PESSIMISM IN THE NOVELS OF
JUAN GOYTISOLO

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JUAN GOYTISOLO

Juan Goytisolo was born of Spanish, Basque and French ancestry on January 5, 1931, in Barcelona, also the birthplace of his parents. His early childhood was spent during the Spanish Civil War. This conflict affected him directly, since his father, a retired chemical factory executive, was imprisoned and his mother was killed in an air raid by the Nationalists. Goytisolo spent most of the war years in a small Catalonian village and part of the time in a colony for refugee children.

After completing school in Barcelona in 1948, Goytisolo studied law at the Universities of Barcelona, Madrid and Paris. He was dismissed at least once, probably for "anarchistic" ideas.\(^1\) Also, Goytisolo admittedly found life outside the university more interesting than his class work.

Goytisolo remained in Spain until his first success as a novelist with Juegos de manos, 1954, and Duelo en el Paraíso, 1955. He moved to Paris in 1956 and still resides there today, working for the Gallimard Publishing Company and writing articles and editorials. His appearances

ances in Spain are usually limited to his home in northern Catalonia and occasionally to other parts of the peninsula.

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

Since then, Goytisolo has published a variety of prose works. His second novel, *Duelo en el Paraíso*, 1955, won the Premio Indice and placed third in the Planeta competition. Later novels include *El circo*, 1957; two works in 1958, *Fiestas* and *La resaca*, both of which have been banned in Spain; and *La isla*, 1961, his latest full-length novel. Other works by Goytisolo are two collections of short stories, *Para vivir aquí*, 1960, and *Fin de fiesta*, 1962; two travel books, *Campos de Níjar*, 1960, and *La Chanca*, 1962; and a treatise on the modern novel, *Problemas de la novela*, 1959.
I

THE IMPORTANCE OF THE SPANISH CIVIL WAR IN THE NOVELS OF GOYTISOLO

The Spanish Civil War of 1936-1939 is the prime historical cause of the pessimism expressed in Goytisolo's novels. Like other novelists of his generation, appropriately called "la generación de la posguerra," he reflects that conflict directly or indirectly in his portrayal and interpretation of contemporary Spain. His second novel, Duelo en el Paraíso, contains autobiographical material and is set in a children's refugee camp during the war. In this work Goytisolo demonstrates certain actions and attitudes that are to mold the future of Spain. His other novels are later in chronology of action (including Juegos de manos, 1954) and illustrate the future that is anticipated in Duelo en el Paraíso. Kessel Schwartz has noted that "most of Goytisolo's novels reflect some aspect of the Civil War and its aftermath."^2

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1 The time of this novel is mentioned only once, as 1938, on p. 205 of the Ancora y Delfín (No. 183) Second Edition, March 1960. All references to Duelo en el Paraíso are to this edition.

2 Schwartz, loc. cit.
It would be more correct to say that all his novels contain reflections of the war, as each portrays the hopelessness, abnormality, pessimism and other negative aspects of present Spanish life.

*Duelo en el Paraíso* establishes the Civil War as the catalytic agent that violently disrupted the continuity of Spain's traditional way of life. In addition to the physical destruction of lives and property, the war created attitudes, emotions and philosophies of life that now form the foundation of postwar Spanish society. It cannot be said that Goytisolo equates the prewar period with a type of golden age in Spanish civilization. But there is no mistaking that the catastrophe of 1936-1939 did destroy any previous harmony that existed in the peninsula. The importance of *Duelo en el Paraíso* as an expression of the causes for the general situation of present-day Spain has been aptly expressed by a contemporary of Goytisolo:

> A todos los que no nos comprenden—muy especialmente aquellos que hicieron la guerra—y acusan a nuestra generación de derrotista o neutralista, yo les aconsejaría la lectura de *Duelo en el Paraíso*, en la seguridad de que—si su lectura era honesta—después de ella comprenderían mejor nuestras posturas, nuestras inquietudes y aun nuestras incomprensiones.3

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

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

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

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4 Juan Goytisolo, Duelo en el Paraíso, p. 193.
5 Ibid.
6 Ibid., p. 112.
The ugly war environment generated a new attitude toward life. 

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

This qualitative aspect of the war's effect is complemented by a quantitative condemnation of the Spanish population. Goytisolo is careful to show that each age group, and thus the totality of Spain, is to be influenced by the new way of life in formation. El Gallego and Doña Estanislaa represent the oldest generation. Martín Elósegui, who brought Abel to **El Paraíso**, and Dora, the schoolteacher, symbolize those who are of the age to initiate family life (although Martín and Dora have no intention of doing so). Dora is killed, and her death shatters Martín's plans. His final disillusionment comes when he learns that the same gang of boys who murdered Abel now seeks to kill him. Martín withdraws from the war and active life by surrendering to the Nationalists. Abel represents the youngest age group, but Goytisolo

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goes one step further. Dora's pregnancy at death indicates that even the unborn are innocent victims of the war and the world it will forge.\textsuperscript{8}

Thus, \textit{Duelo en el Paraiso} initiates Goytisolo's manifestation of pessimism by showing that no one in Spain escaped the fratricide between 1936 and 1939. At the same time, the novel opens the door to the postwar period of Goytisolo's other works. As Castellet says, "el tiempo de esta novela es el futuro;"\textsuperscript{9} and he elaborates upon this important element of \textit{Duelo en el Paraiso}:

\begin{quote}
Abierta al porvenir, Goytisolo abre, en realidad, con esta novela, los caminos de toda su futura producción novelística. Y no me atrevería a afirmar tan tajantemente esta especie de profecía si no estuviera seguro de que Goytisolo ha conseguido con \textit{Duelo en el Paraiso} la novela-testimonio de una generación, la suya, en el momento de acabarse la guerra civil española, cuando todos los que pertenecemos a esa generación éramos todavía unos niños en los que, sin embargo, la guerra había dejado un surco indelible del que nunca podremos olvidarnos y que, en cierto modo, ha prefigurado y prefigurará nuestra vida comunitaria española.\textsuperscript{10}
\end{quote}

Goytisolo shows in his other fictional works that the tragedy of the Civil War has led to the equally serious tragedy that he sees in contemporary Spanish life. He is unique among the writers of his generation in the constant

\textsuperscript{8}Schwartz, \textit{op. cit.}, p. 13.

\textsuperscript{9}Castellet, \textit{loc. cit.}

\textsuperscript{10}\textit{Ibid.}
relationship between the two epochs. Goytisolo relent­lessly projects the war's total destruction of Spain into and throughout the postwar period and indicates that his countrymen continue suffering spiritually and materially in their lives. As a result of his technique, Goytisolo has established himself as a harsher critic than other writers who also portray the effect of the Civil War upon modern Spanish society.

The fate of the orphans in *Duelo en el Paraíso* is Goytisolo's most important indication of what the future course of Spain will be. There is no possibility that the youth will be able to lead normal and happy lives. As exemplified so often in his novels, the children not only have lost the innocence of youth much too early, but also have lost their childhood completely. Sixteen-year-olds have already been sent into combat, and rumors persist that those in the thirteen to fifteen age group will soon be called. Those like Abel who are too young to wear a uniform replace the normal war games of children with organization into real armies as they initiate a reign of terror.

These orphans themselves are not pessimistic in this environment and whirl of activity. They glorify war and delight in the type of life it offers to them. But the pessimism is manifest in that, with no parents to guide them, they are now motivated by the insanity that they see
about them. They view robbery, torture, cruelty and murder as integral parts of human existence. They feel that they, too, should participate in the adults’ world. The innocent refugee child, Abel, is one of the victims of the new way of life when, ironically, the gang he sought to join murders him for the pleasure of killing.

The generation represented by Abel and El Arquero will grow into the criminal adolescents of *Juegos de manos* as new gangs of younger children—like those of *El circo* and *La resaca*—emerge to follow the same path. They must coexist with the frustrated and maladjusted adults of *La resaca, Fiestas, Fin de fiesta* and *El circo* and share a meaningless environment with the pro-Franco characters of *La isla*, whose life has only worsened spiritually over the years. Thus, the pessimism generated by the Civil War— as seen in *Duelo en el Paraíso*—is manifest in the actions and attitudes of three generations in Goytisolo’s other works: one that fought in the war, one that reached adulthood during that period, and one that, as children between 1936 and 1939, lost any opportunity for a happy adult life.

Like *Duelo en el Paraíso*, many postwar novels are set wholly or partially in the Civil War, but not to the extent or degree of Goytisolo’s work. Some, like Arturo Barea’s *La forja de un rebelde*, 1951, and José María Gironella’s *Los cipreses creen en Dios*, 1954, are attempts to describe the conditions of prewar Spain that led to the
conflict. The former work is an autobiography that begins near the turn of the century, and only a comparatively small portion deals with Barea's activities during the Civil War as a newspaper censor for the government. Barea concentrates more on the problems that plagued Spain before 1936: poverty, suicide, robbery, poor working conditions, no hope for advancement, a high rate of unemployment, unstable governments, and political disturbances. Unlike Goytisolo, he does not emphasize the effect of the war upon the Spaniard and the future of Spain. The autobiographical forms dictates a greater interest in how the war affected the life of the author.

Los cipreses creen en Dios also terminates in the Civil War but concentrates on the years of the Second Spanish Republic. As in La forja de un rebelde, the activities of the war are subordinate to the crises that confronted the Republic and eventually led to its downfall. The book begins when the protagonist, Ignacio Alvear, decides not to become a priest, which disappoints his deeply religious Basque mother. Ignacio chooses to work in a bank and is subjected to the various political ideologies that both hampered the effectiveness of the newly formed government and thoroughly confused the protagonist. His inability to comprehend the politics of those

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11 The novel begins in April 1931 and ends July 30, 1936.
years is a part of the turbulent period that saw debates on Catalonian autonomy and agrarian reform, frequent violence in Ignacio's native Catalonia, constant demonstrations and strikes, the wanton destruction of newspapers and the eventual revolt in Africa that initiated Franco's successful coup d'état. At the end of the novel, the war breaks out and affects Ignacio's family directly when his brother César is executed by a firing squad.

In these two works, Barea and Gironella are mainly interested in the prewar conditions of Spain. Of the two, Barea emphasizes the individual and economic problems more, concentrating on politics as the Civil War approaches. He was a person forced to struggle against low salaries, little hope of financial success, and poor working conditions in a country where hunger and unemployment were common. If Gironella does not have Ignacio concern himself so much with his own financial status, he does show the effect of an unstable country upon the individual, from both the economic and political points of view. The multitude of political ideologies, violent outbursts, strikes and unemployment remove the element of stability from a person's way of life. Although of different political views, both novelists agree that Spain of the early Twentieth Century was economically deficient and that its inhabitants had little chance for a happy and
successful existence. But unlike Goytisolo, neither stresses the effect of the Civil War upon Spain. Whereas both the living and the unborn in Duelo en el Paraiso are to be victims of an unhappy life, one may only speculate about Barea's and Ignacio's future.

Other novels may be set more completely in the war. José Luis Castillo Puche's El vengador, for example, deals with a young man who returns home near the end of the war to seek revenge for the murder of his mother and two brothers. But the desire for vengeance is gradually diminished by his concept of morality. The conflict in his mind is aggravated when his friends fail to understand his hesitation in seeking revenge. The situation is resolved when the man who murdered his mother attacks the protagonist and is killed.

Several important differences between El vengador and Duelo en el Paraiso are noteworthy. The peace of mind that the hero enjoys at the end of Castillo Puche's novel contrasts with the feeling of those who will survive the war in Goytisolo's work. Also, the idea of possibly gaining a status quo ante, both for the protagonist and the entire populace, is the opposite of the message of Duelo en el Paraiso. El vengador concentrates upon and ends with the situation immediately following the fall of the Republican forces. Thus, the theme of "the Spanish people,
without regard for the political or religious convictions, all of them equally victimized by the war.\footnote{12} is more limited in time. The situation may be poor in 1939, but it could change for the better with the passing of time. Perhaps everyone, like the protagonist, will enjoy a type of catharsis, and his future will be brighter. \textit{Duelo en el Paraíso} does not suggest such a hope, and Goytisolo constantly attempts to validate his position in his other works. \textit{La isla}, for example, shows that even pro-Franco people suffer from an empty and meaningless life twenty years after the war.

A similar type of ending occurs in Castillo Puche's third novel, \textit{Hicieron partes} (Premio Nacional 1958), an episodic work that encompasses the period of the Republic and the Civil War. The third part tells of Cosme's crimes during the war. He is especially haunted by his murder of a young parish priest, Feliciano. Cosme is regenerated when, after suffering mental anguish and trying to rationalize his crime, he finally confesses to another priest, Tarsicio. Again there is a contrast between his status and that of the principal characters of \textit{Duelo en el Paraíso}, where the only "peace of mind" comes with death.

\footnote{12}{William J. Grupp, "Two Representatives of the Rising Young Generation of Spanish Novelists: José Luis Castillo Puche and Ignacio Aldecoa," \textit{Kentucky Foreign Language Quarterly}, VII, No. 2 (1960), p. 81.}
Many novels are set in the postwar period while specifically trying to show the continuing influence of the horrors of the Civil War. An example is Elena Quiroga's *La careta*, published the same year as *Duelo en el Paraíso*. This novel illustrates the lasting effect of the war's brutality upon the protagonist, Moisés Estevez Iglesias. Moisés saw his parents murdered when he was twelve years old and still recalls the scene vividly: "Padre había caído de espaldas con los brazos abiertos, en cruz, y madre tuvo un gesto de pudor, de virgen, recogiéndose las faldas para morir."

His inability to forget this horror has turned him into an alcoholic, maladjusted and pathetic person long after the end of the war. Moisés now lives with relatives in Buenos Aires, but his memory constantly returns to wartime Spain. Quiroga also emphasizes his hopelessness as his mind shifts from one relative to another while he judges them as idiotic, ridiculous, lost, artificial and as objects for scorn and hatred. Society is incomprehensible and life is like the night: "Una noche es enorme. Una noche puede ser tan larga como una vida. Pasa la vida de prisa, dicen, y la noche es larga."

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14 Ibid., p. 90.
Moisés's completely hopeless condition would seem to make Quiroga the more pessimistic of the two authors. It is true that none of Goytisolo's characters suffers the degree of mental torture experienced by Moisés. But *La careta* loses effect in comparison by the concentration upon one individual, by the time lapse and by the choice of locale (and artistically from the fact that "the result in [sic] a dense, intricate pattern of narrative, descriptive, and expository elements that makes great demands upon the reader in his efforts to pursue the thread of the story."15). Also, the expression of pessimism through a single act of brutality and the mind of an alcoholic emphasizes *lo tremendo* of the situation. Goytisolo is more interested in a natural portrayal of probable and possible wartime situations that affect a large segment of the population.

