let her die. The following quotes from the novel illustrate how Guido repeats the thumping cane until it becomes an aural leit motif: "De pronto se escucharon repetidos golpes de bastón" (p. 15). "De vez en cuando, escuchaba [Albertina] un grito estridente detrás de la puerta y un desesperado golpe de bastón" (p. 16). "Escuchó los golpes de bastón de Martha. La primera vez no obtuvo respuesta; después se oyó una voz semidormida que decía: --Déjanos dormir. Es muy temprano todavía ... " (p. 28). "Se escucharon nuevamente los golpes de bastón de Martha. --Otra vez 'ésa' ...--dijeron desesperados--. No puede dormir más de dos horas" (p. 114).

In Fin de fiesta sound effects again are asynchronous in preference to synchronous. For example, after Adolfo has been beaten by Braceras for spying on Mariana, he narrates how Braceras' footsteps fade away: "Escuché sus pasos alejarse y esos mismos pasos entrar en el cuarto de Mariana. ... Cuando escuché decir que la comida estaba lista y el ruido de la plata y la porcelana me indicaron que había comenzado, me deslicé por la galería ... " (p. 18). At one point Mariana and Adolfo even have a "conversation" composed of overheard sounds between two rooms, as he narrates: "Se inició entonces entre nosotros un diálogo extraño de toses, medias palabras, vueltas de páginas, caídas de libros, bostezos, conturreos" (p. 159).

In this novel Guido assigns an important role to sound effects as aids to character delineation. This use, like a leit motif, represents a very important and economical function of sound in films as well. For example, Felicitas the housekeeper weeps over how badly she is treated (pp. 29, 30, 51, 154); Julieta is given to laughter which becomes uncontrollable when she loses her mind near the end of the novel (pp. 11, 90, 183, 196, 201); both Mariana and Adolfo laugh to hide their true feelings from one another and from themselves (pp. 79, 81, 83, 84, 146, 152, 160, 161, 193); and the sound of his heels betrays Guastavino's approach (pp. 28, 59).

The novella "La mano en la trampa" exploits the sound of a sewing machine upstairs run by an unseen person who is never mentioned, but who is rumored to be a retarded member of the family (pp. 7, 12-13, 16). The sound produces suspense throughout the novella as Teresa tries to discover the mysterious identity of this person.

El incendio y las vísperas uses sound effects in the ways already seen in discussing other novels. Just as Mariana and Adolfo communicate using sounds at one point in Fin de fiesta, Inés and her brother José communicate with the sound made by rubbing the rims of goblets:

Inés hace girar la yema de los dedos por el borde circular de las copas de cristal. Primero lentamente; más rápido después. Su hermano recibe el mensaje y repite el mismo ejercicio. Similar al mensaje del tam-tam de los tambores en la selva; esta vez, huecas copas de cristal transmiten el lenguaje cifrado y doloroso de los dos hermanos.

Se inicia así entre ellos un extraño diálogo, incomprendible para los demás. Esta sinfonía despierta a Alejandro Pradere.

--Basta ya--ordena nervioso.

Los hermanos desobedecen, llevados por ese lenguaje que les evita tener que hablar. Se escondían detrás de esa sinfonía castrada en la garganta de una copa ... [p. 70].

Especially noticeable in this novel's "sound track" is the skill with which Guido conveys the impression of sounds that reverberate in the hearer's perception. Several examples are given here:

Un sonido de carrillón, con una nota que se repite varias veces, invade la cocina. Rebota en las opalinas, en los azulejos, en los cristales [p. 11].

Vuelve a sonar [el teléfono]. Esta vez [Pablo] no responde. Deja que la campanilla se localice en sus oídos hasta exasperarlo. Ni siquiera intenta cubrirse con la almohada. Siente un extraño placer en escuchar ese timbre golpeando sus tímpanos y des-parramándose por su cabeza. Vigila su recorrido y apenas desaparece por las yemas de sus dedos, ya vuelve a sonar de nuevo [p. 40].

... El dar vuelta de las hojas producía un sonido extraño y penetrante. Un sonido que no terminaba en sí mismo; por el contrario: se esperaba ansiosamente la vuelta de la hoja siguiente ... [p. 81].

Escándalos y soledades reveals very little use of sound effects, but they are not missed in the wealth of its verbal auditory effects.

Remembering that music has accompanied films from the time of silent pictures and has always been a source of heightened meaning and impact (the piano player who played tinkling music for the heroine, and mad dashes up and down the keyboard for chase scenes) it would seem that musical references would be found increasingly in Guido's work, as other sensitively used sound effects abound. But music is another matter. Such references are infrequent, and the frequency has not changed during the course of her writing career. Perhaps her childhood experience with the piano and her resultant "tone deafness" are reflected in her work in this manner.<sup>12</sup> Musical references on the whole do not form an important source of meaning. When they do appear, they are used to help set a scene. For a representative example, in El incendio y las vísperas Guido sets an elegant and harmonious tea scene at Bagatelle, including music:

Las tazas de porcelana tintineaban en la terraza del amanecer. El sol aparecía y desaparecía detrás de los pinos del parque. Las cascadas de la fuente de los renacuajos eran silenciadas por un "concerto" de Címarosa. Las notas eran devueltas por la brisa, en una pampa sin eco [p. 54].

A political luncheon in Avellaneda in Fin de fiesta has the musical accompaniment of blind musicians playing tangos (pp. 93-98).

It has been mentioned how sound effects can be used as a leit motif, and musical references can as well. In Fin de fiesta Guido employs such a musical leit motif: José María often whistles "Magnolias a la luz de la luna" (pp. 26, 33). Adolfo imitates him as he returns

---

<sup>12</sup>See Ch. II, p. 46.

home one night, full of self-confidence like José Marfa, and symbolically underscoring his resemblance to José Marfa at that moment (p. 79).

As critic Stanley Cavell has pointed out, ". . . the world is silent to us; the silence is merely forever broken."<sup>13</sup> Oddly enough, it has been the sound film that has reinforced awareness of the presence of silence and its expressive possibilities. Beatriz Guido has used silence as a part of her prose "sound track" ever since the beginning of her career, with the frequency and effectiveness of its presence culminating in the forty-one instances in Fin de fiesta. In the following example, silence helps to set a mood at the ranch "La Enamorada," as Adolfo describes it:

Después escuché alejarse el auto de Braceras y todo fue silencio en la casa, apenas interrumpido por las cigarras, los sapos, el mugir de alguna vaca, el relincho de alguna yegua o el bostezo de los peones que dormitaban bajo la luz de la luna [p. 19].

Guido uses silence to indicate the caudillo Braceras' domination over his household: "Todo hacía comprender que Braceritas no estaba en la casa. Su presencia imponía silencio: voces bajas, entrecortadas, sólo interrumpidas por los bostezos de Felicitas y el taconeo de los zapatos de Guastavino" (p. 28). After Fin de fiesta the use silence becomes infrequent in Guido's writing until it virtually disappears in the extraordinarily noisy Escándalos y soledades, full of ceaseless voices.

---

<sup>13</sup> Stanley Cavell, The World Viewed (New York: Viking Press, 1971), pp. 150-151.

The attention Guido pays to the "sound track" in her writing and the many parallels between her use of the literary sound track and film sound tracks give added weight to consideration of cinema influence on her prose. Now, having examined the visual and the aural aspects of film and of Guido's writing, it remains to be seen how the various parts in both can be joined to make the finished work.

## CHAPTER VI

### ASSEMBLING THE FINISHED WORK

Editing refers to the whole process of assembling a film, giving order and form to its narrative space and time. This assembling can be accomplished with the greatest flexibility and freedom,<sup>1</sup> and it is the resulting sequence itself that produces the desired effect, the finished product. Béla Balász has explained the process of assembling a film and its result in the following way, saying that the editing process determines and orders time and space in both film and literature--in literature, a time and space composed of words, and in film, of visual and aural units:

. . . The shots are assembled by the editor in a pre-determined order, in such a way as to produce by the very sequence of frames a certain intended effect, much as the fitter assembles the parts of a machine so as to turn these disjoined parts into a power-producing, work-performing machine.

. . . . .  
. . . The meaning of a single note in a tune, the meaning of a single word in a sentence manifests itself only through the whole. The same applies to the position and role of the single shot in the totality of the film.<sup>2</sup>

These visual and aural units which make up a film are separated one from another by two principal means. One is by movements of the camera itself or of the lens, as seen in Chapter III--for example, in

---

<sup>1</sup>Casty, pp. 80-81.

