INTERTEXTUALITY IN THE POETRY OF PEDRO SHIMOSE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the Graduate School of The Ohio State University

By

Michael Drew Sisson, B.S., M.A.

* * * * *

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Dissertation Committee:

Jaime A. Giordano

Maureen Ahern

Ben A. Heller

Stephen J. Summerhill

Approved by

[Signature]

Adviser
Department of Spanish and Portuguese
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To My Parents
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VITA

November 30, 1955 . . . . . . . . Born - Columbus, Ohio

1979 . . . . . . . . . . . . . . B.S.Agr., The Ohio State University, Columbus, Ohio

1982 . . . . . . . . . . . . . . M.A. in Spanish, The Ohio State University, Columbus, Ohio

PUBLICATIONS


FIELDS OF STUDY

Major Field: Spanish

Minor Field: French

Studies in Linguistics
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LIST OF ABBREVIATIONS

AP   Al pie de la letra
BC   Bolero de caballería
CF   Caducidad del fuego
PP   Poemas para un pueblo
QE   Quiero escribir pero me sale espuma
RM   Reflexiones maquiavélicas
TE   Tríludio en el exilio
CHAPTER I
INTRODUCTION

Pedro Shimose

Pedro Shimose Kawamura is the pre-eminent Bolivian poet of his generation, although he has not lived in Bolivia since 1971. His career as a writer has taken him from the obscurity of a provincial childhood in rural Amazonia to a prominent place in Bolivian national cultural life, and from there to exile in Spain. In exile his reputation has grown to international proportions, as a result of winning the Casa de las Américas Prize in 1972 for his book Quiero escribir pero me sale espuma. In the 1970s his have poems appeared in major international anthologies such as Robert Márquez' Latin American Revolutionary Poetry/Poesía revolucionaria hispanoamericana (1974) and Stefan Baciu's Poesía hispanoamericana: 1950-1970 (1974). For more than thirty years now Shimose has produced a steady output of writing which includes short stories and criticism in addition to his nine (as of this writing) books of poetry. His most recent collection, Poemas (1988), contains virtually all of his previously published poetry, and it is
this edition which will be referred to, unless otherwise noted, in the present study.

The critical bibliography on Shimose is relatively small, considering the importance of his work. One reason for this is the fact that critics outside Bolivia have historically tended to neglect Bolivian literature in general, and contemporary Bolivian poetry in particular. In his survey of poetry anthologies, conducted in the mid-1970s, Robert Pring-Mill noted that Bolivian poetry had been poorly served in relation to the level of poetic activity he had personally found there during his visit: "Bolivia is... a rather special case, perhaps because of its relative remoteness and the poor distribution of Bolivian books abroad: it was the sole producer of committed poetry out of the fifteen countries visited on the field-trip to be drastically under-represented in the sample."¹ In the same article he refers to Shimose as "a brilliant and also highly interesting poet" notable for his "sophistication of technique."² In the 1980s the critical landscape improved somewhat with the appearance in Europe and North America of several excellent publications on contemporary Bolivian literature,³ but there is still a dearth of criticism on Shimose, a gap it is hoped this study will help to remedy.

There has been only one book-length study devoted entirely to Shimose's work: César Chávez Taborga's Shimose:
Poeta en 4 estaciones. Published in 1974, it covers only the first four volumes of poetry, yet as its title suggests, this book already emphasizes the diversity and heterogeneity of Shimose's writing. From the same period is José Ortega's essay, "El mundo poético de Pedro Shimose" (1973), which focuses on the constants in Shimose's poetry, his social commitment and the presence of the Latin American historical process in his writing, as well as his evolution from the "mythical-religious" mode of his early works to a more direct protest against the conditions of cultural alienation in the late 1960s.⁴

Eduardo Mitre concurs with Ortega that social commitment is a constant in Shimose's otherwise remarkably diverse oeuvre. In "Del fervor al escepticismo. Sobre la poesía de Pedro Shimose" (1983), an article which summarizes two decades of the poet's evolution, he writes: "Desde Triludio en el exilio (1961) su libro inicial, hasta el reciente Reflexiones maquiavélicas (1980), la obra poética de Pedro Shimose, ostensiblemente proteica y politalonal, mantiene pese a sus mutaciones, una dimensión social y política constante.... Poesía inmersa en la historia... tan íntima como inmediatamente ligada a la realidad nacional y continental."⁵ A rather different view is taken by Blanca Wiethüchter in her essay, "Poesía boliviana contemporánea" (1985). Like the previous authors, she is interested in the
ethical dimension of Shimose's writing, but she sees social commitment, accompanied by a Romantic faith in the power of language to alter reality, not as a constant throughout his work, but as a characteristic of his early phase only, one which he abandons later, in the lonely sterility and irrelevance of exile.\(^6\)

Two studies of greater depth but more limited scope are those by Miriam Bornstein and Oscar Rivera-Rodas. The final chapter of Rivera-Rodas' monograph, \textit{La modernidad y sus hermeneúticas poéticas. Poesía boliviana del siglo XX} (1991), deals with Shimose, but covers only the early, pre-exilic works from the 1960s. The stress here is on how these three books break with the tradition of interiority, obscurity, and closure of previous twentieth-century Bolivian poetry. Rivera-Rodas finds that each book represents a different kind of writing, yet he also finds an element of continuity in the situation of the alienated writer, an inner exile even before the fact of extra-territorial exile.\(^7\) Bornstein devotes a chapter to Shimose in her 1982 dissertation, "Nueva poesía socio-política: La expresión hispana." Her analysis, however, is limited to one book, \textit{Quiero escribir pero me sale espuma}, which she singles out as representative of the socially-oriented "poesía conversacional" of the 1960s and 70s, and exemplary in its use of non-literary, "intercalary" intertextuality.\(^8\)
The very brief summary presented here is intended only to give a general idea of the nature and scope of the existing criticism on Shimose: the work of these critics will be cited in greater detail where relevant in the chapters that follow. But this summary also serves to introduce some of the topics that will need to be addressed in the course of this study, such as the heterogeneity of Shimose's work, its relationship to the historical referent, the question of commitment and the ethical position of the poet, his attitudes towards language, the situation of the writer in exile, and his use of intertextuality. Bornstein identifies this last aspect, intertextuality, as a salient feature of Shimose's poetic discourse, and both Mitre and Rivera-Rodas also remark on its importance.

The present study will focus on Shimose's use of intertextuality and its metapoetic implications. The purpose here is twofold: in the first place, to make a contribution to the critical literature on intertextuality, which is an important aspect not only of Shimose's work, but of the work of a number of other Spanish-American poets of his generation as well. In the second place, this study aims to elucidate certain features of Shimose's personal poetics, particularly attitudes towards language and the relationship between poetry and the world outside the text. Since he has made few explicit statements on his philosophy of language
and aesthetics, analysis of his poetic texts, and especially of the ways in which he uses intertextuality in them, will be relied upon to reveal the implicit attitudes that underlie his writing. Before entering into a discussion of the texts themselves, however, it will be useful to explore what is meant by "intertextuality," and some of its implications for the present study.

Dialogue and Intertextuality

Intertextuality has become a major area of literary and theoretical investigation in recent years. Hundreds of articles and books on the subject have been written since the term "intertextuality" was coined by Julia Kristeva, who used it in her presentation of the work of Mikhail Bakhtin in the mid-1960s. In Revolution in Poetic Language (1974), she described intertextuality in this way: "every signifying practice is a field of transpositions of various signifying systems (an inter-textuality)." Kristeva's colleague Tsvetan Todorov has written that her notion of intertextuality is derived from the Bakhtinian concept of "dialogism," which he defines as "the relation of every utterance to every other utterance." In fact, Todorov considers the two terms, intertextuality and dialogism, to be synonyms. Although related to classical theories of imitation and translation, the modern concept of
intertextuality has its origin in the writings of Bakhtin. To understand it one must begin by examining some of his fundamental ideas about language, dialogue and discourse.

Dialogue is fundamental to all of Bakhtin's thought: "The dialogic nature of human life itself. The single adequate form for verbally expressing authentic human life is the open-ended dialogue. Life by its very nature is dialogic."\(^{14}\) It is also central to his philosophy of language: "Language lives only in the dialogic interaction of those who make and use it."\(^{15}\) Hence language is always social: every word we speak, every utterance, from the very first, is borrowed from and responds to the speech of others:

The topic of a speaker's speech, regardless of what this topic may be, does not become the object of speech for the first time in any given utterance; a given speaker is not the first to speak about it. The object, as it were, has already been articulated, disputed, elucidated, and evaluated in various ways. Various viewpoints, world views and trends cross, converge and diverge in it. The speaker is not the biblical Adam, dealing with virgin and still unnamed objects, giving them names for the first time.\(^{16}\)

... no living word relates to its object in a singular way: between the word and its object, between the word and the speaking subject, there exists an elastic environment of other, alien words about the same object, the same theme...
Indeed, any concrete discourse (utterance) finds the object at which it was directed already as it were overlain with qualifications, open to dispute, charged with value, already enveloped in an obscuring mist—or, on the contrary, by the "light" of alien words that have already been spoken about it....

Hence every word is ineluctably dialogic, "internally dialogized," marked by the traces of previous utterances about the same object and previous uses of the same words in other contexts, as well as by the anticipated response of the (real or imagined) interlocutor: "Our speech, that is, all our utterances (including creative works)," writes Bakhtin, "is filled with others' words."

The term "utterance" needs some clarification here. As Bakhtin uses it, the utterance is the basic unit of discourse. It may be a word, a sentence, or a text: regardless of its length, its boundaries are marked by a change of speaking subject. Hence the utterance is linked not only to the extra-linguistic context, but also to previous utterances to which it is a response, other utterances about the same object which surround it, and future utterances which it anticipates as responses to itself. In this sense every utterance is a rejoinder in a dialogue and bears the traces of its relationship to other utterances. This notion of the utterance is thus indispensable to Bakhtin's view of language as dialogue and
as discourse. The utterance is the basic unit of discourse as the sentence is the basic unit of language. The latter has been artificially isolated from its context for the purpose of linguistic analysis, in Bakhtin's reading of Saussure, while the former exists as a part of living language in relation to a specific concrete situation: "The utterance proves to be a very complex and multiplanar phenomenon if considered not in isolation and with respect to the author (the speaker) only, but as a link in the chain of speech communication and with respect to other, related utterances..." Bakhtin disputes the structuralist linguists' view of language as an abstract, impersonal system; rather, he views language in the context of communication, with its pragmatic coordinates of speaker/writer, addressee, and situation. In this study, following Bakhtin (and Antony Easthope), poetic language will be approached as a form of discourse, inseparable from its context.

Based on his theory of the utterance, Bakhtin distinguishes two kinds of meaning: one, which he calls simply "meaning," is the invariant, abstract, dictionary meaning of a word assigned by the common language; the other, which he calls "theme," is the discourse meaning, the unique, concrete meaning of an utterance determined "not only by the linguistic forms that comprise it—words, morphological and syntactic structures, sounds and
intonation—but also by extraverbal factors of the situation."\textsuperscript{22} It is the essence of "meaning" that it is repeatable: "By meaning, as distinguished from theme, we understand all those aspects of the utterance that are reproducible and self-identical in all instances of repetition."\textsuperscript{23} The capacity for repetition leads, according to Jacques Derrida, to the capacity for quotation, or "iterability," a property of discourse that is a pre-condition not only for intertextuality, but for basic intelligibility: if words were not iterable, there could be no communication.\textsuperscript{24} All signs can be cited, i.e. lifted from one context and placed in another. Identical linguistic forms take on different discourse meanings with each new utterance, however, because each context of enunciation is unique and unrepeateable. The context of an utterance consists not only of the physical, social, and historical coordinates of the situation of the speaker or writer, but also includes the linguistic context, an "elastic environment" of "alien words" which surrounds it:

The living utterance, having taken meaning and shape at a particular historical moment in a socially specific environment, cannot fail to brush up against thousands of living dialogic threads, woven by socio-ideological consciousness around the given object of an utterance; it cannot fail to become an active participant in social dialogue. After all, the utterance arises out of
this dialogue as a continuation of it and as a rejoinder to it.\textsuperscript{25}

This social dialogue, from which utterances arise and through which they are inter-related, takes place in a linguistic environment characterized by the co-existence of a multiplicity of discourses in a given culture, a state of affairs which Bakhtin terms "heteroglossia."\textsuperscript{26}

The concept of heteroglossia, like that of the utterance, deviates from what Bakhtin considers the structuralist dogma, which views language as a unitary, monolithic system. Bakhtin writes instead of a multiplicity and diversity languages, in the world and within each society. There are languages, in the standard sense, of different nations, ethnic groups, and geographical regions (dialects), but there are also "languages" that correspond to the various social classes, professions, generations, and other possible divisions in society (sociolects). Related to the notion of social "languages" is that of "speech genres," or social discourses, relatively stable types of utterances determined by the spheres of communication that correspond to the various areas of human activity (e.g. everyday dialogue and narration, military orders, business documents, social and political commentary, etc.).\textsuperscript{27} Actually, Bakhtin distinguishes the coexistence of a diversity of languages in a culture, which he designates as "heteroglossia"
(raznojazycie), from the diversity of discursive types, or "heterology" (raznorecie), but here the term "heteroglossia" will be used to cover the full range of diversity of national and social languages, discourse types and genres.

Heteroglossia is the natural state of language in any society, although the intensity of linguistic diversity and interaction varies from place to place and from one historical period to another. In Renaissance France, as Bakhtin shows in Rabelais and His World, "linguistic interorientation was complex and manifold": the mutual interactions of Latin, French, and Italian produced a new awareness of "the peculiar traits of one's own nationality and homeland" and a new consciousness of language. The result of awareness of heteroglossia is what Bakhtin calls "Galilean linguistic consciousness... one that denies the absolutism of a single and unitary language... a perception that has been made conscious of the vast plenitude of national and, more to the point, social languages." 

Languages are worldviews, according to Bakhtin: each language, whether national or social, embodies a particular set of assumptions and values and a unique way of seeing the world. This view has certain implications in a situation of social heteroglossia: diversity of languages implies a corresponding diversity of worldviews, and when languages
come in contact and interact with each other, dialogue ensues between differing worldviews as well. The "polytonal" novel of Dostoevsky, for instance, which includes the idiolects of characters and various extra-literary discourses, insists on the coexistence and interaction of different ways of using language, and hence of evaluating reality: it shows the "jolly relativity of every system."32

There is a kinship between this idea of Bakhtin's, that languages are worldviews, and the linguistic relativism of his contemporary Benjamin Lee Whorf, as Emily A. Schultz points out. The "Whorfian hypothesis" holds that categories of language determine categories of thought and perception, or, as Whorf himself puts it, "We dissect nature along lines laid down by our native languages."33 Both Bakhtin and Whorf celebrated linguistic diversity as a liberating force in culture: by making it possible to transcend the constraints of monologic thought imposed by the native language, heteroglossia facilitates critical thinking. For those who are aware of it, it relativizes language, leading to a notion of truth that is "polyphonic," i.e. that is capable of transcending different subjective points of view without destroying them.34 A similar notion of truth, based on the coexistence of a vast variety of "versions" of the world, is part of Nelson Goodman's radical relativism: "Goodman... asserts that many versions of the world can be right at the
same time even where these right versions cannot be reconciled with one another." 35 Bakhtin's linguistic relativism is the essence of his Galilean linguistic consciousness, a consequence of awareness of heteroglossia.

A high degree of heteroglossia is a feature of Bolivian society in the second half of the twentieth century. Although Bolivia has always been a multilingual country, with Aymara, Quechua, and other indigenous Indian languages coexisting with the Spanish of the dominant classes and the languages of various immigrant communities and enclaves, e.g. the Japanese colonies, the mutual interactions of these languages intensified after the National Revolution of 1952 as a result of population shifts, including migration from rural to urban areas and government-sponsored relocation projects; educational reforms, such as the construction of new schools in rural areas, increasing literacy, and the introduction of Quechua language in the national curriculum; and changes in the legal status of Indians. 36 In the 1960s the penetration of North American pop culture introduced elements of English into the already complex sociolinguistic situation in Bolivia. The result was a further intensification of contact, conflict, and mutual influence among the native languages, Spanish, and English, a situation which is reflected in Shimose's writing, as will be seen in Chapter III.
Heteroglossia and dialogism, cornerstones of the general theory of intertextuality that has been under discussion in this section, are equally applicable to literary texts. Heteroglossia accounts for the multiplicity of languages and genres of all types that exists in the writer's linguistic environment, while dialogism describes their various modes of mutual interaction in the text. Dialogism leads to Bakhtin's notion of the text as a web-like structure woven of "thousands of living dialogic threads," i.e. of intertextual relationships. In "Word, Dialogue and Novel," Kristeva writes of intertextuality as "an insight first introduced into literary theory by Bakhtin: any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another." Intertextuality is at the core of post-structuralist concepts of the text as a "tissue" woven from pre-existing linguistic material, as Derrida writes:

The play of differences supposes, in effect, syntheses and referrals which forbid at any moment, or in any sense, that a simple element be present in and of itself, referring only to itself. Whether in the order of spoken or written discourse, no element can function as a sign without referring to another element which itself is not simply present. This interweaving results in each "element"—phoneme or grapheme—being constituted on the basis of the trace within it of the other elements of the chain or system. This
interweaving, this textile, is the text produced only in the transformation of another text. 38

Bakhtin describes literary discourse as a "secondary speech genre," one that, like other complex, highly developed and organized, primarily written genres (such as scientific and socio-political discourses), is formed by absorbing, digesting, and altering various "primary" genres, simple types that take form in "unmediated speech communion," such as everyday dialogue. The literary text is a complex utterance, composed of language units drawn from other literary texts and various social languages, speech genres, and individual utterances, "a complex dynamic system of linguistic styles... which also includes non-literary styles." 39 Yury Lotman follows Bakhtin in defining art as a complex "secondary modeling system" which builds upon the primary signification system of language. 40 It follows from this view of literary discourse as the product of a process of assimilation and transformation of other, pre-existing discourses, that "intertextuality is the normal situation for the artistic text," as Thaís Morgan writes. 41 The Bakhtinian concept of the text has much in common with accepted post-structuralist notions about textuality, as summarized in this passage from Terry Eagleton's Literary Theory:
All literary texts are woven out of other literary texts, not in the conventional sense that they bear traces of 'influence' but in the more radical sense that every word, phrase or segment is a reworking of other writings which precede or surround the individual work. There is no such thing as literary 'originality,' no such thing as the 'first' literary work: all literature is intertextual.\textsuperscript{42}

It is worth noting that Eagleton here distinguishes between intertextuality and the study of sources or influences. Kristeva makes the same point in Revolution in Poetic Language, where she writes: "The term intertextuality denotes this transposition of one (or several) sign system(s) into another; but since the term has often been understood in the banal sense of 'study of sources,' we prefer the term transposition."\textsuperscript{43} In the history of literary theory, "the notion intertextuality replaces that of intersubjectivity:"\textsuperscript{44} intertextuality as the "science of textual relations" supersedes the older study of sources and influences, convicted by the structuralists of the "fallacy of intersubjectivity."\textsuperscript{45} As M.H. Abrams observes in his critique of deconstruction, "the relations between authors which had traditionally been known as 'influences' are depersonalized into 'intertextuality,' a reverberation between ownerless sequences of signs."\textsuperscript{46} The heir to the older discipline among contemporary theorists is Harold Bloom, who has revived intersubjectivity with his concept of
"anxiety of influence," the interpersonal struggle with precursor poets. Bloom's approach to intertextuality is, like those of Genette and Riffaterre, strictly literary, restricted to relations among written texts of the literary canon. In contrast, Bakhtin's notion of dialogism embraces the full range of linguistic phenomena, including everyday speech, the languages of business, government and religion, and artistic genres. This broader, more inclusive Bakhtinian view of intertextuality is shared by Kristeva, Todorov, and Jonathan Culler, among others: "The study of intertextuality is thus not the investigation of sources and influences as traditionally conceived; it casts its net wider to include anonymous discursive practices, codes whose origins are lost, that make possible the signifying practices of later texts."  

Intertextuality tends to break down the barriers between literary and non-literary language. Highly intertextual writing, such as Shimose's, where features of informal, spoken language as well as other non-literary genres are incorporated in the fabric of the poetic discourse, reveals how texts are constructed by combining language units from a variety of sources. If literary discourse is considered as a "secondary" construction, as in Bakhtin and Lotman, then the difference between ordinary and literary language cannot be a matter of the absence or
presence of certain features defined as "literary," but only of the degree of complexity of the utterance. The distinction is not absolute, but relative and gradual, since even the simple everyday utterances that provide the raw material for literary discourse are ineluctably dialogic, permeated with the speech of others. Furthermore, as Stanley Fish shows in his essay "How Ordinary Is Ordinary Language?," the distinction does not depend on any empirically definable formal attributes, but on the pragmatic conventions of reading: any piece of language can be read as literary.\textsuperscript{49} The creative resources, such as intertextuality, which the verbal artist exploits in composing the complex utterance that is the literary text are already present in ordinary, non-literary language. Fish's deconstruction of the opposition between ordinary and literary language leads to the conclusion that the latter can only be understood to mean that language which has been used in those texts which have come to be considered "literary" by agreement of the "interpretive community."

It is possible, however, to distinguish the various ways in which intertextuality manifests itself in discourse. Typologies of intertextuality have been proposed by a number of theorists, including Kristeva, Jenny, and Bloom, but the discussion here will deal only with the very different but complementary systems of Bakhtin and Gérard Genette. The
intention at this point is not to give a detailed account of each of these systems, but only to mention some of the parameters that have been devised, in order to give an idea of the range of intertextual phenomena that have been described, and to introduce some of the terms that will be used in the course of this study. The details of each type of intertextual relationship will be presented later, as they become relevant in the process of analyzing Shimose's texts.

Bakhtin's typologies of dialogism focus on the relationships between voices in the text. He is primarily interested in the texture of language, and his analyses of literary texts tend to focus on the "vertical" structure of the text at each moment, as Wayne Booth points out, rather than a "horizontal" approach emphasizing the linear sequence of the work.\textsuperscript{50} His concern is with the ways in which discourse can be represented, the nature of boundaries between authorial and represented discourses, and the degree of control exercised by the author. His first effort at classification is found in Marxism and the Philosophy of Language, where he develops a typology of the possible relationships between quoted and quoting discourses, or as he calls it, "reported speech... the basic directions of the dynamism characterizing the interorientation of the author's and another person's speech." The first such "direction" is
a tendency to "strive to forge hard and fast boundaries for reported speech... to demarcate the reported speech as clearly as possible, to screen it from penetration by the author's intonations, and to condense and enhance its own individual linguistic characteristics." At the opposite pole is the tendency for the reported speech to be infiltrated with "authorial retort and commentary. The reporting context strives to break down the self-contained compactness of the reported speech,... to obliterate its boundaries." Within this second type there are two subdivisions: in one the author's context dominates and "permeates the reported speech with its own intonation," while in the other the dominant shifts to the reported speech. An instance of the latter is the appearance in works of fiction of a narrator, in which case "the authorial context loses the greater objectivity it normally commands in comparison to reported speech... the subjective reported utterance stands in opposition to a commenting and retorting authorial context that recognizes itself to be equally subjective," and is thereby relativized in relation to the other voice(s) in the text. In "mixed forms," such as free indirect style, "the boundaries of the message reported are maximally weakened."^51

In Problems of Dostoevsky's Poetics the primary division is between "single-voiced" discourse, which is
"direct and unmediated," dialogic only in the broad sense that is necessary for all discourse, and "double-voiced" discourse, which is dialogic in the sense that there are two "speech centers," two contexts of enunciation involved. In double-voiced discourse the author makes use "of someone else's discourse for his own purposes by inserting a new semantic intention into a discourse which already has, and which retains, an intention of its own."\(^{52}\) To illustrate the difference between the two types, Bakhtin draws an analogy with building construction: in single-voiced discourse, which is monologic in intention, the cited elements, the words of others, are like "scaffolding which is not incorporated into the architectural whole even though it is indispensable."\(^{53}\) In double-voiced discourse, on the other hand, the author wants his or her use of other people's words to be detected, so s/he leaves the scaffolding in place. Double-voiced discourse contains two subdivisions: in the passive variety, the author's control of the cited material is unquestioned. This category is further subdivided into "unidirectional" or convergent forms, in which the author is in fundamental agreement with the other discourse, and "varidirectional" or divergent forms, where the relationship is one of opposition. In the active variety, the other person's discourse has a stronger presence and is able to dispute the author's intentions and
alter the meaning of the utterance. Bakhtin makes it clear that these types should be understood as poles of a continuum, between which many gradations exist.54

Genette's *Palimpsestes. La Littérature au second degré* (1982) deals with "transtextuality," a term the author has coined to cover a wide range of relationships between texts: "transcendance textuelle du texte... tout ce qui le met en relation, manifeste ou secrète, avec d'autres textes."55 There are five principal types of transtextual relations, which are presented in increasing order of implicitness, globality, and abstraction. The first (most explicit, local, and concrete) type Genette calls "intertextuality," defined as "une relation de coprésence de deux ou plusieurs textes—la présence effective d'un texte dans un autre."56 Here "intertextuality" is used in the strictly citational sense which Genette associates with Kristeva's work, limited to quotations, with or without quotation marks, and allusions. The second type is "paratextuality," or the relationship between the text and its "paratext," which includes titles and subtitles, prefaces and postfaces, footnotes, epigraphs, illustrations, covers, etc.—in short, all the various marginalia that accompany the text. The paratext may function as part of the pragmatic dimension of the text, offering the reader a "generic contract (or pact)," creating certain expectations which result in a particular kind of
reading, e.g. an intertextual one. The third type is "metatextuality," the relationship between text and commentary, as in literary criticism.57

The bulk of Palimpsestes is devoted to Genette's fourth category, "hypertextuality," defined succinctly in its subtitle: "la littérature au second degré." The hypertextual relationship, like the metatextual one, involves two texts, one of which, the "hypertext," is derived from the other, the "hypotext," without which the former could not exist such as it is. The hypertext differs from the metatext in that it is a work of literature rather than a critical or theoretical essay: Virgil's Aeneid and Joyce's Ulysses, for example, are both hypertexts derived from the same hypotext, Homer's Odyssey. The hypertextual relationship is one of transformation and/or imitation of pre-existing texts, and pertains mainly to the field of literature. In Palimpsestes there is a whole elaborate scheme of classification of the various types of hypertextual practices which includes categories such as parody and pastiche, translation, versification, prosification, reduction, augmentation, modernization, transmodalization (a change in the mode of representation), and transvalorization (the transposition of the earlier text into a different system of values, along with the changes that entails). The fifth type of transtextual relations is "architextuality," the
relationship between the text and the general categories—types of discourse, modes of enunciation, literary genres, etc.—from which each individual text emerges. The rhetorictextuality of a text is often entirely implicit, but may be made explicit in the paratext.\textsuperscript{58} Genette makes it clear that these types of transtextual relations are not mutually exclusive: indeed, most often two or more of them operate together in the production of a given text.

Genette's and Bakhtin's approaches are complementary in that Bakhtin is interested in "vertical" structure, the texture of the language of the text, as Booth suggests (see above), while Genette is concerned with "horizontal" structure, the linear development of the text. Bakhtin deals with intertextual relations in all kinds of discourse, while Genette treats only relations peculiar to literary texts. Despite these differences, the approaches of the two theorists are in some ways similar. There is a common neo-Aristotelian element in their work, what Booth refers to as Bakhtin's "functionalism," an interest in the artistic tasks carried out by works and how they produce their effects.\textsuperscript{59} Another point of similarity is their fondness for musical analogies. In Bakhtin's case, the most obvious example, though by no means the only one, is his notion of the "polyphonic" novel, in which numerous voices are juxtaposed in a kind of counterpoint. For his part, Genette
writes that, among the various arts, music is the one that is most like literature in its capacity for transformation and imitation of existing "texts," although music has vastly greater possibilities for transformation than does literature. The other arts have their own specific "hyperaesthetic practices," but they tend to be regarded as marginal, as collage technique in painting. In music, by contrast, transformation is universally recognized as the fundamental principle of development. Transcriptions, arrangements, variations, borrowed melodies, parodic songs, etc. are the stuff of which musical discourse, and indeed the whole history of music, are made. As an accomplished musician and composer himself, it seems likely that Shimose's knowledge of the widespread intertextual strategies used in music predisposed him to an awareness of the intertextual resources available in language, resulting in a kind of cross-fertilization between musical and poetic compositional techniques.

The theory of intertextuality, like intertextuality itself, is potentially inexhaustible. It consists of a very large and diverse body of writing which it would be impossible to summarize in the brief space of this introduction. Therefore, it has been necessary to limit the discussion to only those aspects of Bakhtin's original formulations and their structuralist and post-structuralist
elaborations which seem most pertinent to the object of the present study, and as a result much has been passed over or ignored. The focus will be further narrowed in the next section, which deals specifically with the implications of these fundamental concepts for contemporary poetry.

**Intertextuality in Poetry**

Bakhtin has relatively little to say about poetry per se. He is primarily interested in prose, especially the novel. The essay "Discourse in the Novel," however, does contain a discussion of certain characteristics of poetic discourse which make a contrast with the discourse of prose. Poetry strives for monologism, "a unitary and singular language," free from heteroglossia and dialogism, while prose incorporates alien languages and aspires to dialogized heteroglossia. The poet avoids any "typical and individual images of speaking persons, their speech mannerisms or typical intonations," while the prose writer seeks to represent everyday social languages in his/her writing. Poetic language is timeless, eternal, stripped of marks of presentness and of current and transitory daily life: "any sense of boundedness, of historicity, the social determination of one's language, is alien to poetic style." In prose, and particularly in the novel, the various languages that coexist in society enter into
dialogue through the agency of the author, who transforms them artistically, creating written images of them, and juxtaposes them so they can interact with each other in the text. To achieve the unity and closure of poetry, the poet must suspend his/her awareness of heteroglossia in the world around him/her. The only kind of intertextual relationship that is permissible in poetry is the kind that Bloom, Genette, and Riffaterre write about: purely literary intertextuality involving relations with other poets and other poems, "the earlier history of poetry itself."  

This kind of "poetic" intertextuality, limited largely to literary intertexts, is central to Riffaterre's model of reading poetic texts. In *Semiotics of Poetry* he describes how the reader uses his/her "linguistic competence... to perceive incompatibilities between words, for instance, to identify tropes and figures." Once such "ungrammaticalities" have been identified, s/he uses "literary competence... the reader's familiarity with the descriptive systems, with themes, with his society's mythologies, and above all with other texts," to connect the incompatible word with the intertext from which it is taken. The ungrammatical word in the poem becomes grammatical in the intertext, and can now be interpreted by the reader. The correct interpretation of a poem depends on the reader's literary competence, his/her ability to recognize intertextual fragments in the text and
attribute them to their proper literary sources. Riffaterre uses this approach successfully to analyze texts from the corpus with which he works, i.e. French poetry from Symbolism to Surrealism. In this context, intertextuality is a major component of the "literariness" of the poetic text, which is Riffaterre's primary theoretical concern: "To perceive the text as a transform of an intertext is to perceive it as the ultimate word game, that is, as literary."66

This limited view of poetic intertextuality is probably applicable to much of the poetry that has been written from the Renaissance to the Romantic period, and to a portion of twentieth-century poetry, especially that which inscribes itself in the traditions of hermetic and "pure" poetry. But there is also a large body of poetry, especially in the contemporary period, which does not fit this model, which does not shun intertextual relationships outside the realm of literature, but rather seeks to accentuate its derivation from and participation in social heteroglossia. It is precisely one of the aims of this study to show how this attitude towards language, more typical of novelistic than poetic discourse (in Bakhtin's terms) is manifested in the writing of Shimose and other Spanish-American poets of his generation. The problem is to reconcile Bakhtin's remarks about poetry with the concrete poetic texts under
investigation here in order to be able to apply the useful Bakhtinian concepts of dialogism, heteroglossia, double-vociedness, etc. This is accomplished by placing these remarks in both the the local context of the work in which they appear and the wider context of Bakhtin's thought.

In the first place, it is a basic tenet of Bakhtin's theory of language that all discourse is ineluctably dialogic. On the basis of this general principle, any distinction between genres on the basis of monologism vs. dialogism is necessarily relative. Such a distinction can only be made between kinds of writing that conceal their dialogic relations with other discourses, and others that openly exploit them. Second, Bakhtin uses the concept of genre rather idiosyncratically, in a way which differs from that commonly found in literary studies. For him, genres, like languages, are worldviews: the genre of poetry is something quite distinct from actual poetic texts. Genres are defined primarily by the attitude towards language they embody:

Bakhtin cautions us in advance and repeatedly that in characterizing novels and poems he does not mean to offer empirical generalizations about those texts often called novels and poems. His concern is not with the use of terms, nor with the problems of classification per se. Rather, he is interested in two distinct views of language and the world, two form-shaping ideologies that have
found expression in a large number of novels and a large number of lyric poems.67

As the title indicates, "Discourse in the Novel" deals with the genre that is privileged throughout Bakhtin's writings as the only one capable of fully representing the diversity and interaction of languages in heteroglossia: "The novel is the expression of a Galilean perception of language, one that denies the absolutism of a single and unitary language.... It is a perception that has been made conscious of the vast plentitude of national and, more to the point, social languages."68 In this context, his remarks on poetry function mainly as a straw man, a foil for his characterization of the novel: "It goes without saying that we continually advance as typical the extreme to which poetic genres aspire; in concrete examples of poetic works it is possible to find features fundamental to prose, and numerous hybrids of various generic types exist."69 "Poetry" refers, then, not to concrete texts, but to a kind of worldview, a particular form of linguistic consciousness.

In another essay, "Epic and Novel," Bakhtin shows how the "mutual interaction of genres" can produce "generic hybrids." One type of such hybridization is "novelization," which is most prevalent in eras (such as our own) when the novel is the dominant genre. As a result of novelization,
characteristics of the novel are imparted to other genres, "even," as he says, "lyric poetry":

What are the salient features of this novelization of other genres...? They become more free and flexible, their language renews itself by incorporating extraliterary heteroglossia and the "novelistic" layers of literary language, they become dialogized, permeated with laughter, irony, humor, elements of self-parody, and finally—and this is the most important thing—the novel inserts into these other genres an indeterminacy, a certain semantic openendedness, a living contact with unfinished, still-evolving contemporary reality (the openended present). 70

Extra-literary heteroglossia and layers of literary language (i.e. intertextuality), irony, humor, self-parody, and contact with contemporary reality are precisely some of the characteristics that are found in poetry such as that of Shimose. Indeed, poetry can be just as "polyphonic" as the novel, as Jacques Lacan suggests: "one has only to listen to poetry... for a polyphony to be heard, for it to become clear that all discourse is aligned along the several staves of a score." 71 Lastra identifies "intergeneric penetration," including the use of narrativity, to be one of the salient features of contemporary Spanish-American poetry. 72 More concretely, Jaime Giordano has described the various strategies of "ficcionalización" that have been deployed in contemporary Chilean poetry. 73 The fact that many actual
poems, especially contemporary ones, do not conform to the monologic model set forth in "Discourse in the Novel" can be explained by referring to the special meaning Bakhtin gives to the concept of genre, as a "form-shaping ideology," an attitude towards language evinced in certain kinds of discourse, and to the process of intergeneric hybridization.

Thus Bakhtin's remarks on the nature of poetry present no real obstacle to the application of the concepts of dialogism/intertextuality and heteroglossia to poetic texts, as Kristeva's work on Mallarmé and Lautréamont in Revolution in Poetic Language demonstrates. Her view of the poetic text as a mosaic of citations from the discourses of others calls for "a new articulation... of enunciative and denotative positionality," i.e. of the subject and object positions, which are "never single, complete, and identical to themselves, but always plural, shattered, capable of being tabulated." In contrast to the traditional unified and centered poetic subject, source of a monologic, authoritative discourse, the intertextual subject is dispersed, disseminated, and heterogeneous. As Morgan writes, "the subject is projected into a vast intertextual space where he or she becomes fragmented or 'pulverized' into an unending series of exchanges between his or her own and others' texts."
Antony Easthope, like Kristeva, uses Lacan's insight that human beings are constituted as individual subjects in and through language, along with Émile Benveniste's work on subjectivity as a product or effect of discourse, as starting points for a theory of how different kinds of subject positions are produced in poetic discourse:

Two kinds of subject position can be contrasted, one absolute, one relative. For the absolute position, the subject is produced in discourse so as to deny it is produced at all, to 'see' itself only as the transcendent ego. For a relative position the subject is produced with some degree of recognition that it is so produced, that the ego is determined by forces beyond itself on which it is dependent.\(^76\)

According to Easthope, traditional "bourgeois" poetic discourse strives to be a representation of a single person speaking (like Bakhtin's monologic discourse). To do this it creates an illusion of identity between the subject of enunciation and the subject of the enounced by suppressing the former and inviting the reader to identify exclusively with the latter. This is in accord with standard notions of lyric subjectivity, the poem as an expression of the state of mind of an individual speaking subject.\(^77\) The result is a unified, centered subject that Easthope calls the "transcendental ego." In the modernist text, on the other hand, the reader is denied the position of the unified and
transcendental ego, and positioned instead as the subject of
enunciation, producer of the enounced of the poem.\textsuperscript{78}

Intertextuality contributes to the production of this
kind of dispersed, decentered subject in the poetry of Ezra
Pound, where the paratactic juxtaposition of fragments from
a variety of discourses makes it impossible for the reader
to assume a comfortably unified subject position.\textsuperscript{79} The poet
is no longer a person speaking, but rather a reader, a
writer, a translator, a collector and arranger of texts. To
produce meaning the reader must become an active participant
in the process of enunciation, make connections and
establish relationships among the fragments just as the poet
does in the process of writing. The reader is thus in a
position to perceive the interactions of multiple discourses
in the text from a certain distance, which leads to the kind
of relativizing critical perspective that awareness of
heteroglossia makes possible.

The subject as reader is, in Morgan's words, "someone
who discovers the 'inter-' in intertextuality."\textsuperscript{80} This is
not always a simple matter, as Laurent Jenny points out: "La
notion d'intertextualité pose immédiatement un délicat
problème d'identification. A partir de quel moment peut-on
parler de présence d'un texte dans un autre en termes
d'intertextualité?"\textsuperscript{81} Some texts wear their relations to
other texts on their sleeves, while others hide them so well
many readers never even notice them at all. The degree to which the author makes intertextual relationships explicit tells something about the kind of reader s/he anticipates as his/her audience. The uncovering and deciphering of hidden intertextuality, Riffaterre's "ultimate word game," requires the high level of literary competence found normally among the intellectual elite. To rely on it for a "correct" reading of the text is a risky business, as Riffaterre himself warns: "Implicit intertextuality is highly vulnerable to the erosion of time and cultural change, or the reader's unfamiliarity with the corpus of the elite that bred a particular poetic generation."

If an author wishes to avoid such risks s/he can mark the intertextual material in some way, either in the body of the text or in the paratext (title, epigraph, etc.). S/he may choose to include explicit information about the intertext, such as the author's name or the title of the work from which it is taken, within the poetic text or paratext. Various graphic means are also at his/her disposal to demarcate alien discourses: quotation marks, change of typeface (e.g. from standard roman to italic type), indentation, surrounding blank space, etc. The deployment of such devices has the effect of distancing the reading subject, disrupting the illusion of the individual person speaking, and positioning him/her as the subject of
enunciation. More subtle, linguistic means include changes in grammatical subject, verb tense, speech register or tone. As ways of setting off intertextual fragments from authorial discourse, all of these devices amount to internal boundaries between utterances within the text. They serve to indicate a change of speaking/writing subject, like the change of tone or pitch we sometimes use in conversational speech to show that we are quoting someone else. The graphic marks create sharp boundaries, while the linguistic ones tend to have a softer, less discernible effect. The sharper the boundaries within the text, the more explicit its intertextuality becomes. The explicitation of intertextual relations both encourages and facilitates an intertextual mode of reading for even the uninitiated reader, and thus enhances the accessibility of the poetic text.