Other novelists who enjoy the reputation of being strong exponents of a hopeless existence likewise may not appear so severe or convincing in this one aspect of pessimism. Camilo José Cela is the most widely known proponent of absurd life, the most representative contemporary Spanish writer in the areas of existentialism and *tremendismo*. As Mancisidor points out, "para Cela, 

la vida es terrible y oscuro pozo del cual, una vez que hemos caído en él, es imposible salir. Y que el hombre, desde que nace, es un ser maldito e irredento que no tiene, en este mundo, derecho a la felicidad. Cela's *La Colmena* deals with the effect of the war, showing the vices, low life, poverty, anguish, frustrations, misfortunes, immorality and lack of noble thoughts and actions of the people of Madrid in 1942. But the novel loses some effect in its portrayal of postwar conditions because of its restricted time and locale, its emphasis on *lo tremendo* and its strong existentialist tone. Although there is realism in the types portrayed, certain facts and language, there is at the same time no doubt in the reader's mind that "claro que no todos los habitantes del Madrid de 1942 eran así, ni vivían tal como en la novela se presentan." Or, in the opinion of Mancisidor, "*La Colmena* no refleja la realidad histórica de una sociedad determinada (en este caso la de la sociedad española bajo el régimen de Franco)." Without debating the artistic merits of the two authors, it is clear that


18 Mancisidor, loc. cit.
Goytisolo's objectivity in _Duelo en el Paraíso_ (and in other novels) makes his presentation more convincing, since "es la auténtica visión infantil de la guerra de 1936." Consequently, his descriptions of the war and the society that emerged after 1939 establish Goytisolo as a faithful reporter of the contemporary Spanish scene, lending authenticity to his pessimistic view.

It is common for postwar novels to mention the war as an influence on current Spanish life and to suggest lessons that are to be learned from the conflict. Juan Sebastián Arbó's thesis in _Sobre las piedras grises_ is that one cannot expect any benefit from a change in government. Although he speaks of the change from the monarchy to the Second Republic, the same idea applies to the transition to the dictatorship. This message is found in Dolores Medio's _Nosotros los Rivero_ (Premio Nadal 1952) and other novels to the extent that "disillusion with respect to the efficacy of placing one's hopes in a given political or social ideology is apparent in postwar Spanish authors." Similarly, some works may comment on the disastrous climate of the Civil War while the main action deals with another facet of life. Darío Fernández Flores's _Lola, espejo oscuro_ treats the life

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19Castellet, _op. cit._, p. 139.

and adventures of a prostitute and mentions on one oc­
casion that Spaniards killed one another during the Civil
War at an alarming rate without ever knowing why they
acted in such a way.

These works are representative of the postwar novels
that contain commentaries on one or more aspects of the
war without the emphasis, elaboration or trajectory found
in Goytisolo's works. The fact that such authors do not
place great emphasis on the relationship between the
Civil War and modern Spanish life is one of the factors
that has led critics to consider them less pessimistic
than Goytisolo. The severity of Goytisolo's pessimism
is obvious from an analysis of Eugenio de Nora's general­
ization of the differences between the "two generations"
of contemporary Spanish novelists. After an exhaustive
review of those authors whose writings first appeared
between 1936 and 1945 (Cela, Gironella, Torrente Balles­
ter, Delibes, Suárez Carreño et al.) and those who began
to publish after 1950 (including Goytisolo), this leading
literary historian has arrived at the following conclusion:
genuamente realista--, y sigue dotada de una reserva de salud y de entusiasmo que no le permite renunciar a la esperanza. El contraste entre la visión del mundo de aquellos--a un tiempo cerrada e. incoherente, catastrófica y estática--y la de éstos--abierta, dinámica, y ya con vislumbre, o algo más que vislumbres, de coherencia y de sentido--es, al menos en potencia, radical.21

From De Nora’s analysis, Goytisolo stands apart from his immediate generation in his expression of pessimism. Whereas his contemporaries have not permitted themselves to lose hope, Goytisolo has allied himself more closely with the vision of the first group--that of a closed and incoherent world. His trajectory begins with the Civil War environment of Duelo en el Paraíso, in which fate closes the door to any beneficial future for the characters. It then continues relentlessly through the adolescents of Juegos de manos to, finally, the adults of La isla and Fin de fiesta, whose life is one of chaos, hopelessness, disillusion, skepticism and lack of all traditional values.

Some characters in these novels refer to the war directly, blaming it as the source of their present misfortune, recalling the atrocities and destruction of that period, or considering as fortunate those who died in the conflict because the dead unknowingly escaped an

even worse environment—postwar Spain. Those who make no mention of the Civil War also must suffer from what happened between 1936 and 1939 as Goytisolo reveals the constant influence of that time upon the present throughout his works. Thus, the Civil War is not only the historical starting point of the misery that Goytisolo sees confronting the modern Spaniard. The spectre of the war is always in the background of all his works as an unseen but immensely important element of contemporary life.
II
GOYTISOLO AND THE FRANCO GOVERNMENT

The terrible price paid by Spain during the war can never be justified. At least a partial atonement for the tragedy would have been the emergence of a progressive and enlightened government. According to Goytisolo and other contemporary novelists, such a government did not evolve. It is to be expected that many of the writers would emerge from the war as anti-Franco because of their traditional political beliefs or their growing lack of confidence in the present regime through the years. Laforet, for example, was seventeen years old at the end of the war and had lived in relative security in the Canary Islands. But her family had been engaged in previous wars on the mainland.¹ Her brother, at the time of Nada, was a militant carlista; and "el divorcio del carlismo con Francisco Franco, hoy en día, es un divorcio definitivo."² Because

¹Willis K. Jones, "Recent Novels of Spain: 1936-56," Hispania, XL, No. 3 (September 1957), p. 305.
²Mancisidor, op. cit., p. 30.
of her political background, Laforet's first work has been interpreted as an example of how pro-Franco individuals see the postwar world crumble about them.\(^3\)

With the firm establishment of the dictatorship and its censorship, a direct attack on Franco is unlikely. A condemnation of his regime must be handled more sub-tletely, as in *Nada*. This is Goytisolo's approach in *La resaca*, in which he sacrifices much of the narrative in favor of strong social criticism. His usual method is to criticize obliquely or indirectly by showing the insufficiency of the government on as many levels and in as many ways as possible.

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

Southern Spain is a favorite locale to show governmental apathy, as it symbolizes for Goytisolo the stark poverty of a large portion of the Spanish population.

\(^3\)Ibid.
The obvious need for action in that region is seen in "El viaje," a story in Para vivir aquí. Vitally needed youth have understandably emigrated from the area to escape the destitute environment. Madrid feigns interest by sending technicians to study the problem, but always with the same result:

Cada año, los diarios prometían una política de Obras Públicas, un pantano y otras muchas cosas más. Venían delegaciones, desde Madrid, con planos, ingenieros y topógrafos y, en sala del Ayuntamiento se les obsequiaba con un banquete. A la salida, los niños de la escuela cantaban un himno en su honor. Pero— en seguida— se iban con sus planos, topógrafos e ingenieros, y ellos— los pobres— seguían igual que siempre.4

The situation in Campos de Níjar is similar, as the government fails to provide trees and water needed by the inhabitants. Goytisolo remarks that "no hay arbolado porque no llueve y no llueve porque no hay arbolado."5 The region desperately needs the same type of technicians who are sent in "El viaje." But none arrives and the sign on one of the shacks, "Más árboles, más aguas" will have to continue unheeded.

The lack of necessary governmental action is not a characteristic of the central government alone. Fiestas,


5Juan Goytisolo, Campos de Níjar (Barcelona: Editorial Seix Barral, 1963), p. 18.
for example, concentrates on the educational problem while placing equal blame on local administration. Rafael Ortega, a teacher with humanitarian ideals, is interested in and appalled by the conditions of the Murcian and Andalusian squatters near Barcelona. At the same time that their parents cannot find work, the children, about three hundred in number, are denied schooling. Ortega mentions that "la escuela municipal del distrito no acoge ni a una cuarta parte" and decides to discuss the situation with the "delegado del Alcalde." But he is denied an interview because the delegate's duty to social functions makes him unavailable at the time. Ortega is referred to the parish priest for possible action. He knows, however, that it is useless to talk with Church officials because "los señoritos de la catequesis sólo se acuerdan de ellos [los niños] los domingos." Ortega confesses that his plan was predestined to failure because "el Ayuntamiento desconocía oficialmente la existencia de las chabolas."

This episode demonstrates the farcical nature of the Spanish Ayuntamientos, about two-thirds of which are

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7Ibid.

8Ibid., p. 85.
appointed directly or indirectly by the central government and the curia. The remainder are to be elected by local family heads, but these elections, if held, are rare and often fraudulent. Goytisolo shows the result of a non-democratic system on the local level, also. The substitution of true democracy or representation by an "organic democracy" on any level results in the disinterest, scorn and inactivity seen in *Fiester*s. The unscrupulous Corregidor of the comical *El sombrero de tres picos* has evolved in literature into the equally inept alcaldes of Goytisolo, but with tragic results for the populace.

The failure of Ortega with the Ayuntamiento and that of the people of southern Spain with the central government mean that the vicious circle has been closed. The Golden Age comedia offers numerous examples of the individual's right to exact justice from the king, *El Justiciero* who could correct a wrong at the lower level, usually one by the nobility. Under the present regime, a failure at the local level cannot be appealed to Madrid for correction. Conversely, it cannot be expected that the local administration would counteract Madrid. As with so many other problems in Goytisolo, the Spaniard

9And then only by those family heads who have not been disenfranchised for such "crimes" as having fought for the Republic during the Civil War.
faces a "dead end" in effecting governmental action, as Ortega's frustrated attempt in Fiestas emphasizes.

The field of labor relations, investigated in La resaca, presents another aspect of the same dilemma. Giner is another idealist who, in this case, wants to form unions, exactly as he had done during the Republic. His anti-Franco conclusion is that "Nos han robado todo, hasta las palabras. . . . Somos más pobres que los esclavos." He looks across the Pyrenees for inspiration. His friend and sympathizer, Emilio, has emigrated to France and views the situation there first hand. The emigrant's letters to Giner, filled with praises for unionization and its benefits for the working man, make Giner certain that unions can be and must be established in Spain. Emilio returns to Spain to help him, but their campaign generates no strong support. One meeting results only in a trivial discussion that advances no further than expressing meaningless generalities over abstractions like unity and justice. The failure of such an idea like unionization is expressed by Emilio: "Si te he seguido bien, lo que nos propones es actuar aceptando de antemano el fracaso." His return to France assures the reader of the complete failure.


Ibid., p. 214.
Goytisolo never claims in his works that the government forces the citizens to adhere to a certain code of conduct or to donate service to the State. But he tries to show that the regime's benevolence in this respect is counterbalanced by a total suppression of civil rights. Giner learns that freedom of speech means discussion of trivialities and that the right to organize is not a cosa española. Thus, the inactivity of the government in La resaca connotes not only the regime's failure to help the people, but also its obvious lack of sympathy for unionization.

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

According to Goytisolo, the Franco government also has its totalitarian side, where lack of action is
balanced by brutal activity. The hatred of the Guardia Civil is stressed in La Chanca. In the prewar period the Guardia Civil was presented by García Lorca as the scourge of the gypsies in such poems as "Prendimiento de Antonio el Camborio en el camino de Sevilla." Goytisolo is more vociferous and states near the conclusion of his trip that "Almería no es una provincia española. Almería es una posesión española ocupada militarmente por la Guardia Civil."\textsuperscript{12} Pipo in Fiestas expresses the horror of Spanish prisons allegorically by imagining dreadful penal institutions for children:

\begin{quote}
Y la espesa oscuridad que les rodeaba se coloreó de escalofriantes imágenes de prisiones infantiles en donde los guardianes torturaban a los niños, la violencia era la norma de autoridad y un código implacable castigaba las menores de faltas. Aquellas prisiones acogían huéspedes inocentes y devolvían tan sólo cínicos malvados. Existían, existían de verdad, e iría a ellas de no mediar milagro.\textsuperscript{13}
\end{quote}

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

But the brutality of the Spanish government is not limited to the imagination and expression of fear.

\begin{flushright}
\textsuperscript{13} Juan Goytisolo, \textit{Fiestas}, p. 211.
\end{flushright}
"Fiestas offers an example of how the passive nature of the government can change into brutal action. Unable to cope with the problem of the chabolas, the Ayuntamiento resorts to a sudden eviction of the squatters. As they are being removed, Ortega exclaims angrily to his neighbor Paco, "Hace quince años ninguno de nosotros hubiese so­ portado lo que hoy ha ocurrido, y usted menos que nin­ guno." The contrast of justice during the Republic and injustice under the dictatorship is obvious in his words. As the eviction continues, Goytisolo adds this note of irony through a radio in the background:

... con lo que, hijos míos, al acercarse a este gran acontecimiento, resuenen en la ciudad los himnos de amor y de ternura, flameen los gallardetos y las banderas, luzcan su indescrip­ tible belleza las luminarias, como símbolo de la alegría que debe anidar en nuestros cora­ zones por estos maravillosos días de paz, días de unión, días de . . ."

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

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14 Ibid., p. 181.
15 Ibid., p. 171.
ment of **Campos de Nijar** is dotted with signs reading "Franco." One miserable shack there proudly exhibits portraits of Hitler, Mussolini, Salazar and Franco. A similar opinion of present Spain is expressed in Goytisolo's other travel book, *La Chanca*, where "Gibraltar para España" has been amended with "¿Y España pa' quién?" Perhaps the most poignant example occurs with the death of the pathetic Evaristo in *La resaca*. Evicted from his home and mocked by the community, he commits suicide. When he is found, his sightless eyes are transfixed upon a sign reading "ni un hogar sin lumbre ni un español sin pan." All of these scenes suggest the same thesis; namely, any promises expected under Franco and the reality confronting today's Spaniard have nothing in common.

The general inefficiency of all levels of government under Franco is reflected in the attitude of the people toward politics. The general thesis expounded by Goytisolo is found in *Fin de fiesta*. When a touring Swede inquired whether "la gente se interesaba por la política," the boy's answer was direct: "Dije que no."16 The question arises whether the current government is such because of the people's apathy or whether the apathy has resulted from a poor regime. The latter

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conclusion would seem to be valid from the general anti-Franco tone of Goytisolo's novels. The fault, then, lies at the top of the political structure, with the dictatorship.