<sup>2</sup>Balász, p. 118.

pans, dollies, and zooms. Another means employs editing or transitional devices, such as the cut, the dissolve, and the fade.<sup>3</sup> Editing devices resemble the breaks between paragraphs, sections, or chapters used by writers. Like film makers, Beatriz Guido uses literary parallels of cuts, dissolves, and fades to change and connect narrative units just as it has been shown that she uses movements of the writer's camera eye to also provide change and connection.

Cuts are the most frequent editing device. The cut gives an abrupt change from one shot to the next, and indicates either no time lapse or a very brief time lapse between one shot and the following. It can be used either within a scene, or sometimes, between sections or chapters. It is the most frequent editing device today in films,<sup>4</sup> and its literary equivalent is Guido's most frequent transitional device as well. As a literary transition, the cut has been used for many centuries, so it is no surprise to find that Guido has employed it extensively throughout her writing career.

The following instances show how cuts provide a simple way of moving from one image to another within a scene or narrative unit. Beginning with an example from an early work, Regreso a los hilos (1947), the narrator describes Paris from a vantage point in her hotel room, her glance focusing first on an outside view, then on the room, "cutting" from image to image with no transition:

---

<sup>3</sup>Wipes, irises and other opticals are not considered here because they seem to have no literary equivalents.

<sup>4</sup>Jinks, p. 75.



Mi cuarto de hotel y los largos pasillos que lo cercan, van tragando lentamente las pisadas. Afuera, la tarde eterna. Los almendros del Bois cercano, se crisan en sus hojas caídas. ...

Hasta mí, sólo llega la tarde tristemente larga. En mi cuarto un libro que ha minado mi interior. Un letrero luminoso invertido en el espejo y en las colchas blancas. Afuera, la tarde de un invierno de París de 1938 [p. 11].

In La casa del ángel (1955) Ana Castro narrates her visit to Pablo Aguirre's room the night before the duel as she takes him a scapular. The reader sees the "cuts" through Ana's eyes:

... Acaricié el escapulario de la Virgen del Carmen en mi pecho y salté de la cama. Abrí la puerta del cuarto tratando de no despertar a Julieta, y por los pasillos me deslicé hasta su cuarto. Golpeé la puerta. ... Abrí. De espaldas, mirando hacia el parque, estaba Aguirre; se dio vuelta sobresaltado, y, con paso seguro, se acercó hasta mí. Yo me adelanté mientras abría el cuello del camión--como para explicar mi presencia--, saqué mi escapulario y en puntas de pie, se lo coloqué en el cuello, pasándolo por encima de su cabeza [p. 172].

From La caída (1956) comes a scene narrated in the third person, a scene in which Martha Cibils punishes her children for opening a package belonging to Albertina. The camera eye "cuts" from her to the children to Albertina:

Martha Cibils apareció en el marco de la puerta de su habitación, el cabello suelto hasta la cintura, una bata blanca y el rostro más desencajado que nunca. Ellos, como ante un espectro, corrieron a refugiarse detrás de Albertina. ...

Martha Cibils empuñaba el palo de mimbre. Después de emitir un quejido, tomándolos por los cabellos, uno por uno, los golpeó en la espalda y en las nalgas.

Albertina quiso detenerla tratando de disculparlos; fue inútil. Ninguno de los cuatro protestó. Por el contrario, Lydia reía histéricamente, y Gustavo miraba a Albertina con odio y desesperación, humillado ante el espectáculo que le ofrecía [p. 26].

Fin de fiesta (1958) uses many cuts as transitions. There follows a selection in which the reader accompanies Mariana as she returns home from bathing in the river, the camera eye "cutting" from her to the cattle, to Felicitas, to Braceras:

Mariana, para acortar camino, cruzó a campo traviesa. El ganado parecía haberse echado a morir bajo el sol sin querer buscar la sombra del monte. Al llegar al casco de la estancia lo primero que divisó junto al estanque fue la figura de Felicitas dormida en una mecedora de mimbre, rodeada de moscas con una mano todavía apoyada en la manija de la tina de hacer helados. Sin detenerse, cruzó la galería que rodeaba la sala y el comedor, y para no ser vista, saltó la ventana del cuarto de la gobernanta, que se comunicaba con el suyo. Cuando abrió la puerta de su cuarto se encontró junto al marco de la ventana a Braceras, a Braceritas como llamaban ellos al abuelo [p. 13].

In a scene from El incendio y las vísperas (1964), the Praderes climb up to the boat that will carry them into semivoluntary exile in Uruguay as Guido "cuts" from one of them to another.

Ahora suben los Pradere, lentamente, sobre ese endeble puente colgante. ...

Soffa esconde su rostro bajo las alas de su sombrero; Inés detrás de sus gafas y José Luis entre el cuello levantado de su impermeable. Sólo Antola Báez se reservó ese día y ese viaje como un acontecimiento precioso; los sigue con la cabeza alta y un sombrero generoso en frutos y flores. Ella dirige el segundo séquito de sirvientes ... [p. 85].

In the same way that a "cut" is used within a chapter, section, or scene to indicate little or no lapse of time, it may be used to provide a similar meaning between sections or chapters. This particular usage begins for Guido in La caída. Chapter XXV, for example, ends as Albertina runs up the steps and bursts into Martha Cibils' room, fearing what she will find: "Albertina subió las escaleras de dos en dos y se precipitó en el cuarto de Martha" (p. 116). The next

chapter begins with a shot of Martha lying dead. This is a different chapter, but there has obviously been no interval of time between it and the end of the preceding one: "El rostro de Martha tenfa las sienes moradas y los labios entreabiertos. El cuerpo cafa a un costado de la cama" (p. 117).

A similar instance occurs in Fin de fiesta. Chapter XII, part III ends with Adolfo and Guastavino waiting for Braceras in a café. Adolfo narrates: "Nos sentamos a una mesa, junto a la vidriera de Callao" (p. 125). They talk for a moment, and then part IV begins with Braceras appearing suddenly before them, after what must have been only the briefest interval: "Braceritas apareció frente a ellos" (p. 126).

Chapter IX, part V of El incendio y las vísperas has a "cut" between the first and second parts. The first ends with Inés and Alberto Gramajo discussing her proposed visit to a house where he is staying. She asks whose house it is: "--¿De quién es la casa?" (p. 121). The next section begins with Gramajo's reply: "--Aliaga: ellos nos la alquilan y viven en la otra que tienen cerca del Golf" (p. 121). Once again, the abrupt transition, the "cut," indicates that no time has passed between the end of one section and the beginning of the next.

After Guido started to work in films, she began using transitions of a more complicated nature: dissolves and fades. These transitional devices call attention to themselves because they are not instantaneous like the cut. Thus the transition itself between one image and the next is emphasized, and not merely the images that precede or follow the transition as in the cut.

The dissolve on the screen is a change of images that takes longer to accomplish in actual time than a cut. One image gradually fades while simultaneously another one is gradually exposed over it. A dissolve in film has come to indicate a passage of time,<sup>5</sup> in contrast to the cut which indicates little or no passage of time. Since for a few seconds both images are present on the screen, the dissolve conveys as well the idea of some connection between the actions shown in the two images.

There are many examples of literary dissolves in Guido's novels written after 1952. In films dissolves are frequently based on images of similar form or color--an effect which serves to highlight the connection between the two scenes. Guido uses a similar effect to bridge Chapters XXVII and XXVIII of La caída. Here the linking image is Albertina's face. Lucas goes to bed and thinks about Albertina, seeing her face in his mind: "Después entró en su cuarto y, sin desvestirse, se tendió en la cama. La imagen de Albertina lo acompañó hasta que perdió su conciencia" (p. 134). The next chapter opens with a "shot" of Albertina's face itself, as she lies sleepless in her room. Using a literary dissolve, Guido indicates connection between the two scenes, as well as some lapse of time: "Albertina abrió los ojos y no los volvió a cerrar en toda la noche" (p. 135).

In Fin de fiesta the image of Mariana's carnival costume provides the link in the literary dissolve between parts I and II of Chapter IX. Adolfo describes at the end of part I the preparations

---

<sup>5</sup>Reisz, p. 244.

for the carnival, the trying-on of costumes, and his fascination with Mariana's:

Al día siguiente, pocas horas antes de iniciarse el corso, frau Elise abrió la caja de los disfraces.

.....  
Una malla de hilos de plata que se ajustaba al cuerpo y una especie de pollera de tul negro constituían el insólito disfraz de Mariana.