The degree of explicitation of intertextual relationships and the relative markedness of internal discourse boundaries are indicators of authorial intentionality, i.e. of the extent to which intertextuality is being used consciously as a compositional technique. Intertextuality is a necessary aspect of every utterance, a pre-condition for intelligibility, as has already been shown, yet most of the time we as speakers/writers or hearers/readers are not conscious of it. In this respect intertextuality is like other aspects of language, such as
phonology, which we ordinarily do not notice, but which possess tremendous potential resources for the verbal artist who is aware of them. Here an insight from the field of musical studies, where, as Bakhtin and Genette have shown, transaesthetic practices have long been recognized as standard techniques of composition, can provide a useful analogy to aid in understanding the workings of intertextuality in literature. Robert S. Hatten writes of the necessity of extracting the relevant relationships between musical texts from the innumerable possible ones, of distinguishing between "a trivial intertextuality with endless works" and the exploitation of intertextuality as a "conscious compositional strategy." An analogous situation exists in literary composition, as Judith Still and Michael Worton point out: "While all authors rewrite the work of predecessors, many post-Renaissance writers consciously imitate, quote and/or plagiarize extensively." One focus of this study will be Shimose's use of intertextuality as a conscious compositional strategy and its implications for his poetics.

Intertextual practices in poetry have varied from one historical period to another according to prevailing aesthetic and other ideological concepts. For example, explicitly intertextual writing is relatively rare in Romantic poetry, compared with the neo-Classical and earlier
eras, due to the value placed on imitation in Classical esthetics, as opposed to the Romantic cult of individual genius and originality. To the extent that Romantic ideology persisted into the early part of the twentieth century, modernist poetry continued to valorize the creation of the new and to avoid obvious intertextuality. In the early twentieth century, however, a few poets, such as T.S. Eliot and especially Ezra Pound, began to experiment with intertextuality in poetry. "In the 'Cantos,'" writes Easthope, "vocabulary, speech register, kind of discourse, and national language shift from unit to unit and line to line. Chinese characters, Greek script, musical scores, italics, capitals all jostle together."85 Pound's open and wide-ranging intertextual practice, which includes translation and the incorporation of foreign language fragments, has had an enormous influence on contemporary poetics, not only in English, but in Spanish as well, as Ernesto Cardenal's exteriorismo attests.

The early decades of this century saw parallel developments occurring in the other arts at roughly the same time as Pound's innovations. The earliest "Cantos" were published in 1917; Joyce's Ulysses, which in addition to its Homeric hypotext also incorporates intertexts ranging from newspapers to Irish sagas to the Bible, in 1922. In painting, the first collages by Picasso and Braque appeared
around 1911-13. Collage technique produces effects not unlike Pound's intertextual writing: the cited material retains something of its earlier meaning yet acquires a new meaning in the context of the poetic text:

"The ingredients of a collage actually play a double role: they have been shaped and combined, then drawn or painted upon to give them a representational meaning, but they do not lose their original identity as scraps of material, 'outsiders' in the work of art."  

Around the same time the American composer Charles Ives was writing musical "texts" in which the use of quotation as a conscious compositional strategy was crucial. His multi-layered polyphony incorporated quotations of all kinds of music, from Handel, Bach and Beethoven to American hymn tunes, popular songs and marches, and even non-musical sounds. In his theoretical writings an important role was accorded to the listener in making sense out of these multiple materials. Ives' use of pre-existent melodies was thus like the quotations in Pound, Joyce, or Picasso—not programmatic or nationalistic as in most nineteenth-century music, not used incidentally for local color, but structurally integrated at the deepest level to form "the very basis of his musical fabric." Finally, it should be remembered that Bakhtin's early work on the philosophy of
language and dialogism in the polyphonic novels of
Dostoevsky date from the late 1920s.

Since World War II intertextual practices have become
more and more prevalent in literature as well as the other
arts, as Fredric Jameson has shown. Post-modern
architecture provides many examples of the incongruous
mixing of various historical styles in a single structure.
Musicians have adopted the techniques of digital sampling
and multi-timbral sequencing and recording to create new
music out of old. Cultural materials are no longer merely
quoted, but incorporated at a fundamental structural level:
the musical accompaniment in many popular "rap" songs is
made up entirely of samples from pre-existing music. In
literature, intertextuality has come to be regarded as a
widespread and typical post-modern writing practice, one of
the primary tools used in the deconstruction of traditional
subject positions, as well as a universal property of
literary discourse, as Jameson writes:

Today, in full post-modernism, the older language
of the 'work'—the work of art, the masterpiece
has everywhere largely been displaced by the rather
different language of the 'text,' of texts and
textuality—a language from which the achievement
of organic or monumental form is strategically
excluded. Everything can now be a text in that
sense (daily life, the body, political
representations), while objects that were formerly
'works' can now be treated as immense ensembles or
systems of texts of various kinds, superimposed on each other by way of the various intertextualities ...

Much of contemporary writing, including poetry, is fundamentally and self-consciously intertextual, and reveals that fact explicitly to even the most casual reader.

The marking by graphic means of intertextual material within the text tends to foreground its written quality, and hence the material operation of language, that property which makes it possible to read or iterate a sign apart from its original context, i.e. the graphematic. Derrida writes: "Every sign, linguistic or non-linguistic, spoken or written ... can be cited, put between quotation marks, but in so doing it can break with every given context, engendering an infinity of new contexts in a manner which is absolutely illimitable." Intertextuality is thus like other poetic devices, such as rhyme and meter, which by drawing attention to the physical properties of the signifier tend to highlight the materiality of the sign. It is the "poetic function" of language, according to Roman Jakobson, to focus on the message, the sign itself. Revealed in its materiality, the intertextual fragment becomes opaque, it comes to be read as a single unit, an intertextual sign. In the new context of the quoting text, the intertextual sign acquires a deictic function. It refers to something outside
of the text—another text, another kind of discourse, another social language, another context. It becomes what Barthes calls a "double" sign, "the sign that gestures to its own material existence at the same time as it conveys a meaning,"\textsuperscript{94} or, in Bakhtin's terms, a "double-voiced word," one which can be interpreted in light of two different contexts.

The materiality, opacity, and deixis of the intertextual sign make it potentially "subversive," as Kristeva says. As a heterogeneous element in a paratactic relationship to the authorial discourse, it tends to disrupt the flow of the syntagmatic chain in the text and to destroy the illusion of the unitary speaking subject. It violates the traditional lyric norms of subjectivity and monologism. To the extent that non-literary intertexts are involved, it also violates the norm of poetic intertextuality which dictates that the poem refer only to other poetic texts in a circumscribed, purely literary universe: intertextuality becomes, as Culler writes, "less a name for a work's relation to particular prior texts than a designation for its participation in the discursive space of a culture."\textsuperscript{95}

Intertextuality tends to exert a centrifugal force on the text that breaks through traditional lyric closure and opens up the text to the world beyond itself.\textsuperscript{96} Derrida writes, "When a text quotes and requotes, with or without
quotation marks, when it is written on the brink, you start, or indeed have already started, to lose your footing. You lose sight of any line of demarcation between a text and what is outside it."  
Intertextuality breaks down the traditional distinctions between literary and ordinary language, between art and non-art, and connects aesthetic with social texts. It is a way of signifying the poem's rejection of the isolation of "pure" art and its acceptance of its relatedness to its linguistic and socio-political environment, i.e. to heteroglossia. Poetic intertextuality can go beyond its subversive role in regard to the text and to accepted poetic norms, and become politically subversive as well, by working to destabilize and dislocate language as already constituted by others: by inserting fragments of authoritative (or authoritarian) political discourse in the context of the poem, as in Shimose does, for example, in Quiero escribir pero me sale espuma, the writer puts the authority of such discourses in question. In the new, poetic context, the political discourse is no longer absolute, but relativized, viewed from the enunciative perspective of a Galilean linguistic consciousness, one which perceives the "jolly relativity of every system."
Summary

Although critical studies on Shimose are relatively scarce, there is agreement among several critics (Bornstein, Mitre, and Rivera-Rodas) that the poetic use of intertextuality is one of the salient features of his work. It is also a characteristic common to much contemporary Spanish-American poetry. The theory of intertextuality has its origins in Bakhtin's notion of dialogism, the relation of every utterance to other utterances. In its post-structuralist elaborations (by Kristeva, Todorov, and Derrida, among others), as in Bakhtin's original formulation, intertextuality is a universal and necessary aspect of all discourse.

Discourse and utterance refer to language in context. Interpretation depends upon context: there can be no meaning, beyond a certain minimal content, without context. The context of an utterance includes the communicative situation of speaker/writer and hearer/reader, socio-historical conditions, and the linguistic environment. The linguistic context in any given society is characterized by a greater or lesser degree of heteroglossia, i.e. the coexistence of a variety of different languages, national and/or social, and discourse types. Each of these languages embodies its own peculiar worldview. When languages come in contact with each other, they may interact dialogically,
resulting in a dialogue among various worldviews. An awareness of heteroglossia leads to an attitude of linguistic relativism, or Galilean linguistic consciousness, which views all languages and discourses, and hence all worldviews, as relative. The linguistic context of Shimose's early work, in mid-twentieth-century Bolivia, is characterized by a high degree of heteroglossia and intensified interaction among languages. Heteroglossia is also part of the condition of exile that forms the context of his later work. These factors in the linguistic context are reflected in the attitudes towards language implicit in his writing.

The literary text is a complex utterance made up of language units drawn from other, simple or complex utterances, including everyday speech and other literary texts. Intertextuality as an artistic practice, as opposed to a universal property of discourse, is a way of representing social heteroglossia. Typologies of intertextual relations have been proposed that are based on criteria such as the relative dominance of authorial versus alien discourses, the relative markedness of discourse boundaries within the text, and the kinds of transformations that are performed on pre-existing discourse to produce the new text. Borrowing a term from musical studies, one can distinguish instances of the use of intertextuality as a
conscious compositional strategy from ubiquitous unconscious occurrences, and thereby identify the most relevant intertextual relationships. This distinction will be useful in analyzing Shimose's work, where the markedness and explicitation of intertextuality are pronounced.

Certain poetic ideologies shun intertextual writing practices, either because they valorize originality and individual genius, as in Romanticism, or because they wish to isolate poetry from the imperfect and mundane aspects of reality, as in hermetic or "pure" poetry. These types of poetic discourse, described as "monologic" or "bourgeois," strive to represent the voice of an individual person speaking, and to position the reader as subject of the enounced. Intertextuality in such poetry is either of the necessary but unconscious variety, or else it is restricted to other literary texts from the accepted canon.

But other poetic ideologies freely employ intertextual writing practices: they recognize and embrace heteroglossia and seek to incorporate it into the poetic text in various ways, whether by interpolating quotations and fragments of discourse, or by integrating other discourses at a more basic level of structure. The reader of such a text is positioned as the subject of enunciation: s/he must take an active role like that of the writer, the translator, and the arranger of texts, in order to make the connections among
fragments that produce meaning. This more distanced position in relation to the text gives the reader a critical perspective on the represented discourses. By accentuating the materiality of the intertextual sign, the use of graphic means to demarcate alien discourses within the text tends to enhance this distantiation effect. While the intertextual fragment retains something of its original meaning when placed in its new context, it also comes to be read as a sign in itself, one that alludes to the sociolinguistic context of the text. Because of this deictic, referential function of the intertextual sign, explicitly intertextual writing practices such as those employed by Shimose tend to disrupt traditional lyric closure and to open the poetic text up to the world outside itself.
NOTES TO CHAPTER I


2 Pring-Mill, p. 301.

3 The publications referred to here are: Cahiers du Monde Hispanique et Luso-Brésilien/Caravelle, No. 44 (1985), an issue devoted to Bolivia which includes an article and anthology of contemporary literature by Luis H. Antezana (pp. 129-82); Los Ensayistas: Georgia Series on Hispanic Thought, 20-21 (1986), an issue on Bolivia containing several essays on literature; Revista Iberoamericana, No. 134 (1986), a special issue entitled "Letras bolivianas y cultura nacional," edited by Alba María Paz Soldano; and Tendencias actuales en la literatura boliviana, ed. Javier Sanjinés (Minneapolis: Institute for the Study of Ideologies and Literature, 1985).


9 Mitre, p. 134.

10 Rivera-Rodas, p. 235.


22 V.N. Volosinov, *Marxism and the Philosophy of Language*, tr. Ladislav Matejka and I.R. Titunik (Cambridge: Harvard University, 1986), pp. 99-100. This text, though signed by Volosinov, is attributed by many scholars, including Todorov, to Bakhtin himself. While there is still debate on this question, it seems clear in any case that the book reflects the views of Bakhtin and his circle at the time (1929). For the arguments for and against Bakhtin's authorship, see Morson, pp. 101-19; and Katerina Clark and Michael Holquist, *Mikhail Bakhtin* (Cambridge: Harvard University, 1984), pp. 146-70.

23 Volosinov, p. 100.


26 Bakhtin, *Dialogic*, p. 263.

27 Bakhtin, *Speech Genres*, p. 60.

28 Todorov, p. 56.

30 Bakhtin, *Dialogic*, p. 366.

31 Michael Holquist traces this idea back to the writings of Wilhelm von Humboldt. See his note in Bakhtin, *Speech Genres*, p. 101.

32 Bakhtin, *Dostoevsky*, p. 102.


45 Worton and Still, p. 13.


50 Wayne C. Booth, "Introduction," in Bakhtin, *Dostoevsky*, p. xxv.

51 Volosinov, pp.119-25.

52 Bakhtin, *Dostoevsky*, p. 189.

54 Morson, pp. 148-50.


56 Genette, pp. 7-8.

57 Genette, pp. 8-10.

58 Genette, pp. 7-12.

59 Booth, p. xx.

60 Genette, pp. 438-39.

61 Genette, p. 92.


63 Morson, p. 322.


65 Morson, pp. 320-21.


67 Morson, p. 319.

68 Bakhtin, *Dialogic*, p. 366.

69 Bakhtin, *Dialogic*, p. 287.

70 Bakhtin, *Dialogic*, pp. 6-7.


74 Kristeva, Revolution, p. 60.

75 Morgan, p. 22.

76 Easthope, p. 28.


78 Easthope, pp. 134-35.

79 Easthope, p. 147.

80 Morgan, p. 18.


82 Riffaterre, p. 136.


84 Worton and Still, p. 12.

85 Easthope, p. 144.

87 Hatten, p. 76.


89 Hitchcock, p. 10.


91 Jameson, p. 77.


94 Eagleton, p. 136.

95 Culler, *Pursuit of Signs*, p. 103.

96 Bakhtin, *Dialogic*, p. 272.


98 Morgan, p. 22.
CHAPTER II
INTERTEXTUALITY IN CONTEMPORARY
SPANISH-AMERICAN POETRY: FOUR POETS

Introduction
To speak in general terms of contemporary Spanish-American poetry is difficult, not only because of the broad span of time encompassed, nearly half a century from the end of World War II to the present, nor because of the number of different countries involved, factors which are undeniable sources of diversity, but also because of the wide range of variation among individual poets in this period. Nonetheless, Pedro Lastra has found the following characteristics to be generally applicable to this corpus of writing: (1) the transformation of the lyric subject, the depersonalization or de-Romanticization of the speaker in the poem, including the use of personæ, characters, masks, and doubles; (2) intergeneric penetration, particularly the use of narrativity; (3) the frequency and variety of manifestations of intertextuality; and (4) reflection on literature within literature, a high degree of awareness of language in the text. While it is the third of these characteristics, intertextuality, that will be of primary
concern in the present study, the other three will not be ignored, at least to the extent that they are related to or depend upon intertextuality.

In the first place, the new lyric subject exhibits features of the intertextual subject, as Lastra describes it: "un sujeto precario, situado en un lugar común y, por eso, atravesado por los más diversos lenguajes." The subject position is thus one that is intersected by a variety of social languages, among them ordinary, conversational speech, features of which are incorporated into the poetic text, resulting in a widening of linguistic possibilities, "la expansión del lenguaje poético hacia esas zonas reconocidas como lengua coloquial o conversacional."

Conversational speech and the other social discourses, official and unofficial, cultured and popular, that have found their way into contemporary poetry, are all "texts" in the broad sense and hence potential objects of intertextual writing practices. In the second place, with regard to intergeneric penetration and the use of narrativity, the new poetic text, criss-crossed by a multiplicity of texts and discourses, is in some ways more like the novel, in Bakhtinian terms, than traditional, univocal poetry. In the Latin American context, such intergeneric penetration may be part of a wider cultural phenomenon, as Mario Benedetti has suggested:
Latin American literature... broke with the old molds, with the old rhetoric, with the old routine, and began enthusiastically to experiment. Just as politics was mixed with economics, art and religion, the literary genres humbled themselves, and theatre came in contact with journalism; the novel, with poetry; poetry with narrative and elements of testimony.  

When poetry came in contact with narrative, it became "novelized," as Bakhtin would say, and thus able to incorporate the "alien word" into its textual fabric. Finally, the heightened awareness of language noted by Lastra is related to the Galilean linguistic consciousness, the awareness of heteroglossia which according to Bakhtin is a pre-condition that disposes the writer to intertextual writing practices. It can thus be seen that intertextuality plays a part in the transformation of the lyric subject, in intergeneric hybridization, and in the new linguistic consciousness of contemporary Latin American poetry.

This chapter deals with four poets whose work embodies in varying degrees some or all of the characteristics described by Lastra. Here, in keeping with the focus of the present study, the discussion will be limited to the explicit compositional uses of intertextuality in the poetry of Ernesto Cardenal (1925- ), Juan Gelman (1930- ), José Emilio Pacheco (1939- ), and Antonio Cisneros (1942- ).
last two are very close in age to Shimose, and together with him belong to that group of poets whose work began to be published around 1960, variously considered as the third\(^3\) or the fourth\(^4\) generation of contemporary Spanish-American poets. The first two, Cardenal and Gelman, belong to the previous generation, yet they share much in common with the younger poets, especially in regard to their use of intertextuality, as will be seen. It would be impossible in so brief a space to give anything approaching a full account of intertextuality in the work of even one of these poets, nor can they in truth be considered typical or representative of the poetic production of their respective generations. These four have been chosen in part because of the range in both their chronological ages (nearly two decades between Cardenal and Cisneros), and their geographical origins (Mexico, Central America, the Andean region, and the Southern Cone), but more importantly because their work exemplifies many of the ways in which intertextuality has been used in contemporary Spanish-American poetry. The aim of this chapter, then, will be to survey in a general way the intertextual writing practices employed by these poets, to draw a rough map of the territory in order to be able to locate Shimose's work within its proper literary and generational context.
Ernesto Cardenal

As Lastra's remarks indicate, while Shimose's use of intertextuality is exemplary of the new mode of writing, it is far from unique, nor is it limited to his generation alone. Ernesto Cardenal (1925- ), whose earliest poems date from the 1940s, is by all accounts a member of the previous generation, and much of his work is highly intertextual. While a student in New York, he encountered the work of Ezra Pound, from whom he learned to write historical poems such as "Raleigh" (1949) using personae and documentary sources, "crosscutting," as Jonathan Cohen writes, "from source to source, and making a kind of verse montage that attains a lyric or epic movement of energy and whose grace lies in the cuts and seams of the poems."5 "Raleigh" is based on the eponymous Englishman's account of "the golden city of Manoa, which the Spaniards call El Dorado," and incorporates other sources as well:

Y yo sabía de ella desde hacía tiempo por relatos cómo riela de noche en el lago como luna y el esplendor del oro al mediodía.
Todo el servicio de su casa, mesa y cocina era de oro
dice Gómara6

From colonial history, Cardenal next turned to the nineteenth century and the Filibuster War of 1855-57, upon
which he based a series of poems that includes "Con Walker en Nicaragua" (1952). In this long poem the events of the North American invasion are narrated from the point of view of "Clinton Rollins," an aging veteran of Walker's expedition, with numerous historical minutiae, names, dates, and quotations:

Entró a la gran plaza desolada
y allí vio a su alrededor la obra que había hecho;
levantó un carbón
y escribió en un cuero chamuscado el epitafio:

AQUI FUE GRANADA
"HERE WAS GRANADA"

lo clavó en una lanza en mitad de la plaza
y se fue.⁷

These early poems were the first fruits of the lessons Cardenal had learned from the North American poets, Williams, Eliot, and especially Pound, which he would later codify as exteriorismo, "an objective poetry: narrative and anecdotal, made with elements from real life, with concrete things, proper names and precise details, exact dates and figures and facts and statements."⁸

Cardenal's work as a translator culminates officially with his Antología de la poesía norteamericana moderna (1963), but translation is also implicit in poems such as "Raleigh" and "Con Walker en Nicaragua," where the
historical personae are speakers of English, and quotations are given both in the original language and in translation within the text, as in the excerpt cited above. During the early 1950s, following the example of Pound,⁹ Cardenal also undertook to translate from the Latin the epigrams of Martial and Catullus, which led him to write his own versions of that ancient genre, collected in Epigramas (1961). In contrast to the earlier objective, historical poems, the epigrams speak of the poet's own love affairs and revolutionary activities, i.e. of the personal and the political:

Me contaron que estabas enamorada de otro y entonces me fui a mi cuarto y escribí ese artículo contra el Gobierno por el que estoy preso.¹⁰

Intertextuality in these poems, aside from the explicit relations of translation (of Catullus and Martial, included in the first edition) and imitation (e.g. "Imitación de Propercio"), is primarily architextual in nature, i.e. it lies in certain qualities of the writing which derive from and allude to the genre of the epigram: satire, wit, extreme condensation and brevity, ironic or gnomic tone.¹¹ Martial's epigrams in particular, with their acute observations of contemporary Roman life, were an appropriate model for Cardenal to use in giving poetic form to his own insights
into the daily experiences of Nicaraguans under the rule of Somoza.

Also from this period, which José Miguel Oviedo designates as Cardenal's phase of social and political protest,¹² is Hora O (1960), a long, collage-like poem which incorporates a wide range of intertexts. The discourses of power and oppression are represented there ("'Muchas veces fumando un cigarrillo / he decidido la muerte de un hombre' / dice Ubico fumando un cigarrillo..."¹³), as are those of liberation:

Una canción de amor era su himno de guerra:

_Si Adelita se fuera con otro,
La seguiría por tierra y por mar
_Si por mar en un buque de guerra
_Si por tierra en un tren militar._

"El abrazo es el saludo de todos nosotros," decía Sandino—y nadie abrazaba como él.
Y siempre que hablaban de ellos decían todos:
"Todos nosotros..." "Todos somos iguales."¹⁴

Fragments in English pepper the text, allusions to the whole historical situation of dependency and political domination by the United States. Alfredo Veiravé describes the way Cardenal uses English words in this context, "como señalamiento de apropiación cultural de una lengua que
pertenece a los opresores y que sirve también para definir al Tirano-esclavo:"

"He is a bandido", decía Somoza, "a bandolero". Y Sandino nunca tuvo propiedades. Que traducido al español quiere decir: Somoza le llamaba a Sandino un bandolero. Y Sandino nunca tuvo propiedades."

The role of the poet as translator is explicit in the above passage, and implicit in many others where the words of Somoza and of North Americans are cited. In contrast to the English of oppression and imperialism is the authentic Spanish of the countryside, full of colloquialisms and regionalisms, the names of local flora and fauna, and the speech of the Nicaraguan peasants:

Es hora en que el lucero nistoyolero de Chontales levanta a las inditas a hacer nistoyol, [...] La guardatinaja y la guatuza salen de sus hoyos y los pocoyos y cadejos se esconden en los suyos. [...] Los campistas empiezan a totear sus vacas: Tó-o-tó-tó; Tó-o-tó-tó; Tó-o-tó-tó;"}

Various official documentary sources are cited, such as telegrams and diplomatic cables, often with precise information as to the date, time, and place of the original utterance, as well as the identities of the sender and receiver of the message, incorporated directly into the
poetic text. This procedure produces an effect of objectivity and distance which derives in part from its allusive resemblance to the prose genre of historical chronicle. Although it constantly challenges the barriers between poetry and prose, Hora O also continually asserts its fundamental poetic nature. For instance, when a United Fruit Company contract is quoted in the text, as Veiravé points out, its original punctuation is suppressed and the prose discourse is arranged in lines that are or approximate alexandrines:

\[ \text{y todas las otras plantaciones pertenecientes a cualquier otra persona o compañía o empresas dependientes de los contratantes y en las cuales} \]

Such official discourses are thus transformed formally as well as thematically on entering the new context of the poem: they become infused with the perspective and intentionality of the poet, which is to appropriate their language for the purposes of the revolution. The lyric subject in this poem is like the impersonal, objective subject of a historical chronicle, one who controls the flow of text and intertexts but never steps forward to speak in the first person. Even in the final section, where Cardenal narrates events in which he has participated personally, his months of clandestinity following the failed revolt are
described in impersonal constructions that suggest a collective rather than a purely personal experience:

¡Ah poder acostarse uno esta noche en su cama sin temor a ser levantado y sacado de su casa, a los golpes en la puerta y a los timbres de noche! 20

Intertextuality continues to play a prominent role in Cardenal’s later mystical-religious writing. The architextual relationship implied by the title of Salmos (1964), for instance, is manifested in the biblical tone and apostrophic mode of the poems, the latter reflecting the communicative situation of the original psalms, the speaker addressing the deity. But Cardenal’s texts are also intertextual in a more concrete sense, in that each poem is literally based on a specific psalm, identified by number in the paratext, quoted, paraphrased, and ultimately transformed so as to reflect the author’s own doctrinal positions. For example, passages in the biblical intertext that counsel withdrawal from the world and religious quietism in the face of persecution are omitted, while those that advocate action, in line with the doctrine of liberation theology, are retained. At the same time, the ancient intertext is brought up to date and down to earth by frequent references to elements of the contemporary world, fragments that allude to the “text” of contemporary history,
which would be anachronisms in the biblical context: machineguns, bombs, tanks, barbed wire, radios, atomic energy, Auschwitz, Buchenwald, etc.²¹ Where the original psalm (No. 7) reads, "O Lord my God, in thee do I take refuge / save me from all my pursuers, and deliver me," Cardenal's text has, "Líbrame, Señor / de la S.S., de la N.K.V.D., de la F.B.I., de la G.N."²² Here "F.B.I." and "G.N." (Guardia Nacional), like references to the Amazon and the Caribbean in other poems, serve to specify the particular historical context of Cardenal's psalms, not only modernizing the intertext but Americanizing it as well. The juxtaposition of these contemporary elements with the biblical tone and imagery of the intertext creates a striking contrast that provokes the reader to consider the contradictions between Christian ethics and the actual conduct of modern governments. By recontextualizing the ancient and universal biblical text, Cardenal endows the situation of the oppressed and persecuted in Latin America with a degree of universality that makes his message accessible to a wider readership. In another book of religious verse, Gethsemani, Ky (1960), Cardenal uses the brand-names of manufactured products to allude to the corrupted, consumerist world that as a Trappist monk and a student of Thomas Merton he rejected: "En la noche iluminada de palabras: / PEPSI-COLA / PALMOLIVE CHRYSLER COLGATE
CHESTERFIELD...."23 These names alone, fragments from the familiar discourse of commerce (and totally alien to traditional lyric discourse), effect a direct transfer of the object in the world to the text, evoking the corruption of language by advertizing and the vapid materialism of North American mass culture more concretely and concisely than a whole page of descriptive prose.

In his epic-narrative poetry, too, Cardenal makes extensive use of intertextuality. Around 1961 he began to immerse himself in pre-Hispanic texts, chronicles of the Conquest, and colonial documents, which he then incorporated into the historical collage that is El estrecho dudoso (1966).24 Direct quotations from the documentary sources, such as letters, chronicles, lists of possessions, and legal papers, alternate with paraphrases and translations into a modernized idiom of the historical texts. Sixteenth-century orthography and diction are preserved or imitated in many passages, particularly when the lyric subject adopts the persona of one of the protagonists in the narrative of the early days of European presence in Central America. Alongside the voices of the various historical personæ there is also the voice of the anonymous narrator whose role, apart from providing supplemental information such as the death of a protagonist, is to suggest connections between the historical narrative and the contemporary situation. On
the simplest level, this takes the form of clarifying certain geographical references: "Todos los ejércitos convergían en esas 'Higueras' / (Honduras) buscando el estrecho." More subtle, and more significant, is the implication of a parallel between Somoza and the conquistador Pedrarias Dávila, a ruthless petty tyrant:

El Muy Magnífico Señor Pedrarias Dávila
Furor Domini!!!
fue el primer "promotor del progreso" en Nicaragua
y el primer Dictador
[...]
y el primer "promotor del comercio" en Nicaragua
de indios y negros
a Panamá y al Perú
en los barcos de él
"indios y negros y otros ganados"

What follows is a list, in quotation marks and with archaic spelling, of Dávila's livestock and slaves, lumped together indiscriminately, along with their prices, then this intercession by the narrator:

¡ysabel de guatemala, martínillo de mateare, franciçquillo,
catalinilla, marica!
¡Dulces nombres en los áridos documentos comerciales
de la COLECCION SOMOZA! Dulces nombres que Pedrarias jugaba al ajedrez.
The mere mention of the name of Somoza, even if only as the ostensible source of archival material reiterated in the text, ensures that the reader will recognize the connections and similarities between the colonial and the modern situations in Central America. The phrase "COLECCION SOMOZA" is particularly ironic here, juxtaposed with the enumeration of Pedrarias Dávila's chattels, in that the word colección denotes just such an accumulation of objects. The implication is that Somoza, like his prototype Pedrarias, treats his subjects as objects rather than as persons, chattels to be disposed of in whatever way best suits his own ambitions for wealth and power.

These poems of Cardenal's are heterogeneous collages that incorporate many different types of discourse, historical, biblical, literary, journalistic, commercial, diplomatic, political, and conversational. The allusive power of fragments of alien discourses makes it possible to pack the maximum amount of information into the poem, so that the poem acquires the communicative potential of expository prose without losing the poetic quality of condensed expression. By simply mentioning the name of a person or a commercial product, the initials of a secret police organization or few words in English, the poetic text is able to refer to a whole complex historical "text," to make the reader aware of it as a part of the context of
writing. At the same time, the intertextual fragments are recontextualized in the context of the poem, and thus take on new meanings which call into question the legitimacy and authority of the official discourses of power. The position of the lyric subject, as anonymous translator and arranger of intertexts, requires the reader to become an active participant in the process of the poem in order to make connections between fragments, or as Veiravé puts it, "el ojo imaginativo como perceptor de las traducciones que el poeta arma en el texto sobre la base de crónicas, textos bíblicos, documentos, contratos, telegrama o libros del pasado precolombino o simplemente informaciones periodísticas."27 Cardenal follows Pound's dictum to "make it new" by offering the reader pre-existing texts with a new perspective, one that is popular rather than authoritarian. His poems demand a new kind of reading, in which conventional expectations about the boundaries between lyric and narrative, poetic and non-poetic discourse, must be suspended.28 Intertextuality in Cardenal's work is a revolutionary force, both politically and poetically.

Juan Gelman

Born in 1930, Juan Gelman belongs to the same poetic generation as Ernesto Cardenal, the generation that emerged in the 1950s and came into full flowering in the 1960s,
which Hugo Achúgar has called neo-Romantic or "neo-humanist." According to Achúgar, his group of poets, which also includes Mario Benedetti, Roberto Fernández Retamar, and Roque Dalton, among others, shared a common disdain for both socialist realism and the neo-Symbolist poetry of the period between the World Wars. They also rejected the rhetorical excesses of Neruda and the vatic posture of the lyric subject in his work. Instead, they embraced Brecht and Vallejo as models of the poet in the world: not the exceptional individual, the god-like founder of worlds, but one who joins with others in the common experience of ordinary reality, and seeks through the craft of poetry to alter and improve that reality: "una lírica de lo cotidiano, de lo claro, de lo sentimental, de lo irónico, de los histórico y, sobre todo, de lo social."  

Within this esthetic common ground there is, of course, much room for individual differences, such as that between Gelman's and Cardenal's uses of intertextuality. Although Cardenal employs a wide range of intertextual writing practices in his work, his primary mode is citational: one of his principal and most effective strategies is to place fragments of official, authoritarian discourses in a new context in order to put them on trial and to debunk them. Source texts are explicitly cited and set off as alien words by various typographical and linguistic means. In Gelman, on
the other hand, intertextuality is more implicit and "structural," less a matter of direct quotation than a coincidence of worldviews. Speaking of his use of texts by Saint John of the Cross and Saint Teresa of Avila along with tango lyrics in *Citas y comentarios* (1982), Gelman declares,

Intertextuality in Cardenal is most powerful when used as a weapon of destruction or deconstruction of hostile official discourses, while in contrast Gelman employs sympathetic intertexts in the construction of what Lilian Uribe has called "un contralenguaje de la resistencia," an alternative language that exists at the margins of official power.³¹

One of the principal sources of intertextual material Gelman uses in constructing this poetic language of resistance is, as mentioned in the quotation above, the Argentinian tango and the street language of Buenos Aires, *lunfardo* or *caló porteño*, that is present in its lyrics. To
the extent that they are incomprehensible to the class in power, and particularly to its minions, the police, *lunfardo*, with its origins in the criminal underworld, and *caló*, the language of the urban poor and the immigrant, are, like Gelman's poetic language, linguistic forms of resistance. Further, the use of the language of the streets allows the poem to speak directly of the pain of others, the suffering of the lower, marginalized classes, "el dolor de los otros" that is a dominant element throughout his oeuvre, as Jaime Giordano has shown.\(^{32}\) The tango lyricists and poets of the 1920s and 1930s, e.g. Pacual Contursi, Angel Villoldo, José González Castillo, Homero Manzi, and Alfredo LePera, were the pioneers in the artistic appropriation of Buenos Aires street language to express pain, suffering, and love:\(^{33}\) they were the "classics" of a poetic tradition in which Gelman inscribes himself through intertextual allusions. In addition to the technique of incorporating popular speech, Gelman also appropriates from the tango a certain sensibility and thematics, a characteristic tenderness and sentimentality in dealing with love and the pain of separation and absence.\(^{34}\) In books such as *Gotán* (1962), whose title encodes the word "tango" by reversing its syllables, the individualistic orientation of the traditional tango is reversed, transformed so that the poem
becomes a revolutionary vehicle for the expression not of personal suffering but of the pain of others. In *Citas y comentarios* the explicit use of the tango as intertext, indicated by parenthetical references to tango lyricists in the titles of the individual poems, is combined with the transformation of texts by the sixteenth-century Spanish mystic poets, Saint John of the Cross and Saint Teresa of Avila. This multiple intertextuality results in a multiplication or amplification, rather than a diminution, of the lyric subject. The conjunction of texts produces a conjunction of subjects, a multiplication of points of view that simultaneously reveals various facets of the experience of exile and endows that experience with a kind of universality, as Giordano points out:

Estos poemas resumen la presencia y el dolor desde todos los ángulos de la memoria y la percepción, en una escritura dislocada y conflictiva que abunda en más pausas artificiales que las que concede el metro, por ejemplo, el uso de la línea oblicua. El dolor se universaliza, sin eternizarse; el dolor lo da su presencia y su ausencia. Está allí, frente al hablante, como una realidad, ya confundiéndose con el amor:

¿tanto dolor que no se entiende es como tanto amor sin entender? / ¿o sin término? cifras que sólo están en vos / dolor / amor? / por qué tiemblo de estas preguntas /
As in the tango, love and pain are inextricably intertwined, but here the beloved whose absence is the cause of pain is not a woman but a country, as suggested by the twin dedications of the "Citas" and the "Comentarios": "a mi país." The paratext of each section also contains indications of the time and place of writing, the years 1978-79 and the European cities which specify the concrete historical situation of writing in exile. Textually, however, the substitution of the country in the paradigm of the beloved is only occasionally made explicit, as in "comentario XXIII (san juan de la cruz)": "vos / que me empezaste y quiero que me acabes / en la mitad de vos / país / amparo."  

The role of the sixteenth-century Spanish intertexts in *Citas y comentarios* is crucial. Uribe has described the various "strategies" by which these intertexts are transformed in the book, e.g. change of person or perspective, condensation, continuation, etc., and how the intertext is sometimes called into question in the process of transferral to the new context. More significant is the coincidence of worldviews among the various "co-authors" involved in the production of the text. In St. Teresa and St. John (joined as one in "comentario XXVII (san juan de teresa)" life on earth is viewed as an exile from God (cf. Teresa's "Ayes del destierro"), and heaven as the
only true homeland (cf. her "Hacia la patria"41). The coincidence extends to certain uses of language, to matters of grammar and syntax, such as Teresa's use of the pronoun "vos" (which in the context of Gelman's writing sounds so typical of conversational Argentinian Spanish) to address God, or the use of parallelistic structures by both poets, particularly those in which first- and second-person pronouns exchange places, (compare Teresa's "Alma, buscarte has en Mí, / y en Mí buscarte has en ti"42 and Gelman's "...¿me sos? / ¿te / soy en esta noche alabada... de vos a mí / de vos a vos como aguas secretas donde floto..."43). In the mystics, the deity is addressed poetically as the absent lover with whom the subject desires to be united. Their figurative use of the language of earthly love and desire to express the inexpressible of divine love coincides with the earthy language of love of the tango poets. Gelman exploits the parallels between the mystic's intense longing for union with God, the spurned lover's longing for (sexual) reunion with the beloved, and the exile's longing to return to the native land to create a multifaceted discourse on exile as an existential state, a part of the human experience. The voices of the various poets and lyricists interweave, blend, and even fuse to such an extent that it becomes impossible for the reader to tease them apart. Together they create a kind of super-subject that transcends the particular
contextual circumstances of each individual author and
implies a degree of universality to the expression of the
pain and longing of exile.

The type of intertextual "co-authorship" found in Citas
y comentarios is one of the means of delegating authorship
which Gelman employs to disperse or "demythify" the
traditional lyric subject, according to Uribe. Another is
apocryphal translation, which he uses in his three series of
"Traducciones": "Los poemas de John Wendell" and "Los poemas
de Yamanokuchi Ando" in Còlera buey (1965), and the book Los
poemas de Sidney West (1969). These are "translations" of
non-existent source texts by fictional poets, a practice
employed in an earlier generation by Borges. The inclusion
of foreign personal and place names, most prominently in the
"Sidney West" poems, produces a kind of translation effect,
akin to Brecht's Verfremdungseffekt, that results in a
bifurcation of the lyric subject, a distantiating of the
"translator" from the fictional author. These foreign-
looking or -sounding words are allusions to a second
context, a fictional situation of enunciation that is
distinct from that of the translation. By presenting these
texts as translations, Gelman manages to adopt the persona
of his fictional characters while at the same time retaining
his own voice in the role of the translator. As in Citas y
comentarios, so also here, the texts are attributed to
another writer, but they retain certain characteristic features that mark them as Gelman's own, such as the suppression of conventional punctuation and capitalization and the idiosyncratic use of the virgule (/) and of the conjunction "o," the latter in a manner reminiscent of Vicente Aleixandre. The feigned intertextual practice, like the real one it imitates, produces a subject that is divided and dispersed, an intertextual subject that expresses in the very nature of its being a relationship of deep solidarity between poetic self and other.

In Gelman's poetics the writing of poetry is considered to be an ordinary craft or trade like that of the stonemason with whom the poet would willingly change places in the poem "Oficio": "o ser picapedrero, óigame amigo, / cambio sueños y músicas y versos / por una pica, pala, y carretilla." This poet is no exalted being but an ordinary person like any other, "un juan tan simple con sus pantalones, / sus amigotes, su trabajo y su/ condenada costumbre de estar vivo." He is motivated to write not by an inner drive for self-expression, but by the world outside, the love and the pain of others:

A este oficio me obligan los dolores ajenos, las lágrimas, los pañuelos saludadores, las promesas en medio del otoño o fuego, los besos del encuentro, los besos del adiós,
todo me obliga a trabajar con las palabras, con la sangre.