This apathy is reinforced by vestiges of a continuing ideological struggle between Republicanism and the dictatorship. For example, Giner's Republican ideals contrast with anti-Republican sentiment expressed in *Fiestas*. When a conversation about politics mentions that "Pero debe usted reconocer que, entre ellos, había republicanos sincéros," a boy seated at a nearby table shouts in rebuttal, "Los republicanos son unos maricas."\(^{17}\) This division in political sentiment and this apathy are likewise seen in Ortega's heated discussion with Paco when the squatters are removed. At the same time, Ortega represents idealism and progress while his neighbor symbolizes satisfaction with the current regime, regardless of its activities. Paco attempts to absolve the government of the blame, because "durante la República, si usted lo recuerda, el problema ya estaba planteado." He further supports the current political situation against Ortega's angry tirades by saying, "Porque ahora hay orden, y la autoridad sabe lo que hace, mientras

\(^{17}\)Juan Goytisolo, *Fiestas*, p. 208.
que entonces todo era anarquía y la gente se tomaba la justicia por su mano." He continues equating Republicanism with anarchy by claiming that the professor's ideas would mean that "deberíamos salir con pistola a la calle." Ortega's rebuttal shows that Franco has supposedly suppressed the will of the people, because now, under the dictatorship, "Hemos perdido la capacidad de rebelión, vivimos embrutecidos, como animales." He accuses Paco of being one of the great number of his countrymen who now choose to act like political puppets, because "como de costumbre, no hace usted más que repetir lo que le enseñan los periódicos."¹⁸

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

¹⁸Juan Goytisolo, Fiestas, pp. 180-182.
The novels of Goytisolo, then, are like the contemporary tremendista works in their anti-Franco sentiment. But unlike Laforet, Goytisolo has expressed an evident dislike of the current regime. The protests are sometimes rather mild; in Juegos de manos, for example, he shows the lack of respect for authorities. A group of boys in a park mock two kindly policemen. Or, Goytisolo can be more forceful by showing the failure of the government to act when action is needed and by giving examples of the activities of a police state. The nations of the Iberian Peninsula are unique in Western Europe in that they have the only established dictatorships outside the Iron Curtain. Consequently, the problem found in the modern Spanish novel has no true counterpart at this time in other Western European literatures.

Goytisolo's pessimism partially has its origin in the fall of the Republic and the emergence of the dictatorship. Undemocratic in its genesis and constitution, the regime is shown to have no true interest in the people. It allows a certain degree of individual freedom

19 Ibid., p. 162.
but neither allows nor encourages improvement in the public domain. The nefarious effects of the government can be physical—the poverty of Almería—or spiritual—the suppression of the people's will. It continues to cultivate a farcical and corrupt political system at all levels of government and symbolizes the old saying that Spain has been blessed with everything but good government.

In Goytisolo's works, the continuing division of political opinion, with the utter frustration of the liberal and Republican cause, and the resultant apathy of the people are the war's legacies through the Franco regime. Goytisolo's message is somewhat similar to that of Cervantes three hundred years ago. Don Quijote, in his attempt to change the world for the better, found society strongly established. Anyone who tried to change it was doomed to failure. Similarly, those who now want changes in the status quo, whether the peasants of Almería or the intellectuals like Ortega, find the regime firmly established. They learn that there is no hope in attempting reforms and that their efforts lead to a dead end. Since it is a dead end, the future is closed in Goytisolo's works. Ortega still hopes for a better future at the end of Fiestas, but neither the reader nor the characters in the novels share his optimism.
III

MAN AND WOMAN IN AN EMPTIED WORLD

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

Claudia arrives at Torremolinos from Paris to spend her vacation with Rafael, who has preceded her. The initial impression of anticipated happiness is only illusory. As the airplane lands, Claudia states that "me sentía de buen humor, contenta de encontrarme allí, bajo aquel sol, en una ciudad que sabía mía y al acecho de todo cuanto recordaba mi infancia... estaba verdaderamente en mi país."¹ But this feeling disappears rapidly, and a hint of what is to occur in the novel

appears when the taxi driver tries vainly to seduce her upon leaving the terminal. Then the general idea of change is introduced in Rafael's remarks about Torremolinos:

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

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

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

Era triste pensar que nuestras relaciones se reducían a un intercambio de puyas, después de todo el amor que había habido durante años. Bastaba


3Schwartz, op. cit., p. 18.
una observación trivial de uno para que el otro reaccionara con cólera y sacase a relucir los agravios o hablase de ajustar cuentas. La costumbre del drama subsistía cuando la causa del drama había desaparecido, y me sentía furiosa conmigo misma. Puesto que la carrera de Rafael exigía este sacrificio, ¿por qué no nos comportábamos como seres civilizados? Había muchos matrimonios en idéntica situación a la nuestra y convivían sin agravarse la vida. ¿Por qué no hacíamos como ellos?4

Claudia remembers, by contrast, that during the Civil War she and Rafael were Falangists who "estuvimos dispuestos a morir por un ideal. Vivíamos en un universo de valores morales y, cada jornada, en el hospital o en el frente, servía de forja a nuestro heroísmo."5

The ideal of a better world through a Franco victory had been almost an obsession with her, even after her parents were assassinated:

A los dieciocho años imaginaba que la existencia era un don de extraordinario valor y en un momento en que la muerte venía a llamar de puerta en puerta y todo andaba de patas arriba, había tenido la inocencia de creer que el mundo podía transformarse. Era una apreciación puramente sentimental—mis padres fueron fusilados un amanecer, sin que me permitiesen siquiera darles un beso—y, durante mucho tiempo, estuve convencida de que luchaba por una causa digna de estima.6

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4Juan Goytisolo, La isla, p. 45.
5Ibid., p. 54.
6Ibid., p. 42.
But after the victory, she came to realize that "la guerra no habia modificado nada." The idea of the crumbling of the contemporary world about Franco supporters, which Mancisidor interprets from the events in Nada, is an evident part of La isla. Both Laforet and Goytisolo show that the victors, as well as the losers, can inherit a meaningless and absurd world. But Nada takes place immediately after the conclusion of the Spanish Civil War, and one has the impression that many problems in Laforet's book would be alleviated if her characters only had sufficient money to obtain the necessities of life. La isla, by contrast, deals with victorious franquistas who, twenty years after the war, are materially and professionally successful. Whereas Andrea is a victim of a society that suffers mainly from the material destruction of warfare, Claudia is surrounded by those who are well-off economically but whose life has deteriorated spiritually since their military victory. The illusion of a world that could be transformed for the better beginning in 1939 has become a bitter disappointment twenty years later. The death, destruction and sacrifices of a civil conflict accomplished nothing; and Rafael claims that Claudia's parents were

7Ibid.
fortunate because they were assassinated. Now Claudia can only note with a touch of understandable bitterness the daily activities of the people of that region, who represent for her the disillusion of a defeat in purpose in spite of a victory in war:

Pese a la proximidad de Torremolinos, la sociedad no había evolucionado. La gente de bien badajeaba en los mentideros y vivía a zanganear como siempre. Todo se iba en presencia y fachada, las palabras, la energía, el dinero, y me acordé del verano del mil novecientos treinta y seis cuando, agazapados en sus escondrijos, aguardaban la noche para huir, disfrazados de albañiles, de mendigos, de mujeres, los grandes señores que tanto aparentaban. Les habíamos salvado el pellejo y su horizonte seguía siendo el mismo, tan cerrado y redondo como el grupo de sus relaciones o el círculo de los valses que bailaban sus abuelos. Habían rozado la muerte, aprender [sic] absolutamente nada.8

Claudia had made many sacrifices for her fellow man as a nurse during the war. After 1939 she turned her attention to Rafael and willingly deprived herself of material things as Rafael started his journalistic career. They thought that they were to play an important part in building a better world for everyone. But the "desenganos de la victoria" 9 affected all their ideals, and Claudia and Rafael suddenly and unexpectedly found

8Ibid., p. 77.
9Ibid., p. 54.
that in their personal life "el éxito había dejado de interesarnos."\(^10\) Now, their wartime goals and personal aims have ended in a complete disillusion in love:

> Cuando yo no respondía a las caricias de Rafael, era él quien se mostraba impotente conmigo: nuestro deseo no llegaba a ajustarse y el amor se había reducido a una monótona sucesión de gestos y tentativas fracasadas. Ya no pensábamos en lo futuro; nos contentábamos con vivir para el día. Las ilusiones se habían disuelto y había aumentado nuestra farmacia. A veces, al pensarlo, sentía un repelo de frío.\(^11\)

Claudia's present opinion of life is that "vivir era disolverse hasta acabar."\(^12\) She explains that she continues living with Rafael in spite of the emptiness of their love and married life "a causa de su carrera. Si no fuera por esto, yo me habría ido."\(^13\) She is loyal to her husband in this one respect, and they agree to feign happiness in the presence of Rafael's parents. But they also agree not to have to account for their actions and knowingly are unfaithful to each other while on vacation.

> They meet and mingle with a group of vacationers who share the same spiritual vacuum. Claudia is imme-

\(^{10}\)Ibid.

\(^{11}\)Ibid., p. 55.

\(^{12}\)Ibid., p. 87.

\(^{13}\)Ibid., p. 102.
diately attracted to Dolores, whose physical beauty, basic personality and drive are complemented by an acting ability that has brought a leading producer to Torremolinos to offer her a contract. But Dolores is affected more by the emptiness of her married life than by her professional success. To her, life is even more an absurdity than it is to Claudia.

Her pessimistic view of life is found not only in her constant caustic remarks, but also in the many paradoxes that compose her married life. Dolores is financially independent as a successful actress, but Román does everything possible to make her dependent on him. He overlooks her personal drive and wants her to be a receptionist in his office. Dolores states that "una mujer como yo necesita trabajar, mantener el contacto con el público. Encerrada en un piso me volvería loca." In spite of her beauty, Román states that she is too old for him; yet Dolores tells Claudia that "en realidad, está infinitamente más chocho que yo." But, on another occasion, Dolores admits that "soy vieja, vieja.... Román necesita una muchacha

\[14\textit{Ibid.}, p. 131.\]
\[15\textit{Ibid.}\]
As a doctor, Román has been trained to understand and to cope with the process of growing old; but he is emotionally unable to confront the problem personally. He constantly tries to seduce younger women as a type of momentary self-rejuvenation and, according to Dolores, "acabaré esperando a las niñas a la salida de los colegios." They are incompatible and spend their time together arguing over trivialities. Yet Román tells her that he cannot bear the thought of living away from her. Dolores feels that his closeness to her may be the best guarantee of separation when she makes her next film. If, as the producer agrees, Román becomes the studio doctor, "estará en su elemento. Ahora le da por perseguir a las chicas de dieciocho años y encontrará todas las que quiera." 

The pessimism that is seen in Dolores is even more acute than that which is manifest in Claudia's actions, thoughts and attitudes. Although one learns nothing of Dolores's past with Román, she is, like Claudia, now a victim of an incompatible and hollow marriage and empty

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16 Ibid., p. 87.
17 Ibid., p. 131.
18 Ibid.
life. But in Dolores, Goytisolo has carried the theme one step further in its development. This is evident in the relations between her and Román. Claudia can at least tolerate Rafael's presence, but Dolores cannot bear to be with Román and makes every effort to assure that they will not meet. When they are together at a party, Claudia will dance with her husband; Dolores refuses to do so with Román. Claudia's conversations with Rafael are mainly over trivialities, whereas Dolores usually launches violent invectives against her husband.

Dolores therefore represents the stage of marriage and life toward which Claudia is progressing. The latter recognizes this fact when she observes that "pensaba que, dentro de unos años, yo misma terminaré así."\(^{19}\) Life for Claudia is that "el tiempo corría aprisa y la erosión continuaba,"\(^{20}\) the idea of progressing through a senseless world toward what she knows will be an unpromising future. Dolores has already reached the "future" that awaits Claudia, the point in life at which existence no longer means anything. Dolores can state from her vantage point that "la vida es horrible. . . . Es preciso ser imbécil para aguantarla."\(^{21}\)

\(^{19}\)Ibid., p. 87.

\(^{20}\)Ibid., p. 171.

\(^{21}\)Ibid., p. 113.
Dolores would represent the idea of no escape from this meaningless life if it were not for the one advantage that she has over the rest of her companions. Even though Román attempts to frustrate her desire, she has the ability to carry out a successful acting career. One may assume that on the stage or in the movies she can create a world that will serve as a temporary relief from a paradoxical marriage and absurd life. Unfortunately, she has already lost the basic worth of real life, as seen in her constant drinking and disputing while on vacation. But the one avenue of escape that is still open to her future at least keeps her from committing suicide, which she admittedly has contemplated on at least one occasion.

The others who spend their vacations here are equally disillusioned with life and neither find nor express true love. Ellen condemns all men in general by saying, "A los hombres no se les puede querer más que de una manera. En la cama y, luego, que se larguen. A todo escape." She finds her husband unbearable and complains that "Gerald no se mueve de mi lado."23 She brags to him and others about the number of men with whom she has slept. When Gerald finds her in bed with

22 Ibid., p. 81.
23 Ibid., p. 49.
Chicho, he is amused and spends the rest of the night drinking and joking with his wife's seducer. It is claimed that between her first husband and Gerald, Ellen "se había acostado con más de quinientos hombres."24

Laura, who has left her husband, makes similar boasts. When she cannot recall the name or face of a man to whom she is introduced, she remarks that they probably have not slept together. Gregorio, recently married but accompanied at first by a naive American girl, is angered when he learns that his wife has been unfaithful. Magda, new to this environment, is delighted by the stories told by the other women. She is refrained from associating more often with them by a moping, depressed husband who seems incapable of smiling or talking. Magda tries to rationalize her situation, saying, "Le bastaba vivir conmigo, y no comprende que yo sea curiosa y, a veces, necesite escapar de su lado."25

The theme of the emptiness and insincerity of love threatens to be complete in La isla until the arrival of Enrique from Sevilla. It is revealed that he and Claudia have been in love for some time, including when they were together in Paris and Amsterdam. They escape

24Ibid., p. 94.
25Ibid., p. 39.
together at the first opportunity, and Goytisolo shows
the passion that exists between them:

——Me vuelves loca. En cuanto te toco no sé lo
que me hago.
——Tú me vuelves loco también.
——Dímelo otra vez, te lo suplico. Lejos de ti
me siento vieja y fea. No tengo ninguna con-
fianza en mí. . . . Por favor, dime que me
quieres.
——Te quiero.
——Dímelo otra vez.
——Te quiero.
——Apriétame fuerte. Todavía más.
——Te quiero. . . .26

Each meeting of the two expresses the same mutual
attraction and sincerity of passion. When Dolores asks
Claudia directly whether she is in love with Enrique,
Claudia answers without hesitation in the affirmative.
She and Enrique go out together whenever possible and
unashamedly hold hands and express their feelings in
front of others, including Rafael and Isabel.