.....  
... Pensaba con odio que su hermano José María pasaría la tarde haciendo payasadas delante de las muchachas; admirando los disfraces que les había elegido la alemana ... [p. 88].

The second part begins with the night of the carnival celebration, some hours later, and Adolfo's view of Mariana dressed in her unusual costume, descending the stairs: "Pero cuando vi a Mariana bajar la escalera con su malla de hilos de plata pegada a la carne, que delataba las formas nacientes del pecho y las nalgas, sentí la imperiosa necesidad de unirme a ellos" (p. 88).

In El incendio y las vísperas Chapter II and Chapter III are linked by a literary dissolve based on the image of Bagatelle, the Pradere estate. José Luis is thinking about Bagatelle, about all the land that surrounds it, imagining to himself what it looks like:

José Luis cambia de conversación.

--Te veré a la vuelta. Voy ...--iba a decir "a Bagatelle", pero calla, se detiene; tiene, por primera vez, la sensación de que pronunciar ese nombre era como decir: "Soy el dueño de una ciudad, soy dueño del lugar más codiciado del país; el lugar que ellos quieren expropiar; 30.000 hectáreas de tierra en forma de bolsa, una media de Santa Claus, cuya bota llega casi al límite de la Pampa y que sale al mar en sus playas blancas de acantilados rojizos." Y se encontró pensando que cualquier cosa era preferible a perder Bagatelle [p. 51].

The next chapter begins with an actual description of Bagatelle: "La casa, el castillo, el casco, el palacio, o como quiera llamársele, se levantaba imponente, fantasmal, sobre el camino asfaltado a Mar del Plata, a la altura de Monasterio" (p. 52).

A dissolve using sound as a total or partial link is fairly common in films, but represents a very sophisticated literary device for a writer involving the reader's auditory memory and not actual sound. In El incendio y las vísperas such a dissolve on sound is found between sections I and II of Chapter II. It is based on the word pasar spoken by Pablo Alcobendas, first as he talks on the phone with Adela: "--Ya te dije que no me pasa nada; nunca me pasa nada" (p. 41). Then in the next section, he invites her in: "--¿Pasás ... ? --invita Pablo--. Ya se han acostado" (p. 41).

Dissolves frequently introduce and end flashback sequences in films.<sup>6</sup> Guido began to use literary dissolves in La casa del ángel in just this way. The novel is constructed as a series of interlinking flashbacks connected by dissolves. It will be noticed in the following examples how unlike film the attempt is: she handles the dissolves by overlapping ideas, not images or sounds as she is to do in later works. The introductory section in the present time introduces the first flashback with a mention of Friday, viernes: "¿Cuántos viernes por la noche todavía? ¿Cuántos? ¿Cuántos días esperándolos?" (p. 15). And the first flashback then begins: "Hubo, sí, un primer viernes" (p. 15). The connection between one section and the next is clear here, and

---

<sup>6</sup>Jinks, p. 74.

represents a literary dissolve. Another flashback deals with the day when Ana kisses her cousin Julián in the park, and the scene then dissolves into a description of what Julián is like now. The flashback ends with Ana thinking about him: "El Apolo está enterrado en el parque; Julián puede reír, el Apolo no. Yo no puedo olvidar su risa" (p. 130). And the description of the present begins: "Ese hombre que hoy dormita hasta la madrugada en la butaca de un club, es mi primo Julián" (p. 130).

The flashback at the bookstore window in La caída marks a significant change from the way Guido introduces flashbacks in La casa del ángel: the dissolve employs an image rather than a word or an idea. Here the image is the reflection in the glass of the bookstore window dissolving into another window at Albertina's house in San Nicolás.<sup>7</sup>

In El incendio y las vísperas there are a number of flashbacks marked off by literary equivalents of dissolves. In this example, José Luis Pradere, in exile with the rest of the family in Uruguay, thinks about Bagatelle, and the scene dissolves to his memory of the lovely estate:

... Por primera vez se pregunta: "¿Vale la pena Bagatelle?" Otra vez la tierra, ese casco rodeado por fuentes de alabastro, con renacuajos de jade, defendido por la réplica perfecta de las Cuatro Estaciones, de Praxiteles, inmóviles e indiferentes ante el poniente, al levante, al oriente y al occidente. ...

Esos gigantes defienden el casco, sí. Ahora los ve frente a él, y vencedores otra vez, diabólicos custodios, guardianes de la tierra infinita que dominan.

Pradere, su padre, recibe su pensamiento ... [p. 96].

---

<sup>7</sup>See Ch. IV, p. 95.

Later in that same novel, Pablo Alcobendas is thinking about José Luis Pradere and the thought leads him to remember other past occasions spent with him:

Vuelve a pensar ahora en José Luis Pradere. Lo ve ahora entre ellos, aquel 17 de octubre, lo ve rescatándolo de la muerte, sosteniéndole la cabeza sobre su pecho y arrastrándolo suavemente desde el ascensor hasta su cuarto. El solo pensamiento de que ahora entona las marchas del Régimen y su padre jura por ese "hijo de puta"; que Inés es también partícipe de ese mundo, hace que la náusea suba incontenible por su garganta. Sin embargo, necesita nombrarlo [p. 105].

Escánadalos y soledades (1970) employs dissolves as flashback transitions, especially dissolves based on the sounds of words spoken by the characters. Here the words otra cosa form the auditory link that dissolves one flashback into another. Deodoro Astrada recalls how the Valenzuelas fixed up a room for him with a private entrance so that he could entertain female guests, and how he at first protested; the words otra cosa carry him back to another occasion when those same words were applied to his brother Ramón:

--Es para que estudies más tranquilo-- asegura Ramón.  
 --Tengo toda la casa para estudiar ... --me defiende.  
 Los Valenzuela, detrás de las puertas, reclaman:  
 --Tal vez nos la podés pasar, alguna amiguita, no  
 querrás seguir el camino de don Rodolfo o Alberto ...  
 o Ramón.

--Yo soy otra cosa--se defiende Ramón--. Yo soy otra cosa, otra cosa distinta.

--¿Qué? La tiene distinta don Ramón, tal vez con dientes y pelos ...

"Otra cosa"; "otra cosa". Un día, a la salida del colegio, un compañero, cuya voz escucho por primera y única vez, me pregunta: "¿Quién es esa vieja puta que viene a buscarte a la salida?" "No es ni vieja ni puta: es mi hermano", le contesto golpeándolo. "¿Tu hermano? Pero si es un viejo ... ¡y puto para peor!" Y, de pronto, la revelación: "Mi madre, fue mi madre" [p. 20].



The fade is another common editing feature in films, one in which a scene gradually fades out to blackness (a fade out), or, its opposite, gradually emerges from blackness to full clarity (a fade in). A fade marks a major change of focus, or the passing of a significant period of time, separating the scenes, breaking up the action.<sup>8</sup> Guido uses literary equivalents of fades to convey similar lapses of time or changes of focus, beginning with La casa del ángel. The use of nine fades in this novel seems significant, since Guido appears to have found a new transition technique which she uses to excellent effect. She frequently joins the fades to times when the characters fall asleep or awaken, for added dramatic emphasis and appropriateness. For example, Ana Castro describes falling asleep at the end of one section: "... esa noche no me dormí hasta el alba" (p. 42). The next begins with her reading the morning newspaper: "Busqué el diario de la mañana y leí ávidamente ..." (p. 42).

Sometimes an auditory link is provided in the fade as well as a visual, or even instead of a visual one. Here, two "fade-ins" from La casa del ángel employ sound in this way. Ana tells how the family wakes up one morning to the sound of fire trucks: "Una madrugada nos había despertado la sirena de los bomberos. No la escuchamos hasta que pasó frente a nuestra casa" (p. 98). In another, Ana describes waking up slowly to a series of familiar sounds:

El parque despertaba lentamente de la siesta. Escuché a mi alrededor cómo poco a poco las canillas comenzaban a abrirse y la fuente a despedir en el aire intermitentes chorros de agua que retumbaban sincopados en el eco del parque [p. 152].

---

<sup>8</sup>Jinks, pp. 73-74.

Similar instances occur in La caída. Here, Albertina falls asleep at the end of Chapter XXVI: "Esa tarde, Albertina no se levantó de la cama. ... Se quedó dormida, no supo bien cuánto tiempo. Ellos la dejaron dormir, esperando quizá que ese largo reposo cambiara su incomprensible estado de ánimo" (p. 122). She awakens at the beginning of the next chapter to the sound of church bells fading in: "Albertina despertó cuando el reloj de las Catalinas daba las tres de la mañana" (p. 123).