Nunca fui dueño de mis cenizas, mis versos, rostros oscuros los escriben como tirar contra la muerte.⁴⁸

In Gelman's hands the poem becomes a vehicle for the expression of "los dolores ajenos" in which the voice of the individual poet counts for little except as a transmitter/translator of others' feelings. Authorship of the text is shared with those others, the "rostros oscuros" to whom it gives voice. The poem "'Gotán','" in Cólera buey, comments on the writing of the earlier book of the same name:

yo no escribí ese libro en todo caso
me golpeaban me sufrían
me sacaban palabras
yo no escribí ese libro, entiéndalo⁴⁹

The dispersion or delegation of authorship spoken of here is accomplished in large part through the use of intertextuality as a means of allowing the voices of others to speak in the poem. Achúgar indicates its central role in Gelman's poetry, which is constituted, as he writes, "a partir de un sistema de 'figuras' donde lo intertextual es de primer orden. Intertextualidad que supone no el viejo criterio de la fuente sino la conjugación de los discursos
y, a veces, de los diversos niveles de un mismo discurso."\textsuperscript{50}

This is true whether it is intertextuality at the level of discourse types, such as the incorporation of elements of popular speech (e.g. lunfardo) in Gotán and Cólera buey, or the retextualization of specific literary texts in his exilic writing, particularly Citas y comentarios and Com/posiciones (1986). Intertextual writing practices contribute significantly to Gelman's project of forging an alternative poetic language at the margins of power and oficialdom by incorporating the discourses of the marginalized at the deepest possible level and subsuming the poet's individual subjectivity in an amplified subject that transcends the traditional poetic ego, i.e. the intertextual subject. The result is poetry that is notably open to the world outside itself, as Giordano has written:

Es una palabra que inevitablemente se constituye como un impulso de ampliación de los horizontes semánticos del verbo lírico. Lo saca de sus espacios subjetivos, lo desprende de cualquier forma de mundo imaginario, lo abre a una realidad exterior que impresiona al hablante como una fuente de dolor o rabia.\textsuperscript{51}

\textbf{José Emilio Pacheco}

It would be difficult to overestimate the importance of intertextuality in the poetry of José Emilio Pacheco. It is
at the core of his poetics, as stated succinctly by the heteronymous "Julián Hernández" in _Irás y no volverás_ (1973): "La poesía no es de nadie: se hace entre todos."\(^{52}\) And it is evident in his poetic practice, from his collage or mosaic-like poems, composed entirely of pre-existing fragments (e.g. "Las voces de Tlatelolco"\(^{53}\)) to his "aproximaciones," poems explicitly based on other poems that range from close translations to texts only vaguely connected to their acknowledged model, and which have formed a part of each of his books since _No me preguntas cómo pasa el tiempo_ (1969). The latter book, as Julio Ortega points out, represents a significant departure from Pacheco's early work:

> de la exacta intensidad de los poemas de _Reposo del fuego_ (1966) a la opción narrativa y epigramática de estos poemas, Pacheco revela un cuestionamiento verbal que canjea la contemplación por los signos cotidianos, el símbolo perpétuo por el gesto fugaz, el escepticismo agónico por el desencanto crítico. Por eso, a un lenguaje de exactitud interior corresponde ahora un idioma de la precisión hablada.\(^{54}\)

Furthermore, the dated poems of the first section, significantly entitled "En estas circunstancias," signal a new articulation of the relationship between the poet and the world, a new immediacy of history and political events in relation to the speaking subject which is expressed in a
new kind of text, one that is open and receptive to other discourses in its linguistic environment, which it incorporates by means of intertextual writing practices.

At its simplest, intertextuality in Pacheco's work takes the form of alien fragments that are intercalated, with minimal modification or none at all, in a more or less traditional matrix text, as in the poem, "Lo que dura el cruce del Atlántico (octubre 1967)"; here newspaper headlines, translated from English into Spanish, are inserted between lines expressing the speaker's reaction to the news of the death of Ché Guevara.\footnote{Perhaps the most remarkable example of Pacheco's intertextual technique (and one that is often cited in the critical literature) is "Lectura de los 'Cantares mexicanos': Manuscrito de Tlatelolco", a title that already suggests the intertextual nature of the text that follows as a "reading" of the colonial manuscript to which it refers. Actually, as Lilvia Soto-Duggan demonstrates, the source text referred to in the title is but one of several intertexts from which material was drawn in assembling this poem, which is a prime example of "multiple intertextuality." In keeping with Pacheco's notion of poetry, "que se hace entre todos," the poet here is but one of a group of "authors" involved in the production of the text that includes the original anonymous Nahua informants, the transcriber/editor (Sahagún), the}
translator (Garibay), the compiler of Visión de los vencidos (León-Portilla), as well as the transformer and arranger of the various fragments in their final poetic form (Pacheco). The work of the last of these goes beyond simple transcription, however, for the juxtaposition of fragments from various source texts results in the conflation of multiple historical events and the creation of a new, fictional scene, as María Luisa Fischer demonstrates: "Pacheco no sólo ha reunido tres de los hechos más dramáticos de la conquista de México, sino que ha creado una nueva escena fantasmagórica a partir de la citación de textos diversos." Although the text depends for its existence on the pre-existing linguistic material of which it is composed, it becomes a new and partially autonomous aesthetic reality through the processes of intertextual transformation. The poem is the product of a collaboration among multiple "authors," contemporary as well as historical, yet the imprint of the poet's handiwork is clearly discernible.

"Lectura de los 'Cantares mexicanos'" is not the only poem in which Pacheco constructs a collage out of multiple intertexts: "Las voces de Tlatelolco" is identified in a footnote as "un poema colectivo" made up of phrases from oral narratives and excerpts from journalistic accounts of the events of October 1968. Both of these poems in fact
employ footnotes to provide the reader with precise information on their intertextual sources, a device that is relatively rare in poetry but common in other kinds of writing such as historiographical and scholarly discourses. On the formal level, this use of footnotes implies an architextual relationship to such non-poetic genres, an intergeneric hybridization between poetry and non-fictional prose. The conjunction of the subjectivity and evocative power of poetry with the referentiality and objectivity of expository prose effectively expresses the close relationship between individual consciousness and the historical referent in these two texts.

Both of the poems referred to above use dates, placed in parentheses beneath the title, to allude to the killings in Tlatelolco Square, but while in "Las voces de Tlatelolco" the reference is explicit and unequivocal, in "Lectura de los 'Cantares mexicanos': Manuscrito de Tlatelolco*," the date is the only element in the entire poem that alludes to the contemporary historical context, and it is left to the reader to supply the missing information and to draw conclusions regarding the relationship between the slaughter of Mexicans by Cortés and events of October 1968. Comments Soto-Duggan:
Con este último dato," el circuito comunicativo se cumple en el lector donde convergen todas las textualidades creando un nuevo campo de relaciones y dinamizando la lectura connotada que... trasciende los distintos textos en una re-escritura que transforma indefinidamente los signos.61

The new "reading" of the older text places it in a new historical context in which the word "Tlatelolco" becomes double voiced, a dual sign which has meaning in relation to both the original context of the intertext and the new context of the poem.

Thanks to a single marginal element, a parenthetical date, "Lectura de los 'Cantares mexicanos'" functions simultaneously on two temporal planes, an explicit one corresponding to the intertext(s), and an implicit one coinciding more or less with the time of writing. In this way the new reading makes the older text(s) relevant to the contemporary situation while at the same time preserving their original character. A similar procedure is followed by Pacheco in his new "readings" of the Greek Anthology. "Epílogo: Lectura de la Antología Griega" (Islas a la deriva, 1976), contains new versions of poems by Archilocus, Anacreon, and Simonides with anachronistic titles such as "Un candidato del PRI," "Make love not war," and "Vietnam."62 Likewise, in "Nueva lectura de la Antología griega" (Miro la tierra, 1986), epigramatic texts attributed
to Solon and Lucian bear the titles "Contra el Fondo Monetario Internacional" and "Shopping Center." In these poems as well as in "Lectura de los 'Cantares mexicanos'" the modernization of the older text is carried out by the reader in response to a paratextual cue which lies outside the text proper. The reader's literary competence is called upon in "Juego de espejos (Catulo imita a Ernesto Cardenal)"; there the normal modernization inherent in any translation of an earlier text is reversed when Cardenal's well-known Epigramas receive a new reading that restores them to their original, ancient context. This is an extremely slippery text in which it is never quite clear precisely who is imitating whom, or what the temporal frame of reference should be. It thus illustrates both Pacheco's notion of collaborative authorship and the presence of the past in the present, an aspect of the constant preoccupation with the theme of time that runs throughout his work. Because intertextuality always involves some form of temporal dislocation of the pre-existing text, it is well suited to the exploration of time and change that is almost an obsession with Pacheco.

The diachronic factor is operative in translation, whether inter- or intra-lingual, so the prominent role accorded to translation as a mode of poetic production in Pacheco's oeuvre has thematic resonances as well. Alongside
the "aproximaciones," translations, imitations, and versions inspired by texts in other languages, there are other poems that retexualize earlier texts from the Hispanic tradition, e.g. "Abre tu centro," based on an anonymous sixteenth-century romance. These diachronic "translations" both demonstrate a kind of writing that is self-consciously aware of its relations with and dependence on other texts, and at the same time appropriates and revitalizes certain specific texts of the past. José Miguel Oviedo has summarized their implications for Pacheco's poetics:

escribir la poesía no puede ser sino reescribirla, repetirla insinuando alguna variante que le dé alguna justificación y actualidad. Al proceder así, el gesto individual del poeta se inscribe en el marco de una tradición y la prolonga, reinterpretándola.... El poeta no es un pequeño dios, sino alguien que meramente da a ver, reanimando las zonas muertas del lenguaje y salvando la literatura de volverse del todo indiferente para la sensibilidad contemporánea: un restaurador verbal, un mediador, un intérprete....

Esa es la razón de la importancia que el autor concede a la tarea de la traducción y del destacado lugar que ésta ocupa dentro de su obra poética personal.... lo singular es que esas "aproximaciones" o "lecturas" no ocupan un nivel aparte dentro del conjunto, ni están tipográficamente diferenciadas: los poemas ajenos son también "suyos"; o, mejor dicho, no hay nada que puede llamar "suyo."
Not all of the translations that appear in Pacheco's books are confined to the sections designated as "aproximaciones" or "lecturas." The poem "Playa de Dover," for example, a relatively faithful version of Mathew Arnold's "Dover Beach," was originally published among "original" poems by Pacheco under the heading "Habla común" in *Islas a la deriva*, then included with the "Aproximaciones" in his collection *Tarde o temprano*. The way translations and original poems rub shoulders in Pacheco's books suggests that for this poet there is no essential difference between these two modes of literary production. As Oviedo writes, "Lectura, traducción, creación, crítica, divulgación: todas esas actividades son medios de producción de nuevos textos." Furthermore, in translating the works of others, Pacheco makes them his own: of his translations of eighteen poems by Cavafy, Oviedo writes:

Si el libro no indicase que se tratan de traducciones, podría creerse que son también poesías de Pacheco. La traducción lleva además a una identificación: la voz de Pacheco resuena en la de Cavafis y ambos dicen lo mismo y a la vez son intransferiblemente personales. A través de los autores que elige, el autor se delata y se confiesa. Como en el caso de Catulo-Cardenal, escuchamos a los dos como si fuesen uno.
Thus the earlier text is transformed not only in terms of its language and historical context, but also in terms of the personal voice, so that in Pacheco's hands translation becomes a truly creative intertextual practice.

Related to the phenomenon of the mingling and blending of voices in Pacheco's "aproximaciones" is his use of poetic persona. The temporary adoption of another identity is part and parcel of the task of translation, so the "aproximaciones" are all in a broad sense persona poems. In other poems the intertext, whether literary or historical, serves as a starting point for an "original" text written from the point of view and in the voice of a fictional or historical character, as in "Crónica de Indias." While it is possible to distinguish between the two types on the basis of their differing relationships to the intertext, it is also clear that the difference is relative rather than absolute since the same basic procedure is involved in both situations: the adoption of a persona derived from another text.

The interweaving of voices in Pacheco's translations and other "aproximaciones," as well as in collage poems like "Lectura de los 'Cantares mexicanos'" and "Birds in the Night (Vallejo y Ceruda se encuentran en Lima)," creates a kind of implicit dialogism within the text. In other poems the dialogue extends beyond the text proper to engage a
La mar
no es el morir
sino la eterna
circulación de las
transformaciones.\textsuperscript{73}

Here Pacheco resemanticizes the symbolic value of the sea in Manrique to suit his own thematics of time and change. Moreover, a metapoetic reading suggests that the "eternal circulation of transformations" is also an apt description Pacheco's concept of poetry as a continual recycling and "making new" (to use Pound's phrase) of pre-existing texts, and hence profoundly intertextual.

Meditations on the nature of poetry itself and its role in the contemporary world occupy an important place in Pacheco's work, second only to the thematics of time. Space will allow only a few of his metapoetic reflections to be mentioned here, specifically those that deal most directly with intertextuality. In the first place, Pacheco's view of authorship as a collaborative effort across time involves, as has already been mentioned, the denial of absolute
originality ("La poesía no es de nadie: se hace entre todos"), and implies the ineluctability of intertextuality:

Y cada vez que inicias un poema
convocas a los muertos
Ellos te miran escribir
te ayudan

In place of the individual author, the importance of the tradition of the "dead poets" (and living ones as well) is emphasized as the corpus upon which each new poem is based:

ARTE POETICA

No tu mano:
la tinta
escribe a ciegas
estas pocas palabras

The depersonalized, intertextual subject is not the unique and exalted "pequeño dios" of Huidobro, but a function of the tradition, as in Eliot, one writer among many:

Por eso qué presunción decirle al mundo:
"Yo soy poeta".
Falso: "yo" no soy nada.
Soy el que canta el cuento de la tribu
y como "yo" hay muchísimos.

The poet's role is not to purify the common language of the "tribe," as in Mallarmé ("donner un sens plus pur aux mots
de la tribu"), but to sing its tales as he finds them. The subject here is positioned as the subject of enunciation, the reader/hearer who consciously transcribes, translates, and transforms what s/he has already read or heard. The kind of writing that results from the intentional incorporation of pre-existing linguistic material exceeds the boundaries of conventional, single-voiced poetic discourse:

lo mejor que se ha escrito en el medio siglo
último
nada tiene en común con La Poesía, llamada así
por académicos y preceptistas de otro tiempo.
Entonces debe plantearse a la asamblea una
redefinición
que amplíe los límites

To conclude, Pacheco's views on intertextuality in poetry are aptly summarized in Soto-Duggan's words:

La poesía se hace entre todos, no existe la
originalidad absoluta, la literatura es
intertextualidad, ya sea voluntaria o
involuntaria, explícita o implícita, el poeta
indica su filiación creando a sus antepasados
artísticos y así en la conjunción de las voces del
pasado y del presente, de la tradición, se hacen
recircular las formas ya usadas rescatándolas de
das antologías y de los museos literarios para
animarlas en una nueva articulación y con un
significado inédito.
Antonio Cisneros' first book of poems, Destierro, had a similar title and the same publication date, 1961, as Shimose's Triludio en el exilio, but his first major and enduring work was the highly intertextual Comentarios reales (1964). The title of the latter book alludes to another text, the Comentarios reales of Inca Garcilaso de la Vega (1609), with which it shares a common object: both texts are "commentaries" on the same general intertext, i.e. they both have what Genette calls a "metatextual" relationship to the text of Peruvian history in its official version. Further, Cisneros, like the Inca Garcilaso de la Vega, sets out to re-write that history from a heterodox point of view, that of its victims, the colonized and the oppressed. Of Cisneros' artistic transformation of the historical intertexts, Alberto Escobar writes:

Este inusitado alquimista remontaba no al surrealismo, sino al expresionismo de Bertolt Brecht, tomando como asidero la información de las crónicas, y filtrando la aventura española, la pensaba en castellano para comprender mejor esa especie de traducción que significó el escribir los Comentarios reales del Inca Garcilaso. El Inca depuso con el ánimo de reclamar una nobleza mancillada, un derecho a ser reconocido por la corona hispánica; al contrario, el poeta Cisneros escribía para documentar lo que, a sus ojos de espectador de otro tiempo, percibía del pasado en el presente y postulaba una relectura por gracia
The nature of Cisneros' historiographical project becomes clear in the poem "Tres testimonios de Ayachucho," which begins with an epigraph attributed to what is evidently a schoolbook history, "Mi Primera Historia del Perú." The (apocryphal) quotation speaks ironically of "el día más grande para América del Sur," while the poetic text that follows describes the scene of the battle and its aftermath in less than glorious terms. The first section is narrated from the point of view of a common soldier:

Después de la batalla, no hubo sitio donde amontonar
a nuestros muertos, tan sucios y ojerosos, desparramados
en el pasto como sobras de este duro combate. 

In the second and third sections of the poem, the subject adopts the persona of a mother whose sons have died in the wars for independence, who finds that after all nothing has really changed for the common people:

Mis hijos y otros muertos todavía pertenecen al dueño de los caballos, dueño también de tierras y combates.

The preceding example illustrates the kind of language Cisneros employs in Comentarios reales: direct,
communicative, colloquial. Writes Escobar, "El discurso se mueve en un registro del lenguaje oral que reniega de lo académico y, por lo contrario, busca el vigor del habla espontánea."\(^2\) The simplicity of the language in a poem like "Tres testimonios de Ayacucho" is deceptive, however, for while it realistically represents the socio-linguistic situation of its protagonists, it also masks a complexity and depth of meaning that is due at least in part to the use of intertextuality. As Julio Ortega suggests, "no tiene el riesgo de la simplicidad porque su lenguaje posee una viva tensión psicológica, una suntuosidad controlada que se traduce en alusión, en sugerencia."\(^3\) The mere mention of certain names and places, battles and historical clichés, brings a whole constellation of textual associations into the reader's field of view: these historical allusions become, as Maureen Ahern writes, "powerful poetic transmitters to manipulate multiple temporal and historical poles."\(^4\) Bermúdez-Gallegos describes how the semantic field of Cisneros' poems is expanded through intertextually:

La sencillez que se manifiesta a primera vista en el texto cisneriano no es sino la muestra de la perfecta economía de lenguaje del poeta ya que la temática despliega campos semánticos de profundidad trascendental y filosófica que crean y recrean una red de referencias compartidas tanto con un lector culto como con uno del pueblo. La intertextualidad, o, por ende, "el diálogo
universal" de Bajtin vienen a ser el fundamento de la comunicación... Cisneros es perfectamente consciente de dicho nivel de comunicación poética y es uno de los artificios mejor utilizados en su poesía y en el replanteamiento cultural que ella significa.\textsuperscript{85}

\textbf{Comentarios reales} presents both a re-writing of Peruvian history and a re-reading, in relation to the contemporary situation of enunciation, of the historical texts to which it alludes. This is evident in the poem "Cuestión de tiempo," the first section of which refers to Diego Almagro and his expedition in the Atacama desert, while the second refers to the modern mining of the desert (by foreign corporations—"otros buitres"). Even before the reader reaches the line "En 1964," which opens this second part, however, the contemporary context is a presence in the text, albeit an implicit and metaphorical one: "Y el sol con su abrelatas / desatapó a tus soldados...."\textsuperscript{86} The "can-opener" of this figure functions as a double-voiced word, a modern object in an archaic context that metonymically evokes the metal armor worn by the soldiers while at the same time referring the reader to the more familiar context of ordinary experience in our own century. This conjunction of past and present produces a new reading of the text of the Conquest in light of the contemporary situation, and thus reveals the historical roots of neo-colonialist
domination and dependency, concerns which Cisneros shared with many other poets of his generation in Peru, "Los Nuevos," and in Latin America generally. It was their accomplishment to discover new ways, such as intertextual practices, of incorporating aspects of the immediate historical situation into their writing without becoming didactic, to integrate the personal with the political in the poetic text. Of this "nueva poesía socio-política," Martha Bermúdez-Gallegos writes: "la experiencia personal transparenta en el texto poético una conexión directa con la realidad histórica y social en que se mueven."87

In his later books, Cisneros continued to use intertextuality as a compositional device, though perhaps less systematically than in Comentarios reales. An interesting example is the poem "En defensa de Vallejo y los poetas jóvenes" (Agua que no has de beber, 1971), a collage made up entirely of fragments from pre-existing texts, as the epigraph-contract states: "no hay frase o palabra de este poema que me pertenezcan, simplemente he ordenado, según mis sospechas, algunas cosas sacadas de Coyné, Mongió, Clemente Palma...."88 The cited texts include Vallejo's baptismal certificate, his personal letters, and the judgments of his critics. The contrast between the bits of various official discourses, critical as well as sacerdotal, juxtaposed with the words of the poet (set off graphically
by quotation marks) reveals the banal emptiness of the former as opposed to the authenticity of the latter:

"Hoy más que nunca,
siento gravitar sobre mí, una hasta ahora
desconocida obligación
de hombre y de artista.

La de ser libre."

Desconcertó a la crítica oficial.

Se dice poeta,
es un poeta,
es un gran poeta,
en primera línea,
sus poemas lo harán más grande que Rubén Darío,
es como cuando usted se echa un chicle a la boca.

La crítica oficial.89

In Canto ceremonial contra un oso hormiguero (1968) and Como higuera en un campo de golf (1972), Cisneros casts his intertextual net wider and draws in texts from many sources, including English literature (e.g. "King Lear"), reflecting his longstanding interest in the latter as well as the particular surroundings in which he found himself at the time of writing, i.e. teaching at the University of Southampton. In more recent books, e.g. El libro de Dios y de los húngaros (1978) and Crónica del niño Jesús de Chilca (1981), the primary intertext is the Bible. For example, the poem "Domingo en Santa Cristina de Budapest y frutería al lado" manifests its relationship to the parable of the Prodigal Son both in its content and in the biblical
resonances of its language: "Porque fui muerto y ahora soy resucitado, / loada sea el nombre del Señor." Bermúdez-Gallegos points out that the text operates simultaneously on two temporal planes,\(^{90}\) one corresponding to the time of the biblical intertext, represented concretely by the fruit that shines "como cascos romanos" and the rewards that await the speaker, "el más gordo becerro, / la túnica más rica, las sandalias," the other corresponding to the present, the time of writing, represented by the iron cranes ("grúas de hierro") and the microphone worn by the priest celebrating Mass.\(^{91}\) The constant movement back and forth between these two temporal planes has the effect of interweaving the poetic text and the biblical intertext in a sustained dialogic process.

For Cisneros the role of the poet is that of a witness, one who gives evidence of the unfolding reality around him, as he himself has stated: "La función actual de un escritor es la de siempre: ser un evidenciador de la realidad, cualquier sector de ésa que se elija."\(^{92}\) One form of this evidence is linguistic, the various social discourses that make up the linguistic environment in which the poet exists, and which are incorporated in the poetic text by means of intertextual writing practices. The discourses represented in the poem are filtered through the critical consciousness of the intertextual subject, whose relation to the social
world is established through various intertextual relationships: "el hablante básico en la poesía de Cisneros toma sus mosaicos semánticos, los distribuye de acuerdo a la temática pertinente y en un proceso implícito, o a veces, explícito se identifica y revela sus relaciones con grupos sociales y símbolos del sistema imperante con la ayuda de la ironía, citas y alusiones."93 By incorporating other, non-poetic texts into his poems, he opens the poetic text to the social, political, and historical world around it. As María Luisa Fischer writes, "Se afirma una noción de la literatura donde lo que está fuera del texto (la historia) y lo que está dentro de él (la palabra), redistribuyen sus límites."94 Intertextuality has enabled Cisneros to show the political situation without abandoning the perspective of personal experience, and thus to indicate a new direction for Peruvian poetry, beyond the dichotomy of "pure" versus "social" poetry of the previous generation. Alberto Escobar summarizes the significance of his contribution thus: "Nadie puede dudar que su poesía había ya inaugurado no un arte poética, no una rétorica, sino que había abierto las puertas y las ventanas de la poesía y de la literatura peruana."95

Conclusions

The foregoing serves to illustrate something of the range of intertextual writing practices that have been used
in contemporary Spanish-American poetry. Of these, the simplest is the insertion of a fragment of alien discourse, a word, phrase, or brief quotation, into an authorial matrix, as in Cardenal's "Con Walker en Nicaragua" or Pacheco's "Lo que dura el cruce del Atlántico (octubre 1967)." The heterogeneous linguistic material functions as a kind of trope, a figure possessing the traditional poetic qualities of allusiveness or suggestiveness and condensation or economy of expression: a single word may allude to an entire pre-existing text, and through it to another subject and situation of enunciation, even a distinct socio-historical context. This is what Genette calls citational intertextuality (see Chapter I); Bornstein refers to it as intercalary intertextuality, of the type she finds exemplified in Shimose's *Quiero escribir pero me sale espuma* (see Chapter IV). A somewhat more complex type of intertextuality occurs in the collage- or mosaic-like poem, in which the text is composed of many fragments taken from multiple intertexts, and explicit authorial discourse is absent or else minimal, replaced by implicit authorial intention manifested in the particular arrangement of the juxtaposed elements. Examples include Cardenal's "Hora 0," Pacheco's "Las voces de Tлателолко," and Cisneros' "En defensa de César Vallejo y los poetas jóvenes." In these poems the idea of the intertextual figure seems to operate
as a generative principle in the process of poetic production. With this as well as the simpler forms of intercalary or citational intertextuality, dialogue exists only in a potential form which must be realized by the reader as a logical extrapolation of the implicit relationships between/among fragments coordinated paratactically.

The "higher" forms of intertextuality, following Genette's scheme, are those in which an entire text is generated on the basis of its relationship to another, already existing text or texts. One such relationship is that of commentary (Genette's metatextuality), in which the new text comments on an earlier text that may be directly present in the poem, cited within the body of text or as an epigraph, e.g. Cisneros' "Tres testimonios de Ayacucho," or absent from the poem itself but implied in some way, as in Pacheco's "Escolio a Jorge Manrique." The importance of commentary as a writing practice is enshrined in the titles of some of the major works of contemporary Spanish-American poetry, including Cisnero's Comentarios reales, Gelman's Citas y comentarios, and, less obviously but no less pertinently, Shimose's Reflexiones maquiavélicas. The dialogic relationship between the clearly demarcated commenting and commented texts is more or less explicit and contains a potential element of specularity that can extend
into an intertextual mise-en-abyme when the text being commented upon is itself a commentary on another text, which may in turn be yet another commentary, and so on.

Translation is an important intertextual practice in contemporary Spanish-American poetry, whether at the level of the individual figure or that of the text as a whole. The former is illustrated by Cardenal's use of phrases in English accompanied by their Spanish translation, the latter by Pacheco's "aprroximaciones" and "lecturas" of foreign poets. Gelman's use of apocryphal or fictional translation demonstrates the artistic value of translation as a technique for deconstructing the "transcendental ego" of earlier poetry. The very fact of translation implies at minimum a duplication of the lyric subject and hence of the situation of enunciation. This is equally true in the case of diachronic intra-lingual translation, as Gelman's Citas y comentarios demonstrates. In the latter, as well as in Pacheco's "Lectura de los Cantares mexicanos," translation is combined with other intertextual practices (e.g. citation, imitation, multiple intertextuality) to produce a richly complex, multifaceted intertextual subject in the text.

Translation is but one of the transformations that can be used to revitalize an older text. Others include paraphrase, imitation, versification (a change from prose to
poetry, as in Cardenal's fruit company contract parsed in alexandrines in "Hora 0"), transfocalization (a change in perspective, as in Cisneros' rewriting of official history from the marginal points of view in Comentarios reales) and varying degrees of quantitative condensation and/or amplification of the original text. Even when the intertext is reiterated in its raw form, without alteration, the transfer to the new context may be all that is necessary to "make it new," i.e. to give it a new meaning in relation to a new situation of enunciation.

Intertextuality has been used for a variety of purposes in contemporary Spanish-American poetry. Because of its allusiveness, the intertextual figure can capture and condense a large amount of information, a property that can be of great value in poetry such as Cardenal's or Cisneros' where the cognitive function, the dissemination of information, particularly about the socio-political and historical situation, is paramount. For these two poets, intertextuality is a weapon of destruction against official, authoritarian discourses, but for Gelman it is a tool for constructing an alternative language of resistance. All four poets discussed here incorporate features of ordinary language into their texts, a form of intertextuality at the level of discourse, in order to create a poetic language that is highly communicative and accessible to a general,
non-elite readership, i.e. "conversational poetry" in Fernández Retamar's sense of the term. By speaking in the ordinary language of the common people, these poets indicate their conception of their position and role in society as workers engaged in a craft or trade, and of poetry as a material practice much like any other, as well as their relationship of solidarity with those whose language they have adopted and adapted. Perhaps the most important function of intertextuality, then, is its capacity to break the hermetic seal placed around the text by the earlier, neo-Symbolist poetics, to enact the text's acknowledgment of its relatedness to the world around it.

The triumph of the new poetics in the 1960s has been linked by some critics to the victory of the Cuban Revolution in 1959 and the enormous impact it had on the political, ideological, and cultural climate of Latin America, particularly on writers and intellectuals of the younger generation. As Robert Márquez points out, Cuba became an example, an alternative to dependency and imperialist domination that signified the possibility of a more equitable society, an inspiration for local guerrilla groups and mass movements in other countries, and at the same time, a major center of literary activity, of contests, publishing, and criticism that promoted a new vision of Latin American society and culture. Robert Pring-Mill has
written that despite its great diversity there is a certain homogeneity among the poets of the younger generation, including Pacheco, Cisneros, and Shimose, which he ascribes to the direct influence of the Cuban Revolution.\textsuperscript{98}

While the importance of the Cuban Revolution should not be underestimated, it is also true that the new poetics had its roots in the anti-poetry of the 1950s and earlier antecedents such as Vallejo, Pound and even the later Darío, as Fernández Retamar has remarked.\textsuperscript{99} Indeed, much of Cardenal's groundbreaking work antedates the emergence of socialist Cuba and responds rather to local conditions in Nicaragua and to a general shift in reading habits and poetic models that took place among many Spanish-American poets during this period, from French to British and North American poetry. Cardenal's early and fruitful engagement with the writing of Pound, which played a seminal role in the development of his intertextual technique, and his translations of North American poets in collaboration with José Coronel Urtecho, were in fact symptomatic of a broader phenomenon for which there is ample evidence in the translations, allusions, and hypertextual transformations of Pacheco and Cisneros as well: a broadening of the poetic canon to include not only Pound and Eliot, but also more recent poets such as Allen Ginsberg, Charles Olson, Robert Lowell, and John Berryman. It is something of a paradox that
at the very time when the Cuban example was inspiring Latin American writers to assert their cultural autonomy, their aesthetic models should have shifted to the north in this way, and there is no evidence for a direct Anglo-American influence in Shimose's work.

Another motivating factor in the adoption of intertextual writing practices was a perceived need to overcome the deficiencies of both the socialist-realist poetry of the 1930s and 40s, politically fervent but often lacking in artistic qualities, and the hermetic tradition, artistically accomplished and innovative but lacking in social relevance. Intertextual writing practices answered this need by providing the poet with an inventive and aesthetically acceptable means of speaking about the real world of commonly-shared experience without becoming pedantic or overly prosaic. The polysemic depth and richness of the intertextual trope could save "conversational" poetry from the danger of prosaic banality to which earlier socially-committed poetry had so often fallen victim. At the same time, intertextuality became a means of expanding the possibilities of poetic language beyond traditional limits while preserving communicativeness and avoiding solipsism, in part because individuality is partially or wholly subsumed in the dispersed and disseminated intertextual subject as it engages in various processes of collective or
collaborative authorship. Learning to exploit artistically
the intertextual properties of language gave these poets the
ability to incorporate the situation of enunciation in its
full social, political, and historical dimensions into the
poetic text without thereby sacrificing its aesthetic
qualities.
NOTES TO CHAPTER II


6 Cardenal, With Walker in Nicaragua, p. 22.

7 Cardenal, With Walker in Nicaragua, p.62.

8 Cited in With Walker in Nicaragua, p. 6.


14 Cardenal, *Antología*, p. 36.


16 Cardenal, *Antología*, p. 36.


18 Veiravé, p. 77.


23 Cardenal, *Antología*, p. 79.

24 Oviedo, p. 42.

26 Cardenal, *El estrecho dudoso*, p. 79.

27 Veiravé, p. 97.

28 Veiravé, p. 99.


34 Achúgar, pp. 98-99.


36 Giordano, "Juan Gelman o el dolor de los otros," p. 179.

37 Gelman, *Citas y comentarios*, p. 35.

38 Uribe, p. 85 ff.


Gelman, Citas y comentarios, p. 20.

Uribe, p. 142.


Gelman, Obra poética, p.33.

Gelman, Obra poética, p. 78.

Gelman, Obra poética, p. 131.


Jaime Giordano, p. 169.

José Emilio Pacheco, Irás y no volverás (Mexico: Fondo de Cultura Económica, 1973), p. 120.


56 Pacheco, *No me preguntas cómo pasa el tiempo*, pp. 21-22.


61 Soto-Duggan, p. 252.


66 Pacheco, *Islas a la deriva*, pp. 74-75.

68 Oviedo, p. 31.

69 Oviedo, p. 35.

70 Pacheco, No me preguntas cómo pasa el tiempo, p. 38.

71 Pacheco, Irás y no volverás, p. 91.

72 Pacheco, Desde entonces, p. 25.

73 Pacheco, No me preguntas cómo pasa el tiempo, p. 54.

74 Pacheco, Irás y no volverás, p. 105.

75 Pacheco, Irás y no volverás, p. 109.

76 Pacheco, Miro la tierra, p. 45.

77 Pacheco, No me preguntas cómo pasa el tiempo, p. 43.

78 Soto-Duggan, p. 246.


81 Cisneros, Poesía, p. 24.

82 Escobar, p. 272.

83 Ortega, p. 212.

84 In David William Foster, A Dictionary of Contemporary Latin American Authors (Tempe: Arizona State University, Center for Latin American Studies, 1975), p. 27.


87 Bermúdez-Gallegos, p. 238.

88 Cisneros, At Night the Cats, p. 38.

89 Cisneros, At Night the Cats, p. 40.

90 Bermúdez-Gallegos, pp. 286-87.

91 Cisneros, Poesía, p. 97.


93 Bermúdez-Gallegos, p. 252.

94 Fischer, p. 134.

95 Escobar, pp. 272-73.


97 Márquez, pp. 29-32.

98 Pring-Mill, p. 278.

CHAPTER III

PRELUDE TO EXILE:

INTERTEXTUALITY IN SHIMOSE'S EARLY POETRY

Introduction

Pedro Shimose was born March 30, 1940 in Riberalta, Bolivia, and except for a two year period of study in Europe in the mid-1960s, he continued to live in Bolivia until 1971. This chapter deals with his first three books of poetry, which were published in Bolivia during the 1960s, before his exile. These books are in many respects quite different from one another, yet they share certain common characteristics. Foremost among these, for the purpose of the present study, are his use of intertextual writing practices and his early adoption of an exilic subject position, both of which anticipate salient features of his later work.

Virtually all of critics who have written about Shimose's work, including José Ortega, Blanca Wiethüchter, Eduardo Mitre, and Oscar Rivera-Rodas, have adopted a diachronic approach to the study of his poetry. This organization of the material obeys a certain internal logic in Shimose's oeuvre, as Mitre asserts: "En la medida en que
la obra del poeta se gesta paralela a la historia, se justifica la lectura cronológica, diacrónica, que de la misma realizamos.¹ Not only is there a more or less direct relationship between the poetic texts and the historical process in each of Shimose's books, as the quotation from Mitre implies, but there is also an evolution in the nature of that relationship and in his poetics and practices from one book to the next, so that his collected Poemas² reads like a poetic autobiography or Bildungsroman, as Wiethüchter suggests.³ For these reasons, the present study will follow the precedent set in earlier studies by dealing with each of Shimose's books in the order in which they were published.

Triludio en el exilio

Triludio en el exilio was originally published in La Paz in 1961, when the writer was only twenty-one years old, but there are now two versions of this book from which to choose, for this is the only book that underwent really extensive revision before its republication as a part of Poemas in 1988. In the glossary appended to the latter volume, the author provides the following definition: "triludio. m. Mus. Tres ejercicios para piano" (p. 402). Evidently the writer intends for the reader to regard the three poems that make up the book as preliminary exercises, analogous to the preparatory etudes performed by music
students. A musical etude can be either a purely technical study, devoid of artistic merit, or a full-fledged concert piece, like the Etudes of Chopin. Similarly, the musical prelude, Sp. preludio, to which triludio is linked phonetically, can refer either to an introductory piece intended to precede another composition, or to a short lyrical piece that stands on its own. The latter sense is associated particularly with the piano, mentioned by Shimose in his definition, because of the well-known preludes of Chopin, Debussy and Scriabin, among others. Literary history offers The Prelude by Wordsworth, which was originally intended to be the introduction to a longer work, but ended as an independent poem in its own right. This ambiguity in the title leaves the question of its significance permanently open: whatever the author's original intention, the logic of the somewhat self-deprecating definition becomes clear when the book is read in the context of the author's oeuvre as a whole. TE is a work of apprenticeship which nonetheless exhibits features that will become constants in his œuvre.

One of these features is what might be called an exilic subject position. The situation is one of exile, as Oscar Rivera-Rodas observes:
El primer volumen afirma explícitamente en su título el concepto de destierro: Triludio en el exilio. Una discusión sobre la intencionalidad de este título puede obtener lo siguiente. Hace referencia a textos escritos en el pensar la expulsión a otro territorio distante de lo propio, a otro lugar ajeno al espacio familiar. Sin embargo, se trata de una expulsión o un exilio en los mismos límites de la propia tierra.⁴

Rivera-Rodas sees this concept of exile most fully developed in the poem "El laberinto y las sombras," where the situation of enunciation is represented symbolically as a labyrinth:

Ya en el primer verso, el discurso se remite a la instancia de la enunciación de su propio enunciado: el lugar en el cual se produce para describirlo en su calidad de espacio inmediato del enunciador. La instancia de enunciación de este discurso es el laberinto...

Descripción negativa y angustiante de este laberinto, identifica también a este lugar por su lejanía y distanciamiento... que acentúan más aún su aislamiento. Este espacio, como "geografía desolada," lugubre y fúnebre, es la descripción figurada de la instancia de la enunciación, como el espacio ajeno y extraño, el laberinto, en que se origina este discurso poético. Es asimismo, el espacio inmediato que describe también la poesía hispanoamericana de este tiempo. Espacio ajeno y extraño, por su aniquilación, lo que determina el exilio en una geografía no únicamente desolada sino, sobre todo, realidad deteriorada, arruinada, aniquilada, de la nada. La primera versión del exilio es, pues, el laberinto: el exilio como laberinto.⁵
This labyrinth within which the subject writes reflects the writer's experience of alienation from his own surroundings, an inner exile where, in Paul Ilie's words, "a citizen can experience disaffection from the majority even while dwelling in its midst." In TE this inner exile has a metaphysical, existential dimension, as Shimose himself remarks: "Este primer exilio es metafísico porque se trata de poesía religiosa. Es un exilio existencial basado en mis experiencias." Rivera-Rodas elaborates on this point:

Estos referentes simbólicos a los cuales el discurso se remite... constituyen una visión amplia y profunda de la realidad latinoamericana, una hermeneútica poética que trata de describir su reflexión tanto sobre la realidad boliviana como sobre el pensamiento contemporáneo de la posmodernidad. Desde la perspectiva del pensamiento occidental, es la manifestación de la crisis humana de la orfandad en la nada, tras el rechazo y la negación de la metafísica. No en vano el primer texto del volumen es una reflexión sobre la muerte de Cristo, "La octava palabra," elaborado en la intertextualidad de la escritura del poeta y los evangelios.