However, this one example of sincere passion is
frustrated on two counts. To the obvious fact that
each is married is added the suggestion, revealed in
their conversations, that Enrique is impotent. Dolores's
abbreviated statement that "la gente dice que no. . . ."27

26Ibid., p. 113.
27Ibid.
is expanded after Enrique and Claudia spend the night together:

—Lo siento—murmuró.
—Por favor, no digas eso.
—No puedes imaginar lo terrible que es para mí.
—Calla, te lo suplico.
—Me gustas; pero es más fuerte que yo. . . .
—No te preocupes. Algún día podrás. Lo importante es que me quieras. . . .²⁸

The revelation of Enrique's condition at least partially explains his tendency toward sadism and cynicism. He is a strange type who delights in making cynical remarks, exhibiting his dwarf secretary and getting cripples intoxicated. More important, however, the frustration of an attempt to effect happiness completes the cycle for Claudia, and thus for the others, too. They are condemned to continue in a meaningless world where all goals have been shattered and all former values have been lost. The insincere love and the infidelity that one sees in La isla especially show that the concept of honor—once very precious to the Spaniard—has disappeared forever. But as a literary theme, its loss is only a means to an end, to show that contemporary life in Spain is utterly meaningless and absurd, as Dolores states. Román speaks for all when he expresses his view of Spain and the life there: "Estamos nadando en una cloaca. El día en que

²⁸Ibid., p. 121.
Whereas Spain should be a part of progressive and prosperous Western Europe, Enrique says that it is more like impoverished India. At the side of the wealth that he and his friends enjoy there exists stark misery: "Sevilla, a lo menos, es igual que Benarés. ... El sol pega como nunca y la gente se muere de hambre en las aceras. La alcaldía ha votado un presupuesto especial para retirar a los cadáveres." He further emphasizes his opinion of Spain's backwardness by noting that the dead are collected in "un jip de ayuda americana."

The Church is no better than the State in their opinion. The priests are said to be no longer concerned with their church duties. According to Enrique, "ahora comen cachuetes sobre los árboles del parque de María Luisa. Y, a la que un obispo le da por dormir la siesta entre los rieles del tranvía, el tráfico se interrumpe." Goytisolo's irony is at its best in this continued but veiled comparison between Spain and India. The priests are debunked sharply in the allusion to monkeys in a park. In India, the cow is sacred to the Hindu but a

29Ibid., p. 99.
30Ibid., p. 111.
31Ibid.
32Ibid.
nuisance to the public because of its preferential treatment. It is famous for disrupting traffic with the blessing of the law. To Enrique, the Spanish priest has the same dual nature; he is by custom sacred to some but a nuisance to a great portion of the populace. He is of no interest or concern to the authorities who are responsible for the flow of traffic. Thus, according to Enrique, the priests and the Church they represent have also lost their former value in the modern era and are as worthless to contemporary society as the Brahma bull.

The most important aspect of the pessimism of La isla begins with the class of characters portrayed. Like Dolores, all the vacationers who share her environment appear on the surface to possess the qualities necessary for a happy life. They were victorious in the Civil War and have subsequently forged a materially successful life in the postwar period in various important professions: medicine, journalism, commerce and art. The description of their present spiritual plight makes La isla contrast with the message of Elena Soriano's La playa de los locos, the first novel of her trilogy.
Mujer y hombre, 1955. Soriano's work has been analyzed in the following way:

La playa de los locos might also be understood as a symbolic reference to illusions nurtured by many Spanish exiles. ... Elena Soriano recognizes that twenty-five years have changed many things. She is troubled by the feeling that many political refugees have been emotionally arrested by the Civil War, and out of touch with realities in Spain, are wasting their lives like the girl in the story who can never return.33

Goytisolo is interested in showing the other side of "Las dos Españas" that have emerged from the war, the victorious who live in the environment that their victory has created. As Claudia states, twenty-five years have not changed a thing, at least for the better. If anything, conditions have become worse. Poverty still exists as people die of hunger on the streets; and the materialistic side of life, if an improvement, merely replaces the spiritual values that Spaniards once considered important aspects of life. There seems to be no solution, no real escape from such a situation. The victors and the well-to-do must, like everyone else, suffer continuing erosion and wade in the sewer that they hoped would be a better and happier world by now.

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

All four stories use the problem of relations between man and woman as a point of departure but are presented from four different points of view, those of a disinterested child, the husband, the wife and a close adult male friend of the family. The first story deals with a Swedish couple vacationing in Spain. The narrator tires of his mother's laments and decides to spend his time at the seashore with his friend Ramón. When the couple registers at the hotel, Ramón notes that the husband is carrying a sewing machine and sarcastically remarks that it probably belongs to him and not to the wife. His allusion to the lack of masculinity proves to be more true than false. The wife invites Ramón to swim with her while the husband offers no comment. He takes an overdose of sleeping pills, which only under-
scores his weakness and hopelessness as a man. Ramón insists that nothing happened between him and the wife on their swim and passes the incident off as a mere summer adventure. The status quo is regained when the Swedes, still obviously incompatible, leave the area.

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

Era el tema de conversación desde hacía unos meses y me acordé de la época en que nos esforzábamos en crear cosas y ayudarnos unos a otros, en lugar de destruirlas como ahora y criticar a las mujeres de los amigos. La neurastenia de la inacción nos había ganado poco a poco y, a medida que perdíamos pie respecto a la realidad, nos hundíamos sin remedio en una maraña de interpretaciones psicológicas y conjeturas.34

Like Román, Rafael and Enrique in La isla, Alvaro seeks a change and rejuvenation in associating with a younger woman, Lola. She admires Alvaro for his "age," considers him authentic and profound, and is quite willing to accompany him and Ana everywhere. He, in turn, admires Lola's vitality because "apenas he llegado

34 Juan Goytisolo, Fin de fiesta, p. 44.
a la treintena y me siento sin fuerzas. Desde hace un par de años me sucede lo contrario que a ti... Me pasaría la vida durmiendo."35

Alvaro's friend Rafael has changed considerably and only adds to the former's depression. He remarks to Rafael that "Tengo la impresión de que nos vamos disolviendo, tú, yo, mi mujer, todos... Ninguno de nosotros se soporta a sí mismo ni soporta a los demás..."36 At the same time, there is no break in relations or communication between Alvaro and Ana, as they at least discuss their situation:

Recostado sobre su pecho, le expliqué que la energía moral inempleada se transformaba en neurastenia. El contraste entre lo vivo y lo pintado, el sueño y la realidad, era tan vertiginoso que, a la larga, las personas como Rafael, Ricardo y yo, llegábamos a dudar de nuestros sentidos. Dije que nos estábamos volviendo locos lentamente y no veía ningún remedio a esta situación. Las frases se ordenaban en mis labios de modo mecánico como si fuera otro quien las dijera y ella me miraba con sus hermosos ojos oscuros y, de vez en vez, aprobaba con un movimiento de cabeza.37

But, as the passage indicates, there is little or no understanding between them. Their conversations are as hollow as their love and married life. The possi-

35Ibid., p. 60.
36Ibid., p. 48.
37Ibid., p. 52.
bility of a serious reconciliation and a happy future is destroyed at the end of the story. Ana—in a statement that echoes that of Claudia in La isla—merely agrees with Alvaro that "envejecemos." 38

Marta, the wife in the third story, is surprised by the sudden change in her husband, Juan. It is revealed that his melancholy and lack of appetite are due to his discovery of Marta's affair with Jaime. They travel to Alicante, where Marta hopes the change of scenery will be of help. Juan seems absorbed in other things and often abandons her suddenly to be alone. Although he seems to recuperate on occasion, he grows jealous of Isabelo's virility. Marta, herself, becomes depressed and admits that "sin saber por qué, me sentí terriblemente sola. Me acordaba de Jaime y los amigos y tenía ganas de llorar." 39

A long distance call from Jaime increases her feeling of despair. She knows that Jaime's arrival will bring the entire situation to an impasse as her husband's melancholy increases: "Yo sabía que Juan lloraba en algún escondrijo de la manga y me sentía atrapada como entre las mallas de una red." 40 She finally attempts

38 Ibid., p. 71.
39 Ibid., p. 95.
40 Ibid., p. 108.
to effect a solution and tells Juan that "No quiero a Isabelo, te enteras? ... Te torturas inútilmente, ¿comprendes? Te amargas la vida y me la amargas a mí." Jaime finally arrives and anticipates a renewal of relations with Marta. But she angers him by saying that she is truly in love with Juan. The entire situation is resolved without sincerity at the end as Juan merely decides that the love letters from Jaime to his wife will no longer matter to him.

"Cuarta" treats the matrimonial problems of Miguel and Mara and is narrated by Bruno, who has just returned from a lecture tour to Oslo, Heidelberg and Paris. Miguel and Bruno had spent many happy and active years together as children but were separated after Miguel's marriage. Like Claudia in La isla, Bruno anticipates a happy return but is immediately greeted by the idea of change. He notices that Miguel "a mí me pareció más flaco y pálido que antes como prematuramente envejecido," although both men are about thirty. The first hint of matrimonial problems comes when Miguel argues with Mara over his refusal to shave. Miguel's response that "la higiene es una vir-

\[41\text{Ibid.}, \text{p. 109.}\]
\[42\text{Ibid.}, \text{pp. 136-137.}\]
tud burguesa brings an angry tirade from his wife:

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

Miguel's melancholy, which contrasts with his former joie de vivre, becomes increasingly obvious. Mara's statement that "el vino y la caza es lo único que le interesa" proves true, and she later expands upon her frustration to Bruno:

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

But any attempt by Bruno to animate Miguel fails. When he tells Miguel a joke, Bruno notices that "Miguel reía pero en ningún momento tuve la impresión de que entrábamos en contacto. Nuestra anterior intimidad había desaparecido." During one of the meals, the

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43 Ibid., p. 137.
44 Ibid.
46 Ibid., p. 150.
conversation gradually ceases because Miguel's melancholy dominates everyone. Any expression of happiness by Miguel is only momentary. When Bruno and he converse about their youth together, Miguel reminisces that they were happy then, but admits frankly to Bruno that now "he perdido la alegría." 48

The marriage between Miguel and Mara is an obvious mismatch. In direct contrast with Miguel's abulic nature, Mara presents herself as an Ibsenian vital woman:

--Por piedad, no pluralices. Miguel y yo nos queremos muchísimo, pero somos dos personas diferentes. Nunca he podido soportar esta costumbre que tenéis de identificarme a él, como un objeto. Quiero que la gente me aprecie por mí misma. . . . Oh, yo sé que las esposas debemos ser los grillos del hogar y no podemos abrir la boca si nadie nos pregunta la opinión pero, ¿qué quieres? Yo soy así. Siempre le dije a Miguel: si no te resulta, me marcho y en paces. 49

But, like other unhappily married women in Goytisolo's novels, she does not leave. She is conscious of passion and love affairs about her. Mara is so curious about Bruno's affairs with Réginé in Paris and Gloria in Barcelona that she intercepts and reads his letters from Réginé. But, Mara remains loyal to Miguel in spite of her frustration and their lack of harmony. When a young

48 Ibid., p. 177.
49 Ibid., p. 157.
student named Jorge makes advances, she remarks that "no hay forma de convencerle de que se engaña."50 Later, as Bruno's stay comes to an end and Mara claims that "te juro que no puedo más,"51 Bruno kisses her passionately. She rejects him and maintains her loyalty to Miguel: "Estoy enamorada de Miguel.... Me mataría antes que causarle el menor daño.... Prométeme que no volverás a hacerlo."52

The loyalty that wives have toward their husbands is a noble virtue that makes one admire these female characters, especially in view of the mental anguish they suffer in their unhappy marriages. The degree of loyalty can vary from Claudia's respect for her husband's career to Mara's complete loyalty to Miguel. Its frequency of presentation makes it one of the noteworthy themes in Goytisolo's works and simultaneously heightens the pessimism. The characters--both male and female--who suffer most in La isla and Fin de fiesta are not only well-off financially and professionally, but basically good and attractive. They sharply contrast with the unattractive characters that are common in many postwar novels, like the protagonists of Cela's La familia de Pascual Duarte and Carlos Martínez Barbeito's

50 Ibid., p. 151.
51 Ibid., p. 194.
52 Ibid.
El bosque de encinas, 1947. In the latter novel, Manuel Blanco Romasante is so bestial that he cannot evoke sympathy from the reader upon his execution. But it is difficult not to sympathize with the characters of La isla and Fin de fiesta in spite of whether or not one condones their actions. Regardless of the fact that their situation leads them to infidelity, depression and revelry, they are or have been capable of loyalty, ideals and selflessness. One feels that Martínez Barbeito's protagonist receives exactly what he deserves because of his horrendous crimes. But the pessimistic state of Goytisolo's characters seems an unjust reward for individuals who are in many ways the antitheses of Manuel Blanco Romasante. One cannot consider their "punishment"—the hollow love and life they endure—a just end for any of the characters, and especially for the women who are capable of such loyalty under adverse conditions.

Life is so hollow and hopeless for Goytisolo's female characters that they cannot take the attitude toward life maintained by Adriana, the prostitute-heroine of the Italian Alberto Moravia's La Romana. Moravia is, in general, as pessimistic as Goytisolo and writes of helpless characters who live in a desolate and disagreeable world. But even though Adriana
is raised in poverty and ruined by the assassin Sonzongo and the neurotic Muno, she continues her search for happiness. She later falls in love with Muno, an intellectual who epitomizes for her the ideal life. Claudia and Dolores, older and disillusioned with the married life that Adriana seeks, have abandoned such a search because they know that it is useless. Claudia's frustrated affair with Enrique only serves to strengthen her feeling of hopelessness.