In Fin de fiesta a "fade out" on sound marks the end of a major incident, the occasion when Adolfo spies on Mariana bathing in the river. He narrates how she threw sand in his eyes and walked away, leaving him only able to hear her footsteps: "Pero Mariana, en silencio, se vistió lentamente frente a mis ojos ciegos por el polvo y las lágrimas. Después escuché sus pasos alejarse hacia el casco de la estancia por el atajo de Alma Muerta" (p. 12). A similar usage is found in El incendio y las vísperas when Pablo Alcobendas loses consciousness under torture by Perón's agents, a moment which marks both his loss of consciousness and the end of a major section of the novel. Here, the sound of the torturers' laughter is the last thing he hears: "Entonces volvió a pensar en Inés. Y tragó sus lágrimas y sangró sus dedos. --Dale, Banano, con el estudiante--escuchaba cada vez desde más lejos las risas de los torturadores" (p. 142).

In Escándalos y soledades "fade outs" serve again to mark major transitions. For example, Deodoro is thinking about Elisa, and his thoughts fade away at the end of a chapter: "No puedo imaginar un

nombre más hermoso ni más principesco para un anarquista. 'Sf, don Carlos, no don Carlos ... Sf, no, sf ... No, no. Elisa, no destruyas a Rosa de Luxemburgo ... " (p. 53). In a similar one, Doro's thoughts about the Argentine government house, the Casa Rosada, are shown as they fade out:

... Pero sigamos, sigamos adelante y entremos en el enorme postre rosado. ... Tiene diecinueve puertas y doscientas diecisiete ventanas. ¿Por cuál de ellas podemos entrar, sonriente Ismael? Tal vez por la ventana ciento veintisiete.  
 Diecinueve puertas ...  
 Doscientas diecisiete ventanas ...  
 CASA RO ... SA ... DA  
 CASA ROSA ... [p. 224].

As a metaphor for death, a "fade out" as Doro says good night to Zanabria achieves almost symbolic expressiveness at the end of this requiem for his friend: "Adornaré tu tumba con pororó-maíz tostados y manzanas cubiertas con caramelo. Buenas noches, Zanabria" (p. 262).

Another cinematic device appropriately considered here together with editing techniques, since it involves heavy use of assembling and joining to achieve its effect, is montage. The word is used in two different senses. In the most general one, it refers to the assembling or editing of the shots, scenes and sequences into the finished film. In another sense, a montage or montage sequence refers to a quick sequence of images, used to show time passing, changes of places, to give background information, or to characterize a place or person.<sup>9</sup> In this second sense, montage really has to do with the presentation of associations of ideas; Béla Balász has called it "... the association

---

<sup>9</sup>Reisz, p. 112.

of ideas rendered visual. . . ."10 This study uses the term montage, not as an equivalent of assembling or editing, but rather in the sense of a series of images joined to produce such an association of ideas.

There are instances in Guido's work where she presents the reader with many short images which combine to provide a whole new meaning, just as they do in a film when used in this way. The frequency of her use of these "montages" does not change significantly from early works to later ones; what unmistakably does change is the increase in visual emphasis. Even in such an early work as Regreso a los hilos, for example, Guido's protagonist characterizes New York City in a series of short images:

Nueva York no puede digerirme. He llegado "downtown" y me han pisado sus calles. Fulton Street o Woolworth Building. Una calle o un edificio o una ciudad. Es lo mismo. Bowery con su centro que es Chatham Square. ¿Es Nueva York, es América o el Juicio Final donde están todas las razas y todos los hombres? Mott, Pell y Doyers Street es el barrio chino. Oriente y occidente separados por una calle. Miles de microcosmos en un macrocosmos. Judiós, negros, chinos y blancos [p. 95].

It will be noticed that this characterization by images is more abstract than concrete, and while it can be considered a montage it is not cinematic. The one that follows, from La caída, is similar to it in that way. It uses the montage sequence for a different purpose, however: here the montage compresses considerable time and many activities into a short space, showing how Albertina spends her student days:

Asistía a todas las Introducciones y a las clases de latín y griego, sentándose lo más cerca posible de los profesores para que la distinguieran de las demás. Cuando terminaba la última clase regresaba directamente a su casa.

---

<sup>10</sup> Balász, p. 119.

... Regresaba por Madero en el tranvía y descendía una cuadra antes. Le gustaba asomarse a la parte de atrás del parque Retiro y observar a los motociclistas de la muerte, temerosa de que en cualquier momento pudieran desprenderse de la urna de hierro; después se apoyaba en el alambrado que separaba el puerto de la avenida, frente a la montaña rusa. A sus espaldas, en la Dársena Norte, siempre estaba amarrado algún transatlántico. Cuando oscurecía apresuraba el paso hasta su casa ... [pp. 42-43].

In Fin de fiesta Guido uses a montage to express what the ranch "La Enamorada" means to Adolfo. These are mostly visual images, in contrast to the more general descriptions from Regreso a los hilos and La caída, images which taken all together add up to much more than each one separately--together they express Adolfo's sentiments without his having to tell the reader what these sentiments are:

"La Enamorada" significaba, para mí, unas cuantas leguas de tierra para ganado de cría Aberdeen Angus y un haras para caballos de carrera. "La Enamorada" significaba para mí las convalecencias, las largas siestas mientras esperaba que Felicitas terminara de dar vueltas a la manija de la tina de hacer helados; la figura de José María tratando de enlazar algún potro indomable o siguiendo a los reseros y a la peonada. También significaba Mariana, atravesando la galería como si acabara de salir de una estampa o de un tapiz; una gran biblioteca de libros pornográficos: Pitigrilli, Vargas Vila, junto a los de Dumas y Conrad; y sobre todas las cosas, la figura de Braceritas, en la mecedora de la galería, inmóvil, hierático como un ídolo [pp. 107-108].

Alejandro Pradere of El incendio y las vísperas expresses in a series of images what the word homeland, patria, means to him, in much the same way that Adolfo of Fin de fiesta compressed into a few lines his feelings about the ranch. For Pradere, this is Argentina:

... "Patria", la Argentina era para él Bagatelle, el Jockey, alguna esquina de Buenos Aires, las quintas de San Isidro, zaguanes, verjas. Eso, lo concreto; después algún poema de Borges, quizá "El general Quiroga va en coche al muere"; quizá un condombe de Figari, una tarde de otoño: la última, mientras le entregaban un premio a su yegua

Marpesa; quizá la mano pequeña de su hija Inés entre las suyas; el perfume a "Fresia" de Floris de su mujer, sus sábanas de satén de seda; el libro que prepara sobre las obras de arte que cuelgan de las paredes de su casa; la "Diana" de Falguière. "Patria" era, en fin, su relación sexual entre él y los objetos de arte. Divisa de belleza, importación de gracia y señorío ... [p. 82].

These last two montages represent a most accomplished way to make the visual significant--a problem which lies in wait for the film maker more than for the writer, as was mentioned in Chapter I.<sup>11</sup> But here Guido creates effects the way a film maker does, choosing images and combining them, leaving the associations and conclusions largely to the reader.<sup>12</sup>

The visual and aural transition or editing devices found in Guido's work--cuts, dissolves, and fades--help the reader move smoothly from one narrative unit to the next, and indicate some important factors such as time lapses of varying lengths, and slight or major changes of focus. Guido does use many noncinematic transitions, but the ones that employ visual and aural techniques are notably more expressive than the others.

---

<sup>11</sup> See Ch. I, p. 14.

<sup>12</sup> Other examples of montages can be found in Estar en el mundo, p. 79; La casa del ángel, pp. 81-82; "La mano en la trampa," p. 27; El incendio y las vísperas, pp. 24-25; Escándalos y soledades, pp. 139-140, 260-262.

## CONCLUSION

Beatriz Guido's novels and stories are most commonly considered to be portraits that faithfully reflect Argentina's realities and problems. A careful examination of her narratives also reveals a less-noted but significant aspect: the striking affinity of certain narrative devices with cinematic narrative and descriptive techniques. This affinity is most noticeable in the works written after Guido had begun to work as a scenarist in 1952, when she collaborated with Leopoldo Torre Nilsson on the script for his Días de odio. There exists both external and internal, subjective and objective evidence that the notable similarities to cinematic techniques found in many narrative techniques in Guido's post-1952 writing are closely related to her growing familiarity with film devices. This familiarity was apparently gained through her work as a scenarist. The evidence is the following. (1) Guido has in fact written actively and simultaneously both novels and stories since 1947, and scenarios since 1952. (2) Guido herself ascribes the appearance of new cinematic elements in her post-1952 writing to her experiences as a scenarist. (3) The evolution of certain cinema-like features in her narrative and descriptive techniques which did begin to appear in her narratives after 1952 and have continued to be used and refined throughout her career, is indeed apparent to a critic armed with cinematic awareness.