As the above quotation indicates, intertextual writing makes its appearance simultaneously with the exilic subject in the very first poem of Shimose's first book. "La octava palabra" is a long poem divided into eight sections, the first seven of which are presented as glosses of the "Seven Last Words" of Christ, which appear as epigraphs. The
Passion is modernized, however, made relevant to the contemporary context of suffering humanity in the twentieth century. For instance, the fourth section opens with the words of the Gospel, "DIOS MÍO, DIOS MÍO, ¿PORQUE ME HAS DESAMPARADO? (Mateo-27,46)," while the text proper indicts the Pontius Pilates of our own age in scenes of the modern world in turmoil and decay, abandoned by God:

Esto tiende a parecerse a los pantanos del sueño más oscuro, a las cloacas de la gran ciudad con sus ratas de albañal royendo nuestra soledad y desamparo.
Fuimos nombrados por el viento.
Fuimos perseguido por el odio con su jauría de perros asesinos, ¡cacería del hombre para el exterminio!
En las cámaras de gas fuimos depuestos de nuestra dignidad, ¡no morimos del todo, nuestros huesos, nuestras calaveras, nuestros zapatos, acusan al verdugo! (p. 12)

The kernel meaning of the epigraph, the abandonment of the individual by God, is translated by the poet into a modern jeremiad, a denunciation of and lamentation for the fallen state of civilization in the present era. Other features of the text are also related to the biblical intertext, such as the elevated, oratorical style and the hieratic, prophetic position adopted by the subject, who speaks for the collectivity in the first-person plural. On a more abstract level, the subject's perspective, the moral high ground from
which he views the fallen world around him, is built upon a system of values, Christian ethics, that is related to the biblical intertext.

In the third and final poem of TE, "Moxitania," the poet addresses his native Amazonian land and alludes to a more personal and proximate cause for his feeling of exile—his recent move to the capital, La Paz, where he studied law for two years at the Universidad Mayor de San Andrés, the country's leading university: "Me retiré al darme cuenta que el ejercicio de la profesión estaba condicionado a los intereses de los poderosos. El abogado no es más que un instrumento de la explotación de los débiles." Finding himself a stranger to the arid city, the poet assuages the pain of separation by writing:

recuerdo tu rostro de otro tiempo,  
antes de la almendra como almendra y después del ambaibo como ambaibo.  
Todo es aire oloroso a balsamina y ropa limpia.

Hija del viento que deja su apellido en cada rosa, pese a que el tiempo te redujo a la escritura, pese a que la orquídea te cambió por otra ciudad sin flores y sin pájaros,

[...]  
¡cómo te sigue amando mi corazón lleno de cielo!  
(p. 41)

At this most concrete, biographical level of Shimose's exilic experience, a direct connection is established
between exile and writing. Time, the temporal dislocation of exile, has reduced the absent home to writing. Memory yields images that evoke what is now lost in the past; the act of writing, of inscribing the names of native trees, guayaba and jacaranda, mango and ambaiibo, common words in the ordinary speech of the Mojos region but alien to the tramontane capital, has the effect of lessening the distance that separates the exile from his homeland, the text's speaker from its addressee.

Given the biographical context alluded to in "Moxitania," a retrospective reading of "La octava palabra" suggests a further significance in the use of the biblical intertext. Religiosity was one of the major influences in Shimose's childhood: "Desde niño vi y padecí la injusticia. Viví por otra parte en un ambiente religioso. Tuve también la suerte de gozar de la naturaleza, la selva. Todo esto ha influído." The biblical references in TE allude to the sacred intertext and the value system associated with it, but also to the context in which it was first encountered, the home now left behind. The Bible as an intertext thus functions in the same way as the local words quoted in "Moxitania," helping to define the point of view of the speaker in his situation of inner exile. Intertextuality and the exilic subject do not merely coexist in Shimose's first
book, they mutually interact and reinforce each other as well.

**Sardonia**

The critique of the modern world that began in *TE* continues in Shimose's second book, *Sardonia* (1967). As before, the author provides a definition of the title in *Poemas*:

sardonia. f. (Ranunculus sceleratus). Planta herbácea de unos 20 a 70 cms. El jugo extraído de sus flores es muy venenoso, produce en los músculos risorios una contractura que imita la risa, de donde proviene la expresión 'risa sardónica'. (p. 401)

Setting aside the obvious implication of a sardonic attitude on the part of the speaker, this sample of botanical discourse presages the basic intertextual strategy of this book, which is to take the various official languages of modern knowledge—scientific, technological, mathematical, logical, philosophical, sociological, psychological, theological, political, etc.—in order to juxtapose, parody, dismember, scramble, and finally annihilate them, as Rivera-Rodas writes: "El recorrido sintagmático que realiza el lector por el nivel de los signos de este lenguaje descubre
inmediatamente la autodestrucción de la significación. La escritura se aniquila, se vacía."^{11}

*Sardonía* is an experimental book, a radical departure from the dominant post-surrealist mode of Bolivian poetry at the time.^{12} César Chávez Taborga describes it as "un libro extraño, exótico, complejo, diferente de toda su producción anterior y ajeno al panorama mismo de la poesía boliviana.... Shimose ha tomado el utilizaje 'subversivo' del dadaísmo tzariano y del futurismo marinettista: palabras compuestas, signos matemáticos, símbolos químicos, juegos onomatopéyicos, para dar a su creación lírica el ropaje estético adecuado."^{13} This affiliation with the avant-garde extends to certain classic texts of the Spanish-American vanguardia such as Vallejo’s *Trilce*, with its ironic incorporation of the official discourses, and the anti-poetic word-play and sidereal, futuristic setting of Huidobro’s *Altazor*:

"Nihilys, Nihilys,
náufraga en las frondas de la niebla,
sálvate con tus hijos,
resiste sola, sin volver la mirada al cementerio de Salamarga.
000.1-3... 000.1-3... el espectro cósmico rasga las ondas siderales de tu corazón CTA-102,
galaxia de cuatro tercios de infinito a cien billones de años-luz,
¿resistirás el vaivén de las aguas negras del vacío?" (p. 45)
"Nihilys" is the successor to the labyrinth as the symbolic representation of the situation of enunciation, the place of exile from which the lyric subject writes, as Ortega observes: "La desposesión de este planeta proyecta al poeta a otra constelación, Nihilys, donde el naufragio de la especie humana parece haberse consumado."\(^{14}\) Within this futuristic setting there are contrasting temporal references to the historical moment of writing, as in the opening of "Carta a una estrella que vive en otra constelación":

Nihilys, MCMLXIV

Srta. NGC-4565
AC-A(379/3)xkqwzz
COMA BERENICES

Querida a mi ga: (p. 49)

The date in Roman numerals is 1964, the year General René Barrientos overthrew the civilian government of the Movimiento Nacional Revolucionario that had been in power since 1952, and the year Shimose left Bolivia to study journalism in France. Allusions to the contemporary political, social, and economic context abound in this text, further concretizing the referent of "Nihilys":
Baila el quando, negra, con q de cabra, de donde viene el queso y 1 de lágrima de donde vienen cuatro eles, así: millll millones de agonías

Made in USA,

Fort Knox, todo el oro del mundo y Wall Street con sus depósitos de sangre
me zumban los oídos en la sordera de la Bolsa
y las estrellas descienden hasta el abstruso mecanismo de la explotación del pobre.

(p. 49)

Aquí no se conoce al inventor del zapato.
Bien es Mal
y nadie piensa en la virud ni ansia la paz
para morir en la favela abajo con macumba y duende,
en la chabola arriba con crucifijos y demonios en el aire,
en la muerte-callampa con su viento podrido en los pulmones,
en la villa-miseria con la lluvia y el sol en el cartón, el trapo y la hojalata... (p. 56)

Like all good science-fiction, Sardonia is not about the future, but the present, the world of financial districts and slums, imperialist exploitation and abject poverty. The incorporation of this general socio-historical "text" in the poem has, in addition to a referential, deictic function, certain implications for Shimose's poetics, as Rivera-Rodas states:

El compromiso con su sociedad y con el momento de la historia que caracteriza a este discurso, se realiza en el nivel de su instancia de enunciación, en el cual los coordenados espacio-temporales de su deixis se identifican con el
Intertextuality in *Sardonia* is largely a matter of juxtaposing fragments of various alien, non-poetic types of discourse to produce a collage-like texture, a technique inherited from the avant-garde, as Rivera-Rodas points out:

Carentes de unidad, univocidad, estos textos constituyen la dispersión del sentido y de la significación, la disolución y la diseminación del significado constantemente alterado. El discurso articula su desarticulación en una operación reflexiva: los sintagmas son inconexos en la sucesión contínua de su enunciación: en la continuidad de construcciones y deconstrucciones. Este aspecto hace ver que esta generación participa aún de los recursos vanguardistas y de la modernidad.\(^{16}\)

For example, in the poem "Travesía" one finds the following:

muerte (mt) es la caída de la estrella \(y\), del extremo del cielo al verso \(r\);
vida (vd) es la pasión de la estrella \(y\) al espíritu \(x\);
co-amor (cm) es la razón del espíritu \(x\) y la estrella \(y\). En resumen...

¿Dónde están los zapatos?
¡Llegó la cuenta del gas!
¿La factura del alquiler de esta nube!
¡La ropa sucia al río!
Epitafio en la tumba de QXV-13: \(C_{10}H_{14}N_2\)
camotes, calcetines,
cerezas,
pan,
sobre la franja negra de una pista de sal
el monstruo verde,
corbata,
diarios,
836 km/h
Do you have time to make love with me?
17,500 cv
La Gran Ramera baila twist en nuestros
[corazones.
¡Hola!
Sí, oigo tu voz perfectamente. (pp. 62-3)

This passage, in which mathematical, chemical, and technical symbols and discourses are juxtaposed with fragments of ordinary speech, foreign languages, and a random enumeration of everyday objects, exemplifies the collage technique employed in this and other poems in Sardonia. The referential content of these heterogeneous elements and the form of their arrangement in the text evoke a particular reality, as Rivera-Rodas indicates:

Desde el punto de vista del signifiicante y su organización sintáctica, se puede ver ruptura y yuxtaposición heterogénea de los elementos de los que está integrado; desarticulación entre cuyos intersticios se observa la intención político-social diseminada.¹⁷

Specifically, it is the reality of the more economically-privileged, technologically-advanced societies of Western Europe and the United States that is being satirized here,
where everyday life is dehumanized and technified, and authentic human values, even love, are commodified and corrupted ("Do you have time to make love with me?"). Foreign, mostly English words, phrases and symbols appear throughout the book ("Made in USA," ",&," etc.), as do numerous artifacts of modern life: radio, television, cinema, freeways, satellites, birth-control pills, recreational drugs, etc. The speaker's use of these alien words is ironic, his attitude toward the social context to which they allude, highly critical. With all its avant-garde elements and its sardonic critique of contemporary civilization, Sardonia exemplifies what Octavio Paz describes in Los hijos del limo: poetry that simultaneously denies and participates in modernity.

The heterogeneous linguistic materials mentioned above point an accusatory finger at certain societies and their values (or the lack thereof), but they also refer deictically to the situation of enunciation. Sardonia is the fruit of Shimose's stay in France, and his own account of the genesis of the book emphasizes the shock he experienced on his first encounter with consumer culture:

Es la crisis que padece un hombre que ha vivido en un medio rural y que de improviso se enfrenta al medio urbano de la sociedad de consumo e industrial. Yo me refería entonces a Europa. A Francia, concretamente. Lo escribí entre el 64 y
el 65 y lo terminé en Madrid. Sólo planteaba en él mi crisis personal, mi conciencia de lo absurdo, el disfrazo de mis valores.\textsuperscript{18}

This clash between the idealistic values of the young "Third-World" poet and the crass commercialism of the "First World" milieu, enacted in the ironic interpolation of elements of the latter in the discourse of the former, is the source a definitely modernist, rather than post-modernist, sensibility in \textit{Sardonia}. According to Fredric Jameson, "One of the postmodernism's ultimate achievements is the utter eradication of all forms of what used to be called idealism, in bourgeois and even in precapitalist societies."\textsuperscript{19} Idealism of the sort that motivates the speaker's perspective in \textit{Sardonia} is possible thanks to a particular kind of experience of history described by Jameson:

In my opinion, a closer new look at the modern world would disclose the root of its distinctive experience of temporality in the modernization processes and dynamics of turn-of-the-century capitalism, with its glorious new machinery (celebrated by the futurists and so many others...), which has nonetheless not yet completely colonized the social space in which it is emergent. Arno Maier has reminded us, with a salutary shock, of the persistence of the old regime well up into the twentieth century, and the very partial nature of the "triumph of the bourgeoisie" or of industrial capitalism in the modernist period, still predominantly rural and at
least statistically dominated by peasants and landlords with feudal habits, among which the occasional motorcar strikes a jarring but exciting note... First and foremost of the great oppositions not yet overcome by capitalism in this period is therefore that between town and country, and the subjects or citizens of the high modern period are mostly people who have lived in multiple worlds and multiple times—a medieval pays to which they return on family vacations and an urban agglomeration whose elites are, at least in most advanced countries, trying to "live with their century" and be as "absolutely modern" as they know how. The very value of the New and of innovation (as these are reflected in everything from First World hermetic forms to the great drama of the Old and the New as played out variously in the Third and Second World countries) clearly enough presupposes the exceptionality of what is felt to be "modern": while deep memory itself, which inscribes and scarsthe differentiation of experience into time and evokes something like the intermittencies of alternate worlds, would seem also to depend on "uneven development" of an existential and psychic, fully as much as on an economic, kind.... This is why we were led earlier to define modernism as the experience and the result of incomplete modernization, and to suggest that the postmodern begins to make its appearance wherever the modernization process no longer has archaic features and has triumphantly implanted its own autonomous logic (or which, of course, at that point the word modernization becomes a misnomer, since everything is already "modern."

Jameson's description of the modernist experience is applicable to the situation of the Latin American writer, especially one born and raised in the hinterlands of a country like Bolivia, itself a backwater even in "Third-
World" terms, who is then thrust into the heart of the 
metropolis. The perspective of the lyric subject in Sardonía 
is reinforced by the poet's use of intertextuality, not only 
as an indirect and potently evocative means of referring to 
the object of his critique while alluding to the situation 
of enunciation, but also as a characteristically modernist 
aesthetic form which reflects that perspective.

Poemas para un pueblo

Shimose's third book, Poemas para un pueblo (1968), 
consists of thirteen poems, of which the first three are 
introductory, and the remaining ten are devoted each to a 
different region of Bolivia. In its external structure the 
book can be viewed as the product of a transformation from 
prose to poetry (versification in Genette's terminology) of 
an unspecified geographical hypertext. The intertextual 
nature of this process of textualization of geographical 
space is foregrounded in the poem "Carta a mis 
compatriotas":

Cuando voy por el sur, Roberto Echazú me dice:
este país no-país
y nos amanecemos frente a un vaso de vino;
regreso a Chuquisaca y Ayllón Terán me avisa que 
vivimos a 4.000 metros del hambre;
me voy a Cochabamba y allí, Gonzalo Vásquez me 
dice: este país tan solo en su agonía, tan 
desnudo en su altura;
camino a Santa Cruz y me encuentro con Julio de la Vega, allá, junto a las guitarras, con diez buris metidos en la sangre. (p. 88)

The citations of fellow Bolivian poets transform the speaker's spatial journey into a textual one, as Mitre points out:

Poemas para un pueblo traza un recorrido por la conducción social del país, una travesía territorial a la par que textual: viajar por la patria es también viajar por su poesía y viceversa, así como el poeta es tanto emisor de signos como receptor de testimonios.\textsuperscript{21}

The use in the previous excerpt of the word "buri," which Shimose includes in his glossary and defines as "Fiesta popular en al región oriental de Bolivia" (p. 397), points to a linguistic corollary of the geographical intertext: the abundance in the text of bolivianismos and andinismos, especially local names of native plants and other elements of nature. Lexical items of this type evoke not only the particular region with which they are associated, but also the social languages and contexts of miners and peasants, Indians and cholos, from which they are drawn. They serve a deictic function, locating the text as an utterance in relation to a historically specific here-and-now, but they also function as intertextual figures, alluding to various discourses present in the Bolivian
socio-linguistic environment. Taken together, these social discourses constitute a kind of general "text" that can act as an intertext, a topos or topic in the rhetorical sense, as Rivera-Rodas writes:

La estructura de esta escritura... se origina fundamentalmente en su propio topos: no sólo como lugar propio que refleja pragmáticamente la realidad de la que hay que hablar, sino también como la tópica en los términos de la retórica, de la cual se obtienen las proposiciones y las pruebas (los entymemas: silogismos retóricos) que llevan a descubrir los argumentos y a sostener la argumentación.²²

A second corollary of the textualization of geographic space is the use of certain poetic forms to represent different topographical and cultural zones of the country, as Mitre observes:

A la diversidad topográfica y cultural de [la realidad nacional] el poeta responde con una duplicidad de registros: los cantos dedicados a la región oriental del país se vierten en estructuras amplias, anchurosas, del verso libre o del versículo bíblico; en cambio, los referidos a la andina se ajustan más bien a formas rígidas, prietas, de la versificación castellana.²³

Shimose's use of fixed forms here evinces an architextual relationship, in Genette's sense, to the poetic genres of the Hispanic tradition, and thus alludes to the socio-
historical context that includes the Spanish conquest and colonization of America and the whole history of subsequent exploitation. In "Crónica del metal," for instance, Shimose uses the formal devices of rhyme (rima consonante) and meter (octosilábico) to evoke the colonial legacy in the impoverished mining region of Potosí:

Alalay, alalaycito,  
cordillera de los Andes,  
montaña de Potosí,  
cerro de las sombras grandes,  
monte de malaventura,  
las tahonas de las usura  
molieron tu yaraví (p. 107)

The word "yaraví," denoting a distinctly mestizo, i.e. Hispanic-influenced Andean folk-song form with origins in the colonial period,\textsuperscript{24} and the refrain-like "Alalay, alalaycito" add a second, musical element to the architextual overtones of this text that further amplifies its historical resonance.

In addition to the geographical intertext, there is another, literary text that serves as a model for the overall structural organization of \textit{PP}: Neruda's \textit{Canto general}. Mitre notes: "El modelo literario que secretamente lo rige: el \textit{Canto general} de Neruda. \textit{Poemas para un pueblo} es, en su reducida dimensión, un canto general a Bolivia."\textsuperscript{25}

In Shimose's hands, however, the temporal principle of
organization used in the model is abandoned in favor of the spatial principle of the poetic journey. Actually the relationship to the Nerudian intertext is not so secret as Mitre suggests. The very first poem, "Discurso sobre América Latina," alludes to it in its opening lines: "Para hablar de mi patria es preciso nombrarte, / es preciso decir: Camilo Torres, Ché Guevara o Josué de Castro / como se dice Amazonas, Yucatán o Machu Picchu" (p. 79). While it is true, as Rivera-Rodas asserts, that the toponyms in this passage function as deictics ("Los deícticos espacio-temporales de este discurso localizan y focalizan la realidad latinoamericana de 1968, fecha en que el libro es publicado."26), the last item in the series also alludes to the Nerudian intertext. There is also a Nerudian quality in the kind of lyric subject that appears in this book, a prophetic and neo-Romantic vox populi, reminiscent of Canto general and Tercera Residencia, who declaims in an elevated, oratorical, and occasionally grandiloquent style:

¡Acordáos de mis palabras, bolivianos, antes de abrir más y ahondar nuestras heridas! Sábed que nada valgo, que no soy General ni Obispo ni Juez ni Alcalde, pero mis versos correrán de boca en boca cuando llegue la hora de confesar por qué ametrallamos al hambriento (p. 89)
The poetic "yo" is a strong presence here, as in Neruda, but in the book as a whole the weight of alien discourses and the situational context to which they allude has a decentering effect that produces a lyric subject different from that in the model, as Rivera-Rodas writes:

Esta escritura del altercado, subversiva y revolucionaria, tiene cada vez más conciencia de la realidad pragmática de la que emerge y a la que se dirige. El enunciador de este discurso, a partir de su condición subyacente como mero elemento lingüístico, se concreta en una persona—voz, habla, pensamiento, ser—consciente de la realidad latinoamericana. El largo proceso de construcción del enunciador en la poesía se completa en esta generación... la identidad del enunciador poético con el ser de la persona latinoamericana. Esta identidad se inviste esencialmente... de los referentes nacionales y latinoamericanos. Su habla, du dicción, su deixis poética se identifica por sus propias marcas de lugar y tiempos: sus propios deícticos espaciotemporales que corresponden a su instancia en el tiempo histórico y la realidad histórica de América Latina.27

A third major intertext that reverberates throughout PP is the Bible. There is imitation of biblical language in poems such as "Señora de las Hazañas": "Alabado sea tu nombre, Señora de las Hazañas; / alabados sean tu lago, tu ciudad, tu sol, tu luna, tus bosques y tus ríos" (p. 91). One practical advantage of using such a well-known intertext is that it is familiar to a broad range of potential
readers. In *Pp* Shimose leaves behind the avant-garde experimentalism of *Sardonia* and strives to reach a wider public and communicate a message of relevance to the great mass of his compatriots. The desire to be heard and understood by the *pueblo* is manifested in the restoration of the logical order and flow of syntax and the application of norms of ordinary language, resulting in a poetry that is direct, communicative, and accessible. The effectiveness of the biblical intertext in transmitting a particular cognitive content is due at least in part to its familiarity, which makes it an ideal *topos*, a source of powerful and resonant imagery. In "Teoría de la patria" the body of Christ is used as a metaphor for Bolivia:

*Tus pulmones de plata, vaciados de plata tus pulmones en el cerro de las lágrimas,*
*cautiva te llevaron por la piedra,*
*para azotarte el mar rompieron,*
*te clavaron al sol en estacas encendidas,*
*te descuartizaron a los cuatro potros del viento,*
*pero aquí estás otra vez, intacta, en la resurrección de los hombres que te hicieron con sus manos, con su dolor, con sus vidas* (pp. 84-85)

The image of the quartering of the body effects a transfer to the Bolivian context, as Mitre suggests: "La imagen... de una Bolivia sumida en la miseria, sometida a la explotación, al despojo, destinada, como Cristo y Tupac Catari, al
escarnio, a la desfiguración, al descuartizamiento." In the Andean cultural context the myth of Inkarrí provides a parallel narrative of dismemberment of a divine figure whose resuscitation signals the end of an era of suffering and the return to a primordial state of harmony. In at least one version of this myth, cited by Ortiz, the parts of the body are turn to gold and silver ("Su cuerpo, sus excrementos se transformaron en oro y plata"): hence the phrase "Tus pulmones de plata," which alludes to the indigenous myth of resurrection and collective redemption while at the same time referring figuratively to the silver deposits of Cerro Rico in the colonial mining center of Potosí. Returning to the biblical intertext, the Christian Passion is a recurrent motif in PP which suggests the possibility of national resurrection, an end to suffering and a new life for Bolivia. The biblical narrative thus provides an argument by analogy in support of the revolutionary optimism that characterizes the view of history embodied in this book.

The situation in which the lyric subject finds himself is still, as in Shimose's earlier books, a negative one: as Rivera-Rodas indicates, the subject remains in a state of inner exile in PP, "este texto disfórico, remitido a una axiología negativa." There is, however, a countervailing projection toward the future which posits the imminence of
revolucionario change and the end of exile. Wiethüchter emphasizes this utopian element in her analysis of PP:

Poemas para un pueblo puede definirse como el lenguaje de la esperanza... pone en práctica la esperanza que en moldes marcadamente cristianos intenta reconocer "la patria"; se lee la patria como el cuerpo de Cristo: "¿Por qué me ocultas tu rostro coronado de espinas?... "Yo besaré las llagas que por mí has soportado"... etc., etc.

La forma verbal, la acción se hace el elemento primordial en la peregrinación por Bolivia y en un intento de fundarla "nueva," en la medida en que el acceso a todos los rincones del país adquiere una nueva nominación, si se quiere, desalienada....

El proyecto, yo nombro la patria, señala el cumplimiento de aquel "deber ser" implícito. La patria no se explicita siempre y aparece como "el alba," "la aurora" y moralmente como un espacio más justo. Es que en efecto, el proyecto no es un contenido temático, sino la palabra en sí, la práctica de la escritura que no es sino un comportamiento, la práctica de una solidaridad que quiere compartir. Y en esta medida, implica poner en acción una esperanza, cuya forma es la escritura que se quiere puente hacia un futuro o una utopía.

Y la palabra crea, canta, augura
la realidad sin tiempo que me espera
la realidad sin tiempo es tu trabajo
tu dura y dolorosa profecía. [p. 93]32

As Wiethüchter notes, PP is written in an active, verbal (as opposed to nominal) style. Further, the predominance of verbs in future, conditional, and subjunctive forms gives a
grammatical impetus to the utopian projection. In this way the writer taps the creative potential of language for positing counter-factual realities in order to construct a fictional nation out of existing linguistic materials.

The biblical intertext reappears in a more explicit form in the epigraph to the final poem, "Anunciación de las aguas": "Quid est tibi, quod fugisti / SALMOS 114, 5" (p. 136). The quotation is taken from a song that celebrates the return of the Israelites from their bondage (i.e. exile) in Egypt, and its addressee is the sea ("What ails you, O sea, that you flee?"), the topic of the poetic text that follows, which deals with Bolivia's former seacoast, lost to Chile in the War of the Pacific in 1879, and a continuing sore point in relations between the countries. Today many Bolivians still consider the Pacific littoral a part of the national territory and hope for its return. One can get a sense of its importance to the national ideology from the following declaration, made by President Hugo Bánzer in 1971: "Bolivia no renunciará nunca su derecho de salida al mar, perdida a raíz de la guerra injusta del 79."

The loss of the coast is a wound that has never healed and an emblem of all the injustices and misfortunes that have befallen Bolivia in its history. By including a poem devoted to the littoral in his poetic journey through the regions of Bolivia, Shimose does on paper what nearly a century of
diplomacy could not accomplish in reality—the restoration of the coast to the national territory, and with it the possibility of future greatness:

Mar como mi alma, cambiante mar desesperado, canta la gran quietud sin tiempo
y a tu canto le responderá mi canto en las playas remotas del exilio.

...corro
por los ríos tropicales y los aguaceros,
proclamando la esperanza en tu alegría,
porque hay amor sobre la tierra,
¡un gran amor más grande que la pena! (pp. 136-38)

The return of the Pacific waters announces a new era that is dawning, one where Bolivia will at last realize her potential as a nation, and her people will be delivered from exile in their own land. PP ends here, on an optimistic note, with a text that completes the structure of the hypothetical homeland being constructed in the course of the book.

In the orphic and utopian project of (re)naming the patria and founding it anew the author is aided by the intertextual writing practices at his disposal. The gamut of alien words, from literary to colloquial, that appears in the book represents concisely yet evocatively a complex and multifaceted national reality. Intertextuality is used in a constructive way, rather than destructively as it was in
Sardonía: instead of sampling bits of inauthentic discourses in order to satirize and destroy them, Shimose appropriates authentic discourses and uses them in the edification of a language of national and personal liberation. Language becomes a means of escape from the labyrinth of exile: on the basis of the actual geography of Bolivia, a poetic patria is constructed that is capable of being a true home for the heretofore alienated subject. Because this fictive homeland is located in the future, albeit a future that seems to be near at hand, the subject remains for the present in an exilic position, as before, but with the difference that now he feels himself part of a collective exile, the historical exile of an entire people within the borders of their own land that is now about to end.

The solution offered in PP to the perennial problem of Bolivian nationhood is a poetic one, based on the counterfactual potential of language rather than on material historical conditions. At this stage in the evolution of his poetics, however, Shimose views writing poetry as a form of social action capable of altering those material conditions. Through the agency of the text, the disparate languages of poets, politicians, miners and campesinos, the various elements that make up the diverse linguistic, social and geographical landscapes of Bolivia, achieve a kind of unity. Intertextuality thus provides the means not only for the
poet's personal rescue from the labyrinth of inner exile, by allowing him to join his voice with those of others dedicated to the cause of social justice, but also for the creation of a poetic vision of a disalienated future for all Bolivians in the form of an authentic and autochthonous patria.

Conclusions

Shimose's first three books differ markedly in tone and style, yet certain constants can be discerned. From the fervent neo-surrealism of TE, which has been compared to the poetry of Paul Claudel or Saint-John Perse,\(^\text{34}\) to the ironic avant-garde experimentalism of Sardonia, reminiscent of both Trilce and Altazor, to the direct, oratorical style of PP, a Bolivian Canto general, Shimose seems to be exploring different kinds of writing, trying on different hats, as it were, in search of the best fit to his temperament and circumstances. Through all these changes there is an underlying consistency in the relationship between the lyric subject and the social milieu, embodied in the situation of inner exile described by Rivera-Rodas and the corresponding exilic subject position. At the same time there is a tendency to reach out from this marginal position to establish relations with other texts, other discourses, and other languages through intertextual writing practices. This
centrifugal orientation reflects a common thread that according to Mitre runs through Shimose's whole oeuvre: a persistent preoccupation with the social world which the poet inhabits: "la obra de Pedro Shimose, ostensiblemente proteica y politalon, mantiene pese a sus mutaciones una dimensión social y aún política constante."\textsuperscript{35}

The exilic subject position, like the intertextual one, is decentered, marginalized with respect to certain forms of discourse in the surrounding linguistic environment, particularly the languages of power and authority. This marginalized position corresponds to the situation of inner exile found in Shimose's work, which Rivera-Rodas suggests is representative of the generalized situation of Latin American writers of his generation.\textsuperscript{36} In this connection it is interesting to note that, like \textit{TE}, Antonio Cisneros' own first book, \textit{Destierro}, refers to exile in its title. René Zavaleta, writing in 1967, corroborates this view when he refers to the writer in Bolivia as "un desterrado en su propio lugar."\textsuperscript{37} In addition to these general circumstances, there are individual factors in Shimose's biography that may have made him more than commonly disposed to experience his relationship to society as one of exile.

Shimose's parents were Japanese immigrants. His father had prospered as a member of a Japanese agricultural cooperative until the time, near the end of World War II,
when he was arrested and his property confiscated, for the "crime" of being Japanese.\textsuperscript{38} In the poem "Biografía de mi padre" the poet recalls the impression that the image of his father in prison made on him:

\begin{quote}
Aró la tierra 
y le arrebató poemas a la tierra...
El venía de la pólvora emplumada con su estruendo oscuro.
¿Qué culpa tenía este hombre de otras culpas?

Aún le veo en la humedad de sus prisiones: 
sereno en su altivez sombría y silenciosa.
\end{quote}

(p. 247)

Shimose also deals with this part of his personal history in a short story, originally published as "El hijo del japonés" but later changed to "El hijo de W.M.,"\textsuperscript{39} in which a young man seeks revenge against the local political boss who has killed his father and stolen his goods. The author has spoken of the effect of these events on his adult point of view: "Las circunstancias que he vivido desde niño han contribuído a que tenga esta visión del mundo y esta pasión por la justicia, porque realmente creo que es una pasión. Desde niño vi y padecí la injusticia."\textsuperscript{40} This early experience of ostracism, of being treated as a foreigner in his own native land, may well have contributed to his adoption of an exilic subject position in his writing.
There may also be factors in Shimose's biography that can help to explain his early predilection for intertextuality. His childhood was spent in the vicinity of Riberalta, a river port in the province of Beni and by his account a surprisingly cosmopolitan place: "diríase que nací y crecí en el seno de una familia de clase media baja, campesina, y en un medio rural y provinciano (provinciano de "provincia," no en cuanto a mentalidad. Riberalta es una de las poblaciones más cosmopolitas de Bolivia)." The cosmopolitan character of Riberalta, founded in 1882 as an outpost for rubber collecting, was due to its location at the confluence of two major rivers of the Amazon system, the Beni and the Madre de Dios, and its role as the major port for the region's agricultural products as well as for trade with Brazil. Growing up there young Pedro would have been exposed to a variety of different languages in addition to Spanish and the Japanese of his parents and their associates, including Portuguese and various Amazonian and Andean Indian languages, a situation that could well have led to an early awareness of heteroglossia and the development of a Galilean linguistic consciousness, which as Bakhtin says tends to predispose the writer to intertextual practices (see Chapter I).

Another possible factor might be his experiences in the other arts, especially music, where the recycling of pre-
existing aesthetic materials is a routine compositional practice. Shimose studied music and became an accomplished musician, a performer and composer whose song "El sombrero de Saó" was a national hit.\textsuperscript{42} The allusion to music in the title of TE can be seen as evidence of a possible cross-fertilization between the author's musical and literary activities. Meanwhile, his work as a journalist in the mid-1960s no doubt influenced his adoption of at least one type of intertextual practice, that of incorporating prosaic, non-literary discourses in the poetic text, as the following statement implies: "Trabajé en 'Presencia' como reportero, columnista y dibujante. Es una tarea interesante porque nos abre las puertas de la realidad cotidiana, del hecho inmediato, del lenguaje directo, y esto es provechoso para el escritor."\textsuperscript{43} These biographical factors serve only to explain and corroborate the evidence of the texts that has been presented in this chapter, which indicates that from the start, even before his extraterritorial exile, intertextual writing practices and the exilic subject were important and interconnected features of Shimose's poetry.
NOTES TO CHAPTER III


2 Pedro Shimose, Poemas (Madrid: Editorial Playor, 1988). All further references to Shimose's work are to this edition, unless otherwise noted, and appear in the text.


5 Rivera-Rodas, pp. 233-35.


8 Rivera-Rodas, p. 235.

9 Gumucio Dragón, p. 31.

10 Gumucio Dragón, p. 31.

11 Rivera-Rodas, p. 241
12 See Julio De la Vega, "Del surrealismo a lo social en la poesía boliviana," in El paseo de los sentidos, ed. Leonardo García Pabón and Wilma Torrico (La Paz: Instituto Boliviano de Cultura, 1983), pp. 3-33.


15 Rivera-Rodas, p. 245.

16 Rivera-Rodas, p. 244.

17 Rivera-Rodas, p. 245.

18 Gumucio Dragón, p. 30.


20 Jameson, pp. 365-66.

21 Mitre, p. 130.

22 Rivera-Rodas, p. 250.

23 Mitre, p. 130.


25 Mitre, p. 130.

26 Rivera-Rodas, p. 249.
27 Rivera-Rodas, pp. 248-49.

28 Mitre, p. 131.


30 Ortiz, p. 134.

31 Rivera-Rodas, pp. 252-53.


35 Mitre, p. 129.

36 Rivera-Rodas, pp. 234-35.


38 Letter received from Pedro Shimose, 29 September, 1989.


40 Gumucio Dragón, p. 31.

41 Letter received from Pedro Shimose, 29 September, 1989.

42 Chávez Taborga, pp. 18-19.

43 Gumucio Dragón, p. 31.
CHAPTER IV

EXILE AND INTERTEXTUALITY:

SHIMOSE'S POETRY IN TRANSITION

Introduction

The inner exile of the lyric subject in Shimose's early works prefigures the poet's definitive extraterritorial exile after the Bolivian coup d'état of August 1971, but this does not mean the transition was a simple or an easy one. The writer's response to his radically altered circumstances are recorded in the two books of poetry he wrote during the early 1970s, *Quiero escribir pero me sale espuma* (1972) and *Caducidad del fuego* (1975). Both books make extensive use of intertextuality, but in very different ways, and it is through an examination of the shifting relations between texts and intertexts that it will be possible in this chapter to shed some light on the poet's evolving conception of his relationship to his surroundings, his art and language.

Among all of Shimose's books, QE is the one that has elicited the largest volume of critical commentary. This is because of the attention it received as a result of winning
the Casa de las Américas prize for poetry in 1972, which for
the first time made Shimose's name and work known
internationally. Therefore the analysis of OE to be
presented here will rely more on the work of other critics
than in the preceding chapter. In particular, Miriam
Bornstein has dealt with citational or "intecalary"
intertextuality in this book, so that it will not be
necessary to spend as much time on this phenomenon as would
otherwise be the case. Here the aim will be to survey the
full range of intertextual writing practices in OE, with
emphasis on the more global forms of retextualization and
their ramifications.

In contrast with OE, CF has received relatively little
attention from critics. It is a darker and more difficult
book in which the bases of the writer's previously-held
values are challenged, not least his revolutionary,
socially-committed poetics. Cut off by exile from his former
audience and the social context of his writing, Shimose
turns to a more complex, literary type of intertextuality
that reflects the changed relationship of the poet to the
world around him.

A third book that was published during this period, Al
pie de la letra (1976), does not really fit with the
chronological scheme that has been adopted in this study. AP
is a miscellaneous collection that brings together poems
written, as Eduardo Mitre notes, between 1962 and 1974, and hence as a book it lacks the stylistic and thematic identity that characterize most of Shimose's other volumes, nor does it mark a new stage in his poetic trajectory or in his use of intertextuality. This is why previous studies that have taken a diachronic approach to Shimose's work have mentioned AP only in passing, in a footnote, as in Mitre's case, or parenthetically, as in Blanca Wiethûchter's: "(Al pie de la letra es un poemario que presenta poemas escritos en la década del 60, y por eso mismo no nos interesa por la perspectiva cronológica que hemos adoptado)."³ In the course of the present study material from this book has been and will continue to be used to supplement the description and analysis of trends and characteristics in Shimose's writing manifested in his other books, but unlike the latter it will not be treated in a separate section of this chapter.

Quiero escribir pero me sale espuma

Bornstein's analysis of QE, the most extensive and detailed to date, focuses on Shimose's use of intertextuality as exemplary of the type designated by her as "intercalary," "citational" by Genette, in which more or less brief fragments of alien linguistic material are interpolated in a matrix of authorial discourse: "La poesía de Pedro Shimose nos ofrece un ejemplar uso de la
intertextualidad como principio intercalante." The first instance of intertextuality the reader encounters in this book is not of this type, however; it is instead one of the "higher" forms in Genette's scheme, a hypertextual transformation. The reader who is familiar with Vallejo's posthumous poetry will immediately recognize the title of the book as a quotation from the poem "Intensidad y altura." Such literary competence is not really necessary for the reader to become aware of this intertextual relationship, however, since s/he can find an explicit paratextual attribution of the quotation to Vallejo in the opening pages of the book. The intertext in this case is a literary one, but its identity is not the object of some arcane puzzle or recondite word game, as in Riffaterre's conception (see Chapter I); rather it is prominently displayed so that it can serve as a cue to the reader for an intertextual reading of the text that follows.

When asked about the significance of the title, Shimose answered: "Vallejo es uno de los poetas que más aprecio. Ese verso trata de explicar la contingencia en que fue escrito el libro. Es como una onda con muchas irregularidades. Fue escrito casi sobre la marcha." According to this, the title refers to the situation of enunciation, the state of flux in the external circumstances under which the poet was attempting to write. The presence of the concrete
situational context in the poetic text is also characteristic of Vallejo's writing in the period to which "Intensidad y altura" and other poems of the series "Sermón de la barbarie" belong, as Jaime Giordano explains:

La poesía de Vallejo entra en un período de climax donde se realizan líricamente las sensaciones de espanto ante la muerte personal y la tragedia colectiva vivida por su pueblo y por el socialismo. En 1937 vuelve malherido del cuerpo y del alma a París; escribe una serie de poemas a los cuales decide ponerles fecha, datarlos, amarrarlos a su precaria temporalidad... fijar los poemas en un tiempo concreto: el de su muerte y el de la derrota ante el fascismo.6

The pressure of external events, "la sensación de estar viviendo en una era de barbarie colectiva y triunfante,"7 led Vallejo to use dates as a means of forging a direct link between text and context. Vallejo's situation in 1937-38 was not unlike that of Shimose in 1971-72: a Spanish-American expatriate living in Europe, at a time when hope of social progress and reform was acutely threatened by fascism and militarism. The effect of the Bolivian coup on the younger poet was similar in some ways to that of the Spanish Civil War on his predecessor, as Shimose's account of the genesis of QE suggests:

Ha nacido entre la persecución y el exilio. Después del último cuartelazo estuvo casi un mes
caminando libremente por La Paz y de un día para otro tuve que ocultarme y cambiar varias veces de escondite. Me enteré incluso que tenían fotos más que yo mismo desconozco. Allí empezó a tomar forma el libro. Fui mentalizando los poemas y escribiéndolos en trozos de papel, pero sólo aquí, en España, tuve la tranquilidad suficiente como para escribir la obra.²

The allusion to Vallejo thus creates an intertextual relationship that embraces the situational context of the source text, and thereby gives added meaning to the title of Shimose's book.