Goytisolo's procedure in describing pessimistic marriages is to portray a rupture between the husband and wife that may be complete (Claudia and Rafael) or in the process of becoming so (Miguel and Mara). Thus, the "vertical abyss" that exists between generations in his novels is accompanied by an equally serious "horizontal abyss." The most important ingredient of the emptiness of married life is the nearly complete absence of sincere love. It is one of Goytisolo's favorite themes and distinguishes him from other contemporary pessimistic writers. Moravia, for example, also likes to show the failure of passion and love. But his concept and treatment of the theme are entirely different from those of Goytisolo. The latter shows that love and sex are meaningless, but many of Moravia's characters are motivated mainly by the concern for love.
and sexual relationship. The protagonist of Luca is a boy who finds life so empty that he attempts to die by allowing his mental and physical health to deteriorate. But he is "reborn" through initiation into sexual experience, first with a governess and later with a nurse. At the end of the book, Luca's former desire for death has been replaced by his anticipation of a happy future. Through the flesh, some salvation can be attained; but Goytisolo's characters receive no such benefit from sexual experience.

When dealing with married couples, Moravia's main thesis is often the conflict between civilization and art on the one hand, and nature and instinct on the other. Baldeschi in L'Amore Conjugale, 1949, is a civilized man who recognizes instinct as a vital part of love and art. He and Leda start their married life with frequent and happy sexual relations but agree to postpone these while Baldeschi completes his novel. But Leda, hot-blooded and instinctive, cannot suppress her nature and is seduced by the rough and coarse village barber, Antonio. Baldeschi tries to rationalize the cause of his wife's infidelity and blames himself for not having dismissed Antonio as Leda had requested. Baldeschi, like Goytisolo's characters, resigns himself, but only to his mediocrity as a writer, man and husband.
He does not withdraw from life like his counterparts in Goytisolo's works. The novel ends on a happy note as Baldeschi attempts to restore his married life. The somewhat optimistic tone of *L'Amore Conjugale* is not found in *Fin de fiesta*, where the intellectual cannot achieve even sexual communication.

An equally interesting contrast exists in the two authors' portrayal of extra-marital relations. The seduction scene between Leda and Antonio is charged with an animal-like passion, but the episodes in *La isla* are empty of feeling. Claudia shows no outward emotion when Román seduces her and merely remarks afterward, "Cuando se fue, dormí de un tirón hasta las ocho."53 Marta's attitude toward Jaime is simply, "Me conoces de sobra, Jaime. Nunca he querido ser desleal."54 Laura and Ellen in *La isla* consider sexual relations merely as a game, something to joke or boast about, as the occasion warrants. Even Claudia and Enrique's last meeting is equally empty: "Le cogí maquinalmente la mano y reúve un peso inerte entre mis dedos. Enrique miraba abstraído hacia la calle."55

53 Juan Goytisolo, *La isla*, p. 73.
54 Juan Goytisolo, *Fin de fiesta*, p. 113.
Baldeschi in *L'Amore Conjugale* and Molteni in *Il Disprezzo*, 1954, illustrate that husbands in Moravia's novels are often concerned with love and passion. But the married men in Goytisolo's works show no emotion or feeling. Many, like Miguel, Juan and the Swede in *Fin de fiesta*, lack virility, make no effort to regain meaning in their love life, and do not react strongly to any suspicion of infidelity. The attitude toward a wife's possible adultery that once was common in the Spanish Golden Age *comedia* is absent in Goytisolo's novels and stories. Thus, no one indicates a concern for honor like that which motivated Don Gutierre in Calderón's *El médico de su honra*. Men like Rafael and Román in *La isla* and Alvaro in *Fin de fiesta* have already resigned themselves to unhappy marriages. They not only consider infidelity a natural part of life but also exhibit no true passion toward other women.

In their attitude, the husbands in Goytisolo's works are the antitheses of Rosendo in José María Jove's *Un tal Suárez*, 1950. Jove, like Goytisolo, paints the monotony of marriage but adds an ingredient not seen in *La isla* or *Fin de fiesta*. Rosendo's wife Diana falls in love with Celso Suárez, an amoral, insolent and cynical vagabond. When Rosendo learns about the affair and realizes his personal disgrace, he feels that his life is now worthless.
Rosendo contemplates committing suicide but is murdered by the blindly passionate Suárez, who in turn escapes punishment. Rosendo's feeling of uselessness occurs after matrimonial failure, whereas Román, Miguel and Alvaro reverse the sequence. The common point between the two authors is that their characters (Diana and Suárez in Un tal Suárez) will continue to exist in loneliness and boredom. But the bonds of marriage, broken in Jove's novel, remain tied, though meaningless in Goytisolo's works.

It is difficult to interpret the continuation of these incompatible marriages as an attack by Goytisolo on Spain's ban against divorce, an analysis given to Elena Soriano's Espejismos. Regardless of the marital status of any particular couple in Goytisolo's works, there is never any indication that a divorce and second marriage would guarantee happiness. Goytisolo's main point, rather, is that matrimony is usually irrelevant in effecting true happiness and sincere love; and, more important, that these qualities do not exist in his contemporary world. They can be found neither in marital or extra-marital relations, as each of the vignettes dealing with the women emphasizes. The unfaithful—Laura, Ellen and Marta—are equally unhappy with other

56 Winecoff, op. cit., p. 313.
men. Separation is possible and allowed in Spain. But the majority of the unhappy couples remain together in despair, which, although a dead illusion, is at least something in an otherwise empty world.

There seems to be an intangible line for the men at age thirty. Those who have not reached that age—Bruno's friend Miguel, for example—are melancholic and in the process of resigning themselves to a sad and meaningless life. Others who have passed thirty—Alvaro, Rafael and Román—appear to consider themselves "old men" and no longer see any value in looking for goals in their lives. They are completely disinterested and resigned and merely go through life as if propelled mechanically, without thought or feeling.

The lack of meaning in their married life is reflected in their professional activities. Both Miguel and Bruno are intellectuals, the former a renacentista whose latest book won a literary prize. But when Bruno tries to discuss the work with him, Miguel replies without enthusiasm that his book "no ofrecía ningún interés."\(^57\) Their discussion then degenerates into meaningless trivialities. Mara tells Bruno that in spite of her husband's accomplishments and brilliance, he has re-

\(^{57}\)Juan Goytisolo, *Fin de fiesta*, p. 137.
fused all opportunities for advancement and accomplishment in his profession:

Desde hace un año ha rechazado más de cuatro puestos en el extranjero. Los americanos porque son americanos. Los católicos porque son católicos. Los protestantes porque son protestantes. Siempre encuentra algún pretexto para mentirse a sí mismo y a los demás.58

The status of intellectuals like Miguel and Bruno is especially important in understanding Goytisolo's opinion of contemporary Spanish society. One normally associates the pursuit of idealism with their class of society and recognizes that its members have the ability and the means to make such attempts. But, as seen in Fin de fiesta, Goytisolo's intellectuals no longer search for ideals. Thus, the very class that is expected to undertake novel and beneficial work for the general welfare refuses to do so. Instead, the educated withdraw early into a world of their own, tightly sealed off from society, and spend the rest of their existence in a ridiculous vacuum. Their withdrawal emphasizes the pessimistic nature of life and indicates that ideals are doomed to failure in modern Spain. Unfortunately, idealistic ventures are undertaken mainly by those who, like Giner, have

58 Ibid., p. 176.
neither the ability nor the practical knowledge to effect such plans.

When the intellectuals' attitude toward life is joined by that of other professions, as seen in La isla and Fin de fiesta, the idea of a bleak future for Spain intensified. These two works show that very important elements of the citizenry have lost all ideals. Thus, another door to the future is closed, this time by those in whom the most hope should be placed. Life's only importance is living for each day, not for the future. The contrast between Miguel and the educated Pepe Rey of Galdós's Doña Perfecta emphasizes this contemporary tragedy for Spain. Pepe at least argues the changes needed for a better nation, but Miguel has no interest in doing so. In Moravia's novels, Baldeschi attempts to be a good novelist and Molteni wants to write artistic plays free of commercialism; but Miguel scorns advancement and intellectual merit in spite of his obvious ability. His world remains as unattached from society as it does from that of his wife. Improvement, ideals, investigation, truth and reform are empty words in Goytisolo's world. Unlike the situations in Galdós's and Moravia's works, these qualities are not even debated by those best suited for the task in Goytisolo's novels. Only those ill-equipped and ineffectual by nature undertake such endeavors.
The adult world of Goytisolo's works may be summarized as a meaningless vacuum where all values, illusions, hopes and true happiness are lacking. The disillusion of marriage and love is usually unforeseen, as Claudia states and others indicate. Consequently, this status of married life appears in Goytisolo's novels and stories as a natural part of life, further increasing the pessimistic tone. *La isla*, especially, shows that there is an accompanying lack of true communication between husband and wife. One or both of the couple may recognize that a problem exists. But there is no recognition of the real cause of the difficulties, and, consequently, no possible solution.

Moravia indicates that true, spontaneous and natural passion is the veritable *sine qua non* of life, but Goytisolo shows that passion is empty and frustrated. He closes the door to any meaning or purpose in this life while indicating that the condition will last *ad infinitum*. Married life thus results in a vacuum, a hollow part of an equally hollow existence in general. It becomes a synonym for monotony, boredom, resignation, idleness and triviality, a situation similar to that of Jesús Fernández Santo's *Los bravos*, 1954. This novel, which won the Nadal Prize for 1952, shows a woman searching for her husband in taverns, illnesses, a pregnant
woman whose lover will not marry her, a banker charging high rates of interest, etc. Both authors, therefore, say that nothing of real interest or meaning happens in this life; and both feature resigned women, narrowness of vision and other negative aspects of contemporary life in their works. They paint a picture of perpetual meaninglessness in an environment where one lives, and nothing more. In the meantime, we grow old and the erosion continues.
IV

THE FAMILY IN GOYTISOLÓ

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

The degree of seriousness can vary from an atmosphere of disinterest to one isolated case in *Fiestas* of obvious hatred within the family. The less serious condition is very prevalent throughout Goytisolo's novels. Giner's family in *La resaca* shows no interest in him or his idealistic venture, and he can gain neither their sympathy nor their support. His wife blames him for their poverty and equates idealistic pursuits with
a substitute for honest work and material support of the family. She finally reaches the point of purposely dividing the family by isolating her "worthless" husband from the rest of the household:

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

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

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

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1Juan Goytisolo, La resaca, p. 152.
Utah's spiritual separation from the family, a parallel to his separation from reality through constant dreaming, is evinced when he finally returns home. His condition upon arrival is not that of a good husband and father:

Elisa adivinó que había bebido. Pese a que hacía bastante calor, Utah llevaba el abrigo puesto y el cuello de una botella de coñac sobresalía de uno de sus bolsillos. Con el pelo revuelto, la barba en punta y las cejas en acento circunflejo, parecía un diablo de juguete, milagrosamente surgido de las páginas de algún libro de cuentos.2

His inadequacies as a husband and father are emphasized in two scenes which immediately follow the above description. First, he will not give direct answers to his wife's questions about the trip to the capital. Then, he lies to his daughter, Luz Divina, whom he had promised to bring a bicycle from Madrid. Utah hands the heartbroken child a music box, instead, and says that "no puede venir con una bicicleta por los aires,"3 although he has returned by automobile.

Giner and Utah are men who are failures in life and are in economic difficulty. Equally important is their role in exemplifying the failure of the father in the

2Juan Goytisolo, El circo (Segunda Edición; Barcelona: Ediciones Destino, 1963), p. 196.
3Ibid., p. 201.
contemporary family. They represent the generation which should provide leadership for today's youth. Each is active in his own peculiar way, Giner through his campaign for unionization and Utah in his futile search for money. But neither does anything that would benefit his family directly. Their only success lies in the realm of dreams, Spanish unions for Giner and a series of fantasies for Utah, in which he is the perpetual hero. Their actions, consequently, are merely useless and stupid motions in the reality of daily life.

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

\(^4\)Ibid., p. 14.
the children in the neighborhood boycott Luz Divina's party because of her father's reputation. Montse, one of those who received an invitation, explains the reason for everyone's absence by saying, "Mamá no nos dejó. Dice que no quiere que pongamos los pies en casa de Utah." The result for Luz Divina is pathetic, and tragic for a girl of that age:

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

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

Giner does not debase the entire family because they have already isolated themselves from him. But his children's attitude is more than a mere opinion of one generation toward another. It also symbolizes the attitude of Spaniards toward those who, like Giner, have

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5Ibid., p. 194.
6Ibid., p. 181.
high ideals. As seen here, the idealists in Spain appear stupid, misguided and ineffective. In the case of Giner, a garage mechanic, it is also a question of a person ill-equipped by nature and training for such an undertaking. It complements the situation in Fin de fiesta where the intellectuals like Miguel and Bruno withdraw from the world and show no interest in idealistic ventures. Idealists are in a distinct minority and cannot generate enthusiasm among the masses, just as Giner cannot do so within his own family. Goytisolo seems to say that the general opinion of his countrymen is like that of Giner's wife: the need to provide daily bread is more important than grand designs for a better tomorrow. Thus, Giner's failure, like that of Ortega in Fiestas, is Goytisolo's indication that idealism is doomed to failure in the postwar era.

Poor family life frequently leads to more serious consequences within the family, and the mother is often judged most at fault by the children. Several examples combine these two aspects. In El circo, two sisters find their home life unbearable. Juana considers her mother stupid and says that the situation "había llegado a un punto en que no podia aguantar más. . . . Mamá ya la conoces. . . . Y papá. . . . y Vicky. . . . Metidos
en casa todo el día... Hablando siempre." She feels that "las preguntas absurdas de su madre tenían la virtud de ponerla frenética." Vicky holds a similar view and is further discouraged by a quarrel between her brother and her father. Both girls look forward to the day they can leave home. But Juana's desire develops into seriousness when she becomes involved with Atila, a garage mechanic from Murcia. He plans to rob the town's wealthiest citizen, the philanthropic Don Julio. Juana believes that Atila is seriously in love with her, and she plans to leave Las Caldas with him. Ironically, she involves herself in an equally hollow situation. Atila muses after the robbery and murder of Don Julio that "con Juana o sin Juana podría pasearse por todas partes igual que un turista." 

Ana in Juegos de manos is quite similar to Juana. Her mother's insistence that "tienes madera de artista y los modales de una señorita" clashed with her own desire for mediocrity. Ana considered unrealistic and foolish her mother's attempts to show that her daughter

7 Ibid., p. 135.
8 Ibid., p. 64.
9 Ibid., p. 244.
10 Juan Goytisolo, Juegos de manos (Segunda Edición; Barcelona: Ediciones Destino, 1960), p. 93.
was intelligent. She sums up the situation between the two:

Mi madre era absurda, inconsecuente y generosa. Sus enseñanzas tenían algo infinitamente consolador, como esos honorables manuales que enseñan a vencer la timidez o el arte de triunfar en los negocios. Eran grotescas, vacías de significado, lo mismo que unas cáscaras huecas: "Ten confianza en ti misma." O bien: "Tienes que comportarte tal como eres para sacar partido de tus recursos." Y sus palabras, enunciadas con aire convincente, se colaban en mis oídos a hurtadillas y sin dejar ninguna huella.  