This dissertation, through an analysis of the kinds of cinema-related techniques that Guido uses, has discovered a steady process of incorporation of these features into her fictional works. "Cine mudo" (1953) marks a turning point in Guido's writing career. This new phase is related, as she herself believes and as critical examination supports, to her then nascent career as a scenarist. The story's title as a metaphor for the action shows a specific interest in the cinema, and this title's insinuated visual emphasis of a silent film is expressed most noticeably in carefully presented lighting effects. Appeals to the reader's eye here constitute a major direction in the technique of expression in Guido's subsequent works, observable next in "El secuestrador" (1954). This story utilizes the techniques of some very cinema-like "tilt shots," along with "first-person-camera shots" that situate the protagonist's perspective for the reader in this third person narrative. She uses these techniques here for the first time.

These early and somewhat tentative attempts to incorporate the film's principal visual appeals are expanded in Guido's first novel, the prizewinning La casa del ángel (1955). This work employs numerous equivalents of camera shots, angles and techniques, introducing such specialized usages as "zooms," "swish pans," "slow motion," and "fades" which are here linked to the idea of sleeping and waking. La casa del ángel departs from Guido's former presentation of a chronological narrative time to create a present reality out of the past through the use of flashbacks, forming an interweaving of times that makes all moments



seem like the present as they do appear to be in many films. This interest in creating a film-like present was to surface later in slightly different ways in her two most recent novels (El incendio y las vísperas and Escándalos y soledades). A notable development in La casa del ángel is the linking of the flashbacks to the present and to one another by means of "dissolves." But they are not quite cinematic "dissolves"--yet. This novel also demonstrates a new preference for asynchronous sound effects, a preference which Guido has retained in subsequent works.

In her next novel, La caída (1956), the "dissolves" are cinematic and based on similarity of images. Guido uses them both to introduce a flashback in the scene at the bookstore window and to connect chapters. Other parallels of cinematic techniques here new to Guido are the "inserts" of Martha Cibils' written messages and a "double exposure" of Albertina's face on the ceiling. Guido's first convincingly clear use of "voice over" appears in this novel to convey Albertina's memory of her aunt's words in an interesting all-aural flashback, and also to present Albertina's thoughts. Use of a sound leit motif in the repeated, asynchronous sound of Martha Cibils' cane first appears in this work.

With Fin de fiesta (1958) Guido lays aside her previous attempts to manipulate time, concentrating instead on special visual, aural, and point-of-view effects. The novel opens with a dramatic "pullback dolly," employs many prolonged "tracking shots" and "pans," and focuses repeatedly on carefully staged lighting effects. Its alternating sections of

first- and third-person narration represent Guido's clearest effort to reproduce verbally film's typical treatment of point of view, a treatment with which she had experimented beginning with "El secuestrador." Detailed descriptions of sound effects and of silence achieve in this work a dramatic importance that is not to appear so frequently again. The novel also points the way to a later development: the symbolic use of objects, here suggested in a rudimentary form in Bracerías' crystal chandelier.

Beatriz Guido's presentation of the visual culminates in El incendio y las vísperas (1964). Its constant, detailed equivalents of virtually all camera angles, shots and movements capture the world of exquisite refinement of the Argentine upper class, and through cinematic repetition, raise the stature of Diana to a truly symbolic level expressive of the imperiled values of that class. Possibly as a result of Guido's having worked extensively with dialogue as a scenarist, the novel successfully mimics the speech of mid-twentieth-century Buenos Aires in its authentic and natural-sounding dialogue. In this novel she begins a new experiment with verb tenses to create the impression of a film's continuous present, using almost exclusively present tense verbs. Even when past tense forms are used they still plainly refer to the narrative present.

This purely literary although very likely film-inspired experiment continues in Escándalos y soledades (1970), which does indeed eliminate the temporal denotations of verbs by simply taking away their temporal function. This suppression helps to create the

illusion of a timeless, almost chaotic present, representing Deodoro's consciousness wherein past and present combine. Many of his mental processes are conveyed through what might be termed floating "voice over." This represents a powerfully expressive application in literature of the possibilities of voice over, with which Guido had been experimenting in various ways ever since La casa del ángel.

In this dissertation it has been shown that Guido has experimented continuously with narrative and descriptive techniques, and that a major portion of her experiments appear to be related to the cinema, and to coincide with the years after 1952 when she was working as a writer and as a scenarist. She first adapted visual techniques, but then quickly moved on to the use of time manipulation, sound effects, and editing techniques to achieve increasing artistic skill as a writer, thanks in large part to her working relationship with the cinema.

## BIBLIOGRAPHY

## BIBLIOGRAPHY

### Books and Articles on Film and Literature Cited

- Adler, Renata. A Year in the Dark. New York: Random House, 1969.
- Anderson-Imbert, Enrique. Crítica interna. Madrid: Taurus, 1960.
- Armes, Roy. French Cinema Since 1946. 2 vols. New Jersey: A. S. Barnes & Co., 1970.
- Arnheim, Rudolf. Film as Art. Berkeley: University of California Press, 1966.
- Astre, Georges-Albert. "Les deux langages." La Revue des Lettres Modernes, V (1958), 135-149.
- Astruc, Alexandre. "The Birth of a New Avant-Garde: La Caméra-Stylo." The New Wave. Edited by Peter Graham. London: Martin Secker & Warburg, 1968.
- Balász, Béla. Theory of the Film. Translated by Edith Bone. New York: Roy, 1953.
- Baldelli, Pio. El cine y la obra literaria. Translated by Alejandro Saderman. Buenos Aires: Editorial Galerna, 1970.
- Bazin, André. What Is Cinema? Edited and translated by Hugh Gray. 2 vols. Berkeley: University of California Press, (I) 1967, (II) 1971.
- Benoit-Levy, Jean. The Art of the Motion Picture. Translated by Theodore R. Jaeckel. New York: Arno, 1970.
- Bergman, Ingmar. Four Screenplays of Ingmar Bergman. Translated by Lars Malmstrom and David Kushner. New York: Simon & Schuster, 1960.
- Bloch-Michel, Jean. La "nueva novela". Madrid: Ediciones Guadarrama, 1967.
- Bluestone, George. Novels into Film. Berkeley: University of California Press, 1971.

- Bobker, Lee R. Elements of Film. New York: Harcourt, Brace & World, 1969.
- Casty, Alan. The Dramatic Art of the Film. New York: Harper & Row, 1971.
- Cavell, Stanley. The World Viewed. New York: Viking Press, 1971.
- Conrad, Joseph. The Nigger of the "Narcissus." New York: Doubleday & Co., 1918.
- Dale, Edgar. How to Appreciate Motion Pictures. New York: MacMillan, 1937.
- Eidsvik, Charles V. "Cinema and Literature." Unpublished Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1970.
- Eisenstein, Sergei. Film Form. Edited and translated by Jay Leyda. New York: Harcourt, Brace & World, 1949.
- Frank, Joseph. The Widening Gyre. New Brunswick, N.J.: Rutgers University Press, 1963.
- Fuzellier, Etienne. Cinéma et littérature. Paris: Les Editions du Cerf, 1964.
- Gessner, Robert. The Moving Image. New York: Dutton, 1970.
- Giannetti, Louis D. Understanding Movies. Englewood Cliffs, N.J.: Prentice-Hall, 1972.
- Graham, Peter John, ed. The New Wave. London: Martin Secker & Warburg, 1968.
- Griffith, Linda A. When the Movies Were Young. New York: E. P. Dutton, 1925.
- Hauser, Arnold. "The Film Age." The Social History of Art. Translated by Stanley Godman. 4 vols. New York: Vintage Books, 1958.
- Huss, Roy, and Norman Silverstein. The Film Experience. New York: Harper & Row, 1968.
- Jacobs, Lewis, ed. The Movies as Medium. New York: Farrar, Straus & Giroux, 1970.
- Jinks, William. The Celluloid Literature. Beverly Hills, Calif.: Glencoe Press, 1971.