The original sonnet that forms the textual context of the quotation in the title is the hypertext upon which the first, prefatory poem in QE is based: "Preludio afónico" is a retextualization of "Intensidad y altura," an intralingual translation that shares a number of characteristics with its model but also deviates from it in ways that are sometimes significant. Initially the most obvious similarity is in the external form, which in both cases is that of a Petrarchan sonnet in hendecasyllables, with the standard disposition of lines in two quatrains and two tercets:

Quiero escribir, pero me sale espuma, quiero decir muchísimo y me atollo; no hay cifra hablada que no sea suma, no hay pirámide escrito, sin cogollo.
Quiero escribir, pero me siento puma; 
quiero laurearme, pero me encebollo.  
No hay toz hablada, que no llegue a bruma, 
no hay dios ni hijo de dios, sin desarrollo.

Vámonos, pues, por eso a comer yerba,  
carne de llanto, fruta de gemido,  
nuestra alma melancólica en conserva.

¡Vámonos! ¡Vámonos! Estoy herido;  
vámonos a beber lo ya bebido,  
vámonos, cuervo, a fecundar tu cuerva.⁹

Shimose deviates formally from Vallejo only in the rhyme scheme: where the original follows a pattern of abab abab 
cdc ddc, his version adopts the more traditional abba abba 
cdc dcd:

Poético comienzo en vino avinagrado:  
¿cómo escribir del tizne sin carbones;  
de la tos, sin gargajo; y sin borrones,  
cómo escribir de mí si estoy fregado?

Garrapateo espumas, cabreado,  
con humo y humedad en los pulmones;  
doliéndome de la sombra en los rincones  
mi soledad en verso encebolado.

Desgarrado y vencido por las furias;  
en el exilio, triste, voy sufriendo  
el hambre de mi pueblo en mis penurias.

En lágrimas y pus voy escribiendo.  
A medias muero en jácaras espurias.  
A medias vivo, voy sobreviviendo. (p. 141)
In the hypertextual process of production, form is in effect held constant, and consequently there is no quantitative augmentation or reduction of the intertext. Beyond this external resemblance there are some direct transfers at the word level in which the original meaning is largely maintained, e.g. "me sale espuma" becomes "Garrapateo espumas," "me encebollo" becomes "mi soledad en verso encebollado," "toz" becomes "tos." Different words are sometimes used to convey a related meaning, as when "No hay toz hablada, que no llegue a bruma" becomes "la tos... con humo y humedad en los pulmones" [emphasis added]. There is also a transfer of syntactic structures, specifically an antithetical sentence type, characteristic of Vallejo's writing, in which the second part negates or contradicts the possibility proposed in the first (e.g. "Quiero escribir, pero me sale espuma") a structure that is repeated in each line of the octave in the original sonnet, and reproduced by Shimose in the series of rhetorical questions in the first quatrain, each of which takes the form, ¿cómo A, sin B? These formal correspondences between text and intertext evidently represent an attempt to imitate the style of the original while at the same time translating it into the idiolect of the younger poet, the result of which is a blending of the two lyric voices.
The theme of "Preludio afónico" is, like that of "Intensidad y altura," a metapoetic one—the difficulty of writing under difficult circumstances. On the personal level this takes the form of visceral images of the physical body in pain. To Vallejo's cough ("toz"), mentioned above, Shimose adds other elements: "gargajo," "lágrimas," "pus." Both texts also make reference to the political dimension of their respective situations, but in different ways: while Vallejo indicates its importance by means of a paratextual notation of the (presumptive) date of composition, Shimose refers to it directly in the body of the text ("en el exilio, triste, voy sufriendo / el hambre de mi pueblo en mis penurias"). Either way, because of its relationship to the theme, the contingent situation of the writer is an integral part of the poetic structure of both texts.

Where the two poems differ most significantly is in the conclusions they draw from the situations they describe. After the turn in the Vallejo sonnet, the animalization of the lyric subject implied in the second quatrain ("me siento puma") proceeds to a point where the speaker seems to abandon poetry altogether in favor of the lower biological functions of eating, drinking, and procreation: "Vámonos, pues, por eso a comer yerba, / ... / vámonos a beber lo ya bebido, / vámonos, cuervo, a fecundar tu cuerva." Faced with the situation presented in the octave, the poet gives up the
impulse to write; he turns away from language and embraces the inarticulate sounds ("llanto," "gemido") of his non-linguistic, animal nature. In the Shimose text, on the contrary, writing is a means of survival in exile: "En lágrimas y pus voy escribiendo. / A medias vivo, voy sobreviviendo." The attitude of Vallejo's speaker is finally one of resignation before overwhelming difficulties, while Shimose's ends on a half-hopeful note, an affirmation of the possibility of survival through writing.

Nonetheless, in terms of the nature of the lyric subject, "Preludio afónico" has more in common with "Intensidad y altura" than with Poemas para un pueblo. In contrast to the defiant, prophetic vox populi of the latter, the speaker in this and other poems of OE emerges as a private citizen, an ordinary person in dire straits, alone and abandoned in the world, struggling to survive. In the case of "Preludio," the similarity to the subject in Vallejo's text is due in part to Shimose's conscious imitation of its language, since the subject is produced, as Lacan says, as an effect of language. In the other texts where this kind of subject appears, principally the poems of exile per se, it is a consequence of the adoption of certain norms of ordinary language to produce what Roberto Fernández Retamar calls "poesía conversacional" (of which Vallejo himself has been said to be a precursor).
emergence of this kind of writing in OE: "Un lenguaje literario, invectivo, alterna o convive con otro llano, coloquial, enriquecido de giros populares." Ordinary language produces an ordinary subject. OE marks the transition from the Nerudian subject of PP to the Vallejian position, a decentered yet more personal yo, of his later work.

Another difference between OE and PP lies in the general organizing principles of the two books. Without "Preludio afónico," the poems of OE would follow a roughly chronological, autobiographical sequence, beginning with the seventeen texts set in Bolivia and ending with the nine that deal directly with the experience of exile. The organizing principle of the book is thus diachronic rather than spatial, personal rather than geographical. With "Preludio" placed as it is at the beginning, the Bolivian poems are enclosed in a frame of exilic texts, and are hence viewed by the reader from an exilic perspective, one that is literally distanced with respect to the referent, and hence potentially more critical. Indeed, while PP depicts the brilliantly multicolored surface of the country in the broad strokes of the landscape painter, OE plumbs the depths of its social reality with the more nuanced touch of the portraitist, as Wiethüchter observes:
A diferencia de *Poemas para un pueblo*, Quiero E. no busca un paisaje, ni sigue una geografía. Está orientado por lo urbano y por lo humano. ...pasa de lo aparente, o mejor, de la superficie a una presencia social más profunda y que quiere abarcar el ser social.\textsuperscript{12}

The poem "American way of life/Bolivia" dramatizes this change in perspective in its handling of the picturesque view of the Bolivian landscape, seen through the eyes of English-speaking tourists:

Fabricarán tus sueños en colores,
te darán sortilegios en conserva,
*pop in out camp very good Batman yes!*
reducción india *week-end Made in USA*
te instalarán escaleras mecánicas de bajada
(nunca de subida)
enviicarán tu aire, tu cielo azul será un tumbolo oscuro
y dirán *Bolivia Typical Country It's Wonderful*
crecerán rascacielos, te encerrarán en jaulas,
te enseñarán cómo se caza el dólar,... (p. 142)

The foreign material here is used ironically, with a meaning clearly contrary to that of its original context: the phrase, "*Bolivia Typical Country It's Wonderful,*" is not intended to promote tourism, but quite the opposite, to satirize the point of view it embodies. The alien fragments are set off typographically, through the use of italics and capital letters, from the discourse of the lyric subject, so that the latter is able to maintain total control over the
hostile discourse and utilize it to supplement his own point of view, as Bornstein points out. The basic lyric discourse is an extended apostrophe addressed to Bolivia, a kind of jeremiad in which the speaker assumes the role of a prophet possessed with knowledge of impending catastrophe. The discourse of the subject and the alien fragments are clearly demarcated in the text such that the two juxtaposed languages, and the opposing perspectives they represent, coexist but do not interact dialogically in any direct way.

The syntactic structure that is most often repeated in this poem is a sentence that has as its nucleus a verb conjugated in the third-person plural, future tense, and in which the addressee, the tú of the poem, appears as the grammatical object, a passive recipient of the action of the verbs. The agents of the verbs, the tacit third-person plural subject (ellos), are not specified in the text, but their identity can be inferred from the interpolated foreign linguistic material, as Bornstein observes:

Este pronombre no aparece en el texto excepto a través de las formas verbales; nunca es identificado. Pero gracias al recurso intertextual enfatizado por el cambio tipográfico, el lector puede enterarse de quienes son los transmisores del imperialismo cultural norteamericano que, según la perspectiva del hablante, humillan al país. A través del uso del inglés el poema logra un efecto acumulativo enumerando las instituciones y conceptos que son famosos por su poder
deformador: las industrias física y turística, y los medios de comunicación que propagan un ideal de vida basado primordialmente en la acumulación de bienes materiales.  

The alien fragments allude to the discourse from which they are taken, and hence to the worldview of those who use it. In so doing they supply what is missing in the poetic text: the referent of the deictics which in an ordinary language situation would have been given by the immediate context of the speech event.

In addition to the deictic function proposed by Bornstein, Mitre suggests that intertextuality has a mimetic function in "American way..." and similar texts: "La incursión [del inglés] que fractura el castellano, cifra la intervención del capitalismo norteamericano y de sus instrumentos nacionales."  

In Wiethüchter's view the invasion of the poetic text by foreign elements is an act of violence: "En este libro el lenguaje debe ser definido más bien por la violencia.... Pero el lenguaje no sólo se forma por la rabia, sino se envicia y degrada por formas ajenas que alienan hasta confundir el código."  

The intertextual sign thus becomes opaque, an obstacle to a smooth, unencumbered reading: the irruption of words and phrases in English disrupts the syntagmatic flow of the poetic text, in a way that mimics on the syntactic level the disruption of national life brought on by the very economic and political
forces to which the foreign words allude, and the text in
this way becomes a structural homologue of the economic and
political situation in which it is embedded.

Intertextuality is likewise used to identify the
referent of a repeated deictic in the poem, "El Conde
Drácula sale de inspección," which, as its title suggests,
combines the hypertextual transformation of a pop-culture
narrative (cf. Cardenal's "Oración por Marilyn Monroe," and
in prose, Manuel Puig's El beso de la mujer araña) with
elements drawn from the social language of the military:

Te despiertas, sediento, a medianoche.
Emerges de la tumba, bebes whisky on the rock,
chillas y aleteas,
vuelas por el país con las Boinas Verdes,
fundas el miedo,
allanas domicilios, saqueas librérías,
...
regresas al castillo,
te duchas y te afeitas,
desayunas con Frankenstein, hojeas los periódicos,
bostezas
y retornas a los reinos profundos
de las tinieblas. (p. 166)

All verbs are conjugated in the second-person singular, yet
the concrete referent of the tú of the poem is never
actually stated. Its identity is inferred from the
intertextual figures that derive from the language of the
military, phrases such as "sale de inspección" and "las
Boinas Verdes." In the aftermath of the death of Ché Guevara
the latter could only allude to the Bolivian army's collaboration with United States military advisors, an association that is also suggested by the English words "whisky on the rock [sic]." The North American connection is also conveyed by predicates that characterize the referent as the vampire of Hollywood horror films ("emerges de la tumba,... chillas y aleteas"), and by the mention of Frankenstein. The word "castillo" is a double sign in this text, relevant as it is to both the military and the Gothic contexts. By linking these familiar intertexts and their respective contexts, the poem is able to communicate its basic message, that the Bolivian military is a monster "Made in U.S.A.," a parasite that feeds on the life-blood of innocent victims, in a way that is more subtle and implicit than what is found in much political poetry, because the connections that lead to this conclusion are made outside the text proper, in the mind of the reader.

Any hint of pathetic grandeur that might be attached to the figure of the vampire is canceled by the spectacle of his engaging in ordinary routine activities: eating breakfast, reading the newspaper, showering and shaving. The irruption of the language of everyday life in the midst of a scene constructed from the grander or more sublime discourses of the military and the Gothic novel or Hollywood horror film produces a humorous effect, a trivialization and
debasement of the monster in the revelation of the very ordinary and limited nature of his physical body ("bostezas"). The final carnivalization of the military thus results from a conjunction of three distinct discourses and a complex interweaving of intertextual practices.

In the extreme case intercalary technique produces poetic collages in which syntax is virtually suspended and the reader is positioned as an intertextual subject obliged to guess at the possible connections among disparate elements juxtaposed seemingly at random on the page, as in this excerpt from "Explicación del destierro":

\[
\begin{align*}
\text{poemas una carta una guitarra} \\
\text{Espancito 2000 años} \\
\text{inFORDme rockefeller & CIA} \\
\text{hamburguesa snack bar escribo} \\
\text{Ama sua, ama llulla, ama khella} \\
\text{(no seas ocioso, no seas ladrón, no seas mentiroso)} \\
\text{escribo} \\
\text{(se dan por aludidos)} \\
\text{Fasci di combattimento} \\
\text{con hot dogs y chewing gum,} \\
\text{camisas blancas y M-22} \\
\text{escribo}^{17}
\end{align*}
\]

The speaker here, as in Ernesto Cardenal's collage poems, is represented as a mere transcriber of others' words ("escribo"), but one whose perspective is nonetheless discernible in the implicit relationships established with
the various languages that are cited in the text. The English and Italian words, associated with North American imperialism and neo-fascist militarism respectively, are iterated in a raw, unassimilated, fragmentary form, printed in a contrasting typeface, and jumbled in an almost chaotic manner. The Aymara words ("Ama suá...") are treated quite differently: they comprise a complete and to all appearances grammatically well-formed sentence that conveys an ethical content, rather than a mish-mash of fragmented and potentially empty signifiers. By becoming a translator rather than a mere transcriber, the lyric subject joins with the speakers whose language is being translated, the most oppressed group in Bolivian society, and thereby establishes an implicit relationship of solidarity with them, a relationship that is reinforced by the absence of typographical barriers between the two utterances, while at the same time preserving their difference. The different types of intertextual relationships established with each language represented in the text thus help to characterize the attitude of the subject as one of hostile non-communication where the practice is purely citational, and one of sympathy and fraternity where translation is involved.

The negative pole in the linguistic axiology of QE is not occupied by English alone, but also by the authoritarian
Spanish of the Bolivian military government, as in "El exilio comienza":

\[\text{Atrás quedan mis treinta y un años «adiós, vidita del alma}\\]
\[\text{y hasta otro día»}\\]
\[\text{mantendremos el orden aunque corra sangre}\\]
\[\text{la luz herida en las montañas, la paz social es}\\]
\[\text{necesaria}\\]
\[\text{la escuelita de La Higuera, los senderos de Teoponte,}\\]
\[\text{sólo dentro del orden y del Estado constituido,}\\]
\[\text{etc.}\\]
\[\text{lejos del ladrido de los perros, cada vez más}\\]
\[\text{lejos de}\\]
\[\text{la noche}\]

The phrases in roman type allude to a genre of discourse that is typical of the new regime, exemplified in the following excerpt from a speech delivered by President Bánzer in 1971:

\[\text{Al haber restablecido el orden, creado un clima de}\\]
\[\text{confianza y devuelto el principio de autoridad y}\\]
\[\text{la vigencia de la ley, mi gobierno se ha hecho en}\\]
\[\text{tan corto tiempo acreedor del consenso nacional.}\\]
\[\text{Al contar con el apoyo masivo y consciente de la}\\]
\[\text{ciudadanía, estamos obligados a preservar esta}\\]
\[\text{realidad política en forma inflexible y humana, en}\\]
\[\text{relación a todos aquellos que pretendan en una u}\\]
\[\text{o otra forma alterar el orden.}\]

The fragments of authoritarian discourse in Spanish that are interpolated in "El exilio comienza" receive exactly the
same treatment and have exactly the same functions as the English words in the two previous examples. They contrast both typographically and linguistically (e.g. in tone and diction) with the discourse of the lyric subject, to which they are syntactically unconnected, and which they continually disrupt, thus reproducing the objective political situation as a linguistic structure, while at the same time identifying those responsible for that situation by alluding to their typical speech genres. The official, authoritarian language of power and repression is foreign to the lyric subject in QB, and dialogue remains impossible regardless of whether it is uttered in English or in Spanish.

While the method of incorporating official language in "El exilio comienza" is, as before, purely citational, there is a shift in the balance of power between the quoted and quoting discourses, as Bornstein notes:

En contraste con los ejemplos anteriores, donde la intertextualidad es un recurso que suplementa la perspectiva del hablante, aquí notamos que se trata de dos enunciados cuya diferencia reside en su contexto, su tono, y su propósito.

Consecuentemente, la intertextualidad cumple con una función opositiva o contrastante, que al poner en juego dos discursos también hace que obren dos perspectivas: la del sistema opresiva (tomada directamente) y la del efecto de éste en el hablante.
Whereas the defiant speaker in "American way of life/Bolivia" is firmly in control of his materials and capable of using them ironically to support his point of view, here the alien word has attained a degree of autonomy by dint of its irresistible effects on a proportionally diminished subject, overcome with nostalgia and overwhelmed by forces beyond his control. This and the colloquial, almost intimate ("vidita del alma") register of the basic lyric discourse, an elegiac farewell on the eve of exile, produce a lyric subject that is an almost pathetic figure, not unlike the Vallejían subject in "Preludio afónico." The unofficial, colloquial discourse of the lyric subject occupies the positive axiological pole, as indigenous languages did in "Explicación del destierro," in opposition to the official discourse of the dictatorship.

Shimose uses colloquial linguistic forms, including conversational speech and bolivianismos, along with indigenous languages, to construct a counter-language of solidarity as described by Wiethüchter, "un lenguaje solidario y vital que entre toda la violencia recoge seres nunca nombrados, pero vivos y fuertes." (cf. Juan Gelman's similar use of lunfardo—see Chapter II). In "Ramón Beyuma," for example, local words are used to create a sympathetic protrait of an ordinary man of the people, living close to the land:
Ramón Beyuma, el camba, es más que mi amigo,
es mi compadre,
porque Ramón Beyuma es el buri,
Ramón Beyuma es el baile con juméchi y palosanto,
es el callapo y el río,
la cualusa y el ambaibo,
[...]
Se lo digo al paúro: es mi compadre.
Se lo digo al surazo: es mi compadre.
Se lo digo a la palmera: es mi compadre.
Al taquirari le digo: es mi compadre
aquel que va con mi ahijado,
provincia de luz adentro,
sombrero de saó con camba,
carnaval con abarcaras caminadas por Ramón. (p. 163)

Like the Aymara and Quechua phrases in other poems, the bolivianismos in this passage (camba, buri, juméchi, callapo, cualusa, etc.) represent a foreign language in the context of the literary text, as Shimose's Amazonian lexicon is foreign to the speech of the Bolivian altiplano, a status that is indicated by their inclusion as entries in the "Vocabulario" appended to Poemas, without which they would be semantically opaque to the general reader, uninterpretable without the aid of a specialized reference work such as Fernández Naranjo's Diccionario de bolivianismos. As in the case of the Andean languages, here too the poet becomes a translator, although the translation is removed to the paratext. The alien words are syntactically integrated in the discourse of the subject and
uttered in his own voice as a gesture of fraternity with the ordinary rural people of lowland Bolivia whose speech they represent.

The incorporation of ordinary, colloquial and other non-literary types of language in the poetic text has implications for Shimose's poetics. Ordinary language implies ordinary situations, realms of experience not considered inherently "poetic" in puristic concepts of poetry. The expansion of the scope of poetry that results from this more "novelistic" (in Bakhtin's sense) approach to language also occurs in Vallejo's work, as Saúl Yurkievich points out: "La poesía... deja de ser un culto solemne, un sancto sanctorum a donde sólo se puede entrar con vestimentas sacerdotales. La poesía se aplica así al mundo en su totalidad; comprende también lo menor, lo trivial, lo cotidiano." Moreover, according to Bornstein, the notion of the poetic text as something directly involved with the world around it is one of Vallejo's most important legacies to the poets of Shimose's generation:

La estética de Vallejo se define centralmente dentro de la línea comprometida y por lo tanto prefigura la nueva poesía socio-política. Su legado a los jóvenes poetas es complejo y multifacético.... Quizá la más significativa herencia vallejiana es que su expresión opera dentro de una función revalorada de la poesía y
del poeta, fusionando definitivamente el texto con el contexto.²⁴

This notion of the relationship between the text and the outside world leads to the question of the social role of poetry and the poet, a matter of concern for both Vallejo and Shimose:

La obligación social del hablante vallejiano, que siente visceralmente el sufrimiento de la humanidad, compromete su poesía a un sistema de preferencias parecido al de los nuevos poetas. De hecho Vallejo se convierte en un parádigma para ellos, no tanto por los recursos que emplea sino por su visión.... El paralelismo entre Vallejo y Shimose surge de la pregunta que genera la conciencia crítica sobre la función de su poesía."²⁵

OE is informed by the same spirit of revolutionary fervor and the same notion of poetry as a form of social action as PP, as Chávez Taborga observes,²⁶ and Wiethüchter confirms:

Tanto Poemas... como Quiero Escribir... participan de la esperanza que se propagó en América Latina a través de la Revolución Cubana. Y de modo particular por la presencia del Ché en Bolivia en 1967.... Ambos libros conforman un gesto y una acción solidaria, e implican la sustitución del fusil por la pluma. Frase tan de moda en esa época. Y en ese sentido participan de la acción del Ejército de Liberación Nacional, cuya lucha, también antiimperialista, supone ese exilio
interior/exterior, en el que la poesía de Shimose se sitúa siempre.27

As Bornstein writes, the way the poems in this book carry out their social mission is by exercising a cognitive function: "La posición del hablante básico, su concepción general, es que la poesía cumple su función al presentar una realidad integral; al ser un verdadero medio de conocimiento."28 Intertextuality, particularly of the intercalary variety, serves this end of making poetry a medium of knowledge by condensing a large amount of cognitive content in a poetic figure of minimal extent:

A través de la sucesión de imágenes mentales y visuales que evocan las siglas y el uso del inglés, nos damos cuenta de los elementos generadores del exilio. Es decir, que la modificación de la estructura social se debe a la penetración extranjera, norteamericana, a nivel económico, gubernamental, y cultural. El uso del inglés otorga objetividad al discurso, cuyo tono de autenticidad se debe a que utiliza referentes muy reales y popularmente conocidos.... [L]a interpolación del texto logra con cierta fortuna, la comunicación económica y directa que es propia de la poesía conversacional. Al salirse de los parámetros del discurso lírico, se ha creado un texto cuya saturación informativa logra una sorprendente coherencia.... La obra entrega una poderosa carga informativa que extrae al lector de su propio medio, lo involucra emocional e intelectualmente y lo obliga a decidir, a formar una opinión.29
A corollary of Shimose's revolutionary poetics is the revolutionary optimism that allows him, in spite of his circumstances, to end the book on a hopeful note with these closing words, "En el exilio, lejos de la patria, / la fuerza de nuestra espera" (p. 181). Intertextuality of the hypertextual variety helps to give literary form to this hope in poems such as "Preludio afónico," as described above, and also in "Paráfrasis a un poema de Nizar Kabbani." It will be well to consider the latter text briefly before concluding this section because of what it portends for Shimose's subsequent work. Nizar Kabbani (or Qabbani) is Syrian poet and diplomat (b. 1923) who spent most of his adult life abroad, and whose work was translated into Spanish in the 1960s. He is best known as a poet of romantic love and disillusionment, and is thus an apt if rather oblique model for Shimose's own poem of betrayal and lost love for those of his fellow countrymen who helped to deliver his beloved homeland into the hands of the enemy. The last section, however, says simply,

Yo,
junto a la piedra,
espero. (p. 176)

The reader who is still thinking of Vallejo at this point might hear in the word "piedra" an echo of the poem, "La
rueda del hambriente," where, as Giordano points out, "piedra" acquires symbolic value: "El hablante pide descanso: 'Una piedra donde sentarme / ¿no habrá ahora para mí?' La 'piedra' es tanto un sitio de reposo dentro de la confusión y el dolor, como algo seguro en qué creer."\textsuperscript{31} Such an interpretation is in keeping with the gist of Shimose's text, and is further supported by the symbolic use of piedra to represent the homeland or patria in Caducidad del fuego, as will be seen in the next section of this study. If the presence of the declared intertexts of both the poem (Kabbani) and the book as a whole (Vallejo) is admitted, along with the voice of the lyric subject as translator/paraphraser, then this word is the site of a convergence of three separate poetic discourses, three voices speaking in unison. While the evidence here is admittedly tenuous, this analysis gains some support from the fact that this is precisely the sort of thing that Shimose does repeatedly in Reflexiones maquiavélicas.

What "Paráfrasis..." reveals is the germ of a new element in Shimose's poetics, a notion of authorship that is more collaborative than individualistic. In PP the words of other poets were cited, but they were usually clearly demarcated, set off by quotation marks from the basic authorial discourse; in OE, however, such barriers are beginning to come down as the poet blends his own voice with
those of other writers. Shortly after the publication of the latter, Shimose declared in an interview: "Uno no innova casi nada. Cada creador lo único que hace es organizar la realidad nuevamente como él la concibe. Todos los elementos están dados ya. El creador los ordena."32 The similarity of this statement with some of José Emilio Pacheco's pronouncements, e.g. "La poesía no es de nadie: se hace entre todos," is obvious, and as with Pacheco, such notions lead in Shimose's later books to collaborative relationships with authors removed in space and time and an ever deeper integration of intertextuality in the structure of the poetic text.

Caducidad del fuego

In Caducidad del fuego Shimose continues the exploration of the experience of exile begun in the last part of QE, but the texture of his writing is quite different. The language is often fragmentary and epigrammatic, and there is none of the spatio-temporally deictic type of intertextuality that was so abundant in the previous book. The occasional toponyms one finds do not refer to Spain, the actual place of writing, but to places in Bolivia (Altiplano, Guaranía, Yungas) or in other parts of Europe (Zeebrugge, Lille) which are seen unclearly,
through the blurred vision of memory, or in an unreal, dreamlike state, as in "Chacaltaya":

La luz me vuelve luz,
¿soy real?
¿estoy vivo? (p. 208)

In "Jardín de arena," the deictic adverbs of spatio-temporal location are enclosed in parentheses, as if the "here" and "now" were superfluous, dispensable forms irrelevant to the speaker: "(Aquí) soy: / la suavidad del gesto (ahora)" (p. 207) In "C.D. contempla el altiplano" the speaker views a once-familiar landscape from the perspective of the seriously disoriented character in Calderón’s La vida es sueño: "¿Dónde estoy? / ... / segismundo" (p. 222). The absence of concrete spatial references in the text reflects a radical disorientation of the lyric subject in this book and the tenuousness of his connection to his physical surroundings.

Personal pronouns, another type of deictic, are likewise unstable in CF. Many of the poems are apostrophic, but the referent of the tú, the addressee, is constantly shifting: sometimes it is poet's beloved, while at other times it is the subject himself, or an intertextual interlocutor, as in "Quinta de San Pedro Alejandrino," where the addressee is identified in the paratext as Simón
Bolívar. In some cases the referent of the tú shifts in the course of a single poem, making it difficult if not impossible for the reader to reconstruct. This reflects the subject's disorientation in relation not only to the geographical space in which he finds himself, but to his human, social environment as well.

The foregoing indicates a lyric subject in crisis, a crisis provoked by the indefinite prolongation of exile and an accompanying loss of hope, as Mitre writes:

Sepultado el espacio mítico y cancelada la esperanza de reencarnarlo en la historia a través de la Revolución, la poesía de Shimose expresa un doble exilio: de un orden mítico y de la madre patria.... El extrañamiento de las fuentes nutricias de la patria natal ha de significar el desarraigo, la errancia permanente por una tierra baldía ("en ninguna parte se está bien"), la pérdida de la identidad ("No sé ni cómo soy ni cómo he sido"), una lenta desintegración del ser ("Voy / a terminar de ser / hueso roído en el exilio"), y, finalmente, la desoladora revelación de un destino equívoco: "En el exilio es donde tú ... descubres que eras apenas un error."

Si al inicio de tal experiencia Shimose alentaba la esperanza del retorno, en Caducidad del fuego, por el contrario, expresa la imposibilidad del mismo. La ausencia irá adquiriendo los trazos del adiós. El regreso no es posible debido no tanto a causas históricas o políticas como existenciales: no se vuelve porque el que se fue, ya no existe como tampoco existe el lugar del retorno.
The change in the subject's perception of his situation can be seen in the transformation of the verb in "junto a la piedra / espero" (OE) into "He vuelto a tu crueldad, a sucumbir junto a la piedra" (p. 194; emphasis added). The speaker in CF is lost and alone in a chaotic world devoid of meaning or transcendence: "Ya nada es sagrado entre nosotros," he says in the opening poem, "Diálogo en piedra" (p. 192). Mitre points out the similarity between this and the worldview embodied in the poetry of Oscar Cerruto, the senior Bolivian poet (1912-81) whose work Shimose later helped to edit:34 "La analogía con la visión de Cerruto es aquí inevitable: en ambos poetas la misma y amarga convicción de un pasado mítico y primigenio abolido por la historia."35

The patria has become an irretrievable absence, a source of pain and hence a negative value, but not quite all is lost, as Mitre observes: "Sin embargo, no todo es tan obscuro en esta etapa de la poesía de Shimose, pues ella se abre a una dimensión hasta entonces casi inexistente en su obra: la amorosa o erótica."36 Eroticism, which had received a negative treatment in Sardonia, associated as it was with the commodification of love in modern consumer culture, replaces the patria as a positive value in the axiology of CF. In "Primavera" the body of the beloved becomes the new homeland:
Ven, amor, 
ilumina 
mi sombra 
cuando todo 
sea 
sombra.

Tú eres mi patria... (p. 212)

In this and several other texts the situation of enunciation is represented figuratively by shadow, darkness, and night. The subject writes from the dark night of exile, a state of emptiness, hopelessness and isolation.

The syntax in *CP* is disrupted, but not by alien discourses, as in *OE*: the places formerly occupied by intertextual allusions to the surrounding socio-linguistic environment are now empty, replaced by blank spaces in the text. Line breaks frequently do not correspond to syntactic periods, but seem rather to fall more or less at random, leaving many lines that are quite short, consisting of a word, part of a word, or even a single letter. For Mitre this mimics the labored breathing of a someone for whom speech is difficult: "El poeta abandona esa exuberancia verbal (oriental) y tiende a la concisión y a la reticencia. Los poemas de largo aliento son reemplazados por textos breves, de respiración entrecortada, trabajosa." 37 The blank spaces in the text thus represent arhythmic pauses, the
absence of words, a chronic silence of which the speaker is painfully aware:

He cerrado la puerta y mis pasos
se pierden
por húmedas heridas donde todo es silencio. (p. 195)

El tiempo avanza con abejas en los ojos
y tu sombra
traslúcida dibuja la línea pura
del silencio. (p. 215)

The irruption of silence and the fragmentation of poetic language are reflections on the formal level not only of the speaker's experience of disconnection from his surroundings, but of a crisis in poetics. Deprived by exile of the audience and social context that formerly gave it meaning, the place and function of poetry in the world is radically called into question, as Mitre writes:

La relación lenguaje-realidad o poesía-realidad, nunca cuestionada en la etapa del fervor revolucionario, se torna problemática, a la luz de una conciencia crítica y en crisis, desengañada de la historia y descreída del lenguaje. El verbo poético, impotente para operar una transformación colectiva, tampoco redime al poeta. "Hables o calles / vas camino de tu propia destrucción," escribe Shimose, descartando aún la senda purificadora del silencio. Descrédito de la poesía que conlleva una desmitificación de la figura del
Thus the crisis in poetics brought on by the new situation, in which there seems to be no place for poetry, is accompanied by a crisis of identity: what will become of the poet who is no longer able to write?

Cut off from the rich socio-linguistic veins of Bolivia, Shimose at this point abandons the citational type of intertextuality based on speech genres and social languages in favor of hypertextual practices involving other written texts. The speaker is positioned in relation not to the set of languages and discourses represented in the text, as in OE, but to a textual space defined by a constellation of intertexts consisting of works both ancient and modern, European and American, by writers ranging from Heraclitus to Wallace Stevens, and including Calderón, Bolívar, Hölderlin, Thoreau, and Franz Tamayo, the Bolivian modernista poet. This cosmopolitan and trans-historical space, which draws upon texts from a wide range of countries and historical periods, corresponds to the poet's new situation as the Babel of social languages in his previous books corresponded to his active involvement in the public life of his country at that time. (The identified intertexts are primarily Western, but several of the poems allude to Japanese texts
and/or contexts, i.e. "Jardín de arena," "Otosan," and three of the "Seis fragmentos apócrifos," which brings up the intriguing question of possible Japanese influences in Shimose's work. While answer lies outside the scope of the present study, it is nonetheless interesting to note certain similarities, particularly in the use of irony, humor, and deceptively simple, colloquial language, as well as the thematics of inner exile, between Shimose and the Japanese-Peruvian poet José Watanabe.  

The primary intertext in CF is the writings of Heraclitus, with which the book both begins and ends. The title is derived from a quotation that appears as the epigraph to the last poem in the collection, "La muerte del fuego": "Vive el fuego la muerte de la tierra, y el aire vive la muerte del fuego; el agua vive la muerte del aire, la tierra la del agua" (p. 239). The text that follows is divided into four sections, each of which represents a stage in the life of fire, from spark to ash. In the first three the addressee (tú) is fire, but in the final section there is a shift in deixis as the poet enters into intertextual dialogue with the author of the epigraph:

_La ceniza_

Heráclito tú sabías la verdad al contemplar el río.  
(Mi padre mira el mar y yo
reúno
mis últimas
palabras
para el
viento). (p. 243)

Viewed as a hypertextual transposition of the intertext quoted in the epigraph, this poem exhibits several significant deviations. In the first place, of the four elements mentioned by Heraclitus, three are present in the poetic text, albeit in more concrete form: water has become the river and the sea, with their connotations of mortality and temporality ("You could not step twice into the same river"); air has become the wind, which carries away the poet's last ephemeral words into oblivion; and fire, now extinguished, has become the ash, about which more will be said shortly. One of the original elements, however, has been deleted: tierra, earth or land, is absent from the text, just as the native land is an absence for the exile.

In other poems, earth is concretized as stone (piedra), which symbolizes the patria, now relegated to the realm of memory and dreams:

Contemplas
los abismos de la piedra
[...]
evocas los días jubilosos
y los días de los grandes penas.
[...]
Las piedras y los años—Olvido olvidos
El aire, la neblina—Fluye el río. (pp.185-91)

Un dios invade el sueño y nos ayuda a comprender
la piedra y sus heridas.
[...]
Es tarde tarde tarde,
y no hay regreso. (p. 193)

The change of genre, from the philosophical prose of Heraclitus to the lyric discourse of "La ceniza," involves a change of perspective that is effected by the addition of deictics which personalize the text in relation to the speaker ("Mi padre," "mis últimas / palabras"). The latter speaks of his "last words," as if his situation were that of a dying man, or one already dead, like the ash that is left when a fire has gone out.

This use of fire as a symbol for the life of the individual is actually implicit in the intertext. According to Charles H. Kahn, references to fire in Heraclitus are figurative, for he was not so much a natural philosopher interested in the scientific explanation of nature as a philosopher of man in society and the individual experience of life and death: "Man, like a light in the night, is kindled and put out." In the context of exile, fire represents the speaker's former life, now ending or ended, and the lost fervor (in its root meaning, <Lat. fervere, to glow, boil) of his earlier work. This analogy leads to a reinterpretation of the epigraph in terms of the situational
context of exile: the poet is living the death of his land, but in exile his fire too is dying, turning to air, the breath propelling his final words out and the wind dispersing them like the ashes of the dead. After "La muerte del fuego" the meaning of the title of the book becomes clear: besides alluding to the primary intertext, it refers to the situation of enunciation, the penultimate moment (caducidad) in the dying of the fire that is the poet's life.

A second intertext that has ramifications beyond the individual poem in which it is cited is Hölderlin's "Brot und Wein," which appears in the epigraph to "Ninua": "¿Para qué poetas en tiempos sombríos?" The question echoes the speaker's own doubts about the value of his work, the metapoetic theme of the text that follows: "No hay lugar para el canto. ¿Qué será / de nosotros?" (p. 193). The mention of "dark times" in the epigraph suggests the symbolic darkness that represents the poet's situation in many of the poems of CF. Actually, the idea of darkness conveyed by "sombrío" is not in the original line from Hölderlin, which has instead "dûrftig," i.e. poor, miserable, wretched; the notion of "the poet in dark times," however, figures prominently in Heidegger's essay on Hölderlin, "Wozu Dichter?," which may function as a tacit secondary intertext or interpretant in this poem. Darkness
is also an element in the setting of the text from which the quotation is taken: "Brot und Wein" describes the dark night in which we moderns live, abandoned by our gods, and thus supplements the worldview embodied in CP, as summarized by Mitre above. The lines that immediately follow the one quoted by Shimose show the poets in that dark night traveling from country to country like exiles: "Aber sie sind, sagst du, die des Weingotts heilige Priester, /
Welche von Lande zu Land zogen in heilige Nacht." Not only does the epigraph express and lend objectivity to the poetic crisis of the writing subject, it also refers indirectly, by allusion, to the situation of exile that is at the root of that crisis.

Intertextual relationships extend beyond the textual context of the cited material to involve the situational context of writing: as a writer in exile, Shimose had something in common with both Heraclitus and Hölderlin. The former, as Paul Tabori writes, "went into a sort of inner exile when his party (the aristocrats) was defeated and refused to have anything to do with the running of his state. Out of this voluntary exile came On Nature, the oldest surviving monument of Greek prose." Similarly, Hölderlin spent half of his life in a kind of exile due to his madness. In citing their words, Shimose signals not only his affinity for the ideas their words express, but his
empathy with the situations in which they were originally uttered. The shared experience of exile is the common feature in the historically disparate circumstances of these other speakers, and forms the basis for the intertextual dialogue that takes place in CF. Through intertextuality Shimose is able to establish collaborative relationships with other writers in situations similar to his own and to construct a new context for his work consisting of other exilic texts. In this way he begins to overcome the potentially debilitating effects on his writing of forced separation from his native linguistic and literary communities.

Conclusions

Exile has been a factor in literary history since ancient times, as Tabori demonstrates in The Anatomy of Exile. The list of literary exiles is a long and distinguished one, from Ovid to Dante, Machiavelli to Voltaire, Heine to Bertolt Brecht. It has been said that Spanish literature is founded on a poem of exile (El cantar de mio Cid), and many major Spanish writers have figured among the waves of exile in modern times, from Duque de Rivas and Espronceda to Unamuno and most of the Generation of '27. In the 1930s and 1940s European writers fled fascism and war for safe havens in the Americas, but in the late
1960s and 1970s this flow was reversed as a wave of repressive neo-fascist military regimes swept over many of the Latin American countries. The literary consequences of the Bolivian coup of August 21, 1971, have been documented by Shimose's fellow exile, José Ortega, who described it as "una de los más feroces persecuciones contra todo movimiento de la oposición, entre la que se encuentra la mayoría de los intelectuales bolivianos." Shimose's exile was thus part of a collective phenomenon and in some ways followed a pattern common to others in his situation, yet in other ways his experience and his response to it were unique, determined by his own peculiar political, legal, social and psychological circumstances.

No matter what the contingent factors of each individual case, there is at least one factor that is common to nearly all exiles, and that is linguistic dislocation. The connection between exile and linguistic diversity is enshrined in myth, as George Steiner points out: in the biblical version it was an exile, the scattering of people from the Tower of Babel, that accounts for the existence of a multiplicity of languages on the earth. Even when the country of refuge speaks nominally the same national language as the one left behind, as when Shimose moved to Madrid, dialectal and regional differences can still create a situation of intralingual diglossia. Inner exile too can
involve such a dislocation, as when an authoritarian regime takes power and imposes forms of public discourse which are alien to certain individuals or groups who are unable or unwilling to emigrate. It would seem, then, if Bakhtin is right, that exile would create the necessary conditions for the development of an awareness of heteroglossia, especially among those most attuned to the subtler aspects of language, as writers generally are.