Her father, a humble carpenter, was unimportant in her early life because her mother "no podía soportar que nadie recibiese mi afecto y al referirse a nosotras, daba por entendida la exclusión de papá." Ana's rebellion against her family developed into one against the entire bourgeoisie as her mother tried to force her into adopting a middle-class way of life. The more her mother insisted, the more Ana desired to become a factory worker. She convinced herself that "sólo por medio de la sangre ... se puede alcanzar el derecho de ser revolucionario." The gang's mission in Juegos de manos is to assassinate the politician Francisco Guarner, who is,

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11Ibid., p. 92.  
12Ibid., p. 94.  
13Ibid., p. 99.
for Ana, the symbol of the hated bourgeoisie. She is the most vociferous in demanding his death, because "lo reune todo: la superficialidad y la educación, el dinero y los modales."\textsuperscript{14}

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

Mis padres me querían con exceso y jamás se atrevieron a denegarme nada. Era para ellos el único objeto de su vida: una especie de don, de sorpresa y de gracia. Tres años antes que yo había venido al mundo un hermanito muerto. Mi madre tuvo que ser internada en un sanatorio. El médico había dicho que probablemente no tendrían ningún hijo, y como no obstante yo nací, todos me recibieron con palmas.\textsuperscript{15}

Like Ana, Agustín notes that his father, "encerrado como estaba en su pequeño mundo de vidrio,"\textsuperscript{16} was less influential than his mother upon his life. Her domination and the feeling of independence that she cultivated in Agustín led him to direct the "odio por lo que me rodeaba"\textsuperscript{17} toward his mother. He began to take great

\textsuperscript{14}Ibid., p. 91.
\textsuperscript{15}Ibid., p. 144.
\textsuperscript{16}Ibid., p. 148.
\textsuperscript{17}Ibid.
delight in hurting her in every way possible. He expressed a desire to move away from his parents and accused his mother of having provided him with a poor childhood and education. His final act was to convince his weak father to seduce one of his own models. When Agustín realized that his plan had been successful, he rushed to tell his mother and to watch her reaction:

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

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

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18 Ibid., p. 150.
David was an unwise choice for both the assassination and membership in this group, for he is emotionally a misfit in such an environment. His family was one of immense wealth in Barcelona, having inherited a fortune from an indiano grandfather. Even after the loss of much of this ancestor's wealth, his family continued prosperous, and David's life progressed materially with what he terms "gran facilidad."\(^{19}\)

His father, who had always tried to convince his son to lead a responsible life, directed David toward an important role in industry. But David's contact with the business world also revealed to him the poor people of Barcelona:

Allí me puso en contacto con un extraño mundo de chiquillos medio desnudos, con los que me impulsaba a jugar, y que permanecían a mi lado, negros y desconfiados, como lagartos oscuros. Lleno de asombro comprobé que siempre tenían hambre y que suspiraban por los platos de comida que en casa me hacían comer casi a la fuerza. Eso les revestía a mis ojos de un prestigio grande, y, junto a ellos, me sentía mediocre, tímido y estrecho.\(^{20}\)

David wanted to beg forgiveness of the destitute for his own privileged station in life. His father's wealth and his parents' excessive care seemed ridiculous to him when contrasted with the misery and squalor of

\(^{19}\)Ibid., p. 174.

\(^{20}\)Ibid., p. 175.
other children of his age. He realized that the family's wealth only served to increase his own feeling of weakness. Although he knew that his parents were basically good, he came to realize that "nada de común tengo con ellos." David expresses the differences between the two generations:

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

His education furthered his resentment toward the older generation. His tutor, Don Angel, attempted to discourage his compassion for the poor and reminded David that "eres de los escogidos... y debes comportarte como tal." David's gift of alms to a poor boy evoked an angry tirade from Don Angel, who exclaimed, "Son sucios, horribles, están llenos de costras. No merecen que nadie se ocupe de ellos."

The utter lack of compassion for the poor on the part of David's superiors continued to clash violently.

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21Ibid., p. 174.
22Ibid., p. 175.
23Ibid., p. 177.
24Ibid.
with his own nature. David began to judge them all as insufficient, including his aunt, with whom he stayed while his parents vacationed in Europe. He realized that she, exceptionally greedy and cruel, was not a part of the world he wanted.

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

David eventually began to rebel against his parents and environment. He could not accept his elders' opinion that he possessed a great natural talent and that he was someone special. His desire for a new type of life was fulfilled when he met Agustín, who exercised a strong influence upon David from their first meeting. The older boy's domination and influence continued through the assassination plot. But David, still a basically weak individual, could not find the strength to pull the trigger. Rather than continue his admitted weakness, David refused to flee after learning that Agustín would
have to kill him. His last thought before Agustín pulls the trigger is: "¿Si no tuve el valor suficiente para matar, no lo tendrás siquiera para dejar que me maten?"²⁵

The general theme of Juegos de manos is the rupture between generations that leads to adolescent—rather than juvenile—delinquency. Castellet describes the gang of criminals aptly when he says, "Esos inquietos personajes no son más que inauténticos agitadores, unos anarquistas aficionados para quienes los problemas sociales son antes una justificación a posteriori de su desalteración adolescente."²⁶ They represent the children of Abel's age in Duelo en el Paraíso who have survived the war with their parents and have reached early adulthood. In this respect, Juegos de manos is a continuation of Duelo en el Paraíso; and the importance of the Civil War as a major cause of the current situation is again evident. Kessell Schwartz notes the relationship between the war environment and that of Juegos de manos:

Juegos de manos concerns a group of wild youngsters, products of the Civil War environment, which they experienced as children. The book, in reflecting the sordid atmosphere of cruelty, treachery, murder, and rebellion, reveals some of the unhealed and perhaps unhealable wounds caused by the War. . . . It is the air of suspense, the dramatic in-

²⁵Ibid., p. 243.
²⁶Castellet, op. cit., p. 134.
tensity, the protest, the violence, the taste of life itself that is important, and not the plot. These graphic descriptions... reflect the hopelessness of the time. Goytisolo describes his Spanish world as he remembered it, with a child's direct grasp of reality.27

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

But the dissimilarities are more important in understanding the pessimism of the contemporary world reflected in the relations between the two generations. One important difference is the reason for the break between children and parents. The loss of contact between the orphans of Duelo en el Paraíso and their elders is easily understood, a consequence of the war that brought about the deaths of parents or the necessity of relocating the children. But in Juegos de manos and other works that deal with this theme, the exact reasons, which vary according to the individual, are often difficult to discern or interpret. Also, obvious causes for

27Schwartz, op. cit., p. 11.
the dissolution of a family that have already appeared in Spanish literature are now irrelevant or of secondary importance. The theme of a struggle for existence that motivated the pícaros of the Seventeenth Century is almost totally lacking in Goytisolo's works. No one in Juegos de manos suffered from material want at home, and Agustín willingly endured poverty rather than return to his parents. Even when poverty could be a cause of family disharmony, other reasons tend to be more important. The lack of sympathy for Giner's idealism and Antonio's boredom with his family in La resaca overshadow the families' economic situations.

Often a misunderstanding, misinterpretation or lack of judgment by one or both of the parents seems to lead to a rupture. Ana's mother misjudged her daughter's ability and desires, David's parents did not recognize his true nature, and Agustín's mother failed to realize that to inculcate independence in her son was to make him independent of them, also. Ana's and Agustín's mothers further erred in isolating their husbands from their respective families. Their motivation was one of greed, whereas Giner's wife in La resaca believes that she is saving her children from a proven worthless father and husband. Vicky and Juana, like Luis and Gloria in Juegos de manos, cannot tolerate a stupid
and boring family life, regardless of the basic character and good intentions of their parents.

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

Unfortunately for the adolescents, life away from home proves to be as hollow as their family life seemed to be. The orphans of Duelo en el Paraiso at least saw something positive in life, as they glorified war and delighted in war-like activities. Robbery, torture, murder, lying and treason were, to them, sometimes happy
and always natural parts of one's existence. Now, the situation has changed and no one expresses any goal whatsoever in Juegos de manos. The members of the gang do not know what they want or seek in life. As seen in the descriptions of David, Agustín and Ana, they are certain only of what they dislike. In the postwar world, their attitude toward life is negative and they must grope around in a vacuum left by the activities of those previously involved in the Civil War.

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

Era Pira, tendida boca abajo, con su hermosa trenza deshecha y los brazos inmersos en el mar. El asesino había desgarrado su falda de volantes y la parte posterior de la blusa, dejando al descubierto su espalda, blanca y magra. Parecía una muñeca de celuloide, una muñeca vieja, arrastrada hasta allí por una corriente marina, desde una playa lejana. A su alrededor no se advertía ninguna señal de lucha: tan sólo el maletín abierto y un cuchillo envuelto en un pañuelo de cuadros. Desde lejos, un jirón ensangrentado de su blusa parecía flotar entre sus dedos como un delicado ramillete: el delicado ramillete de flores que había soñado entregar al Papa.28

Others, like Agustín in Juegos de manos and Antonio in La resaca, have their lives shattered when they are arrested as criminals. Those who escape death and prison will live in an alien and incomprehensible world. Some have seen the collapse of the one tangible loyalty of their lives. The gang in Juegos de manos faces dissolution, and Pipo in Fiestas unwittingly betrays his best friend to the police. Pipo must live with a Judas complex although El Gorila has practically forced him into a confession and seems almost relieved by his arrest. Metralla in La resaca and Atila in El circo are free to commit more crimes, and Vicky and Juana will continue existing in boredom and monotony. Arturo, the

28Juan Goytisolo, Fiestas, pp. 190-191.
one example of hatred in the family, will probably never cease hating his environment and those who populate it. This cripple, one of the characters in Fiestas, blames his mother for his condition; and Doña Cecilia in turn blames the Civil War. He cannot stand his stepfather, "un holgazán que te llenó de arrapiezos," and expresses no sympathy for his mother's cancerous condition.

Goytisolo's approach to the pessimism arising from difficulties in the family differs in several ways from those of the earlier tremendista novelists. The first two important postwar novels, La familia de Pascual Duarte and Nada, use the same motif but offer a stylistic contrast to Goytisolo's works. Pascual's father is "aspero y brusco, y no toleraba a que se le contradijese en nada."

He breaks into constant fits of rage ("cosa que le ocurrió con mayor frecuencia de lo que se necesitaba"), beats his wife on any pretext, delights in being able to read because his wife cannot, and dies of rabies while the family abandons him to his fate. Pascual's mother, in addition to being illiterate, is violent, blasphemous and unhealthy. She

29 Juan Goytisolo, Fiestas, p. 36.

30 Camilo José Cela, La familia de Pascual Duarte (Séptima Edición; Barcelona: Ediciones Destino, 1955), p. 47.

31 Ibid.
rarely bathes (Pascual can recall only one occasion), and she dresses as if in constant mourning. Pascual presents the following description of his repulsive mother:

Tenía un bigotillo cano por las esquinas de los labios, y una pelambrera enmarañada y zafia que recogía en un moño, no muy grande, encima de la cabeza. Alrededor de la boca se le notaban unas cicatrices o señales, pequeñas y rosadas como perdigonadas, que según creo le habían quedado de unas bubas malignas que tuviera de joven; a veces, por el verano, a las señales les volvía la vida, que les subía la color y acababan formando como alfileritos de pus que el otoño se ocupaba de matar y el invierno de barrer.32

His sister stole from the family and ran away at the age of fourteen. Mario, the brother, had both ears chewed off by a pig, bit a neighbor who in turn kicked the boy on his wounds, and was drowned in a cask of oil before his tenth birthday. Pascual's home environment leads him to say euphemistically that "la vida en mi familia poco tenía de placentera."33

Andrea in Nada is an orphan of eighteen who anticipates a happy university career while she stays with relatives. This family, suffering a composite nervous condition after the end of the war, is unharmonious

32Ibid., p. 49.
33Ibid., p. 51.
and exhibits a collection of various psychological problems. Andrea's grandmother seems never to sleep, cannot control the family, and takes refuge in religious practices at home and in church. Her two favorite sons, Juan and Román, served together in the war but now have nothing in common. Román is a great violinist and accomplished pianist, intellectual and successful in any artistic endeavor. Juan attempts to be a painter but has no talent; his feeling of inferiority evokes Román's expressed delight. Juan's wife Gloria has never been accepted by the family since her arrival in Barcelona. She lacks intelligence and imagination and, a plain-looking woman herself, craves love and beauty. She must bear the tirades of her husband when he loses arguments to Román, although she secretly supports Juan and the entire family financially. Angustias criticizes Andrea for lack of morality but, in her turn, has an affair with a married man. She finally leaves the house to enter a convent in a ludicrous scene in which Juan curses her at the station as many spectators gaze at them in amazement.

Each of these two novels emphasizes the disintegrated family life by accumulating a series of sense-
less and horrible events that make the reader awed or nauseated. Cela, the more powerful of the two novelists, is obviously interested in shocking the reading public.\footnote{Willis K. Jones, op. cit., pp. 304, 308.} Thus, Pascual commits one brutal crime after another. Unable to escape his fate, he first kills his dog, then rapes Lola, knifes Zamarias, murders the man who seduced his wife, and commits matricide near the end of the narrative. Andrea witnesses a series of senseless events, ranging from verbal arguments to the biting of a dog by Román, and ending with Román's suicide. Such portrayals make the reader wonder at the possibility of so much occurring in the life of one person (in the period of one year in Nada). Both environments, and especially that of La familia de Pascual Duarte, are antagonistic and heavily populated by violent, esperpentic and maladjusted figures. Pascual's environment is completely deterministic and, in true existentialist fashion, offers no escape. Andrea has a chance for improvement when, completely discouraged by life in Barcelona, she moves to Madrid to live with a friend from the university.

Goytisolo's environment may be closed, but it usually lacks the degree and frequency of the violence
of *La familia de Pascual Duarte*. Goytisolo's type of world in these family situations is a common feature of many Spanish novels not under Cela's direct influence. An example is Rafael Sánchez Ferlosio's *El Jarama*, 1956 (Premio Nadal 1955). *El Jarama* depicts a limited world in an equally limited time and space. During the period of about twelve hours one Sunday, a group of young people on an excursion from Madrid do nothing more than drink; gamble; discuss life, their families and the past; sunbathe and swim; and generally act bored with everything. The triviality and meaningless actions of this group have led one critic to ask with justification, "Son este grupo de españoles corrientes, de 'medio pelo,' realmente tan estúpidos, tan aburridos, tan abrumadoramente insignificantes como parecen?"  