- Kauffmann, Stanley. A World on Film. New York: Harper & Row, 1966.
- Kirschner, Allen, and Linda Kirschner, eds. Film; Readings in the Mass Media. New York: Odyssey Press, 1971.
- Langer, Susanne. "A Note on the Film." Film: an Anthology. Edited by Daniel Talbot. New York: Simon & Schuster, 1959.
- Lawson, John Howard. Film: the Creative Process. 2nd ed. New York: Hill and Wang, 1967.
- Lindsay, N. Vachel. The Art of the Moving Picture. New York: MacMillan, 1915.
- Loveluck, Juan. "Intención y forma en 'La muerte de Artemio Cruz.'" La Nueva Narrativa Hispanoamericana, I, 1 (1971), 105-116.
- MacCann, Richard Dyer, ed. Film: A Montage of Theories. New York: E. P. Dutton & Co., 1966.
- Marino, Raúl Alfredo. "El signo, símbolo del cine." Semana de Literatura y Cine Argentinos. Mendoza, Argentina: Universidad Nacional de Cuyo, 1972.
- Nathan, Robert. "A Novelist Looks at Hollywood." Film: A Montage of Theories. Edited by Richard Dyer MacCann. New York: Dutton & Co., 1966.
- Nicoll, Allardyce. Film and Theater. New York: Crowell, 1937.
- Ortman, Marguerite G. Fiction and the Screen. Boston: Marshall Jones Co., 1935.
- Panofsky, Erwin. "Style and Medium in the Moving Pictures." Film: An Anthology. Edited by Daniel Talbot. New York: Simon & Schuster, 1959.
- Peltzer, Federico. "Técnica de la novela y del cuento." Series of lectures delivered in Buenos Aires, 1965.
- Puzo, Mario. The Godfather Papers. New York: G. P. Putman's Sons, 1972.
- Read, Sir Herbert. "The Poet and the Film." A Coat of Many Colours. New York: Horizon Press, 1956.
- Reisz, Karel. The Technique of Film Editing. New York: Focal Press, 1968.

- Richardson, Robert. Literature and Film. Bloomington: Indiana University Press, 1972.
- Riesman, Evelyn T. "Film and Fiction." The Antioch Review, XVII, 3 (Fall 1957), 353-363.
- Robbe-Grillet, Alain. Last Year at Marienbad. New York: Grove Press, 1962.
- Robinson, William R., ed. Man and the Movies. Baton Rouge: Louisiana State University Press, 1967.
- Ropars-Wuilleumier, Marie-Claire. De la littérature au cinéma. Paris: A. Colin, 1970.
- Sheridan, Marion C., and others. The Motion Picture and the Teaching of English. New York: Appleton-Century-Crofts, 1965.
- Simon, John. Movies into Film. New York: Dial, 1971.
- Sontag, Susan. Against Interpretation. New York: Farrar, Straus & Giroux, 1966.
- Surís, Andrés. "Técnicas cinematográficas y la obra de Vincente Blasco Ibáñez." Unpublished Ph.D. dissertation, University of Minnesota, 1972.
- Talbot, Daniel, ed. Film: An Anthology. Berkeley: University of California Press, 1970.
- Truffaut, François. "L'adaptation littéraire au cinéma." La Revue des Lettres Modernes, V (1958), 243-246.
- Wilbur, Richard. "A Poet and the Movies." Man and the Movies. Edited by W. R. Robinson. Baton Rouge: Louisiana State University Press, 1967.
- Wollen, Peter. Signs and Meaning in the Cinema. London: Secker & Warburg; British Film Institute, 1969.
- Wollenberg, H. H. Anatomy of the Film. London: Marsland, 1947.



A Selected List of Books and Articles  
on Film and Literature

- Agee, James. Agee on Film. New York: McDowell, Oblensky, Inc., 1958.
- Agel, Henri. Estética del cine. Buenos Aires: Editorial Universitaria de Buenos Aires, 1962.
- Ayala, Francisco. El cine: arte y espectáculo. Veracruz: Cuadernos de la Facultad de Filosofía, Letras y Ciencias, No. 34, 1966.
- Bare, Richard L. The Film Director. New York: MacMillan, 1971.
- Bouchareine, R. "Film, roman et entourage concret, lumières sur l'univers quotidien." La Revue des Lettres Modernes, V (1958), 166-185.
- Buchanan, Andrew. Film-Making from Script to Screen. London: Phoenix House, 1951.
- Cocteau, Jean. Cocteau on the Film. New York: Roy, 1954.
- Cooper, John C. Celluloid and Symbols. Philadelphia: Fortress Press, 1970.
- Costello, Donald P. The Serpent's Eye: Shaw and the Cinema. South Bend: University of Notre Dame Press, 1965.
- Cro, Mario. El guión, base del film. Mar del Plata: Editorial de Cultura Moderna, 1960.
- Curran, Charles W. Screen Writing and Production Techniques. New York: Hastings House, 1958.
- Díaz-Plaja, Guillermo. "El cine dentro de las bellas artes." Cuestión de lfmities. Madrid: Revista de Occidente, 1963.
- Duvignaud, Jean. "Dialogue ininterrompu." La Revue des Lettres Modernes, V (1958), 150-154.
- Geduld, Harry M. Film Makers on Film Making. Bloomington: Indiana University Press, 1967.
- Halliwel, Leslie. The Filmgoer's Companion. London: MacGibbon & Kee, 1970.
- Harrah, David. "Aesthetics of the Film: The Pudovkin-Arnheim-Eisenstein Theory." Journal of Aesthetics and Art Criticism, XIII (December 1954), 163-174.

- Herman, Lewis. Screen Playwriting. New York: Forum Books, 1963.
- Humphrev, Robert. Stream of Consciousness in the Modern Novel. Berkeley: University of California Press, 1958.
- Jacobs, Lewis. Introduction to the Art of the Movies. New York: Noonday, 1960.
- Kael, Pauline. Going Steady. Boston: Little, Brown, 1970.
- \_\_\_\_\_. I Lost It at the Movies. New York: Bantam, 1966.
- Knight, Arthur. The Liveliest Art. New York: MacMillan, 1957.
- Kracauer, Siegfried. Theory of Film. New York: Oxford University Press, 1960.
- Laffay, Albert. "Le Récit, le Monde, et le Cinéma." Les Temps Modernes, XX (May 1947), 1361-1375; XXI (June 1947), 1579-1600.
- Lane, Tamar. The New Technique of Screen Writing. New York: McGraw-Hill, 1936.
- Leirens, Jean. Tiempo y cine. Translated by Carmen Bonasco. Buenos Aires: Ediciones Losange, 1957.
- Livingston, D. Film and the Director. New York: MacMillan, 1953.
- Magny, Claude Edmonde. L'Age du roman américain. Paris: Editions du Seuil, 1948.
- Mann, Thomas. "On the Film." Past Masters and Other Papers. New York: Knopf, 1933.
- Mascelli, Joseph V. The Five C's of Cinematography. Hollywood: Cinegraphic Publications, 1965.
- Meyerhoff, Hans. Time in Literature. Berkeley: University of California Press, 1955.
- Morin, Edgar. Le cinéma et l'homme imaginaire. Paris: Les Editions de Minuit, 1956.
- Mourlet, Michel. "Cinéma contre roman." La Revue des Lettres Modernes, V (1958), 155-165.
- Münsterberg, Hugo. The Photoplay. New York: Arno, 1970.
- Nicoll, Allardyce. "Literature and the Film." English Journal, XXVI (January 1937), 1-9.

- Nilsen, Vladimir S. The Cinema as Graphic Art. Translated by Stephen Garry. New York: Hill and Wang, 1959.
- Pasolini, Pier Paolo, and Eric Rohmer. Cine de poesia contra cine de prosa. Barcelona: Editorial Anagrama, 1970.
- Pérez Estremera, Manuel, ed. Problemas del nuevo cine. Madrid: Alianza Editorial, 1971.
- Pudovkin, V. I. Film Technique and Film Acting. London: Mayflower, 1958.
- Schillaci, Anthony, and John M. Culkin, eds. Films Deliver. New York: Citation Press, 1970.
- Shattuck, Roger. "The Art of Stillness." The Banquet Years. New York: Harcourt, Brace & Co., 1958.
- Spencer, Sharon. Space, Time and Structure in the Modern Novel. New York: New York University Press, 1971.
- Spottiswoode, Raymond. Film and Its Techniques. Berkeley: University of California Press, 1964.
- Stephenson, Ralph, and J. R. Debrix. The Cinema as Art. Rev. ed. Baltimore: Penguin Books, 1969.
- Taylor, John Russell. Cinema Eye, Cinema Ear. New York: Hill and Wang, 1964.
- Tyler, Parker. The Three Faces of the Film. New York: Yoseloff, 1960.
- Valdés Rodríguez, José Manuel. El cine en la Universidad de La Habana 1942-1965. La Habana: Empresa de Publicaciones Mined, Unidad "André Voisin," 1966.
- Woolf, Virginia. "The Movies and Reality." The New Republic, XLVII, 609 (August 4, 1926), 308-310.