As the description and analysis presented in this chapter suggest, however, Shimose's case is not so simple. It was shown in Chapter III that Shimose exhibited a predilection for intertextual practices starting with his earliest published poems. This tendency, which was ascribed to several factors including his early linguistic experience as a child of immigrants, the unusual linguistic diversity of the local area where he spent his childhood and of Bolivia in general, and his familiarity with hyperaesthetic practices in musical composition. What one finds in OR is an intensification of this tendency, manifested in both the variety of different languages, national and social, that are incorporated in the text, and the manner of their incorporation, which involves the disruption of syntax and the use of collage technique. All this begins before Shimose's extraterritorial exile and the associated changes in his linguistic environment, and seems rather to be a
response to the intensification both of political dialogue and conflict in the years leading up to the coup, and of the writer's personal experience of alienation and inner exile in its aftermath. Written on the cusp of exile, OE should be viewed as a transitional work because its innovations in intertextual technique are placed at the service of the same socially-committed poetics that informed his work in the late 1960s.

The effects of exile cannot be ascertained definitely until CF, where there is in fact a decrease in the frequency with which intertextual strategies are openly deployed, and in the few poems that do display overt relationships with other texts, the type of practice changes from the intercalary or collage mode to subtler and more complex forms of intertextuality in which the speaker's dialogue with the intertext becomes an important structural principle. These changes in intertextual practice indicate an evolving conception of the relationship between the poet's art and the world around him. The lyric subject is no longer positioned in relation to the set of discourse types in a national socio-political space, but to a group of written texts that constitutes an international exilic literary space. CF is, nonetheless, like OE, a transitional work: the reconfiguration of the lyric subject in relation to this new intertextual space, and the reorientation of
Shimose's poetics in response to his radically altered situation, remain embryonic and tentative until his next book, Reflexiones maquiavélicas.
NOTES TO CHAPTER IV


5 Gomucio, p. 30.


7 Giordano, p. 227.

8 Gomucio, p. 30.


11 Mitre, pp. 131-32.
12 Wiethüchter, p. 103.
13 Bornstein, p. 232.
14 Bornstein, p. 229.
15 Mitre, p. 132.
16 Wiethüchter, pp. 102-103

17 Quoted from QR (1972), p. 55. In the 1988 version of this poem the typography is altered and several of the lines quoted here are omitted (Poemas, p. 169).
18 Shimose, QR (1972), p. 54.


20 Bornstein, p. 232.
21 Wiethüchter, p. 103.

22 Nicolás Fernández Naranjo, Diccionario de bolivianismos (La Paz-Cochabamba: Editorial Los Amigos del Libro, 1980). The geographical distribution of the colloquialisms used by Shimose varies: some are restricted to his own home region and are probably derived from Amazonian Indian languages, others are heard in the altiplano and in other Andean countries as well, while still others are widely distributed in Latin America generally. See Marcos Augusto Morínigo, Diccionario de americanismos (Buenos Aires: Muchnik Editores, 1966).


25 Bornstein, pp. 163-64.

27 Wiethüchter, pp. 103-104.

28 Bornstein, p. 226.

29 Bornstein, pp. 231-34.


31 Giordano, pp. 228-29.

32 Gumucio, p. 31.

33 Mitre, pp. 133-34.


35 Mitre, p. 132.

36 Mitre, p. 134.

37 Mitre, p. 132.

38 Mitre, p. 132.


43 Hölderlin, p. 111.


45 Tabori, pp. 39-144.

46 José Ortega, "Exilio boliviano," Hispamérica, 1, No. 3 (1973), p. 49.

CHAPTER V

DIALOGUE AND STRUCTURE:

INTERTEXTUALITY IN REFLEXIONES MAQUIAVELICAS

Introduction: Structural Principles

Reflexiones maquiavélicas (1980) represents the culmination of Shimose's intertextual practice. In it he employs a wide range of intertextual techniques, and integrates them at the deepest possible levels of structure. In general, intertextuality tends to exert a centrifugal force on the literary text, as Bakhtin says. It disrupts the flow of the syntagmatic chain, and threaten the unity, and in extreme cases even the readability of the text. As Laurent Jenny writes, "Le problème de l'intertextualité, c'est de faire tenir plusieurs textes en un sans qu'ils se détruisent mutuellement ni que l'intertexte [= "texte absorbant une multiplicité de textes"] n'éclate comme totalité structurée."¹ To prevent the text from flying apart, the centrifugal forces of intertextuality must be balanced by centripetal forces producing continuity and cohesiveness. While the main focus in this chapter will be on the intertextual dialogue in RM, this first section will

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deal with some of the general characteristics of the book as a whole that produce effects of unity and closure.

One such unifying factor is the consistent use of language styles or registers. The language of the poetic texts in RM, as distinct from that of the intertexts quoted in the epigraphs, is characterized by a clarity and directness that links this book with Poemas para un pueblo. Blanca Wiethüchter has noted that in RM there is an adherence to established linguistic norms that contrasts with the violence and disruption visited on language in Quiero escribir... and Caducidad del fuego. Gone, however, are the elevated tone, verbal exuberance, and occasional grandiloquence of PP: instead there is a quieter tone and a greater economy of expression, as Eduardo Mitre points out: "El signo de este libro: ni el entusiasmo ni el pesimismo sino la sabiduría: una sabiduría, es cierto, cargada de amargura y de escepticismo–de ahí su tono quedo, su austeridad verbal distante de todo lujo expresivo–pero siempre purificados por la ironía y el humor."

To illustrate the similarities and differences in the language of the two books, here are a few lines from "Discurso sobre América Latina," the opening poem in PP:

Siempre fue importante para mí ser digno y merecer la confianza de los hombres. Por eso escribo este discurso.
Para mis hermanos de América Latina.
Para las veinte personas que me leen porque me estiman.
Por eso vivo en mi patria, trabajo en ella, hablo en latinoamericano, siento en latinoamericano, discuto, pienso, sufro, me desgarro ... (p. 81)

The diction is that of everyday, conversational discourse. The pauses, indicated by line-breaks, coincide with syntactic and semantic units, as in speech. The syntax is kept simple, with little subordination, and the incomplete sentences and the anaphoric repetition of "por" and "para" are also characteristic of spoken language. Some of the lines are quite long, even Whitmanesque, however, and the tone, in keeping with the title, tends to the oratorical.

While it shares the metapoetic theme of the preceding passage, "Introducción a la cosa," the first poem in RM, differs significantly in the matter of language:

Este poema
forma parte de un libro
del cual se tirarán
500 ejemplares.

De esos 500 ejemplares
se regalarán 50,
de los cuales
se leerán 5,
de los cuales
sólo 1
será comprendido.

Vale la pena. (p. 291)

Like the example from PP cited above, this poem exhibits characteristics of everyday discourse in its diction, placement of line-breaks, anaphoric near-repetitions ("del cual... de esos... de los cuales... de los cuales"), repetition of parallelistic syntactic structures, and idiomatic last line. Both texts employ features of conversational discourse to create an effect of simplicity and naturalness, yet one notices immediately the different visual effect of "Introducción a la cosa." With its greater quantity of blank space, surrounding and insinuating itself between the few, short lines on the page, it already suggests a greater conciseness of expression, a "verbal austerity." The linguistic economy of RM is accompanied by a calmer, quieter, more dispassionate tone. This tone and the adherence to the norms of everyday discourse carry through the rest of the book, resulting in a language that is consistently concise, restrained, direct, and communicative.

Also significant is the contrast between the speech-like style of "Discurso sobre América Latina" and the more "written" style of "Introducción a la cosa." The word "discurso" indicates an architextual relationship to the normally spoken genre of oratory, while the word
"Introducción" alludes to a written genre normally found in books. This distinction between oral and written styles or genres can be seen in the author's handling of numbers in the two examples. In "Discurso" the word "veinte" blends unobtrusively with the verbal texture of the poem, but in "Introducción" numbers are represented with numerals. While it is not surprising to find "500" in place of "quinientos," the reader would normally expect the smaller numbers, especially "5" and "1," to be spelled out. Instead, Shimose has used numerals, as one might in a handwritten note or some other informal kind of writing, and he has placed them conspicuously at the ends of lines and stanzas, positions which are especially prominent in poetry because of the tradition of end rhyme. As a result, the reader's attention is drawn to the written, material quality of the text. Such unconventional uses of numerals are found in the poetry of Pound, and also in Vallejo, to whom Shimose may be alluding here, as he did in the first poem of OE ("Preludio afónico"). Numerals are used elsewhere in RM to indicate the dates of certain epigraphs (e.g. "10-12-1513"), and several other poems have titles that allude to non-poetic written genres, for example "Crónica florentina," "Dedicatoria a un duque ingrato," "Esquela de Leonardo da Vinci," "Testamento (primera versión)," and "Inscripción en una urna funeraria
vacía" (emphasis added). The informal register and written style of the first poem are maintained in these and other texts throughout the book, and together with the rather flat, restrained tone and the adherence to linguistic norms mentioned above, they produce an effect of consistency at the level of language that helps to unify the text.

If the word "Introducción" alludes to the world of books, of written, printed language, what is the meaning of "la cosa"? A text entitled simply "Introducción" would be conventionally understood as an introduction to the text that follows it, but the addition of "a la cosa" suggests that something more is intended here. A reading of the text shows that the "thing" is the book, not in the narrow sense of the words of the text, but in the broad sense of the whole material process of its production, which includes not only its writing, but also its printing ("se tirarán / 500 ejemplares"), distribution, publicity ("se regalarán 50"), and reading ("se leerán 5"). As Wiethöchner writes, "el sujeto es el libro, y no el 'yo que escribo' y, además, el libro está incorporado de un modo irónico, es cierto, al proceso del circuito mercantil." The use of numerals in describing this process reveals not only the materiality of the sign, but also the materiality of the process of its production, and hence of enunciation itself. By emphasizing
the text as the product of a material process, the poem positions the reader from the outset as the subject of the enunciation.

The subject position in RM is radically different from that found in PP, as a comparison of the two texts cited above shows. In "Discurso sobre América Latina," the speaking subject, the yo, is explicitly present in every line. There are a total of fifteen marks of personhood, first-person singular pronouns and verbal endings, in just these five lines. Although he acknowledges relationships of solidarity with others ("hombres," "hermanos," "personas"), the yo stands firmly at the center of the discourse. In contrast, the subject in "Introducción a la cosa" is decentered and completely depersonalized, an implicit presence only. All the grammatical forms capable of showing marks of person in the poem are in the third person, which means, as Benveniste has shown, that they bear no real marks of person at all. All verbs are in impersonal ("se tirarán") and/or passive ("será comprendido") forms; all pronouns and demonstratives refer to the poem itself, like the deictic "este" in the first line, or to the book of which it forms a part. The poem reflects on the process of its own enunciation, and ends with a judgment on the validity of the project, couched in characteristically
impersonal form: "Vale la pena." As a reflection on the overall writing process, the text offers the reader a position as subject of the enunciation, not only of this particular poem, but of the book as a whole.

This decentered subject of the enunciation becomes an intertextual subject in the second poem of the book, "Polisemia del texto" (pp. 292-93). The title alludes to the theory of intertextuality that is put in practice in the text, for as Kristeva writes, "polysemy can be seen as the result of a semiotic polyvalence—an adherence to different sign systems," i.e. as a result of intertextual practices. The bulk of the poem consists of a series of quotations, identified by sub-headings as "readings" ("Lectura No. 1," etc.), from five philosophers (Bacon, Spinoza, Rousseau, Gramsci, and Merleau-Ponty) on the legacy of Machiavelli, followed by this brief commentary:

Hay otras lecturas más, pero como se ve todas funcionan. (p. 293)

The commentary is not directed to the content of the preceding quotations, but to the activity of collecting and arranging them, i.e. the process of enunciation. As with the previous poem, there is no personal "I" or "you," only an
impersonal "Hay" and verbs in the third-person ("se ve," "funcionan"). The reader assumes that someone has uttered this sentence, but the identity of the speaking subject is irrelevant, an anonymous function rather than an individual person. This subject functions as a reader, one who has read and selected the quotations; a translator, by inference, since the quotations appear in Spanish although, as the titles of the books from which they were taken indicate (Tractatus politicus, Du contrat social, Note sul Machiavelli, etc.), that was not their original language, and no other translator is credited; an arranger of texts, whose hand can be seen in the chronological ordering of the quotations, from oldest to most recent; and finally, a commentator, whose brief, informal note contrasts with the more formal register of the philosophical discourses in the quotations that precede it. Because of their spatial location on the page, the epigraphs temporally precede the poetic text in the experience of reading the poem, which gives the impression that these "readings" have a generative role, preceding and acting as a stimulus for the writing of the text. Thus the author reveals the mechanics of the process of poetic production, and includes the reader as subject in the process of enunciation.
Although personal identity is not important, the presence of the subject is still felt as an implicit intentionality, conveyed by the word "funcionan" in the last line of the poem. The meaning of "to function" or "to work," as in "they all work" ("todas / funcionan") implies a notion of purpose. When we say of something that it "works," we mean that it acts in the way it is expected or required to, it does its job, it serves its purpose. What then is the purpose of these "readings"? Besides positioning the reader as an intertextual subject, these five summary evaluations of the legacy of Machiavelli serve to introduce the general topic of the book, and because these evaluations are unanimously positive, they also serve to orient the reader's attitude towards that topic, away from the negative connotations conventionally attached to the name of Machiavelli. In this way the author begins the work of modifying the meaning of the word "Machiavellian" by transforming its axiological content. As Jean Cohen writes, it is one of the goals of poetry to change the language by changing the meanings of words. This is because, as Bakhtin often said, language is always already burdened with a load of alien meanings, and every speaker naturally strives to wrest language from its social determinants in order to impose some degree of control over "les mots de la tribu."
Further, the quotations introduce the second main type of discourse to be found in this book, the formal written style of philosophical and historical treatises which will appear later in epigraphs to many of the poems in RM.

"Polisemia del texto" is the prototype that introduces for the first time, and in exaggerated form, the pattern to which most of the poems in the rest of the book will conform, in which the title is followed by a more or less extensive epigraph, usually consisting of one or more quotations from Machiavelli, followed by the poetic text proper. Usually the quotations are printed in italic type, though all capitals are occasionally used, and the quoted text is identified in most cases by author and title, while the poetic text proper appears in standard roman type. All this is fairly conventional in poetry. What is unconventional is the prominent role played by the epigraphs. In "Polisemia del texto" the superposed quotations occupy far more space than the poetic text itself, and in many of the other poems the paratextual material forms an imposing block of text that visually dominates the page. (This is more evident in the first edition of RM than in Poemas.) Even where the epigraph is brief, it still has a far greater thematic and formal role than is normally expected of an element that is
conventionally considered part of the marginalia of the text. The relationship between epigraph and text is a dialogic one, in which the poetic text responds in some way to the utterance contained in the epigraph. In some poems, such as "Petición de principio" or "Pequeña salvedad," the text is so dependent on its paratextual relationship to the epigraph that it could not exist as such outside of the context of the intertextual dialogue. The presence of epigraphs in fully twenty-three out of thirty-two, or above 70% of the texts in RM is a pattern strong enough to lead the reader to an expectation that a tacit or implicit intertext is at work in the remaining poems, i.e. those that do not outwardly conform to the model, and thus becomes an element of continuity for the book as a whole.

The final poem in RM, "Inscripción en una urna funeraria vacía" (p. 334), is thematically like "Polisemia del texto" in offering a summary evaluation of Machiavelli's legacy from the point of view of posterity. It also mirrors the structural pattern set in the earlier poem, that of a quotation/translation followed by a commentary. As the title suggests, the quotation in this case is the Latin epitaph from Machiavelli's grave, which is translated into Spanish ("Ningún elogio está a la altura de tal nombre") and commented upon in the poetic text that follows. Because of
its content and location in the book, "Inscripción en una urna funeraria" can be seen as a kind of epilogue. By repeating the structure of the prologue poem "Polisemia del texto," it helps to create a symmetrical frame around the main body of poems in the book and thus produces an effect of closure.

Narrativity, one of the strongest unifying factors in RM, is according to Jenny one of the most commonly utilized means of counteracting the centrifugal forces of intertextuality in literary texts generally: "un cadre narratif cohérent, voire traditionel, ce qui empêche l'oeuvre de proliférer au hasard des formes empruntées et rassure le lecteur." RM is, among other things, a poetic biography of Machiavelli, and the biographical element provides an overarching narrative structure that contributes to the architectonics of the book as a whole. In this RM resembles PP, although the organizing structural principle of the latter is geographical rather than biographical. The narrative frame in RM begins at the point where the enunciative frame leaves off, with the poem "Crónica florentina," which opens with a reference to Machiavelli's childhood: "Creció entre puñales y venenos" (p. 294), and ends logically with a series of poems on his final illness and death: "El sueño de Maquiavelo," "Testamento (primera
versión)," "Agonía de Maquiavelo," and "Muerte de Maquiavelo." Between these two cardinal points, however, the narrative takes many detours. Events are not always ordered chronologically, and the flow of the narrative is continually diverted by quotations and rejoinders, paraphrases and commentaries. This is not, however, a problem, for as Jenny says, "La chronologie peut disparaître et le récit devenir lacunaire pourvu qu'une unité se dégage finalement, qu'une construction s'opère, où les matériaux intertextuels pourront prendre leur place." By frequent allusions to the biographical intertext, the individual poems in _RM_ manage to maintain their connections with the narrative frame, which thus continues to function as a source of cohesiveness even when it is not strictly linear.

The central fact of the biographical narrative is Machiavelli's exile in 1513, an event that neatly divides his adult life in two: for fourteen years prior to that date he had taken an active role in political affairs as an official of the Florentine Republic, and for fourteen years after, until his death, he wrote books, plays and poems, and bided his time while waiting in vain to be allowed to return to public life. Exile thus marks the turning point, the end of Machiavelli the political man and the beginning of Machiavelli the poet. Exile is also the main theme of _RM_ and
the nexus through which the other themes—power and politics, love and sex, nature, and poetry—are interconnected. As Michael Ugarte points out, exile is always political,\(^{10}\) a consequence of the (ab)use of political power, while love, eroticism, the beauty of nature, and the writing of poetry are compensations life offers to one condemned to exile. These themes take their places in a value system based on the opposition between public and private life: between politics and power on the one hand, and love, sex, nature and poetry on the other. The public sphere is the location of the negative forces that have brought about Machiavelli's exile, yet once he is in exile his greatest hope is somehow, someday to return. The private sphere is the location of positive values, yet in the context of exile the latter come to signify the frustration and impotence of the political man barred from public life. This axiological system is further undermined by the bivalence of exile itself, which is both banishment and release, death and rebirth, an end and a beginning, a marginalization from the centers of power and at the same time an opportunity to enjoy the pleasures of life lived at a remove from those centers. The recurrence of these themes throughout RM, their integration in its axiological
structure, and their interconnectedness through the main theme of exile give thematic unity in the book as a whole.

Another factor that resists the centrifugal pull of intertextuality in *RM* is, paradoxically, intertextuality itself. This is because it is applied consistently throughout the book as a conscious compositional strategy. The reader is positioned from the very outset as an intertextual subject of enunciation. The emphasis on the material, written quality of the language, and the markedness and explicitation of intertextual relationships through the use of typography, direct quotation, and attribution of cited material, have the effect of foregrounding the intertextual writing practice at the heart of the process of enunciation, so that the reader is continually made aware of the text as an intertextual construct. While such extensive and explicit use of intertextuality tends to produce a text that is chronically disrupted, it also becomes an element of continuity when used consistently and systematically as a conscious compositional strategy.

Narrativity and intertextuality are the two fundamental principles of construction at work in the composition of *RM*. Narrativity functions primarily along the horizontal axis of the book to provide the necessary level of cohesiveness and
closure, while intertextuality operates mainly along the vertical axis within each individual poem to rupture that closure and expand the boundaries of the text, although its consistent and repeated use as a compositional technique also creates a pattern that can be a source of cohesiveness as well. Further, the generation of the narrative frame is itself an intertextual process involving the transposition, through various hypertextual transformations, of a biographical intertext. The two principles intersect at the point in the narrative where Machiavelli describes his own intertextual writing practice. In his letter to Vettori dated December 10, 1513, upon which the poem "Político en paro" (pp. 326-27) is based, Machiavelli tells how, in the idleness of exile, he has been composing Il Principe, by a process of reading and questioning classical texts, thereby entering into a kind of conversation with the revered ancient authors: "And because Dante says it does not produce knowledge when we hear but do not remember, I have noted everything in their conversation which has profited me, and have composed a little work On Princedoms."11 In its openly intertextual construction, RM mirrors Machiavelli's consciously and systematically intertextual writing practice, with Machiavelli himself taking over the role of classical interlocutor, so that when Shimose quotes from Il
Principe or the Discorsi sopra la Prima Deca di Tito Livio (the title of which reveals its intertextual nature\textsuperscript{12}), the text becomes an intertextual mis-en-abyme.

The complex and reflexive interrelationship between intertextuality and narrativity is also reflected in the title of Shimose's book. The word reflexiones, from the verb reflejar, has two basic meanings, one transitive and the other intransitive. Reflections can be images, as in a mirror, and they can be thoughts or meditations. Both meanings are relevant to the intertextual writing practices employed in RM: the first to the specularity of such practices, the mise-en-abyme of intertextuality, and the second to the specific intertextual practice of commentary, or metatextuality in Genette's terminology. "Reflexiones" also suggests an architectual relation between the poetic text and a certain non-poetic genre, the philosophical or political essay (e.g. Burke's Reflections on the Revolution in France), and which includes the most frequently cited intertexts, Il Principe and the Discorsi. The word maquiavélicas, on the other hand, refers to Machiavelli, the protagonist of the biographical narrative, as well as to his oeuvre, both of which serve as intertextual resources in the production of RM. The possibilities offered by the title, images of and/or thoughts on Machiavelli and/or his work,
illustrate the interpenetration of narrativity and intertextuality in the text it designates.

The adjective "Machiavellian" refers to the person, Niccolò Machiavelli, but in Spanish and English, as well as the other European languages, it has come to mean crafty, duplicitous, unscrupulous, perfidious, and deceitful in politics. Luis A. Arocena, in his essay El otro Maquiavelo, describes in detail how the "black legend" of Machiavelli arose after his death, so that by the late sixteenth century the adjective derived from his name had acquired its present pejorative content, largely as a result of a simplistic reading of Il Principe. With the help of certain anti-humanist Christian writers, including the Spanish Jesuit Pedro de Rivadeneyra, the ruthless political behavior described in that treatise came to be associated in the popular mind with the historical figure of its author. The letters, poems and other literary works of Machiavelli, along with the facts of his biography, belie this fallacy, revealing instead a Renaissance man of letters, a poet, patriot, and partisan of republican government, a good and faithful friend, and a lover of beauty and of women. Yet, as Roberto Ridolfi, one of Machiavelli's biographers, writes: "that name, of which it had been said that no praise could be too great, became a term of insult and reproach. Nouns,
adjectives, and verbs were coined from it; around it was built up a legend that has the air of a myth. As this etymology shows, the modern word "Machiavellian" is in fact intertextual in origin.

Shimose's reading of the Machiavellian texts is, like those of Arocena, Ridolfi, and others, essentially biographical. That is to say, his interpretation of the intertexts used in RM is based on their placement within the context of the narrative of the life of Machiavelli. The dialogic relations in each poem between text and intertext are determined by this interpretation, which in turn depends on the underlying narrative structure of the book. Furthermore, the biography upon which that structure is based is not the actual life of Machiavelli, but another text, the narration of that life which is itself an intertextual construct composed of fragments of various discourses arranged in a coherent order and embedded in the connecting and commenting matrix of authorial discourse of the biographer. The mise-en abyme created by the conjunction of intertextuality and narrativity in the case of Machiavelli's own intertextual writing practices is reproduced when the already intertextual biographical intertext is cited and transposed in the poetic text.
RM as a whole can be regarded, in Genette's terms, as a hypertextual transformation of an unspecified biographical hypotext. No particular biography is mentioned in the book, nor is a precise identification of the specific hypotext necessary. Machiavelli is a "classic" of the Western canon, and there are numerous biographies from which to choose and a basic content common to most of them. As Shimose says in "Polisemia del texto," "todas / funcionan" (p. 293). Ridolfi's *Vita di Niccolò Machiavelli* works particularly well because it a standard works on the subject that shares the sympathetic attitude of RM, and like the latter incorporates quotations, translations, paraphrases, and commentaries in the fabric of the biographical narrative. In addition, the two texts coincide, as will be seen shortly, in matters of anecdote and detail. For these reasons Ridolfi's book has been chosen to serve as the hypothetical hypotext from which RM as a hypertext is derived. The same hypertextual practices that are used to produce the individual poems (translation, versification, reduction, augmentation, transmodalization, modernization, transvalorization, etc.) are also involved in the production of the book as a whole.

In summary, RM possesses a cohesive overall structure as a book, to which consistency in the use of language
styles and typographical conventions, repeated formal patterns, and framing contribute. The most important unifying element in that structure is narrativity, which exerts a centripetal force of sufficient strength to prevent the text from expanding beyond the bounds of readability under the influence of the centrifugal forces of intertextuality. The latter, however, also contributes to the cohesiveness of the text through its complex interrelations with the narrative principle. Moreover, the explicitation of intertextuality through the extensive and unconventional use of epigraphs, and the dialogic relationships between those epigraphs and the poetic texts that subtend them, result in an ongoing dialogue that, like the biographical narrative, runs throughout the book. Each poem is a part of that dialogue, a fragment which gains in meaning from its relations with other poems in the book as well as with other texts that lie outside it.

Intertextual Dialogue

The ongoing dialogue that runs throughout RM takes many different forms which vary according to the relations between the two principal voices in the text: that of the protagonist, Machiavelli, and an anonymous second voice that is being called the narrator but which functions at various
times as reader, translator, and commentator. The role played by the second voice depends on what intertextual practices and hypertextual transformations are employed in producing the text. The range of relations between text and intertext varies, from more or less literal translations of poems by Machiavelli to poems in which the intertext only suggests a theme that is developed freely in the poetic text. Dialogic relations between the two voices range from total agreement to open contradiction, with numerous intermediate types between these two extremes, as Mitre explains: "La intertextualidad va creando una lectura dialéctica, paradójica, especular. Algunas veces el poeta refrenda el sentido del epígrafe, otras lo complementa y enriquece, y no pocas lo corrige o cuestiona irónicamente." Finally, there is wide variation in the degree of explicitness of the dialogue, from poems in which the two voices are kept separate and distinct, and the give-and-take of conversation has free play, to those in which they sound almost as one, and dialogue is only implicit. In this section, individual poems will be discussed in order of increasing level of implicitness of dialogic relations, beginning with those texts in which dialogue is most direct.

Perhaps the best example of the explicitly dialogic type of poem is one of the shortest in the book, "Pequeña
salvedad" (p. 302), which opens with an epigraph taken from Il Principe: "No hay que olvidar que es necesario ganarse a los hombres o deshacerse de ellos," followed by this brief text:

De acuerdo, Maquiavelo,
siempre
que "ellos"
no seamos
nosotros. (p. 302)

Clearly this text could not exist independently of the epigraph. It takes the form of a rejoinder in a dialogue, a response to a statement made by another speaker. The opening phrase, "De acuerdo," is typical of such conversational exchanges, where it functions as a linguistic marker of the boundary between utterances. It is in fact a form of token agreement of the type that is typically used to preface an expression of disagreement with an assertion made in the previous utterance, as will be seen. The change of speaking subject is also represented graphically by the blank space between the epigraph and the text and the change from italic to roman type. The name of the interlocutor ("Maquiavelo") is mentioned, as is often the case in direct address. The agreement expressed initially in the first line is qualified by "siempre / que" and the exception (the "salvedad" of the title) that follows. The quotation marks
around "ellos" indicate the change in intonation we as speakers sometimes use when quoting from another person's discourse. The word is thus marked as alien, and allowed to retain, for the moment, the meaning it had in the context of the other person's utterance. In the following lines, however, that meaning is negated as the text gradually asserts its control over the alien word and appropriates it to its own meaning.

The word "nosotros" in the last line presents the reader with a small dilemma. To whom does this pronoun refer? With regard to the addressee, is it inclusive (you and I, Machiavelli) or exclusive (we others, not including you)? It seems likely that this deictic is not being used here to refer concretely to either combination of participants in the dialogue, but in a more abstract sense, one defined by its grammatical features. "Nosotros" is the grammatical subject of the negated copula and therefore is placed in syntactic opposition to Machiavelli's "ellos." Yet both pronouns have the same referent, i.e. those persons who might become the object of the policy advocated in the quotation. The difference between them lies in the presence or absence of the notion of "person." As Benveniste has shown, the third-person pronoun ("ellos") is really a non-personal form: "'Person' belongs only to I/you and is
lacking in he."^{19} By the simple substitution of the personal form "nosotros" for the non-personal "ellos," the text effects a change in point of view. It is no longer an impersonal, objectified "they" who are to be annihilated, but a subjective "we." What the narrator takes exception to in the epigraph is the expedient of treating people ("los hombres") as things or instruments rather than as human subjects. When viewed from the perspective of its potential victims, Machiavelli's proposal becomes unacceptable. Getting rid of "us" is a very different matter from getting rid of "them," for while it is possible that people will agree to the latter, they will never willingly submit to the former. This meaning is not conveyed by the poetic text alone, which by itself is almost meaningless, nor by the epigraph, which states the opposite, but by the dialogic interaction between the text and the intertext.

Another poem that exemplifies the explicitly conversational mode in RM is "Petición de principio," one of the most unusual texts in the book. Outwardly it takes the same form as the previous example: an epigraph from the Discorsi: "No hay opinión más falsa que aquella que sostiene que el dinero es el nervio de la guerra," followed by a text consisting in this case of an iconic representation of uproarious laughter and three adverbs:
The implication at first is that the proposition contained in the epigraph is a joke, too ridiculous for words, but in the sixth line the laughter trails off, giving way to a more thoughtful response that progresses from tentative acceptance ("Quizás") to an affirmation that the assertion "probably" is true. The parentheses enclosing these adverbs mark a change in the speaker's volume, pitch and/or intonation, perhaps even a shift to inner speech, to words thought but not uttered aloud. There is certainly an element of humor and play in the sixty-five repetitions of the syllable [xa], where normally one or two would be adequate for the purpose of representing laughter in a poem, but there is also an iconic representation of the passage of time in the course of those six lines, the time it takes for speaker to reflect on and perceive the possible validity of Machiavelli's assertion, to begin to modify his response, before any kind of assent can begin to be verbalized.
Elapsed time is a feature of conversation, used here to call attention to the text's status as an utterance that would lose its capacity for signification if it were severed from its dialogic context.

In most of the poems in RM the dialogue is not so direct as in the previous two examples. The text still responds to the cited material in the epigraph, but in a more indirect way, complementing, corroborating, or expanding upon a word, phrase, or idea from the intertext. The model for this type of intertextual relationship might be considered the Golden Age glosa, in which a pre-existing text or fragment is followed by some form of commentary or exegesis, rather than the more polemical conversational model observed in previous two poems. In compositional terms, this practice is analogous to the sonata form in music, where a theme is stated in the opening measures and then developed through various transformations in the main body of the work. In "El profeta desarmado" (p. 319), for example, Machiavelli's well-known dictum about the inevitable ruin of unarmed prophets leads into a long dramatic monologue on the death of Savonarola. In "El reino de la necesidad" the epigraph is a quotation from a letter written by Machiavelli early in his exile to his friend Francesco Vettori, wherein he speaks of his desire to find
new employment with the Medicis, "aunque al principio me pongan a dar vueltas a una rueda de molino" (p. 328). The text that follows develops the theme of poverty implicit in the epigraph, evoking in particular its physical effects, independently of the specific biographical circumstances of the intertext.

"A Sandra di Piero" adheres still more closely to the sonata form. Both its main theme, a variation on the classic *carpe diem* topos, and its second theme, love as a refuge in a hostile world, are derived from the intertext, another of Machiavelli's letters from exile which provides both the epigraph ("...y así vamos ganando tiempo en medio de esta felicidad universal, y gozando lo que nos queda de esta vida que parece un sueño") and the title, the name of a woman who is referred to in the same letter, in connection with a certain "house of girls" where the writer goes to "recover his strength" ("per riavere le forze").20 The two themes come together in the opening lines of the text, "Quiero celebrar contigo / la alegría de estar vivo," and are developed in the subsequent stanzas. The poem ends, in the manner of a sonata, with a recapitulation of the themes, in only slightly modified form: "En ti me encuentro y en tus brazos / gozo lo que me queda de esta vida / que parece un sueño."
In "Tire y afloje" also, the themes introduced in the epigraphs are transposed and interwoven in the text, then restated at the end, in classical sonata form:

La mejor fortaleza es no ser odiado por el pueblo.

... 

En toda ciudad hay dos inclinaciones distintas: una de las cuales proviene de que el pueblo desea no ser dominado ni oprimido por los grandes, y la otra de que los grandes desean dominar u oprimir al pueblo.

Maquiavelo, Il Principe

Nadie sabe tu deseo.
¿O alguien lo sabe?
Si alguien lo sabe
que no se lo calle,
que no se lo guarde,
que no se compre un candado
ni un cuchillo.

Que me avise,
que me escriba,
que me mande un telegrama,
que me diga en voz alta
(o al oído)
lo que tú deseas.

A ver
si yo adivino
tu deseo.
Vamos a ver
si conozco
tu deseo.

Amor: mi fortaleza. (p. 305)

The "fortress" (fortaleza) from the first quotation is reiterated in the last line of the text, while the copula (es) replaced by a colon. The negation of hatred ("no ser odiado") in the epigraph is replaced by its semantic equivalent, love. The reference to the public sphere, "por el pueblo," is deleted, however, and a new personal element is introduced, the possessive pronoun "mi." In this way the original statement of the political expediency of keeping the good will of the people is transformed into an affirmation of love as a personal fortress or refuge, the theme of "A Sandra di Piero." The same process of personalization takes place between the second quotation and the penultimate stanza of the poem. In the pragmatic context of _Il Principe_, i.e. that of offering advice to political rulers, the quotation imparts useful knowledge about the desires of different segments of the body politic. From this the text extracts the notion of desire and the value of acquiring knowledge of it, but then transposes them from the public to the private sphere by again suppressing references to the political context and introducing marks of personhood in the verbs "vamos" and "conozco," and the possessive
pronoun "tu": "Vamos a ver / si conozco / tu deseo." Thus, as in "Pequeña salvedad," the intertext is transposed from an impersonal third-person mode to a personal, first-person apostrophic mode, not just in the last four lines, but throughout the text, by the repeated use of personal pronouns (yo, me, mi, tu), a type of hypertextual transformation which Genette calls "transmodalization." These pronouns constantly remind the reader of the new modality in which the themes introduced in the epigraph are being developed in the text.

While the relations between the themes of love and power, desire and knowledge are paratactic in the juxtaposed quotations of the epigraph, they interact in the syntax of the text. Knowledge, which was an implicit element of the pragmatics of the intertext, becomes explicit in the verbs of knowing (saber, adivinar, ver, conocer), telling (avisar, escribir, mandar un telegrama, decir), and withholding information (callar, guardar, and, figuratively, comprar un candado). The speaking subject desires knowledge, to know the desire of the other, the "tú," knowledge which the other has the power to either withhold or reveal. Knowledge is power, as Bacon said, and knowing someone else's desire is here a source of power, not of the political power to dominate and oppress, but the personal power or strength to
survive the assaults of a hostile world. The ruler's fortress in not being hated becomes a personal fortress of love, one built upon knowledge of the other's desire. The abstract formulations of the political intertext have been brought down to the everyday level of interpersonal, even intimate ("que me diga en voz alta / (o al oído)") relations between individual human subjects. This thematic transformation results from the formal transposition from the impersonal mode of the intertext to the personal mode of the text.

The identity of the speaker in this text, the subject of the enounced, is ambiguous. The attribution of the epigraph to Machiavelli, and the similarity to "A Sandra di Piero" in the theme of love as a refuge, suggest that it is Machiavelli who speaks here, as a private man responding to his own words uttered in another context, that of a book he wrote for the very public and political purpose of winning favor with the Medicis. The line "que me mande un telegrama," however, casts doubt on this hypothesis, because telegrams definitely do not belong to the historical context of the intertext, but to the modern reality of the narrator and the reader. Actually, anachronisms such as this, objects that are incongruous in the context of the Machiavellian biographical narrative, occur in a number of places in *RM*. 
There are newspapers ("Un hombre llamado Maquiavelo," p. 296), electrocardiograms ("Electrocardiograma," p. 299), encyclopedias ("El profeta desarmado," p. 319), film and television ("Testamento (primera versión)," p. 331). In each case the effect is to decenter the enounced of the text, to suggest the presence of another, contemporary voice and hence another historical context. The ambiguity of the speaker's identity poses a problem for the reader, who must take up a position outside of the enounced of the text in order to attempt to resolve the matter, a position from which s/he is able to consider the relevance of the Machiavellian intertext, whether biographical, political, or literary, to the present historical situation.

Anachronism is like intertextuality in that it introduces a heterogeneous element that alludes to another context and disrupts the syntagmatic chain of the text. Genette, however, is careful to distinguish anachronism from the "diegetic modernization" of an entire text, as in Joyce's Ulysses or Thomas Mann's Doktor Faustus:

On ne confondra pas, enfin, la modernisation diégétique, qui consiste à transférer en bloc une action ancienne dans un cadre moderne, avec la pratique, toujours ponctuelle et dispersée, de l'anachronisme, qui consiste à émailler une action ancienne de détails stylistiques et thématiques modernes... la fonction de l'anachronisme est celle d'une dissonance ponctuelle par rapport à la
The anachronisms in RM create contrasts that are both striking and amusing, but their effect goes beyond the merely local because they also make the reader think. Though dispersed throughout the text, their effect in the aggregate is to imply the existence of a second temporal plane in the book, one corresponding to the time of enunciation, which then becomes a second historical context in light of which the text can be interpreted, a second possible level of meaning.

Anachronism is displayed in the most conspicuous possible location in the poem entitled "Electrocardiograma," yet it aptly describes the theme of the text that follows: writing about the human heart. The first of its two epigraphs, taken from the Discorsi, describes how a ruler must view other men in order to govern them efficiently: "Quien funda un Estado y le da leyes debe suponer a todos los hombres malos y dispuestos a emplear su malignidad natural siempre que la ocasión se lo permita." The second, from Il Principe, includes a series of pejorative adjectives used as qualifiers for "men": "Puede decírse, generalizando, que los hombres son ingratos, volubles, taimados, cobardes y codiciosos." The text challenges this position, not
directly, as in "Pequeña salvedad," but indirectly, by reflecting a mirror image that is the axiologival reverse of the quotations, one which has as a prominent feature an even longer list of contrasting ameliorative adjectives:

No hice otra cosa que describir el corazón del hombre.

En él vi maravillas, tierras de amor, corrientes cristalinas.

Generoso, leal, valiente, afable, compasivo, sincero, servicial, grave, religioso:

   el hombre.

La bondad mueve la lengua de quienes me calumnian. (p. 299)

The implied speaker is identified as Machiavelli by the reference to his enemies in the last line, which has intertextual relations both to the biographical intertext and to other poems in the book in which similar references occur. In "A Sandra di Piero" he speaks of making love "mientras mis enemigos me injurian / y celebran / mi
destierro" (p. 308); in "Tres sonetos para Giuliano de Medici" he requests the eponymous addressee to distribute any left-over thrushes "entre mis enemigos" (p. 313); and in "Maquiavelo, poeta" he is broken "por la envidia que me tienen" (p. 322). Specifically, it is Machiavelli the poet who is responding here to the words of his alter ego, Machiavelli the politician, author of the epigraphs. But the anachronism in the title promotes a reading of the text in relation to the contemporary context, as well as the sixteenth-century one implied by the epigraphs and the allusion to the biography, and hence its relevance to the situation of enunciation.