Like Goytisolo's youngsters, these adolescents possess no roots, future, pleasant memories, or values as they live and act aimlessly in this inane, sad and trivial world. But there is a difference between the two authors in that Sánchez Ferlosio's people merely exist and do nothing of real importance or interest (until there is a flurry of activity at the end of the novel when Lucita drowns). There are no expressions

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of bitterness or unpleasant memories of the past, like those of the characters of *Juegos de manos*. No one is hateful like Arturo in *Fiestas*, and no one contemplates or commits crimes. Goytisolo's vulgar characters—the gang of boys in *La resaca* who beat Jarique, the homosexuals and lesbians of *Fiestas* and *La isla*, and the doll-collecting prostitute Coral of *La resaca*—are replaced here by merely inactive, insignificant, abulic and bored characters. They are not led to a bitter end by illusions like Antonio's desire to become rich in America and Pilar's ambition to see her father and the Pope. Goytisolo's adolescents reenact vividly their unpleasant childhoods in their recollections; Sánchez Ferlosio's youths merely mention certain incidents during the course of their trivial conversations. And whereas the adolescents of *El Jarama* are collectively devitalized, Goytisolo's characters often show a type of vitality, which unfortunately only leads to a tragic or disillusioned end.

Carmen Martín Gaite's *Entre visillos*, 1958 (Premio Nadal 1957) is more similar to *El Jarama* than to Goytisolo's works. She concentrates on a group of unmarried women whose ages range from about sixteen to twenty-nine, and nothing really significant happens here, either. Each is either noticing boys in the amorous
sense for the first time or facing the possibility of going through life unmarried. Their families, like those of *Juegos de manos*, are generally well-to-do. But there are few problems in *Entre visillos*, and none so serious as those faced by Goytisolo's characters. Natalia meets Pablo, new in the community; Julia is attracted to a *madrileño* who impresses her as a real man; and Elvira resigns herself to Sometido, a well-regarded member of the community. All the vignettes are enacted against the background of a bland daily life: strolls, community dances, and various other activities of their social class. In spite of the dissatisfaction, boredom and feeling of imprisonment, there is no violence, no break with the family, no destruction of illusions, nor any struggle with an incomprehensible world. Natalia, Julia and Elvira have nothing in common with Ana, Juana, Gloria or Vicky in this respect.

The most serious aspect of Goytisolo's pessimism in the area of family disharmony is that it leads to a complete lack of hope for a better life in the future. The characters who have most rebelled against their parents come to a dead end, and the door to the future is closed. Thus, the progression from a break with the past through a struggle in an inane and meaningless
world to final hopelessness is concluded. In this respect, Goytisolo is the antithesis of Miguel Delibes in the latter's second and third novels, *Aún es de día*, 1949, and *El camino*, 1950. Both works, written by "el novelista de nuestro tiempo que ha concedido mayor atención a los niños," poetically describe a healthy, simple and happy environment for the youthful characters. In the former work, a hunchbacked youth named Sebastián begins life as a sad boy, a victim of an unhappy home life with a repugnant mother and a morose sister. His initiation to love is with a sentimental fiancée who is seduced by a tenorio and sees in Sebastián a means of hiding her dishonor. Later, Sebastián breaks with her and is obsessed with a very beautiful woman who is known in the community for her elegance.

Such ingredients would serve to lead to an unhappy end in Goytisolo's works, but the conclusion of *El camino* is a happy one. Father Matías's religious

36 These two works, however, should not be considered typical of Delibes. His first novel, for example, *La sombra del ciprés es alargada*, 1948 (Premio Nadal 1947), is a very pessimistic work. The protagonist is a boy who finds that he cannot change his destiny.

guidance cleanses Sebastián's soul and enables the youth to rise above the petty masses about him. He rids himself of his sexual obsession and reconstructs the home life that his mother and sister have ruined. At the end of the novel, he has an optimistic view of the world and has lost all traces of his former pessimism and inferiority complex.

The same type of atmosphere permeates El camino. Daniel el Mochuelo recounts his childhood among candid and sincere youth who never experienced any grave complexities. The theme is the awakening of youth to life, rather than the revolt against the elders and the subsequent failure in life. The thesis is that a child's road to adolescence and adulthood should be a continuation of one's initial healthy atmosphere, the opposite of the message of Juegos de manos, La resaca, Fiestas and El circo. Delibes's good humor and small adventures, recollected in Daniel's memories, are in direct contrast with Goytisolo's irony and portrayal of criminal acts. Delibes's children grow up healthily in an idyllic environment, whereas Goytisolo's young people have had their lives destroyed by the time they reach the same age. Most of Goytisolo's children and adolescents are condemned to wander, lost and disillusioned, in an atmosphere that seems to them an in-
comprehensible nada. One's life merely leads to another nada, and the individual is confronted with the same general aspect of life mentioned at the end of Juegos de manos: "Es como si al matar a David nos hubiésemos matado a nosotros, y como si al negar a Agustín hubiésemos negado nuestra vida."  

38 Juan Goytisolo, Juegos de manos, p. 266.
EMIGRATION, DREAMS, AND
ALLIANCES OF CHARACTERS

The characters in Goytisolo's novels and stories often attempt one of three principal means of escape from the depressing reality that confronts them: emigration, withdrawal into a dream world, or an alliance with another individual not of one's own family. All three of these "antidotes" are types of dreams, a substitution of the ideal or the imagined for the real; and they are usually unattainable for one or more reasons. The failure of these attempts to change one's status quo is one more important manifestation of Goytisolo's pessimism.

The destination of the émigré is usually America, France or a more promising area of Spain. The individual's view of America is more romantic than real, and the prospects more vague than concrete. The American influence, particularly that of the United States, is a common feature of Goytisolo's Spanish environment.¹ The milk consumed in La Chanca has been imported from

¹Kessel Schwartz, "The United States in the Novels of Juan Goytisolo," Romance Notes, VI, No. 2 (Spring 1965), pp. 122-125.
the United States, American sailors are seen in *El circo*, the characters of *Juegos de manos* parody Wild West movies, the impoverished people of *La Chanca* discuss Hollywood filmdom, and American tourists are found throughout his works. Spaniards listen to the records of Louis Armstrong and Lionel Hampton, and the novels contain many *americanismos*: coca-cola, jeep, mony, surprise-party, upercú, flash, penalty, jersey, and cover girl among many others.

The general picture of the American is negative. In *El circo*, the sailors are sex-crazy and childish; and the American tourists ruin Spanish moral fibre. *La isla* accuses Americans of influencing Spaniards to value materialism over spiritualism. The reader is told that in their own country these Americans kill Negroes (*Fiestas*) and permit the United States to be overrun with gangsters (*Juegos de manos*). *La resaca* points out that the American white man ruthlessly exterminated the Indian in his western expansion.

But if many of Goytisolo's characters resent America and Americanism, others, like Antonio in *La resaca*, wish to take advantage of its material prospects. Antonio follows the author's common pattern of first becoming bored with his family. While strolling on the beach, he sees a gang of boys beating unmercifully a former
member who had acted too independently. Impressed by the display of brutality, Antonio follows the gang and is invited to become a member. The association with the juvenile criminals allows him to escape temporarily from the boring normality of everyday life and to enjoy a degree of self-prestige. As the modern hampa continues robbing, mainly through various fraudulent devices, Antonio's friendship with the leader Metralla grows. Antonio eventually transfers his principal loyalty from the group as a whole to this escapee from a reformatory, who invites him to emigrate.²

They select America as their destination, since they have heard that oil in Venezuela and Texas is as common as water. Neither adds any specific knowledge to their general and romantic notion of the New World. There are no discussions of important problems like language, environment and possibilities of employment. Antonio's desire to leave a depressing and insufficient life in Spain completely nullifies any such thoughts. His opinion of Spain is that "aquí no ocurre nada. . . . Todos los días es lo mismo."³ He reasons that

²His friendship and plans with Metralla thus combine a desire for emigration and an alliance with another character.

³Juan Goytisolo, La resaca, p. 195.
America has to be better, and he does not regret leaving his native land: "Dicen que cuando uno deja su país está triste y tiene deseos de llorar. . . . Yo no. Creo que cuando llegue a América no volveré a acordarme jamás de esto. . . . Como de una pesadilla en el momento de despertarse . . ." 4 Finally, the desire grows into an obsession that makes Antonio think and act only in terms of leaving Spain forever:

Con una libreta y una punta de lápiz, había hecho el cómputo de las horas, minutos y segundos que le quedaban de vida en España: "Quinientos cuatro horas. Treinta mil doscientos cuarenta minutos. Un millón ochocientos catorce mil cuatrocientos segundos. . . ." Metralla le invitó varias veces al cine, pero no quiso aceptar. "Como las películas me gustan—argüía—prefiero no verlas. Si voy, sé que me distraeré. Y yo sólo quiero pensar en el viaje. . . ." 5

Antonio's father has arranged for him to work for the wife of an image-maker to earn money for his education. Antonio at first rebels against the idea but then takes the job, although for a different reason. With Metralla's encouragement, he will be able to rob the woman and use the money for his planned emigration. He eventually steals ten thousand pesetas from her and hurries to his rendezvous with Metralla on the dock.

4 Ibid., p. 185.
5 Ibid., pp. 239-240.
But all illusions and hope disappear when Metralla takes the money and disappears into the crowd. Betrayed by his erstwhile companion, Antonio can now only cry and confess his crime.

The unhappy end for Antonio is only one of several in *La resaca*, which is banned in Spain because of its severe social criticism. The idealist Giner and Coral, the doll-collecting prostitute who seduced Antonio, are arrested when the police try to suppress criminal acts during the Festival of San Juan. Evaristo, a war veteran dispossessed of his home and belongings and mocked by the people, commits suicide. Saturio's infant daughter dies when she eats *petardo*, and the father turns into an alcoholic.

The final end for Antonio is more serious than those of the other adults, because he had built his dream into an obsession, one which is more powerful than Giner's hope for unionization. The other characters merely act and think on a vertical plane, treading through a heartless environment that offers nothing and, with the exception of Giner, from which they ask nothing. Ideals, illusions, quests for something of value, and desires for changes in the status quo are unknown in their world. But Antonio, who has already lost the innocence of youth, naively creates a goal that proves to be unattainable.
Consequently, he takes the greatest fall and is an important part of the world that Goytisolo wishes to present in *La resaca*:

The Spain revealed by Goytisolo, full of unmotivated anti-social acts, is truly a degenerate and impoverished one. ... Words which once had meaning—Bread, Justice, Man—have lost their significance and are empty lies at the service of a big lie. The prostitutes, delinquents, and perverse people of various kinds are themselves victims of the atmosphere in which they have been brought up. ... Although Giner knows that in Spain all men are slaves, he feels that men should be willing to act for future freedom and liberty, even though they know their sacrifices may not have immediate results. Evaristo seems to reflect the lack of any hope at all for the disinherited, in a frustrated and hypocritical land where true rebellion is impossible.⁶

France is more often a destination for the émigrés and is a more concrete reality in the minds of the impoverished Spaniards. To the people of southern France, especially, as seen in *La Chanca* and *Campos de Níjar*, France is a type of Utopia that contains everything that their own region lacks. The expression "¡Quien estuviera allí!"⁷ is frequently uttered whenever France is mentioned in the former work. It appears to be a solution to the people's quandary that is inherent in


⁷Juan Goytisolo, *La Chanca*, p. 93 et passim.
one old woman's query of Goytisolo, "Existe un país como el nuestro?"⁸ Those who choose France for possible self-improvement do not suffer as powerful a disillusion as Antonio in his desire to go to America. But there are several instances of both contemplated and completed emigrations to France that result in the unfortunate unattainability of individual goals. The failure of these emigrations illustrates another aspect of Goytisolo's expression of pessimism.

The reasons for wanting to go to France are varied but always imply self-improvement in a more advanced nation. Emilio in La resaca seeks the possibility of economic well-being in France, a desire often expressed by Goytisolo's poverty-stricken characters. He sends Giner letters praising France's unionization and mentions that many of his compatriots are working with him:

"Desde hace más de seis meses trabajo en una empresa de construcción. . . . casi la mitad de los obreros somos españoles. . . . El Sindicato nos defiende bien. . . . La semana pasada hicimos tres días de huelga."⁹

The same idea of economic opportunity in France is found in La Chanca and sharply contrasts with the situation in France.

⁸Ibid., p. 133.

⁹Juan Goytisolo, La resaca, p. 10.
of that region of southern Spain. These people, whose life consists of stark poverty, shacks for living quarters, filth, flies and lack of water, are awed by the conditions beyond the Pyrenees. One old lady is so impressed by the fact that her son gained immediate employment in France that "Escribí una carta al Presidente pâ darle las gracias y le envié una foto de tót mis hijos."\(^{10}\)

Other benefits of living in France are mentioned. Cien Gramos in La resaca asserts that "En Francia podrás vivir como un señor mientras que aquí serás toa tu vía un manflis. . . . En Francia tienen una República."\(^{11}\) Doña Estanislao in Duelo en el Paraíso sent her son Romano to study at the University of Paris because '. . . es un ser extraordinario,"\(^{12}\) thus hinting at the superiority of French higher education. France can also be a temporary vacation simply because "Había llegado a un límite extremo de saciedad y todo lo español me irritaba."\(^{13}\)

But, like Antonio's illusion of going to America, the dream of living in a French Utopia also fails.

\(^{10}\)Juan Goytisolo, La Chanca, p. 72.

\(^{11}\)Juan Goytisolo, La resaca, p. 11.

\(^{12}\)Juan Goytisolo, Duelo en el Paraíso, p. 162.