#### Works by Beatriz Guido

##### Works by Beatriz Guido Cited

- Regreso a los hilos. Buenos Aires: Ateneo, 1947.
- Estar en el mundo. Buenos Aires: Ateneo, 1950.
- Los dos Albertos en la novela contemporánea: Camus, Moravia. Rosario: Editorial Confluencia, 1950.

La casa del ángel. Buenos Aires: Emecé, 1955.

La caída. Buenos Aires: Losada, 1956.

Fin de fiesta. Buenos Aires: Losada, 1958.

La mano en la trampa. Buenos Aires: Losada, 1961.

El incendio y las vísperas. Buenos Aires: Losada, 1964.

Escándalos y soledades. Buenos Aires: Losada, 1970.

"Beatriz Guido: un testimonio autobiográfico." Atlántida, LII, 1243 (October 1970), 36-42, 97.

El ojo único de la ballena. Buenos Aires: Editorial Merlín, 1971.

"La agonía del escritor frente al cine." Semana de Literatura y Cine Argentinos. Mendoza: Universidad Nacional de Cuyo, 1972.

Los insomnes. Buenos Aires: Ediciones Corregidor, 1973.

Una madre. Buenos Aires: Emecé, 1973.

#### Translations by Beatriz Guido Cited

Marcel, Gabriel. Teatro. Translated by Beatriz Guido. Buenos Aires: Losada, 1953.

\_\_\_\_\_. Decadencia de la sabiduría. Translated by Beatriz Guido. Buenos Aires: Emecé, 1955.

\_\_\_\_\_. Los hombres contra lo humano. Translated by Beatriz Guido. Buenos Aires: Librería Hachette, 1955.

#### Works by Beatriz Guido Not Cited

"El teatro polémico de Gabriel Marcel." El Hogar, 2108 (January 7, 1950), 32, 75-76.

"Paredes huecas." La Nación, literary supplement, April 26, 1953, p. 2.

"Cine versus novela." La Razón, April 14, 1962, p. 8.

"La representación." Atlántida, December 1962, pp. 77-80.

"Agustina o el infortunio." Maribel, XXXII, 1594 (September 17, 1963), 8, 9, 20, 30.

- "Ultra-chic o El ojo único de la ballena." Ficción, L (September 1966).
- "Mi pequeño hombrecito de ajedrez." Atlañtida, December 1967, pp. 19-24.
- "Mi semana según Beatriz Guido." Gente, VII, 350 (April 6, 1972), 16-17.
- Untitled article. Clarín, literary supplement, September 9, 1973.

List of Translations of Works by Beatriz Guido

1. La casa del ángel

The House of the Angel. London: Andre Deutsch, 1957.

The House of the Angel. New York: McGraw-Hill, 1957.

Huset med Engelen. København: Gyldendal, 1958.

Das Haus mit dem Engel. München: R. Piper & Co. Verlag, 1958.

La maison de l'ange. Paris: Juilliard, 1959.

Ängelns hus. Stockholm: Victor Pettersons Bokindustri  
Aktiebolag, 1961.

Engelens hus. Oslo: J. W. Cappelens Forlag, 1963.

2. Fin de fiesta

Fim de Festa. Rio de Janeiro: Editôra Expressão e Cultura,  
1971.

3. La mano en la trampa

A mão na ratoeira. Rio de Janeiro: Editôra Expressão e  
Cultura, 1971.

4. El incendio y las vísperas

End of a Day. New York: Charles Scribner's Sons, 1966.

Books and Articles on Guido Cited

- A. B. "La novelista Beatriz Guido cuenta su carrera." El País, I (January 25, 1961), II (January 26, 1961).
- Aguilar, Juan B. "Un libro para los argentinos." Review of Fin de fiesta. ¿Por Qué?, III, 18 (December 1959), 1-2.
- "Antes del rojo." Primera Plana, VI, 307 (November 12-18, 1968), 74.
- Baracchini, Diego. "Los perfiles de Beatriz Guido." Atlántida, 1220 (November 1968), 24-29.
- Battista, Vicente. "Tomando mate con Beatriz Guido." El Escarabajo de Oro, V, 23-24, 12-14.
- "Beatriz Guido--Horacio Acavallo: ring de fiesta." Primera Plana, August 30, 1973, pp. 48-51.
- Birkemoe, Diane Solomon. "Contemporary Women Novelists of Argentina (1945-1967)." Unpublished Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1968.
- Bottone, Mireya. La literatura argentina y el cine. Rosario, Argentina: Facultad de Filosofía y Letras, Universidad Nacional del Litoral, 1964.
- E. J. M. "Conversación con Beatriz Guido." La Nación, literary section, December 17, 1961, p. 4.
- "Gente 'contra' uno." Gente, III, 135 (February 22, 1968), 28-29.
- Hermes Villordo, Oscar. "El incendio y las vísperas." La Nación, February 14, 1965, p. 3.
- Jitrik, Noé. Seis novelistas argentinos de la nueva promoción. Mendoza, 1959.
- "La caída." Temas de Cine, XII, 49-52.
- "La casa del ángel." Temas de Cine, XII, 40-44.
- La Gaceta, January 1, 1958.
- LoBianco, Alicia. "Beatriz Guido: En vísperas del escándalo." Semana Gráfica, September 25, 1970, pp. 22-23.
- Mahieu, Agustín. "El nuevo cine y los escritores." Lyra, XX, (1962), 186-188.

Martialay, Félix, and Juan Cobos. "Una entrevista con Torre Nilsson, director argentino." Film Ideal, 55-56 (September 1 and 15, 1960), 24-26.

Mistral, Gabriela. Letter to Angel Guido, 193?.

R. J. "Entrevista: Beatriz Guido." La Revista de los Jueves (Clarín), 9347 (February 3, 1972), 18-21.

Rodríguez Monegal, Emir. El arte de narrar. Caracas: Monte Ávila, 1968.

Szichman, Mario. "Beatriz Guido: cómo no vamos a hablar de política." El Mundo, January 15, 1967.

"Un encuentro decisivo." Temas de Cine, XII, 9-12.

"Una incierta frontera entre realidad e irrealdad." Análisis, 331 (July 17, 1967), 40-47.

Valverde Calvo, Salvador. "Torre Nilsson por el ojo de la cerradura." Leoplán, September 2, 1964, pp. 10-13.

#### A Selected List of Books and Articles on Guido

A. E. "End of a Day." Americas, XVIII, 10 (October 1966), 47.

Alvarez, Arturo Jacinto. "Fin de fiesta en un libro de Beatriz Guido." Clarín, literary supplement, May 24, 1959, p. 2.

Barkham, John. "An Interview with Argentine Novelist." The Sunday Post-Tribune (Indianapolis), July 31, 1966.

Bazán, Juan F. "Nueva novela de Beatriz Guido, El incendio y las vísperas." El Progreso (Asunción, Paraguay), July 15, 1965, pp. 4, 5, 8.

"Beatriz Guido." Jornal da Tarde, May 10, 1971.

"Beatriz Guido." La Razón, January 3, 1965, p. 6.

"Beatriz Guido: El incendio y las vísperas." Negro sobre Blanco, XXIX (August 1963), 15-18.

"Beatriz Guido en deuda con Jauretche." Clarín, May 9, 1971.

"Beatriz Guido, escritora 'best-seller.'" Gente y la Actualidad, I, 12 (October 14, 1965), 38-40.