The theme of this poem is not human nature, as it may at first appear, but the act of describing human nature: "describir / el corazón del hombre." The word "electrocardiograma," a very modern word with very ancient roots, contains this notion in its etymology: it is writing (-grama, from the Greek graphein, to write) about the heart (-cardio-, from the Greek kardia, heart). The epigraphs speak not of the essential nature of the human heart, but rather of what one ought to "suppose" ("suponer") or of what "can be said" ("puede decirse") of it. When writing for the purpose of advising princes, Machiavelli the politician recommends that in general men should be assumed to be
ungrateful, garrulous, hypocritical, cowardly, and greedy. Machiavelli the poet, on the other hand, seeks aesthetic and moral values, and finds them in the human heart. For him man is generous, loyal, courageous, affable, compassionate, honest, diligent, earnest, and religious, although the half-ironic final stanza seems to suggest that perhaps there is some truth to the assessment contained in the epigraphs after all. In the end it is not that the one opinion is false and the other true, but that "the truth" is relative to the pragmatic situation of the writer. One set of descriptors suits the purposes of the political essayist but is alien to those of the poet. The truth of the matter is neither one nor the other, but both, as the poet puts it in "Canción del optimista": "El hombre / no es bueno ni malo / Es lobo" (p. 301). This is Bakhtin's polyphonic truth, which is embodied neither in the text nor the intertext alone, but in the dialogic interaction between them, to which the reader as subject of enunciation is witness.

In the poem "Maquiavelo, poeta." the identity of the speaker is stated in the title. The epithet "poeta" refers to the bifurcation in the personality of the protagonist found throughout the book, the split, brought about by exile, between the politician and the poet, the public and the private man. This identification is reinforced by the
epigraph, a lyric fragment attributed to Machiavelli and cited in the original Italian:

Pero se alcuna volta io rido e canto,
Faccio, perché non ho se non quest'una
Via da sfogare il mio angoscioso pianto.23

MAQUIAVELO, Capitoli della
Ingratitudine

Habla el poeta.

Desgarrado por la envidia que me tienen,
sólo la poesía me consuela.

Yo sé que no soy un gran poeta.
No sé escribir. Las musas no me quieren.

Pero la gloria a que yo aspiro
no es el elogio del crítico que no estimo,
ni el laurel ni la academia ni los premios.

Por favor, déjenme vivir en paz
con mis queridas úlceras. (p. 322)

Even without the title the speaker's identity would be discernible from the allusions to the biographical intertext in the first line ("la envidia que me tienen") and in the last ("mis queridas úlceras"). The intertextual resonances of the former have already been mentioned. The latter is echoed in "Muerte de Maquiavelo": "A mí, / Niccolo Piero Michele Machiavelli, / me mataron las úlceras intestinales" (p. 333). These allusions and interrelations serve to
connect the text to the narrative frame and establish the situation of the speaker in a context of exile.

Given that the speaker is identified explicitly in the title and the epigraph, and implicitly in the body of the text, the marginal note, "Habla el poeta" at first seems superfluous and redundant, but in fact it has a very important function in the poem, which is to position the reader as the subject of enunciation. It is uttered not by Machiavelli, the author of the epigraph or the speaker in the text, but by the anonymous agent of the hypertextual practices that produce it. The note takes the form of a kind of stage direction, which by alluding to another genre, the drama, leads the reader to read the text that follows as a dramatic monologue, rather than as some more direct form of lyric expression, thereby creating a Brechtian Verfremdungseffekt which distances him/her from the enounced of the poem.

The use of the original Italian in the epigraph also has a distancing effect, inviting the reader to join the writer in the role of translator. In the more directly conversational poems, such as "Pequeña salvedad," the intertext is cited in Spanish translation, which facilitates a naturalistic conversational exchange within the poem, but here the foreign language becomes a barrier to direct
communication. The use of Italian thus foregrounds the hypertextual practice of translation involved in process of generating the text and forces the reader to become an active participant in that process.

The motivated reader who follows the intertextual trail back to the source mentioned in the epigraph, Machiavelli's poem "Capitoli della Ingratitudine," will find there a text similar in theme and content to "Maquiavelo, poeta," one from which the latter is apparently derived by a series of hypertextual transformations. First and most obvious is translation, from sixteenth-century Italian to twentieth-century Spanish. Then there is the change in verse form ("transversification"), from Machiavelli's rhymed tercets to the free verse of Shimose. The first two lines of the text summarize in reduced form the content of the first two stanzas of the intertext:

Giovanni Polchi, il viver mal contento,
pa 'l dente de l'Invidia che morde,
Mi darebbe più doglie e più tormento,
Se non fussi ch'anchor le dolci corde
D'una mia cetra che suave suona,
Fanno le Muse al mio cantar non sorde.24

The name of Folchi alludes to the situation of enunciation, since he was one of the other men accused along with Machiavelli of conspiring against the Medicis and sent into
exile. Folchi's name is deleted in Shimose's text, and its function taken over by the allusions to exile already mentioned above. Envy is retained, but its tooth ("dente") is replaced by a claw (garra, the root of "desgarrado"). The overall sense of a life destroyed by envy and the consolation of poetry is preserved.

The next two stanzas of the text are derived by augmentation, i.e. extension, expansion, or addition of new material, from the third stanza of the intertext: "Non sì ch' i' sperì averne altra corona, / Non sì ch' io creda che per me s'aggiuga / Una gocciola d' acqua ad Elicona." Again, the original sense of the self-deprecating expression of modesty in regard to the speaker's poetic talent is retained. "Musas" is substituted for "Elicona" without changing the meaning, since both are associated with poetic inspiration. In the same way "laurel" is substituted for "corona," since it is the crown of laurel that is awarded to poets. The extension of the notion of "laurel" to include "academia" and "premios," however is slightly anomalous, since the latter belong more to the world of the modern poet, e.g. the Real Academia and other such academies of letters, and the numerous literary prizes of which the Premio Casa de las Américas is but one particularly relevant example, than to that of Machiavelli. These words can be
considered anachronisms in this context, suggesting the presence of another voice, that of the anonymous translator and agent of hypertextual transformations.

Oddly enough, if the reader goes on to read the rest of "Capitoli della ingratitude" s/he will find that the lines quoted in the epigraph do not appear in the supposed hypotext at all. Rather, they figure in a letter from Machiavelli to Vettori, dated April 16, 1513, in which he tells of his life in exile, his poverty and his debts, his idleness and his desire to be allowed to return to public life. To that end he asks his friend to help him gain the favor of the Pope, and shares with him some ribald jokes and gossip about mutual friends. Then suddenly, amid this seemingly gay banter, he inserts the lines of verse, which serve as a reminder of the writer's dismal situation in exile: "beneath the comic mask his tragic unhappy face reappears," is how Ridolfi describes their effect. On one level the lines cited in the epigraph can be seen as an oblique allusion to the letter, which leads in turn to the situational context of exile. That context is essential to the interpretation of the poem because poetry is only a consolation in relation to a particular kind of situation, i.e. one which like exile is defined in negative terms.
Not only is the tercet not from the "Capitoli," it is not even by Machiavelli. When he inserted it in the letter, he was quoting, probably from memory, from a sonnet (CII) by Petrarch, "Cesare poi che il traditor d'Egitto," which speaks of how the emotion we show the world can be the opposite of the one we feel in our hearts:

E così aven che l'animo ciascuna 
sua passion sotto 'l contrario manto 
ricopre co la vista or chiara or bruna.²⁹

The intertextual mise-en-abyme created by Shimose's citation of Machiavelli's already intertextual quotation of Petrarch is further complicated by the fact that the latter is not completely faithful to the original text. Each writer appropriates the intertext and alters it, whether intentionally or not, to suit his own purposes. Shimose's misattribution of the misquoted intertext can be seen as a mirror image of Machiavelli's misquotation of his own unattributed Petrarchan intertext. Where Petrarch has the verb "celare," to hide (his anguished weeping), Machiavelli substitutes a verb which is nearly opposite in meaning: "sfogare," to give vent to, to pour forth. This substitution is crucial, since only Machiavelli's version lends itself to the metapoetic interpretation of the tercet that is suggested by its paratactic relationship with the text.
Because the theme of "Maquiavelo, poeta" is poetry as consolation ("sólo la poesía me consuela"), the reader tends to expect, following the Grice's convention of relevance, that the epigraph will have some metapoetic content as well. In this case the expectation is easily met: the word "canto," I sing, can be read as a very commonplace metaphor for poetic activity, as it is used in "Capitoli" ("mio cantar"). In this context the word "rido," I laugh, becomes a figure for humor or irony in poetry, the mocking, bitter kind one finds in Machiavelli's *epigrammi*, of which "La notte che mori Pier Soderini" (p. 310) is an example.

Laughter and song are not used to conceal ("celare") one's true emotions, as in Petrarch, but to express ("sfogare") one's despair. In "Capitoli" poetry is presented as a consolation for the writer in exile, but it is in the other, Petrarchan intertext that it is his only consolation ("Non ho se non quest'una / Via"), which is the way it appears in Shimose's text: "sólo la poesía me consuela" [emphasis added]. The interactions among these texts are reciprocal: while the intertext has a generative function in the process of textual production, the text thus produced in turn determines the interpretation of the intertext that gave rise to it.
"Maquiavelo, poeta" illustrates how multiple intertexts can participate in the production and interpretation of the poetic text. At least five different intertexts have been identified in relation to this poem: the biography of Machiavelli, other poems in RM, "Capitoli della ingratitudine," Machiavelli's letter, and the sonnet by Petrarch. The last three of these are all alluded to in one form or another in the epigraph, which is itself an intertextual construct. The false attribution of the tercet induces the reader to assume a very active role in the production of the text, a kind of detective investigation in search of the real source of the quotation, as a result of which other intertexts are brought to light. The tercet comes to refer to the situational context of the enounced of the text as well as of the hypotext, via the letter, while at the same time retaining its own internal structure and content. The metapoetic interpretation of the intertext results from its dialogic interaction with the text and its re-contextualization within the structure of the poem as a whole.

Multiple intertexts also intersect in "Político en paro" (pp. 326-27), which comes at a crucial moment in the narrative, the transition from political man to poet in exile following Machiavelli's release from prison, a time
when when he was taking stock of his new situation at Sant' Andrea and beginning to work on *Il Principe*. The context is supplied by the brief unattributed narrative epigraph ("Maquiavelo fue despojado de todos sus empleos y salió desterrado a Florencia"); the intertext is Machiavelli's letter of December 10, 1513, in which he describes both his life in exile and his intertextual writing practice, to which the poem alludes via the letter, as an episode in the biographical narrative. At the same time it reflects that practice in the process of its own production, and is thus a nexus of the principles of narrativity and intertextuality in *RM*.

This convergence of narrativity and intertextuality is not explicit in the text, however; rather, it emerges from the implicit relations between the text and the intertext. The paratextual material, title and epigraph, provides the biographical context for the poetic text, but unlike most of the other poems in the book, it does not divulge its intertextual sources. Further, the sentence in the letter that deals specifically with intertextual writing is omitted in the process of hypertextual transposition to the poem. It is necessary for the reader to refer to the intertext in order to make the connection, yet there is no explicit marking within the text that would indicate that an
intertextual relationship is involved, or what the intertext might be. For this the author relies on the text's relations to other poems in RM, to previous poems which set the pattern of explicit intertextuality by the repeated use of epigraphs, and to the poem that immediately follows this one, "El reino de la necesidad," the epigraph to which is attributed explicitly to the same letter of December 10. Another factor may be the reader's literary competence, his/her prior knowledge of the intertext, which is a kind of classic of exilic literature, referred to by Ridolfi as "the most famous letter in the whole of Italian literature." 31

The likelihood that a reader of contemporary poetry in Spanish would be acquainted with the intertext is improved by the existence of an earlier poem, José Angel Valente's "Maquiavelo a San Casciano," originally published in La memoria y los signos in 1966. Valente's poem includes an epigraph that explicitly refers to the intertext, in exactly the way that Shimose does in most of the other poems in RM: "non temo la povertà, non mi sbigottiscie la morte / Carta a Francesco Vettori, diciembre 1513." 32 Thus "Maquiavelo a San Casciano" can be seen as a link between the letter to Vettori and "Político en paro," a model for the poetic transformation of the Machiavellian text, a second intertext or "interpretant," in Riffaterre's terminology, one which
actualizes in verbal form, for all readers to decipher, the ad-hoc grammatical rule whereby the first intertext determines the production of the text. The second intertext, by producing a sign system equivalent to the first but couched in a different code, provides the reader with the means properly to decipher what significance results from or must be attached to the text's departure from the first intertext.33

The analysis of "Político en paro" that follows will focus on some of these significant departures, in order to show how "the literary text is generated both as a continuous reference to the intertext and as a series of departures from it."34

Although Shimose's text does not refer explicitly to its intertext, as Valente's does, its derivation from Machiavelli's letter is evident. Comparison of the first stanza of the poem with a portion of the letter shows how closely they are related, and what transformative processes are at work:

Io mi lievo di mattina con el sole, e vommene in uno mio bosco che io fo tagliare, dove sto dua ore a rivedere l'opere del giorno passato e a passar tempo con quelli tagliatori, che hanno sempre qualche sciagura alle mane o fra loro o co' vicini.

Partitomi del bosco, io me ne vo una fonte, e di qui vi en un mio uccelare. Ho un libro sotto, o Dante o Petrarca, o uno di questi poeti minori,
come Tibullo, Ovidio, e simili; leggo quelle loro amorose passioni e quelli loro amori; ricordomi
de' mia; godomi un pezzo in questo pensiero.\textsuperscript{35}

De mañana
se levanta,
sale a cazar zorzales
\textit{deambula por el bosque,}
oberva el trabajo de los leñadores,
se sienta junto a las fuentes
y lee a poetas
\textit{que le hablan}
de amores y destierros. (p. 326)

The first transformation of the intertext, it almost goes without saying, is translation, which occupies a place at one extreme of Genette's continuum of hypertextual practices as the most formal type of transposition, the one least likely to have a thematic effect, although Genette acknowledges that some change in content is inevitable when going from one language to another.\textsuperscript{36} Translation plays an important and significant role in \textit{RM}, since it is the sine qua non of practically every poem in the book, the indispensable initial stage in a process of textual production based on Machiavellian intertexts. That role is sometimes explicit, as in "Inscripción en una urna funeraria vacía" (p. 334), where the first line is a literal translation of the Latin epigraph, or in Valente's version, where the epigraph quotes the original Italian and the text
provides the translation in its last line ("ni la pobreza temo ni padezco la muerte"\(^{37}\)). More often translation is a logically necessary but invisible part of the production process, as in this case.

The author as translator actually exercises quite a bit of discretion (pace Genette) in the process of producing a translation. This is true even when the languages involved are, like Italian and Spanish, so closely related as to allow a nearly direct transfer using cognates for some of the key nouns, such as *bosque* for *bosco*, *fuente* for *fonte*, and *amores* for *amori*. There is never a perfect one-to-one correspondence between words in different languages, however, and the translator is constantly making choices among synonyms that have more than merely formal effects on the final product. Translation is therefore a prime area where departures from the intertext can occur. In the passage quoted above, the decision to translate "di mattina con el sole" with the colloquial "De mañanita," though not strictly literal, helps to preserve the informal register that is typical of personal letters to friends. It also avoids the rhyme with "levanta" in the second line that would have resulted had the more literal *mañana* been used instead. Such a rhyme, especially in the first two lines of
the poem, would have undermined the translator's efforts to reproduce the speech register of the intertext.

Another departure occurs with the phrase "di quivi en un mio uccelare," which is rendered by "sale a cazar zorzales." The word "uccelare" refers to a trap for birds of any kind, but the translation uses the specific term "zorzales" (thrushes) rather than the more generic pájaros or aves (birds). One reason for this substitution is the greater capacity of specific, concrete words to create vivid, sensuous images in poetic discourse. Another is its effect on the acoustic properties of the line in which it occurs. The word "zorzales" adds three [s] sounds to a line which already had two ("sale a cazar"), so that five out of the seven consonants are homophones (in American pronunciation). There are also five [a] sounds in the line, which create an effect of assonance that also echoes the repeated [a] sounds in the two preceding lines ("mañanita / levanta"). The [s] and [a] sounds are combined in the syllable [sa], which occupies each of the three accented positions in the line, producing a strong alliterative effect. Finally, the internal rhyme between "zorzales" at the end of and "sale" at the beginning gives the line as a whole a phonetic symmetry. The function of the phonic structure of the line is to represent iconically the object
to which it refers, thrushes as a family being especially noted among birds for the musical quality of their song. The evocation of birdsong, produced by the sonorous effect of the words, works in concert with other elements in this stanza (the woods, the woodcutters, the spring) to create a sylvan idyl, a space where the exile can console himself amid the beauty and harmony of nature.

Beyond its aesthetic usefulness in creating an image of natural harmony, the word "zorzales" has intertextual resonances that relate "Político en paro" to the aforementioned Valente text and to yet another intertext, the sonnet by Machiavelli which begins, "Io vi mando, Giuliano, alquanti tordi,"\(^38\) and which appears in translation as the third of the "Tres sonetos para Giuliano de Medici" (p. 313) in RM. The situational context of the latter poem is the same as that of the letter to Vettori. Written during the months immediately following its author's release from prison, it also refers to the poverty and misery of his life in exile. His purpose in writing the poem was to improve his situation by winning the favor of a potential patron through a demonstration of his poetic ability: "L'autore vuol richiamare l'attenzione di Giuliano dei Medici, amico di poeti e lui stesso cultore delle muse, sulla propria sorte di "poeta" estraneo a politiche
machinazioni. Here, then, is the point in the narrative where the bifurcation in Machiavelli's personality, which makes possible the internal dialogue between the poet and the political man in poems such as "Electrocardiograma," begins. The sonnet refers to a gift of thrushes ("tordi"), which Shimose translates as "tordos": "La vida me está matando, pero aún así / os envío unos tordos de regalo" (p. 313). Valente also uses "tordos" in "Maquiavelo a San Casciano": "Al tordo que madruga en los olivos / tiendo tempranas redes." Shimose's choice of zorzales for "Político en paro" is a departure from the primary intertext, Machiavelli's letter, which by its synonymy with tordi/tordos establishes relations with three other intertexts: Machiavelli's sonnet, Shimose's translation of it, and Valente's poem.

Another obvious difference between the letter and the poem is in the visual effect of the words on the page, a difference in the sheer mass of linguistic material and in its spatial arrangement. There has been a quantitative reduction in going from the letter to the poem, in which large chunks as well as smaller bits have been excised from the solid block of prose, leaving behind gaps, represented by blank spaces on the page, especially noticeable in the lines that have been indented some distance from the left
margin. The arrangement of the remaining text in lines amounts to what Genette calls "versification," the transposition from prose to poetry,⁴¹ which will be translated here as "poeticization" in order to avoid confusion with the normal English meaning of "versification," i.e. prosody. The disposition of the linguistic material in lines can act as a "generic contract" with the reader, an indication of the author's intention that the text be read according to the conventions of poetry rather than some other genre. In modern free verse, such as that found in RM, where there is no rhyme or meter and features of non-literary, conversational discourse are employed, the disposition of the linguistic material in lines may be the only indication the reader has that s/he is reading a poetic text. Poeticization and reduction work together to produce "Político en paro" as a poetic distillation of Machiavelli's letter that possesses the qualities of brevity and concentration nowadays associated with lyric writing.

Although Genette considers reduction a formal transposition, it is not without thematic consequences. For example, the rather long sentence that begins, "Ho un libro sotto ," and goes on to mention by name some of the poets the writer has been reading, and the reveries on love these
readings provoke in him, is reduced to three brief lines: "y
lee a poetas / que le hablan / de amores y destierros." The
three clauses that deal with love in the original sentence,
along with the names of Petrarch and Tibullus, are condensed
in the single word "amores." The word "destierros" in the
poem seems adventitious at first, since there is no mention
of exile in this passage, but actually it is a synthesis of
the names of the two other poets in the list, Dante, another
Florentine exile, and Ovid, whose "Tristia" has been called
the model of the exilic elegy.42 Because it is a
morphological variant of "desterrados" in the epigraph,
"destierros" connects the biographical context of the poem
with the texts of the older poets mentioned in the letter,
and thereby brings out the specularity of the situation of
an exiled poet reading other exiled poets.

A more significant reduction takes place in the last
stanza of "Político en paro." Up until this point, the text
has been following the letter's narration of the routine
events from morning to evening on a typical day at Sant'
Andrea:

Venuta la sera, mi ritorno in casa, ed entro nel
mio scrittorio; e in su l'uscio mi spoglio quella
vesta cotidiana, plena di fango e di loto, e mi
meto panni reali e curiali; e rivestito
condecementemente, entro nelle antique corti, dove,
da loro ricevuto amorevolmente, mi pasco di quel
cibo, che solum e mio, e che io nacqui per lui; 
dove io non mi vergogno parlare con loro e 
demandarli della ragione delle loro azione; e 
quelli per loro umanità rispondono; e non sento 
per quattro ore di tempo alcuna noia, sdimentico 
ogni affanno, non temo la povertà, non mi 
sbigottisce la morte; tutto mi transferisco in 
loro. E perché Dante dice che non fa scienza sanza 
lo ritenere lo avere inteso, io ho notato quello 
di che per la loro conversazione ho fatto 
capitale, e composto uno opuscolo De principatibus

Por la noche 
regresa a su aposanto, 
se cambia de ropa 
y—vestido de etiqueta— 
conversa 
con los grandes hombres de la historia; 
les pregunta 
por qué hicieron lo que hicieron, 
lee, 
medita 
y olvida la miseria 
no teme la pobreza, 
la muerte no le espanta. (pp. 326-27)

The text stays close to the intertext as far as it 
goes, but then breaks off in the middle of the paragraph, 
 omission the reference in the letter to Machiavelli's 
writing activity, which Valente includes in his version ("y 
he compuesto un opúsculo / cuyo destino ignoro"44). Even 
though it comes at the end of the text, Shimose's omission 
of this material can be seen as an elision when viewed in 
the larger context of the book. The poem that immediately
follows "Político en paro," as was mentioned above, begins with an epigraph from a later paragraph in the same letter and cites its source as "MAQUIAVELO, Carta a Francesco Vettori, 10-12-1513" (p. 328). "Político en paro" alludes to the conversational writing process described in the letter by mentioning the first phase of that process, i.e. reading, but leaves the second phase to be tacitly demonstrated by the writing of the text itself. In this it follows the model of the sonnet "Io vi mando, Giuliano, alquanti tordi," the tacit purpose of which was to demonstrate a kind of writing, i.e. skilful handling of the sonnet form. Shimose's poem is itself an example of the kind of intertextual writing practice described in the letter, to which it alludes not by telling but by showing in the process of its own textual production.

There is also in this stanza a departure at the level of the translation that yields an anachronism. The phrase "mi meto panni reali e curiali" is rendered fairly faithfully by Valente as "me revisto / de mis ropas mejores / como el que a corte o curia acude," but in Shimose's text it appears as "—vestido de etiqueta—." While Valente's wording preserves the antique, sixteenth-century flavor of the scene, Shimose's is completely modern, suggesting tuxedos rather than curial robes. The semantic contrast is
augmented by the typography, which sets the incongruous phrase off from the rest of the syntagm with em dashes. The effect of this departure from a relatively faithful translation and paraphrase of the primary intertext is to open up a second, modern context in addition to the sixteenth-century one initially provided by the epigraph. Modernization is part of the task of translating any older text, which is why new translations of the classics are needed every generation or so. The whole problem that the diachronic dimension of language poses for the translator has been described by George Steiner, who writes, "The time barrier may be more intractable than that of linguistic difference." In this instance, however, the anachronism creates a contrast that focuses the reader's attention on the temporal distance between text and intertext, and the question of the relevance of the latter to the situation of its present translator, i.e. of its enunciation. Though anomalous in the Machiavellian context, "vestido de etiqueta" is perfectly acceptable in everyday discourse of the twentieth century, which thus becomes yet another secondary intertext in this poem. As an intertextual fragment it is sufficiently marked, both linguistically and typographically, to disrupt the flow of the syntagmatic chain in the text. It is like a "speed bump" in the road
that gives us a little jolt and makes us slow down for a moment and look around. As a result, the reader is positioned outside the enounced of the poem, where s/he is able to evaluate critically the relationship between the two discourses that have come in contact and the historical contexts that correspond to them. Overall the effect of the anachronism is to produce a subtle diegetic shift in the historical context of the poem, and at the same time to make the reader aware of the intertextual compositional process at work in both text and intertext.

The complete absence of marks of enunciation in "Político en paro" stands in marked contrast to the highly personalized, first person narration in Machiavelli's letter. This transformation is a transmodalization, a change in narrative mode, without "transfocalization," a change in point of view.\(^4\) The subjective point of view of the letter is retained in the poem through the use of free indirect style. This is particularly evident in the last three lines, where aside from alterations in the morphology of the verbal and pronominal forms that indicate grammatical person, the translation is almost slavishly literal: "olvida la miseria / no teme la pobreza, / la muerte no le espanta." What is represented in these lines is inner speech that has been verbalized in the letter, thoughts that would not be not
observable from any other point of view than that of the subject. The free indirect style allows the subjectivity of the original discourse to be retained while at the same time objectifying that discourse, creating a Verfremdungseffekt that both reflects the self-alienation of the exile that leads to the bifurcation in his personality, and prevents the reader from identifying with the subject of the enounced, thereby placing him/her at a critical distance from the represented discourse.

Transmodalization is also one of the transformations involved in the production of "El sueño de Maquiavelo," but in this case it moves in the opposite direction, from third- to first-person narration. This text is not based on one of Machiavelli's written works, but on what was originally an oral text, part of an anecdote that is recorded by several of the biographers. Here is Ridolfi's version of Machiavelli's "famous dream," which he is said to have recounted on his deathbed:

Raccontava di aver veduto una rada turva di poveri, censiosi, macilenti, sparuti; domandato chi fossero, gli era stato risposto ch'erano i beati del Paradiso, dei qualli si legge nella Scrittura: Beati pauperes quoniam ipsorum est regnum caelorum. Spariti costoro, gli era apparsa una multitudine di personaggi di nobile aspetto, in vesti reali e curiali, che gravemente disputavano di stato; fra i quali riconobbe
Platone, Plutarco, Tacito ed altri famosi uomini delle antiche età. Avendo richiesto chi fossero i nuovi venuti, gli fu detto quelli essere damati dell'Inferno; perché sta scritto: Sapientia huius saeculi inimica est Dei. Soritii anche costoro, gli fu domandato con chi volesse stare. Rispos che preferiva andarsene nell'Inferno coi nobili spiriti a ragionare di stato piutosto che in Paradiso con quei cenciosi di prima.49

The particular type of transmodalization which Shimose carries out on this intertext is one Genette calls "dramatization," the change from a narrative to a dramatic mode of presentation.50 In addition to the shift from third-person to first-person narration, it entails the excision of the biographical/narrative frame ("Racontava," "gli era stato risposto," etc.). The poem becomes in effect a dramatic monologue which stages the prose fragment by adopting the persona of Machiavelli as its lyric subject (subject of the enounced). This transposition, along with the others mentioned above in regard to "Político en paro" (translation, poeticization, and reduction) helps to bring about the transformation of the biographical hypotext into the poetic hypertext "El sueño de Maquiavelo":

Vi una muchedumbre insensible y satisfecha.  
Me dijeron que vivían en el Paraíso.

Vi un grupo de hombres discutiendo de política.  
Me dijeron que vivían en el infierno.
Si me preguntan cuál lugar prefiero, les diré que prefiero hablar de política a vivir en el Paraíso hecho un boludo. (p. 330)

Ridolfi notes that while there is some doubt among scholars as to the authenticity of this anecdote, it is certain that Machiavelli expresses similarly sacrilegious thoughts in the soliloquy in Act 4, Scene 1 of his comedy La Mandragola, where Callimaco says, "e' sono in inferno tanti uomini da bene! Ha'ti tu a vergognare d'andarvi tu?"\textsuperscript{51} This same soliloquy serves as the hypotext for another poem in RM, "La mandrágora es una hierba mágica," which is itself a dramatic monologue with an epigraph that cites the prologue to the play and a marginal note ("Insomnio de Calímaco" p. 317) that refers to the soliloquy. Both this poem and the play that is its intertext thus function as interpretants that provide the model for the dramatization of the hypotext, i.e. the transformation of the original narrative anecdote into a dramatic monologue.

The change in mode of representation does not alter the narrative structure of the "dream," which is preserved intact in "El sueño de Maquiavelo," but the poem does contain significant departures from the intertext in the area of translation. One such is the rendering of the phrase "in Paradiso con quei cenciosi" as "en el Paraíso hecho un boludo." The final word, a South American colloquialism with
obscene connotations, is unexpected and produces a humorous effect, much as the "dream," which is essentially a joke, must have had when Machiavelli first told it. Indeed, "boludo" is not derived from the Machiavelli/Ridolfi intertext but from the informal, everyday discourse of a modern Bolivian. The phrase "hecho un boludo" is thus an intertextual figure which alludes to that other discourse and to its context, which pertain to the implied translator/narrator. Occurring as it does in a prominent position at the end of the line, in the last line of the poem, it catches the reader's eye and invites him/her to a second reading in light of the new context it makes available. Its effect is thus like that of "vestido de etiqueta" in "Político en paro," in that both figures open up a second context and a second level of meaning for the text. The anachronism, however, produces a temporal dislocation while the colloquialism produces a spatial dislocation that "Bolivianizes" the text, to use Mitre's term.

The other significant departure from the sense of the primary intertext, like the first, has to do with the characterization of the people in Paradise. In the Machiavelli/Ridolfi version they are described as "una rada turva di poveri, cenciosi, macilenti, sparuti," but in
Shimose's they are "una muchedumbre insensible y satisfecha." The two characterizations are really antithetical: in the former, the group with whom Machiavelli says he would not wish to spend eternity is made up of the poor and the hungry, while in the latter they are complacent people with full bellies. This is an instance of what Jenny calls "interversion de la qualification," an intertextual practice which he defines thus: "Actants ou circonstants du récit sont repris mais qualifiés antithétiquement." The reason for this reversal lies with the second, twentieth-century Latin American context introduced by the colloquial "hecho un boludo" and the different value system it implies. In the poverty of exile, Machiavelli valorizes the noble appearance and fine clothing of people in Hell: he likes to dress in formal attire when he sits down to write ("Político en paro"). Shimose's narrator, on the other hand, sympathizes with the poor, and believes that the humble people, not the well-dressed rich, are the true nobility: hence his sympathy with "poor Machiavelli" (see "El reino de la necesidad," the poem that immediately precedes this one, which ends: "(sin pan / los días / son / más / largos.)," p. 329). The negative pole in the axiological structure of the original narrative is occupied by the inhabitants of Paradise, but to cast the "ragged and emaciated" in that
role would violate the value system of the translator/narrator, so the values are inverted and the rich become the object of scorn instead. Genette has coined the term "transvalorisation" to refer to this kind of a change in value systems, which occurs when the pre-existing text is transposed into a new axiological context.\textsuperscript{54}

The words used to describe the people of Paradise, "insensible," "satisfecha," and by inference, "boludo," are double-voiced words. They imply the presence of another voice, with its own intentionality and context, behind the represented voice of Machiavelli. Once the reader becomes aware of this, s/he finds that the text can be read equally well in light of either context. The voices are not explicitly demarcated in any way: there are no epigraphs, quotation marks, or attributions of sources to keep them apart. Aside from Machiavelli's name in the title, the original, biographical context is given only implicitly by the collocation of the poem with others that deal with the death of the protagonist. Elements in the hypotext that would have identified it as belonging to a sixteenth-century context, such as the Biblical citations in Latin, have been suppressed. The boundaries between the discourses of the narrator and the protagonist are thus maximally weakened, to
the point where the reader experiences an inability to
decide which of the two subjects is speaking in this text.

A similar process occurs in "La notte che mori Pier
Soderini" (p. 310). The text is a translation of one of
Machiavelli's satirical epigrams, written on the occasion of
the death of Soderini, the well-intentioned but inept
reformist gonfaloniere (head of government) during part of
Machiavelli's tenure as Secretary. It was he, Soderini, who
presided over the fall of the Florentine Republic and the
subsequent return of Medici rule, which led to Machiavelli's
imprisonment and exile:

La notte che morì Pier Soderini,
l'anima andò de l'inferno alla bocca;
gridò Pluton: Ch'inferno? anima sciocca,
va su nel limbo fra gli altri bambini.\textsuperscript{55}

By using the first line of the intertext, still in the
original Italian, as the title for his poem, Shimose reveals
both the identity of its hypotext and role of translation as
a hypertextual practice in the process of its production:

LA NOTTE CHE MORI PIER SODERINI

Al morir Soderini, señor de las meneces,
su alma rondó las puertas del infierno.
El diablo, al verla, le gritó: "Vete al cuerno,
almita pelotuda! El limbo te mereces." (p. 310)
The first line reiterates in Spanish the contextual information provided in the title, i.e. the death of Soderini. The name "Soderini" alludes to the whole biographical and historical "text" that gives the situation of enunciation of the intertext. The second hemistych of this first line sets the caustic tone that is typical of the ancient genre of the satiric epigram. The architextual relationship to this genre is reinforced by the formal structure of the text, a quatrain with full rhyme (rima consonante), in the scheme of ABBA, and regular meter (three alexandrines and one hendecasyllable). The use of traditional rhyme and meter is conspicuous because only free verse is used in the rest of the book, so that in this context it produces a somewhat archaic effect. The language, by contrast, is modern, idiomatic, even colloquial. (This particular combination of architextuality, idiomatic expression, and political theme is reminiscent of the work of Ernesto Cardenal, one of the pioneers in the use of intertextuality in contemporary Spanish-American poetry, and of Pound's Cantos, which served as one of Cardenal's models in this regard (see Chapter II). His book Epigramas includes his translations of the Latin epigramatists, which could serve as the model or interpretant for the present text.56) Even in this modernized, idiomatic linguistic context,
however, the word "pelotuda," stands out, like "boludo" in the previous example. In the "Vocabulario" appended to his Poemas, Shimose gives the meaning of pelotudo as "idiota, tonto, lelo, comemierda, gilipollas" (p. 401), which indicates that it belongs to the same class of words as boludo and thus alludes to the same type of discourse, that of the translator, a second voice whose presence effects a shift in the historical context from that of the enounced to that of the enunciation. The poem as a whole, with its architextual, paratextual, and intertextual relations to the epigrams of Machiavelli and Cardenal as well as colloquial Bolivian discourse, becomes a sign that refers a kind of writing, i.e. political poetry, which is readable in two separate contexts, one historical and the other contemporary.

Latin American colloquialisms like "boludo" and "pelotuda," produce an effect of incongruousness similar to that of the anachronisms mentioned earlier, and serve to specify the spatial coordinates of the second context as Latin American, and more specifically Andean. The phrase "matecito de coca," in the poem "Voto de silencio" (pp. 314-15), combines the spatial dislocation of the colloquialism with the temporal dislocation of the anachronism in one figure. The Machiavellian context of the poem is established
by its epigraph, attributed to "MAQUIAVELO, Carta a Francesco Vettori, 9-4-1513," and by certain syntagms in the text that are related to other poems where the speaker is Machiavelli, such as "un hombre / que lee por las noches" (cf. "Político en paro"). The last sentence contains both an echo of the final lines of "Maquiavelo, poeta" ("Déjenme vivir en paz / con mis queridas úlceras," p. 322) and the combined anachronistic/colloquial figure mentioned above:

Ahora quiero contemplar el río.
Ahora sólo quiero despedirme y recordar la amistad de las palmeras.
Ahora déjenme, por favor, tomar tranquilo mi matecito de coca. (p. 315)

Coca tea, a typical drink of the Andean altiplano, is an anachronism here because the Andean region to which the phrase alludes was not even known to Europeans by the date referred to in the epigraph. While transposing the text out of its explicit sixteenth-century context, it also shifts the spatial context from the Old to the New World. Once the reader reaches the last line, a second, retroactive reading of the text, in relation to the new context, becomes possible. Things like the river and the palm trees, which could logically belong to either context, become double-voiced words. The text as a whole undergoes a diegetic shift so that it too becomes double-voiced, readable in two
different contexts. As a result, the reader, in the position of subject of enunciation, cannot be certain which of the voices, that of the protagonist or that of the narrator, is actually speaking.

The colloquialisms and anachronisms in RM are artifacts of the various hypertextual practices employed in the process of text production. Their status as artifacts becomes apparent as a result of the use of quotations and epigraphs in the book, which renders the production process highly visible to the reader. By quoting and/or identifying the original hypotext within the poem, the author makes it possible to compare the cited hypotext with the poetic text, to perceive the figures in question as departures from the former, and to speculate on their possible significance. Anachronisms and colloquialisms are intertextual figures or signs, alien words in the text that allude to the alien discourse to which they belong. In this case the intertext to which they allude is a social language or discourse that can be described in temporal and spatial terms as modern and Latin American, or, more specifically, mid- to late-twentieth century and Andean. The enounced in RM is contextualized by the narrative frame, which is constantly referred to throughout the book both explicitly, by the mention of proper names and dates, and implicitly, by
allusions to biographical facts and incidents. The firmly established Machiavellian context is violated by the presence of temporally, spatially, and linguistically incongruous elements, the cumulative effect of which is a subtle and partial diegetic shift to a second, implicit temporal and spatial context. This shift is only partial because the primary, explicit context continues to function at the same time that the second context is projected onto it. The narrative frame continues to operate as a unifying element of structure while it is simultaneously opened up to other forces outside the enounced of the text. Shimose Bolivianizes Machiavelli.

This second, modern Latin American context corresponds to the second voice in the text, which has been referred to variously in this chapter in relation to its textual functions as an anonymous interlocutor or narrator, a self-effacing translator or agent of hypertextual practices. It is a voice without identity or personality, one that is defined in terms of its spatio-temporal coordinates, textual functions, and dialogic relations with the other voice, that of the protagonist and author of the intertexts. In the context of intertextual dialogue, however, it acquires an implied axiological dimension as a result of the positions it takes up, of agreement or disagreement, concurrence or
contradiction, with regard to the latter. Hence at times this voice speaks for itself, as it does when it takes issue with the intertext in "Pequeña salvedad," while at other times it is only an implicit presence which reveals itself only when its departures from the source text are so characteristic of its own linguistic and socio-historical context as to attract the reader's attention by their conspicuousness in the context of the enounced, as in "El sueño de Maquiavelo" or "Político en paro." In the former type of poem, dialogue is direct, overt, and external to the poetic text proper, located instead in the paratextual relationship. In the latter type, moreover, dialogism is internalized and the text becomes double-voiced, readable simultaneously in relation to two contexts. As a result of the continual recourse throughout the book to dialogism, both external and internal, RM as as a whole can be considered a double-voiced text.

Conclusions

Blanca Wiethüchter views RM as a book of disillusionment, a final chapter in the narrative of a Lukacsian "problematic hero," written from a perspective of personal maturity, of failure and survival.\(^5\) Indeed, Shimose's oeuvre as whole, when read chronologically (as it
is presented in his collected Poemas, takes the shape of a poetic Bildungsroman. This is apparent in the comparison made earlier in this chapter between the self-confident voice of youthful enthusiasm in PP and the subdued voice of mature wisdom in the present volume. The figure of the poet in RM rarely steps forward as an individual person speaking, but its presence is manifested as a function of discourse, a part of the process of enunciation whose hand is seen everywhere in the exposed workings of hypertextual transformations. The reader catches an occasional glimpse of the poet behind the Machiavellian persona in anachronisms and colloquialisms, anomalous figures that create, by their cumulative effect, a second temporal and spatial plane to which the narrative of the text is transposable. This second context, contemporary and Bolivian, coincides with the actual situation of the author, Shimose, which leads inevitably to an implicit autobiographical reading, superimposed on and congruent with the explicit biographical one.

One does not need to look very far to find numerous parallels between the lives of Machiavelli and Shimose. Each was born in a land that was chronically subject to foreign intervention and control, and each became in later years a passionate advocate of independence. Machiavelli came of age
in an era of progressive political change in his native Florence, that of the establishment of the Republic under Savonarola's rule and its eventual demise under Soderini, which might be compared to the period of the guerrilla and the regime of Torres in Bolivia. Shimose, like Machiavelli, was active in public life during that progressive period, as a journalist and later as director of cultural activities at Bolivia's major national university. Most important of all, when reactionary forces once again seized the reins of power, both men shared the experience of long exile on account of their political allegiances. Forced to retire from public life by the condition of exile, they turned to literature as solace and a means of survival.

It is the common experience of exile that provides the crucial link between the narrative and thematic content of the text and its process of enunciation, which includes not only its explicitly intertextual writing practices but also its situational context. The autobiographical reading is based on the process of mutual reflection and identification that takes place in the dialogue between the two voices in the text, the common exilic factor in their respective situations of enunciation. Ugarte has noted a preference for autobiography among exiled writers, who are especially prone to the self-evaluation and reflection that is characteristic
of autobiographical writing. Exile is a time when it seems that one life, the pre-exilic existence, has come to an end, and a new life begun. It is this split between the old life and the new that is at the origin of the bifurcation that has been observed in the personality of the protagonist in RM, the alienation of his former self that makes possible the dialogue between Machiavelli the (former) political man and Machiavelli the poet in poems such as "Electrocardiograma." By analogy, in the autobiographical reading there is a parallel bifurcation within the consciousness of the poet, between his former politically-active life and his present forced retirement to literature. The inner life of the exile forms the common ground for the process of mutual reflection and identification between the explicit subject of the enounced, on the biographical level, and the implicit, autobiographical subject of enunciation. This identification is manifested in the adoption of the persona of Machiavelli and the use of dramatic monologue, which allow the blending of the two voices in poems such as "Voto de silencio" and "El sueño de Maquiavelo." Thus both the (auto)biographical narrative and dialogic structures in RM are derived from the exilic condition of bifurcation and self-alienation, to which Shimose's identification with
Machiavelli, and by implication with other exiled writers (Valente, Dante, Ovid), lends an element of universality.

It is interesting to note here a parallel with the work of Luis Cernuda, who like Shimose turned to dramatic monologue as a means of objectifying his subjective condition during the first decade of exile. The books Las nubes (1940), Como quien espera el alba (1944), and Vivir sin estar viviendo (1949) contain a number of compositions of this type. These have been analyzed by Stephen Summerhill, who writes:

Cernuda projects himself into a series of fictional characters whose situations and problems are analogous to his own. The poems thus become a way of analyzing and understanding the self through the other or character, who is a version of the self.  

This practice, which is intertextual to the extent that the characters, situations, and circumstantial details represented in the poem are derived from another, pre-existing text, whether fictional or historical, arose as a more or less direct consequence of the author's exile, for as Summerhill points out, it was while he was living in England that Cernuda became familiar with the dramatic monologues of Browning which served as his model. Shimose is also like Cernuda in his use of colloquial rather than
archaic speech styles in RM, for while the latter produces greater verisimilitude, the former is more effective in suggesting the relevance of the historical to the present situation. Summerhill writes:

history is used here both for its own sake and as allegory of the present, and the language moves easily on the two levels by concretizing the world of the past while at the same time offering generalized allusions in a modern speech style that permits the situations to be read as applicable to the present.\textsuperscript{60}

Further, Cernuda, like Shimose, employed intertextual practices of a different kind in his earlier, pre-exilic writing, as Derek Harris has shown:

The use of fragments taken from films or popular songs is a very characteristic feature of the poems Cernuda wrote in his surrealist phase from 1929 to 1932. He was very conscious of this and well aware of the avant-garde nature of such a technique.... Moreover, the technique does not disappear when his poetry evolves away from surrealism, but continues and develops throughout all his subsequent poetry, forming part of some of the most significant aspects of his work.\textsuperscript{61}

Finally, because of his homosexuality Cernuda adopted a marginalized, proto-exilic subject position in his writing even before his extraterritorial exile, just as Shimose did, for different reasons, in his early work.
The conditions of the situation of exile are also manifested in the selection and use of intertexts. The intertextual relationship with Valente's "Maquiavelo a San Casciano," which serves as a secondary intertext not only for the poem "Político en paro," but also for the book as a whole, because of its pivotal role in conjoining the narrative of exile with the intertextual writing practices employed, establishes a connection between RM and the literary context of contemporary Peninsular poetry, a context in which exile is a major factor. The mass exodus of writers after the fall of the Second Republic, and the steady stream of those who, like Valente, left in the following decades to escape censorship and/or the "cultural desert" of Francoism have had a profound effect on Peninsular literature. The 1960s saw the culture of exile becoming an important alternative to the official culture, and in the 1970s the return of exiles and the opening up of the debate on the history of the Franco period brought exile once again to the fore as a national issue. On the other hand, the americanismos and andinismos that are produced in the process of hypertextual transformation allude to another discourse, one that gives the text a distinctly American linguistic identity and thus reveals its essential difference, its heterogeneity within the Spanish context.
that is due to the exiled author's origins and his status as a permanent outsider in his adopted country.

The Machiavellian intertext, on the other hand, as a "classic" of the Western literary canon, is a sign of the relationship between RM to the wider, European cultural context of Shimose's exile in Spain. Shimose has always viewed national matters on a broader, continental or international scale, as his poetry from the 1960s attests (e.g. "Discurso sobre América Latina"), and since the death of Franco in 1975, Spaniards in general have likewise come to see Spain more as a part of Europe, as Richard Gunther writes. 64 Because of the multitude of languages spoken and modern means of communication, contemporary Europe is a highly heteroglot linguistic environment, one in which translation, one of the most important hypertextual practices in RM, is an everyday reality. The increasing integration of Spain with the rest of Europe after 1975 has been accompanied by the re-emergence of regional languages such as Euskera, Gallego, and Catalan, as a result of which Spain has become more and more a multilingual and multicultural society. 65 Thus in the Spanish as well as the larger European context, heteroglossia was increasingly a factor in social and cultural life during the time when Shimose was writing RM. This is in addition to the situation
of diglossia that the writer normally experiences on going into exile in a foreign country. Dialogic writing such as that found in RM, as Bakhtin says, tends to be produced by a Galilean linguistic consciousness in periods of intense heteroglossia. This is another point of similarity between Shimose and Machiavelli, who like his younger contemporary Rabelais lived and wrote in that period of intense interaction among Latin and the various emerging vernacular languages described in Rabelais and His World. The consequences, for both Machiavelli and Shimose, of living in such heteroglot linguistic environments was the propensity for intertextual writing practices displayed in both Il Principe and RM. Thus while the European and Spanish intertexts in RM allude to the historical and cultural context of its production, the intertextual practices themselves reflect its linguistic context.

The exposed workings of the intertextual process of text production in RM introduce the reader into the process of enunciation, alongside the writer. The latter is no longer, as in PP, a purveyor of pre-digested truths, but a collaborator, a presenter of texts and intertexts from which the reader must derive his/her own meaning. The writer's shifting role as translator, narrator, arranger, and interlocutor makes him a vague, diffuse presence, yet one of
which the reader is nonetheless aware. We see his hand everywhere in the text, and the intertextual scaffolding left in place beside the finished structure reminds us constantly of his labor. In spite of his anonymity and elusiveness, the voice of the poet is defined not only spatially and temporally but also ethically, as was seen in the analyses of "Pequeña salvedad" and "El sueño de Maquiavelo" presented earlier in this chapter. In the process of elucidating this ethical position, the reader as witness to the dialogue with and transformation of the Machiavellian intertexts, is called upon to evaluate critically the viewpoints represented and to formulate his/her own ethical position in relation to the questions raised in the text.

In the autobiographical reading, the mise-en-abyme created by Shimose's use of intertexts that are themselves already intertextual extends to include metapoetic reflection on the author's own previous poetic practice. As the explicit biographical narrative is a reflection of the implicit autobiographical one, so Machiavelli's reflections on his own political writings imply reflections by Shimose on his own earlier, more overtly political poetry. This homology is particularly strong in the case of QE, which is, like Il Principe, itself both intertextual in composition
and political in content (see Chapter III). The central question has to do with the validity or value of political poetry and the capacity of language to alter reality. During the time when RM was being written, the dictatorship in Bolivia, far from being swept away with the help of writers in exile, remained steadfastly in power. Historical hindsight would suggest that the bitter indictments of corruption and dependency voiced in QE had had no effect on the outcome. Yet the inclusion of a poem like "La notte che mori Pier Soderini" in RM seems to imply that satirical political writing has a place in poetry, which is vindicated by Machiavelli's practice of it, of which Shimose's translation gives evidence, and by the existence of ancient genre of the epigram to which it belongs. The perennial problem of political verse is its dependence on the immediacy of the particular historical circumstances which initially provoked it, but the fact that we as readers can still appreciate the humor in Machiavelli's epigram, four and a half centuries later, indicates that such writing can have lasting value. Likewise, although the violent repression of August 1971 is long past, QE retains its literary value, its ability to enlighten and amuse. While it may be limited in its power to influence the political situation, political poetry is still a valid form of
expression, one form among many that are available to the poet, as Shimose's own oeuvre demonstrates. Although his reputation was made as a political poet, the reader of *Poemas* will find that politics is only one theme among many in his work. Thus the metapoetic reflections in *RM* are tied to the autobiographical reading, and like the latter a function of the retrospective and introspective impulses of the exilic point of view found in the writings of both Shimose and Machiavelli.

The intertextual practices employed in the composition of *RM* allow two different voices to be heard and to interact dialogically in the text, as a result of which two points of view on the phenomenon of exile are presented: one political and the other poetic. The political point of view sees exile as a consequence of the imperatives of a ruler who naturally seeks to consolidate and maintain power, of the ruthless, amoral and abusive machinations of those who play a game with no rules save political expediency. From the poetic point of view, on the other hand, exile is a personal experience of idleness, poverty, and frustration (cf. *Caducidad del fuego*), but also of wisdom, self-knowledge, and enjoyment of the simple and sensuous pleasures of the world, including poetry. In *RM* these two perspectives, that of the oppressor and that of the victim, come in contact,
and are seen to correspond to two different kinds of writing. Political writing, whether in prose or verse, is directed towards a pragmatic end which lies outside it: it seeks to alter some state of affairs in the world. Such was the notion of language operative in PP and OE. Poetic writing is an end in itself, expression for its own sake, a pleasure and a consolation that desires only to be "left in peace," as the poet says in "Maquiavelo, poeta." The differing points of view embodied by these two types of discourse are engaged in dialogue throughout the book, so that in the end neither one emerges as the unitary truth about exile, poetry, politics or language. Instead, RM offers the reader a relative, polyphonic truth composed of differing versions which coexist in society and in the consciousness of the writer.

Perhaps it is this double-voicedness of the text that is the cause of the difference of opinion among critics with regard to the social relevance of RM. Wiethüchter finds the book enervated and irrelevant in comparison with earlier works such as PP and OE: "Pareciera que despojado de pertinencia, Shimose pierde la vitalidad de una acción y con ella se remite a un retiro obligado, es decir al voto de silencio... Literatura de la desesperanza, que se vuelca sobre sí mismo, calladamente." The despair of which she
speaks is, however, the consequence of past social action, for this book gives form to the historical and personal experience of a whole generation of writers and activists who fought the good fight in the 1960s and lost when a wave of neo-fascist militarism swept over Latin America in the following decade. In Mitre's view, on the other hand, the valorization of love and poetry in RM does not imply an abandonment of the social orientation of the previous books: "Destacados ambos valores, es preciso señalar que la exaltación de los mismos no implica un repliegue a una intimada narcisista ni la consecuente renuncia a la realidad social." For him this book compares quite favorably with Shimose's earlier works: it is "uno de sus poemarios más importantes y logrados." This is because of the dialogic principle of its composition, which synthesizes the two strains in Shimose's previous writing, the political and the poetic, the defiant critique in OE and the introspective despair of CP, in a single polysemic structure. RM demonstrates in its structure that the personal and the political are inextricably intertwined in the life of the writer.

While much of the book is taken up with autobiographical and metapoetic reflections, the fundamental social question it raises has more to do with the second
word in the title. RM works to reverse the polarity of the word "Machiavellian," by disconnecting the proper name referring to Machiavelli the man, from the "black legend" of unethical political conduct. The counter-image of Machiavelli the poet as a positive figure removes the negative charge from "Machiavellian," and suggests the possibility of its opposite: ethical political conduct. In the book, however, this possibility remains only an unrealized virtuality, of which there are no known cases cited. Or perhaps it is that there are no known successes. Savonarola, in "El profeta desarmado," seems to have practiced an ethical politics, and perhaps so did some of those who struggled for change in Latin America in the 1960s, but they, like the friar and other unarmed prophets, were defeated.
NOTES TO CHAPTER V


4 Wiethüchter, p. 100.


8 Jenny, p. 268.

9 Jenny, p. 268.


14 Ridolfi, p. 251.


17 Mitre, p. 134.


19 Benveniste, p. 217.


22 Genette, p. 358.

23 "So if at times I laugh and sing, / It's because I have no other way / To pour forth all my anguished tears." Michael Sisson, trans., Reflexiones maquiavélicas / Machiavellian Reflections, by Pedro Shimose (Madrid: Editorial Verbum, 1992), p. 87.

25 Ridolfi, p. 135.


28 Ridolfi, p. 142.

29 "And thus the heart attempts with false display / to hide its disposition, bright or drear / beneath a cloak, now sorrowful, now gay." Marion Shore, trans, *For Love of Laura: Poetry of Petrarch* (Fayetteville: University of Arkansas Press, 1987), pp. 46-47.


31 Ridolfi, p. 151.


34 Riffaterre, p. 51.
Machiavelli, *Tutte le opere*, pp. 884-85. "I rise in the morning with the sun, and I go off to a wood of mine which I am having cut down, where I stop for two hours to see what was done the day before and to talk to the woodcutters who always have some trouble on hand either among themselves or with their neighbors. Leaving the wood I go to a spring and some bird-traps of mine. I have a book with me, Dante or Petrarch or one of the minor poets, Tibullus, Ovid or the like. I read about their amorous passions and their loves, I remember my own, and dwell enjoyably on these thoughts for a while." Grayson, trans., Ridolfi, *Life of Niccolò Machiavelli*, pp. 151-52.

Genette, p. 238.

Valente, p. 219.


Valente, p. 217.

Genette, p. 244.

Ugarte, p. 19.

Machiavelli, *Tutte le opere*, p. 885. "When evening comes I return home and go into my study, and at the door I take off my daytime dress covered in mud and dirt, and put on royal and curial robes; and then decently attired I enter the courts of the ancients, where affectionately greeted by them, I partake of that food which is mine alone and for which I was born; where I am not ashamed to talk with them and inquire the reasons for their actions; and they out of their human kindness answer me, and for hours at a stretch I feel no worry of any kind; I forget all my troubles, I am not afraid of poverty or of death. I give myself up entirely to them. And because Dante says that understanding does not constitute knowledge unless it is retained in the memory, I
have written down what I have learned from their conversation and composed a short work de Principatibus." Grayson, trans., Ridolfi, Life, p. 152).

44 Valente, p. 218.

45 Valente, p. 219.


47 Genette, pp. 323-36.

48 Ridolfi, p. 330.

49 Ridolfi, Vita, pp. 376-77. "He told of how he had seen a sparse crowd of poor people, ragged and emaciated; and when he asked who they were, he received the answer that they were the blessed souls of Paradise, of whom we read in Scripture: Beati pauperes quoniam ipsorum est regnum caelorum. When they had disappeared, he saw a large crowd of people of noble appearance in royal and courtly robes, who were gravely discussing affairs of state, and among them he recognized Plato, Plutarch, Tacitus, and other famous men of antiquity. Having asked who these newcomers were, he was told they were condemned to Hell, because it is written: Sapientia huius saeculi inimica est Dei. When they too had vanished, he was asked which lot he would like to be with. He replied that he would rather go to Hell with noble minds to discuss politics than to be in Paradise with that first beggarly contingent." Grayson, trans., Ridolfi, Life, pp. 249-50).

50 Genette, pp. 323-36.

51 "And how many excellent men have gone to Hell! Why should you be ashamed to go there too?" The Comedies of Machiavelli, ed. and trans. David Sices and James B.


53 Jenny, p. 277.

54 Genette, p. 418.

55 Machiavelli, Opere letterarie, p. 363.


57 Wiethüchter, pp. 105-06.

58 Ugarte, pp. 42-43.


60 Summerhill, pp. 155-56.


65 Gunther, p. 28.

66 Wiethüchter, p. 105.

67 Mitre, p. 136.
CHAPTER VI
THE CLOSING OF THE CIRCLE:
CONCLUSIONS

Introduction

Following Reflexiones maquiavélicas Shimose published two more books of poetry during the 1980s. Bolero de caballería is his most recent book of new poems, written around 1984, when the restoration of civilian rule made it possible for him to return to Bolivia for the first time in thirteen years,¹ and published in 1985. Poemas, published in 1988, is a collection containing virtually all of his published poetry through BC. This means that as of this writing (1994), it has been nine years since Shimose's last book of previously-unpublished poetry, a lapse unprecedented in his career. While it is impossible at this point to know what the future will bring in his poetic writing—a new direction, or silence—it is fair to say that this most recent phase is one of reflection, (re)evaluation, and summation of his life work, in which there is a sense of closure, of reaching the end of a cycle, as the present chapter will show.
Intertextuality does not play a fundamental structural role in BC, as it did in RM, but it is still an important aspect of the book. Most of the intertextual writing practices have already been seen in other books and discussed in other chapters of this study, so it will not be necessary to go into as much detail in describing them here. There is, moreover, a new element in Shimose's poetics and a corresponding modification in the function of intertextuality that will merit some scrutiny in the following section. The final section of this chapter presents a brief summary of Shimose's evolution as a poet in terms of his use of intertextuality and its relationship to his poetics, along with some conclusions of a general nature.

Bolero de caballería

The situation of the exilic subject in BC, confronted with the realization of his long-held dream of return, is like that of the stranger in a strange land. In RM he found that the years of exile had changed him ("Perdónennme, / creo que me han cambiado haciéndome más hombre," p. 314), but now he discovers that his country has changed as well, as Teodosio Fernández writes:
La experiencia del desarraigo se convierte en definitiva cuando el paraíso abandonado ha dejado de existir, imposibilitando el retorno... Ahora no hay lugar para la exaltación nativista de antaño: la patria es una experiencia íntima del extrañamiento ante una tierra natal que distancian los años de ausencia, y un dolor antiguo y profundo que llega desde los tiempos prehispánicos, ligado a la muerte y al silencio, renovado en quienes ahora sufren sin estridencias heroicas.  

In "Escrito en el lago Tumichucua," the epistolary poem dedicated to Shimose's wife Rosario with which the book concludes, the speaker acknowledges this double estrangement from his pre-exilic past:

A 10.000 kms. de ti, descubro
a un hombre
acostumbrado a otro país,
a otra ciudad,
    a otras amistades.
Mi país:
    humo de nostalgia,
casi un sueño. (p. 395)

As this example illustrates, concrete references to the place of writing ("en el lago Tumichucua... A 10.000 kms. de ti") once again assume a significant role in BC, as they did in PP and QR. There is also a return to overtly "social" poetry in which various social languages are represented. In the poem "Huelga de hambre" the subject speaks in the voice of a Bolivian miner:
La ciudad
no sabe lo que pasa más allá de
la ciudad.
Usted, por ejemplo, huiracocha,
vive preocupado si su mujercita le pone cuernos
si su gastritis,
si su reúma...
así es la ciudad nomás pues
con su bulla y sus prisas (p. 340)

The use of typical speech forms, e.g. "nomás pues", and especially the Quechua-derived Andeanism "huiracocha" ("m. Viracocha. Amo, señorito, patrón. Ser divinizado por los incas. Los conquistadores fueron identificados como hijos de este dios, por eso les llamaron 'huiracochas.' Por extensión, todo hombre blanco" [p. 399]), locates the text in a particular geographical and social milieu; further, by adopting the language, and hence the point of view, of his protagonist, the subject of enunciation establishes a relationship of solidarity with the subject of the enounced.

The same thing occurs in "Las verdades que sabemos," a text in which fragments of Andean vernacular language alternate with passages of sympathetic authorial narrative. Into this texture a third intertext is introduced in the form of an altered biblical quotation, in which typical peasant locutions serve to identify the referent of the implied deictic (nosotros):
Teníamos sed, y nadie nos dio de beber.
Teníamos hambre, y nadie nos dio de comer.
Sonsos nomás éramos y nadie nos enseñó a comprender. (p. 348)

The first thing one notices about this passage is that the first-person subject of the familiar intertext, God's curse upon the unrighteous (Matthew 25:42), is changed from singular ("I was hungry and you gave me no food, I was thirsty and you gave me no drink") to plural. As a result, the reader becomes aware that the speaker of these lines is not God, nor Jesus, nor even Matthew, as in the intertext, but the collective subject identified by the colloquial speech forms appropriated by the poetic text. A second point of divergence occurs in the third line, where the expectation created in the first two (i.e. "I was a stranger and you did not welcome me," etc.) is flouted by the references to ignorance and learning, which are not to be found in the original source text at all. This deviation further concretizes the referent of nosotros, already implied by the incorporation of a colloquialism ("Sonsos nomás éramos...")}, by alluding to the perennial problem of illiteracy among Bolivia's indigenous rural population. The convergence of peasant and biblical discourses forms an intertextual figure that evokes a historical context, the conquest and colonization of indigenous peoples and the religious ideology that served to justify it, which is the
root cause of the miserable situation of the speakers depicted in the text. The obviousness of these deviations from the intertext creates a Verfremdungseffekt which leads the reader to question the ethics of the whole historical enterprise upon which the existence of Bolivia as a country is based.

An innovation in Shimose's use of non-literary intertexts can be seen in the references to musical forms in the titles of several poems, and indeed of the book itself. Actually, transaesthetic practices involving musical intertexts are not altogether new to Shimose's poetry, if one recalls the explanation given in Chapter III for the title of his first book. There are also the poems "Taquirari del siringuero" in OR, which refers to a folk dance of the Bolivian lowlands (p. 165), and "Cuatro negro spirituals en Memphis" in AP, which as its title suggests is loosely based on an African-American folk-song form (p. 267). In BC, however, musical intertexts are used more extensively than ever before, in at least five poems ("Bolero de caballería," "Madrigal andino," "Yaraví," "Huapango," and "Vals criollo"), and they are more fully integrated with the structure of the texts in which they occur. For example, "Madrigal andino" is presented as a hypertexual expansion of a huayno lyric, cited in the epigraph (p. 378). Another instance is the poem "Bolero de caballería," which benefits
from the explanation provided in Shimose's "Vocabulario" of the musical genre to which the title refers: "m. Marcha militar de ritmo lento y triste. Se toca en cuarteles desfiles y retretas" (p. 397). The first element in this definition is played out in the military topic of the text that follows:

Los tanques ruedan por la piedra, rechinantes y el horror tritura nuestros sueños sobre los adoquines: las paredes pringadas de sangre boliviana. (p. 350)

The second element, the slow, sad rhythm, describes the tone of the text, reflecting the speaker's emotions on seeing the damage done to his homeland during the years of military rule:

Ya no me veo a través de tanta lágrima. Este dolor inconsolable—lo poco que nos queda, lo poquitito que nos va quedando ya— y esta brasa en el pecho. (p. 351)

The third element, the context in which this type of composition is normally played, refers to the situation of enunciation: on the one hand one might say that the poet has returned to a post-military Bolivia, in which the armed forces have, at least temporarily, "retreated" to their barracks; on the other hand there is also the poet's own
retreat, his inevitable withdrawal, anticipated in the final lines of "Escrito en el lago Tumichucua," when he will leave Bolivia and rejoin his beloved:

Más triste sin ti es la tristeza de amar
a este país. Sólo espero
volver a verte pronto,
antes de que el tiempo
nos borre y llegue
la época de las lluvias. (p. 396)

These attributes of the musical genre turn the phrase bolero de caballería into a complex intertextual figure that both expresses the state of mind of the lyric subject and alludes to the situation of enunciation, a figure that is equally applicable to the individual text and the book as a whole.

Alongside the non-literary, and even non-linguistic intertexts, which hearken back to QE and earlier books, Shimose also makes use of written, literary intertexts in BC, as he did in CF and RM. The poem "Los confines del círculo," for instance, is preceded by an epigraph from Heraclitus that embodies the notion of circularity mentioned in the title: "El camino hacia arriba (y) hacia abajo (es) uno solo y el mismo" (p. 376). The title is actually derived from a different Heraclitean fragment, however, one that more explicitly conveys the sense of the closing of a cycle: "The beginning and the end are shared in the circumference
of a circle." The poem itself, which deals with the more personal, subjective aspects of the experience of exile and return, echoes the motif of the circle, and also the Heraclitean symbol of the river, in its own imagery:

No pienses
en los ríos que nunca verán mis pobre ojos.
[...]  
Mi soledad dibuja el círculo
con suavidad de pétalo en el aire. (p. 377)

Ancient Greek texts appear in other poems as well: in "La felicidad se acaba," an idea from Simonides introduced in the epigraph becomes the theme of the text that follows, while in "Oda tropical" (note the architextual implication in the title of this "ode") an epigraph from Anacreon leads to a scene of the latter disporting himself in Riberalta, getting drunk "en el bar de Pipicho Abitán" (p. 392). The humorous notion of Anacreon in Amazonia has its serious counterpart, sans anachronism or explicit intertext, in the poem "Un griego en Bolivia," a portrait of an old Greek expatriate whose wish is to return to his native land before he dies, a wish that remains tragically unfulfilled in the end. While not really germane to the topic of intertextuality, this text does provide a link between the Greek context and the theme of exile in BC. In the cosmopolitan intertextual space in which this book situates
itself, the Greek texts represent the Old World, the European heritage in Shimose's writing, while the New World element is represented by the non-literary "texts," i.e. the colloquial speech forms and the musical genres mentioned above. Among the latter the yarayá and the huayno, with their roots in pre-Hispanic cultures and their subsequent development as mestizo forms, are particularly evocative not only of Andean space but of its history as well. As José María Arguedas writes, "la historia del wayno... es la historia del pueblo andino.... los waynos antiguos hablan y cuentan por sí mismos la historia del pueblo mestizo." of and also by references to.

The American context is also represented in BC by several explicitly-identified written intertexts, indigenous texts dating from the pre-Hispanic, Conquest, and colonial periods: a pair of lines from Nezahualcóyotl in "Mural del tiempo," a quotation attributed to Cuauhtémoc in "Águila que cae," and a fragment from Dioses y hombres de Huarochiri, Arguedas' translation of Francisco de Ávila's edition of the testimonies of indigenous informants, in "La poesía contra la muerte." This last example is the most relevant to the purposes of this study because of its metapoetic significance, implied in the poem's title. The epigraph cites the famous opening lines of the Huarochirí manuscript both in the original Quechua ("Runa yndio ñiscap..."6) and in
Spanish translation: "Si los indios de la antigüedad
hubieran sabido escribir, la vida de todos ellos, en todas
partes no se habría perdido..." (p. 345). The poetic text is
spoken in the persona of an anonymous Indian of the Andes
("Profanaste mi huaca,..." p. 345), who laments the loss of
his people's culture and history:

mi oro,
mi música,
mis danzas,
por el agua se fueron congelando fuegos,
me he quedado sin nada,
hasta mi nombre fue borrado (p. 345)

Later on in the text the addressee is identified as a
"huiracocha," i.e. a Spaniard or other member of the white
ruling class, an epithet which could be interpreted as a
reference to Ávila, the compiler of the text mentioned in
the epigraph. Such an interpretation gains support from
facts pertaining to the context of production of the
Huarochirí document, which was intended by Ávila to be used
in his campaign of persecution against traditional Andean
religious practices ("la extirpación de idolatrías") in the
early seventeenth century. In the long run, however, its
effect has been exactly the opposite: it has served to
preserve the testimonies of ancient beliefs and practices
for future generations, rather than to destroy them, and
this is the irony of the epigraph's suggestion that the
cultural loss that occurred as a result of the Conquest
might have been mitigated by the development of a native
system of writing. The colonial intertext is itself an
intertextual construct, composed of the multiple utterances
of various informants and editorial interpolations, so that
Shimose's citation of and commentary on it produce a
characteristic situation of mise-en-abyme. Further, the
intertext enacts the transition from orality to writing,
which can be traced through the processes of transcription,
redaction, translation, and editing, as Frank Salomon has
shown. A similar phenomenon can be observed in Shimoses's
own writing when elements of spoken language are
incorporated into the poetic text. Hence the metapoetic
interpretation of this poem, as suggested by its title, is
that poetry is a kind of writing that can likewise exercise
a testimonial, documentary function in preserving the words
of those whom official historiography would ignore.

Such an interpretation of "La poesía contra la muerte"
is confirmed in another poem, the one which immediately
precedes it in BC, and which is also linked to the
historical context of the Conquest through its title,
"Muerta la sombra que protege," a quotation from "Apu Inca
Atawallpanman," an anonymous Quechua elegiac poem on the
death of Atahualpa:
muerta la sombra que protege;
lloramos;
sin tener a quién ni a dónde volver,
estamos delirando.

¿Soportará tu corazón,
Inca,
nuestra errabunda vida
dispersada,
por el peligro sin cuento cercada, en manos
ajenos,
pisoteada?¹⁰

Nathan Wachtel’s paraphrase of this text reveals certain parallels between the historical situation of marginality of the Andean people and that of the exile, cut off from his own native culture, cast adrift and alone in the world: "Now that the shade which protected them [indigenous people] is dead, they experience an inconsolable sense of loss. Lacking the father who has been their guide, henceforth they will lead a wandering, scattered life, trodden unerfoot by the foreign invaders. They are now literally nothing but oppressed orphans."¹¹

Moreover, Mercedes López-Baralt interprets the Atahualpa elegy as an expression of the marginality of the Andean people after the Conquest, but also as a document of Andean millenarianism or Messianism, a form of ideological resistance or "sublevación pasiva" that has persisted from colonial times to the present day.¹² The myth of Inkarrí,
the resurrection of Atahualpa and his victory over the
Spaniards, is re-enacted in modern "dance-plays" throughout
the region; in the version performed in Oruro, Bolivia,
those who play the role of the conquistadors wear either
antique costumes "or simply present-day army uniforms,"¹³ a
reminder of the persistence of social and political
oppression in our own time. Shimose's text begins:

Plata de buena ley, a veces
la palabra es buena
y se resiste
a morir entre papeles. (p. 344)

Sometimes the word holds fast. Writing, poetry included, can
serve a documentary, testimonial function, as it does in the
case of the Huarochirí manuscript, of preserving the past,
keeping alive a history, both collective and personal, that
is threatened with oblivion in the aftermath of defeat. In
the Andean context where, as Arguedas writes, music and oral
literature are the preferred forms of expression,¹⁴ the role
of the poet as scribe becomes a subversive one. Writing
becomes a form of resistance, as in the Atahualpa elegy, a
literary counterpart to the millenarian Taqui Ongo movement
which fomented indigenous rebellion against colonial
oppression in the late sixteenth century¹⁵ and the uprising
of Tupac Amaru II two centuries later, as well as the
guerrilla movements of the 1960s. Shimose's incorporation in
the poetic text of elements of oral culture, such as musical genres and typical spoken language forms, along with written texts that enact the transition from orality to literacy, implies a view of poetry as a potential repository of marginal, unofficial linguistic and artistic forms that are in danger of being overwhelmed and obliterated by the official discourses of power. Intertextuality thus provides a means whereby poetry can fulfill its testimonial function. The various translations and retextualizations in BC give concrete evidence of the value of older texts: through intertextual writing practices the poet is able to engage in dialogue with texts from the past, giving them new life and demonstrating their relevance to new situations, so that new generations can continue to learn from them.

Poemas: General Conclusions

The return to a more socially-committed poetics and the retrospective viewpoint of the subject with regard to his own poetic practice produce a sense of closure in BC and thus prepare the way for some general conclusions about Shimose's oeuvre as a whole. These will be presented in the context of a reading of the author's 411-page Poemas, a monument to his life's work that retraces the stages of his poetic trajectory and thereby puts the documentary notion of poetic value discovered in BC into practice with respect to
his own oeuvre. The republication of virtually all of his poetry, the personal and the political, the universal and the contingent, with only minimal revision in most cases, makes this volume a document of the life and the times of the writer: not just the record of an individual artistic response to a particular lived experience of history, but also, thanks in part to the intertextual incorporation of various social discourses, a record of that history itself. The ultimate value of this body of writing lies in its capacity to preserve a personal and collective history that might otherwise be lost. As the Siouxan saying goes, "A people without history is like the wind in the buffalo grass."

One advantage of reading Poemas rather than the eight books separately is the overview it gives of the main lines of Shimose's trajectory as a poet. While the present study has concentrated on his use of intertextuality, it would have been impossible to understand the latter without placing it in the context of the more general characteristics of his writing at each stage in his career and the circumstances under which each text was produced. Prominent among these are the nature of the lyric subject and the situation of exile, which are intimately related to each other and to intertextuality in Shimose's work. The subject consistently takes up a position that has been
characterized in this study as exilic. This was true even before the poet's official, extraterritorial exile, and in fact both the exilic subject and intertextuality are constants throughout his oeuvre, beginning with his earliest published work. Both the exilic and the intertextual subject (as described in Chapter I) are decentered, marginalized positions. Exile can be characterized in linguistic terms as a state of maximal distantiation between one's personal discourse or idiolect and the public discourses in one's socio-linguistic environment ("home," on the other hand, would be a place where that distance is minimal or non-existent); the exilic position is marginalized in relation to these dominant forms of discourse.

In Shimose's pre-exilic phase relations of sympathy and solidarity were established with the languages and sociolects of other marginalized groups, such as the dispossessed Indians, miners and peasants, who lived as inner exiles in their own land, while relations with the discourses of imperialism and state power were invariably hostile and uncommunicative. In this there is a similarity with the intertextual subject in Cardenal's work (see Chapter II). In exile the subject's position continued to be defined through relations with other discourses, but with the difference that the absence of the former socio-linguistic context led the poet to create a context for his
work using other, pre-existing written texts: the Babel of languages reflecting a given socio-linguistic order was replaced by a personal canon of exilic writing.

By 1971, when he left Bolivia, Shimose had come to view poetry as a form of social action, the value of which depended on its usefulness to the cause of revolution and social justice. In QR, intertextuality, which had been a part of his repertoire of compositional techniques from the start, was placed at the service of this revolutionary poetics, in ways that had much in common with Cardenal's intertextual practice, especially in Hora 0 and El estrecho dudoso. The intercalation of fragments of various social discourses allowed the context of writing to be brought into the poetic text in all its social, political, and linguistic dimensions without making sacrifices in artistic quality. Intertextuality helped to preserve such accepted poetic qualities as economy of expression, polysemantic richness, and allusive indirection, which were of particular value in Shimose's increasingly "conversational" writing, where the adoption of the norms of ordinary speech put the specificity of poetry as a distinct artistic practice at risk. The intertextual figure enhanced the cognitive capacity of the text, since a single word or a brief phrase could be made to evoke a whole history or a complex set of social relations without making it sound pedantic, a perennial problem for
"social" poetry. Beyond this aesthetic value, the use of intertextuality was a sign of a conception of poetry that accepted and even demanded the direct and active involvement of poet and text in the social milieu.

But with exile came separation from the natural audience and social context of Shimose's work, and led eventually to a crisis in his poetics and concomitant changes in his intertextual practices. Deprived of its field of action, poetry could no longer function as a weapon in the social struggle. It became instead a life-buoy, a means of personal survival in dark times. The problem was that hitherto Shimose's work had been so intimately bound up with its broader social context that the dislocation of exile led in CF to a questioning of the very foundations of his poetics. In response to this crisis a new type of intertextual practice began to emerge, one that was hypertextual rather than citational, in which pre-existing texts determined aspects of the structure of new texts through various types of dialogic relationships. Relationships between texts led to relationships of affinity and collaboration between the poet and other writers, as in Pacheco's work, and thus to a kind of collective authorship that challenged both the Romantic notion of the poet as an isolated, god-like genius and the isolation that resulted from the spatial, temporal, and linguistic dislocations of
exile. The place formerly held by the socio-linguistic community as the linguistic context of writing was taken over by an artificial, literary community, cosmopolitan and trans-historical, made up of other like-minded writers, many of whom shared a common exilic perspective. This type of practice culminated in the sustained intertextual dialogue of RM, where there was a reaffirmation of the value of poetry, but on a personal rather than a collective level, as a source of solace for the lonely exile. Shimose's use of the Machiavellian intertext(s) was similar in some ways to Gelman's reworking of the Spanish mystics in Citas y comentarios. In both books intertextuality became a means of transcending the purely personal and imparting a measure of objectivity and universality to the text that helped to save it from the danger of solipsism to which it was exposed by the isolation of exile.

Finally, the collective, social value of poetry was restored with the recognition of its potential mnemonic function as a testimonial of personal and historical experience. In BC this takes concrete form in the retextualization of colonial Latin American texts, a practice employed earlier by Cardenal (e.g. in El estrecho dudoso), by Pacheco ("Lectura de los cantares mexicanos"), and by Cisneros (Comentarios reales), and one which bespeaks a culture of resistance in which writing serves to preserve
the language, and hence the perspective, of marginalized
groups in society. In Poemas this concept is applied to the
author's own work, in which intertextual figures preserve
the contingent linguistic and ideological forms of his own
era and thereby evoke the situational context as experienced
by the poet at the time of writing with an immediacy beyond
the capability of memory alone to reproduce. As a
consequence of the constant presence of the situation of
enunciation, a legacy of Vallejo, Shimose's work in the
aggregate is an invaluable record not only of a personal
journey that has become archetypal in Spanish-American
poetry, from provincial birthplace to national capital, and
on to the great cities of Europe (cf. Darío, Vallejo,
Neruda), but of a collective history as seen from the
perspective of one individual artistic and critical
consciousness.

It has been the aim of this study to describe the
explicit, hence conscious and intentional, uses of
intertextuality in Shimose's poetry, and to analyze these in
terms of their artistic function within the text, as well as
their implications for Shimose's poetics. In regard to the
latter, the assumption has been that the way in which a poet
incorporates or transforms alien linguistic material in the
text reveals something about how s/he conceives the
relationship between text and context, the poet and the
world. Along the way considerable attention has been paid to
the explication of titles, subtitles, epigraphs, and other
marginalia which lie outside of the poetic text proper as it
is traditionally conceived, but which are often crucial to
the reader's perception and interpretation of its
intertextual dimensions, as Genette has shown. A certain
amount of space has likewise been devoted to the description
of the intertexts themselves, and in some cases their
respective contexts, because the alien word alludes not just
to another text, but to another context as well. Most of the
more covert forms of intertextuality have of necessity been
ignored, and even many overt instances have had to be passed
over or given short shrift in the interest of brevity. Given
the nature of intertextuality, as described in Chapter I,
anything like an exhaustive analysis of all of its
manifestations in even a single text would be,
unfortunately, impossible. It is hoped, nonetheless, that
this study has provided a useful overview of Shimose's
writing and the role intertextuality has played in his
poetic theory and practice, and additionally that it has
shed some light on the more general phenomenon of the
artistic use of intertextuality in contemporary Spanish-
American poetry as it is exemplified in Shimose's work.
NOTES TO CHAPTER VI


2 Fernández, pp. 4-5.


4 José María Arguedas, Nuestra música popular y sus intérpretes (Lima: Mosca Azul, 1977), pp. 7-8.

5 José María Arguedas, trans., Dioses y hombres de Huarochirí, 2nd ed. (Mexico: Siglo Veintiuno Editores, 1975).


7 cf. Arguedas, Dioses, p. 23.


13 Wachtel, p. 35.

15 Wachtel, p. 179.
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