- Berro, Elina. "Una pareja de múltiples encuentros." El Pafs (Montevideo), September 5, 1964, p. 6.
- Bioy Casares, Adolfo. "La caída." Sur, 243 (November-December 1956), 82-83.
- Blanco Amor, José. Review of La casa del ángel. Comentario, III, 7 (April-May-June 1955), 91-93.
- C. H. "Una madre y su hija." La Razón, February 10, 1973, p. 10.
- Cambours Ocampo, Arturo. El problema de las generaciones literarias. Buenos Aires, 1963.
- Castelo, Oscar Alberto. "'Fin de fiesta', novela de Beatriz Guido." El Grillo de Papel, December 1959-January 1960, pp. 20-21.
- Chase, Kathleen. "Fin de fiesta." Books Abroad, XXXIV, 2 (Spring 1960), 165.
- \_\_\_\_\_. "Latin American Women Writers: Their Present Position." Books Abroad, XXXIII, 2 (Spring 1959), 150-151.
- "Contesta Beatriz Guido." Esto Es, August 1955, p. 28.
- Cooke, J. W. "Beatriz Guido. La casa del ángel." De Frente, February 7, 1955.
- Cotelo, Rubén. "Paradiso perdido, un mito privado." Negro sobre Blanco, October 1961, p. 7.
- Couselo, J. M. "Fuera de guión." Correo de la Tarde, July 13, 1960.
- Cozarinski, Edgardo. "Beatriz Guido: obrera, estudiante, quizá tímida." Panorama, VIII, 181 (October 13, 1970), 52-53.
- Dall'Orto, Mario. "Beatriz Guido, cuentista." Señales, 133 (November-December 1961), 29-32.
- Dávila, Greta. "La casa con ángel." Para Ti, 2351 (July 1965), 4-5.
- "De la novela al film: 'La casa del ángel.'" Lyra, XIV, 149-151 (1956).
- Dellepiane, Angela B. "La novela argentina desde 1950 a 1965." Revista Iberoamericana, XXXIV (1968), 237-282.
- Diego, Celia de. "Fin de fiesta." Ficción, XX (July-August 1959), 160-163.



- Dumas, Norma. "Beatriz Guido y Torre Nilsson frente a frente." Platea, II, 64 (July 7, 1961), 15-17.
- "End of a Day." Press-Telegram (Long Beach, Calif.), July 6, 1966.
- Ferrari, Gustavo. "La casa del ángel." Criterio, March 24, 1955, pp. 237-238.
- Ghiano, Juan Carlos. "El testimonio de una novelista." Ficción, XIX (May-June 1959), 107-110.
- \_\_\_\_\_. "La caída." Comentario, October-December 1956, pp. 101-102.
- Gómez Bas, Joaquín. El escritor y el cine. Mar del Plata: Cinemateca Argentina, 1960.
- Grondona, Mariano. "Papel de esta generación argentina." Análisis, 361 (February 12, 1968), 46.
- H. V. "Jauretche viejo nomás." Confirmado, November 24, 1966, pp. 58-59.
- Hermes Villordo, Oscar. "La mano en la trampa." Sur, 275 (March-April 1962), 109-110.
- Hidalgo, Alejandro. "Beatriz Guido: Escándalos y soledades, o la antinovela política." Atlántida, LII, 1243 (October 1970), 8-9.
- Historia de la literatura argentina. 3 vols. Buenos Aires: Centro Editor de América Latina, 1968.
- J. J. B. "Los insomnes." Clarín, May 10, 1973, p. 6.
- J. N. "La desintegración." Review of El incendio y las vísperas. La Razón, December 19, 1964, p. 12.
- Jauretche, Arturo. El medio pelo en la sociedad argentina. 10th ed. Buenos Aires: A. Peña Lillo, 1970.
- Jozef, Bella. "Beatriz Guido: 'So quero a literatura de compromisso.'" Jornal do Brasil (Rio de Janeiro), June 17, 1972, p. 5.
- Krick, Cherie. "'End of Day' Good Introduction to Modern South-American Fiction." The Denver Post, June 26, 1966.
- "La casa de ángel." Clarín, April 24, 1955, p. 9.
- "La casa del ángel." La Nación, literary supplement, April 10, 1955, p. 3.

Lagmanovich, David. "La narrativa argentina de 1960 a 1970." La Nueva Narrativa Hispanoamericana, II, 1 (January 1972), 99-117.

"La libertad de crear." Karina, IV, 38, 32-34.

"'La mano en la trampa' es una obra de real belleza y calidad." La Nación, June 9, 1961.

"Las buenas intenciones." Review of Escándalos y soledades. Primera Plana, 410 (December 8, 1970), 48.

"Las cenizas de la historia." Review of El incendio y las vísperas. Primera Plana, December 1, 1964, pp. 37-38.

"Literatura argentina y realidad nacional." Clarín Literario, June 3, 1971, pp. 1-4.

Lozzia, Luis Mario. "La política como adjetivación literaria." La Gaceta, March 7, 1965, p. 2.

"Más protestas en contra de la obra 'Y murieron en la hoguera.'" Cine Mundial (Mexico), February 13, 1957.

Mazurkiewicz, Arlene. "Appeal Is Universal." Review of End of a Day. Worcester Telegram (Massachusetts), June 5, 1966.

Mazzei, Angel. Literatura americana y argentina. Buenos Aires: Editorial Ciordia, 1964.

Morales Benítez, Otto. "Beatriz Guido: suave rumor de poesía." El Espectador (Bogotá), December 9, 1962, p. 4f.

\_\_\_\_\_. "Coloquio con Beatriz Guido." El Espectador (Bogotá), January 20, 1963, p. 2f.

\_\_\_\_\_. "La novelista Beatriz Guido." El Tiempo, August 8, 1963.

Mosteiro, Luciano. "Otra batalla contra la pornografía. Beatriz Guido en deuda con Jaureche." Clarín, May 9, 1971.

N. D. "El arrepentimiento: un enigma frugal para escritores." Atlántida, XLV, 1143 (May 1962), 70-71.

Neira, Joaquín. "La casa del ángel." Vea y Lea, May 5, 1955, p. 65.

"Opiniones: Beatriz Guido: sin miedo al lugar común." Confirmado, August 6, 1965, p. 28.

Orgambide, Pedro, and Roberto Yahni. Enciclopedia de la literatura argentina. Buenos Aires: Editorial Sudamericana, 1970.

- Peral, Carlos del. "Beatriz Guido: la muerte, los vampiros, las telarañas." Tiempo de Cine, II, 9 (January-March 1962), 10-12.
- Portantiero, Juan Carlos. Realismo y realidad en la narrativa argentina. Buenos Aires, 1961.
- Quién es quién en la Argentina. 9th ed. Buenos Aires: Editorial Kraft, 1968.
- "Requiem para una madre." Claudia, June 1973.
- Rodríguez Alcalá, Hugo. Cuentos nuevos del sur: Argentina, Chile, Paraguay, Uruguay. Englewood Cliffs, N.J.: Prentice-Hall, 1967.
- Rodríguez Monegal, Emir. El juicio de los parricidas. Buenos Aires: Deucalion, 1956.
- \_\_\_\_\_. "La mano en la trampa." Reporter (Montevideo), 25 (October 11, 1961).
- Ruano, Manuel. "Entrevista con Beatriz Guido." Imagen (Caracas), supplement, 72 (May 15, 1970), 8.
- Squirru, Rafael F. "Fin de fiesta." Estudios, 504 (June 1959), 312-313.
- Tuel, Isis. "Style and Structure in the Works of Beatriz Guido." Unpublished Master of Arts thesis, University of Oklahoma, 1969.
- "Una madre." La Nación, February 4, 1973, p. 4.
- Uriarte, Fernando. Aspectos de la novela hispanoamericana actual. Buenos Aires: Ediciones de la Revista Mapocho, V, 4 (1966).
- Vanasco, Alberto. "Un nuevo frente de la novela argentina." Contemporánea, II (October 1957), 3, 7.
- Verbitsky, Horacio. "Novela, política, cine: una pasión argentina. Una entrevista exclusiva con Beatriz Guido." Confirmado, July 14, 1966, pp. 38-41.
- Viñas, David. Literatura argentina y realidad política. Buenos Aires: Jorge Alvarez, 1964.
- Viola Soto, Carlos. "La casa del ángel." Sur, 235 (July-August 1955), 95-96.

Yates, Donald A. "El incendio y las vísperas." Books Abroad, XL, 2 (Spring 1966), 193-194.

\_\_\_\_\_. "A Gift of Adversity." Review of End of a Day. Saturday Review, June 4, 1966, p. 53.

Yunque, Alvaro. Historia de los argentinos. 3 vols. Buenos Aires: Ediciones Anfora, 1968.

Zorraquín, Guillermo. "Soy terriblemente mentirosa, pero. ..."  
Gente y la Actualidad, VI, 269 (September 17, 1970), 28-30.

MICHIGAN STATE UNIV. LIBRARIES



31293100516776