\(^{13}\)Juan Goytisolo, La Chanca, p. 7.
In *La Chanca*, Goytisolo's trip to France and other parts of Europe was an attempt to find relief from peninsular life: "Quería olvidar lo que me habían enseñado—las clases, los sermones, la radio, los diarios—y Europa me parecía una cura de desintoxicación necesaria para volver a ser yo mismo."\(^{14}\) But the solution proves to be only illusory, since he finds that he cannot find satisfaction outside Spain:

Los días en que la prensa callaba y todo era silencio bajo el cielo gris, una voz rondaba no obstante mi memoria y era la voz de la infancia y de la tierra, el recuerdo de un paisaje con sol, de unos hombres en cólera—imágenes lejanas y casi olvidadas, que me obsesionaban desde niño. La voz sonaba en mí milagrosamente y, con ella, me parecía haber recuperado toda mi infancia. Yo me sentía extranjero, sin raíces... Y, de pronto, cuando desesperaba casi volvía a escuchar la música familiar y la música se confundía con la voz de mi pueblo, formaba con ella una sola cosa y me devolvía intacta mi perdida niñez y el calor de treinta millones de hermanos.\(^{15}\)

He meets other Spaniards in France, many of whom are from the region of La Chanca and inspire his subsequent visit to that region. They have come to France to work, to live under a republic, and to enjoy the protection of labor unions. But they find that Spain,

\(^{14}\)Ibid., p. 7.

\(^{15}\)Ibid., p. 9.
in spite of its backwardness and lack of promise, is still their home. No spiritual happiness can be found outside its borders:

Todos habían ido fuera a trabajar; ninguno se acomodaba a la idea de vivir lejos de España. Y nuestra conversa era la misma siempre y, después de soñar y maldecir, cada cual se recogía insatisfecho, con su deseo de regresar intacto.16

The examples of Antonio in La resaca and Goytisolo, the author-character of La Chanca, show that the Spaniard is ill-prepared for emigration. But each of these two cases has its own peculiar importance. Antonio is a naive and gullible young boy who has no idea of the problems involved in relocating oneself abroad. Everything that he "knows" about America is based on supposition, hearsay, dreams and idle wishes. For such a Spaniard, regardless of his age, the substitution of a dream world for the concrete and real one that he abhors is often a step toward additional displeasure in life, rather than a guarantee of happiness. Antonio never leaves Spain, and his foolish obsession causes him to have his life ruined at an early age. Novelistically at least, his life is closed; and he is one more example of the idea of no escape from the meaningless existence

16Ibid., p. 11.
of contemporary Spain. Dreams and obsessions can be of value in life, but naively and carelessly pursued illusions lead only to permanent destruction of one's existence.

The physical existence of the people in _La Chanca_ is one of the most miserable that one can imagine. Basically good individuals are completely surrounded by squalor that one normally would not associate with a Western European nation in our era (the similarity between _La Chanca_ and certain areas of India recalls Enrique's cynical comparison in _La isla_). Also, many possess a will to attempt an improvement in their fortunes by seeking the good life elsewhere. Their choice of locale seems wise, and their plans are certainly more based on fact than those of Antonio.

But their failure to fulfill their goal is perhaps even more pessimistic than the result of Antonio's experiences in _La resaca_. They are involved in "two escapes," one physical and one spiritual. The first is completed with minimum difficulty as they cross the Pyrenees and find employment, which was unattainable in _La Chanca_ (there is no mention of whether or not the French people accept the émigrés into their community). But the failure of spiritual escape negates the material gain, and there is no true happiness in their lives.
There seems to be a jus solis that not only denies happiness outside the peninsula but also dictates that a Spaniard cannot, by nature, live elsewhere. The failure of spiritual escape in La Chanca complements the failure of physical departure in La resaca. Thus, the fate of the émigré who succeeds in leaving Spain is another important component of Goytisolo's idea of "no escape" from modern Spanish life.

The geographical goal of the Spaniard is not always another country. The migration of people from southern to northern Spain is frequent in Goytisolo's novels and is motivated by the same search for better living conditions. Barcelona is their favorite destination and is so mentioned in Campos de Nijar (with Valencia), Para vivir aquí, La Chanca and Fiestas. There are many examples of individuals who have migrated from the south, and Fiestas illustrates what may happen to a large concentration of such people. Like those who choose America or France, their attempt to find a better life fails. Scorned by the people of Barcelona, denied free education, and permitted to continue in squalor, they are ruthlessly evicted by the police and forced to
return home, where they will again be faced with this type of environment:

... en La Chanca no hay médicos, ni dispensario, ni practicantes, ni mercado, ni agua corriente, ni, en la mayor parte de las casas, electricidad. Los vecinos deben buscar el agua a veces a centenares de metros, el alquiler de las chozas es de treinta o cuarenta duros y en los lavaderos hay que pagar un real por kilo de ropa. ... En el recinto destinado a arrojar basuras un niño escarba con una caña. La miseria se enseñaora de nuevo del barrio con su séquito de excrementos y moscas. Ya no hay electricidad, ni interiores embaldosados, ni ninguna de las comodidades elementales que en La Chanca constituyen símbolo de riqueza. Las chozas faldean la ladera rocosa y el camino hace una asomada sobre el puerto y la Pescadería. ... No hay árboles ni sembrado ninguno. Tan sólo chumberas y pitas y, de trecho en trecho, alguna higuera raquitica, como atormentada.17

Like their compatriots in France, these wretched individuals find that their hope for a better life has failed; but they further suffer from a brutal physical eviction by their own countrymen. Differences in geographical location and social level often create opposition among the people of one nation. But because of the Spanish Civil War, another interpretation is demanded here. The spectre of the war seems to be rampant as Spaniards continue mistreating Spaniards instead of seeking common solutions for the benefit of all. Bar-

17Ibid., pp. 80-81.
celona and La Chanca may as well be two separate worlds, incompatible and irreconcilable, a reflection of the "two Spains" of the Civil War whose division may still be incurable.¹⁸

Many characters try to escape reality by withdrawing into a type of dream world. Goytisolo again shows a great variety in the treatment of this theme, and, consequently, a variety of results. The dreams may be merely natural childlike flights of fantasy that are of no serious consequences to the individual. Two of the children in _Duelo en el Paraíso_, Abel and Agueda, imagine themselves to be, respectively, a great hunter and a princess. Their dreams are of short duration and do not figure directly in the subsequent rape of Agueda and the murder of Abel. Also, neither child is dominated in his actions by dreams or excessive imagination.

But others are more deeply absorbed in dreams and fantasy, although still without inflicting or suffering resultant harm. Uribe (Tánger) in _Juegos de manos_ admits that he lives a life of fantasy, superimposing a theatrical type of world upon daily reality. He is

¹⁸Schwartz, "Introduction" to _Fiestas_, p. 11.
the perpetual actor, and he recalls his early love of disguises:

Cuando era niño los [disfraces] coleccionaba por docenas. Mi padre era empresario y yo actuaba en los teatros y en los circos. A veces hacía números indecentes. Pero de ordinario bailaba. Y todos los años suspiraba por la llegada del Carnaval. Me gusta que la gente se disfrazase y vaya por la calle con caretas.19

The influence of Uribe's love of fantasy upon his adolescent life is evident throughout the novel. In one scene, for example, he explains how his playmates used to dress in animal skins. At the same time, Uribe is removing facial make-up. His recollection of strolls through the park with Alicia, dressed as Cleopatra, illustrates his fervent desire to escape reality:

Cuando llovía metíamos los pies en los charcos, cantábamos canciones, nos refugiábamos bajo las ramas de los árboles y jugábamos a darnos tantos besos como gotas de lluvia cayeran. Imaginábamos que el mundo existía para nosotros y que nosotros éramos los únicos pobladores del mundo. Y nos hacía felices saludar a los esclavos que trabajaban en el campo, echarles besos y hacerlos partícipes de nuestra alegría.20

Uribe has never outgrown his childhood and cannot comprehend or face the world that surrounds him. Even

19 Juan Goytisolo, Juegos de manos, p. 159.
20 Ibid., pp. 163-164.
the beatings that he receives from Raúl and Luis fail to awake him. Uribe insists that his own destiny lies outside reality: "Los seres como nosotros hemos de disimular la realidad. Debemos ponernos caretas y alas en las espaldas."21 His only true touch with reality is his attempt to warn David that Agustín and Luis seek to kill him. Not knowing that David wishes to die, Uribe "sentía prisionero de sus disfraces y rompió a llorar con desesperación."22 When he realizes that David will not move, Uribe returns to his world of fantasy and drunkeness: "Lléveme usted a cualquiera taberna. Mañana empieza la Cuaresma y es preciso que ahora me emborrache."23

The narrator in the first story of Fin de fiesta has to live with his mother's constant imagination:

Madre era así. Desde su viudez se pasaba el día entero imaginando acontecimientos que cambiarían bruscamente y favorablemente nuestra suerte. La clientela del hotel la obsesio-
había y, cada vez que venía un nuevo huésped, proyectaba invitarle a comér y alquilarle la habitación a un precio fantástico.24

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21 Ibid., p. 123.
22 Ibid., p. 236.
23 Ibid., p. 241.
24 Juan Goytisolo, Fin de fiesta, p. 10.
Confined to an impoverished area that relies heavily on tourist trade, she imagines what it would be like to have various guests stay with her. Her imaginary boarders always help her become rich. The Swedish couple would provide her with a good rent, and the American ambassador would bring her both money and prestige. She seems to fail to realize that all tourists and visitors prefer the more stylish hotel, and her son complains, "Mi madre no se preocupaba nunca de convertir sus proyectos en realidades. Le basta sentirse rica por espacio de unas horas, forzar el círculo de los privilegiados clientes del hotel." The only direct result of her dreaming is that "sus lamentaciones me ponían los nervios de punta. . . . me asomaba a la playa." 

In both these cases, dreams are not directly harmful to the individuals and do not manifest the degree of pessimism found in the failures of emigration. But Uribe and the mother in Fin de fiesta represent common components of contemporary society in Goytisolo's works. His world is populated by a gallery of low characters—beggars, thieves, murderers, drunks, prostitutes, and homosexuals—who add nothing to the common weal. This

\[25\text{Ibid.}, \text{p. 11.}\]
\[26\text{Ibid.}, \text{p. 28.}\]
stratum in fact often works against society by causing more crime and vice. The two "dreamers," however, do not threaten the public; but they also do not add to the public good. They are the abulic who cannot face reality and, furthermore, imagine a world filled with dreams that, like goals in life, will never be attained. The boy's mother shows voluntad only in dreams and indicates no desire to put her plans into action. Uribe goes one step further and insists upon his right to withdraw into fantasy; even David's imminent death fails to alter his chosen role in life. His actions and attitudes establish him as one more type of misguided youth in the generation that spent its childhood in the war. The abulic dreamers, represented by Uribe, join the others: natural leaders interested only in crime (Agustín), rebellious youths filled with unjustified hatred (Ana) and timid children who are capable of good, but who are easily influenced by criminals (David).

Excessive imagination can often lead to serious results for the individual, however. Both Pipa in Fiestas and Utah in El circo suffer from their inability to distinguish between dreams and reality. Pira's death is one more direct result of the Civil War, because her father "durante la guerra era capitán y salió
After this one statement of fact concerning her father, everything that she says enters the realm of dreams and fantasy. She is convinced that he became a millionaire in America and then went to Italy, where he now lives in a castle and kisses her picture every night. She even "knows" that the castle has "escaleras, salones, armaduras y cascadas. Los lacayos visten casaca y les daré órdenes todo el día." Her playmate Pipo, however, recalls the source of the girl's illusion:

Pipo se acordó al fin de la escena: un año antes, en un cine de barrio, había visto una película cuyo argumento coincidía en muchos puntos con lo que la niña relataba: la casa bombardeada, el padre fugitivo, el castillo. Y la protagonista infantil se parecía mucho a Pira, inclusive en su forma de hablar y vestirse."

The inability to distinguish between the real world and that which she saw in the film is natural in a ten-year-old, like the dreams of Agueda and Abel. But Pira's dream is not of passing duration; like Antonio's obsession, it motivates all her actions in the novel. She must fulfill the promise of her dream, and she enters

27 Juan Goytisolo, Fiestas, p. 90.
28 Ibid., p. 91.
29 Ibid., pp. 90-91.
the Gran-Sorteo Rifa to gain the money for her trip. When this attempt fails, she tries to sell her belongings to a second-hand shop. She further reasons that she will need a guide to take her to Rome. She meets by coincidence a one-legged beggar mumbling, "Mi venir de Santiago a pie. . . . Mi católico. . . . Mi ir a Roma. . . . Mi besar los pies du Santo Padre."30 His words are enough to convince Pira that he can lead her to the Pope and her father. Even her feeling of distrust toward the unijambista does not sway her from her mission. Like Antonio's hope for emigration, Pira's trip has become an obsession that impedes clear reasoning and warnings of impending danger. And like Antonio, Pira has her dream shattered violently; the beggar attacks and kills her.

Pira's death is a tragedy of errors and unfortunate circumstances centered around her prolonged dream. She usually cannot separate the world of fantasy from the realities of everyday life. Her realistic moments of knowing that money and a guide are necessary are nonetheless motivated by and directed toward an ideal and unattainable end. Furthermore, no one tried to convince her of the impracticality of her project, even when it

30 Ibid., p. 167.
was obvious that she intended to leave for Rome. The assassin had attracted onlookers at the time of Pira's request, but none cared to take into account the danger involved for a young child. Although she herself sensed a degree of danger, one learns that "cansados del prolongado silencio, los últimos curiosos se alejaban." 31

If Pira can be excused because of her age, Utah in *El circo* cannot. He is a complete failure in life and faces financial difficulty at the moment. His dream world is a part of his desire to be better than he really is, to create for himself a role and status that he has no ability to attain. He plays a type of game even with the telegrams that he sends to his family to inform them of his return from Madrid. His first message home is "Peligroso asesino avanza hacia Las Caldas. Abrazos--Utah." 32 But his wife, accustomed to his play-like attitude toward reality, knows that "el telegrama podía significar tanto que regresaba como que iba a continuar en Madrid otros ocho días." 33

At this point begins a series of fantasies in which Utah surpasses his role in real life. When customers

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applaud a singer, "por un momento se imaginó que los aplausos se dirigían a él."34 While feigning that he is a secret agent, he further shows his loss of contact with reality by spending money generously, although he is financially ruined. His lavishness continues throughout his return trip to Las Caldas, and his fantasies begin to center around the philanthropist Don Julio. At first he can separate the make-believe from the real. His first remarks about Don Julio are jests; for example, he tells the taxi driver, "Cuando lleguemos a Las Caldas . . . plumaré al chupasangres de don Julio. Le mangaré hasta el último chavo. . . . Lo liquidaremos."35 When he returns from the bar to the taxi, Utah counts his money and faces reality in a serious way: "Dos billetes de cien y uno de veinticinco. Don Julio, sólo don Julio podía salvarle."36

But, unfortunately for Utah, the real and dreams worlds become one. He proceeds to Don Julio's house, not knowing that Atila, aided by Pablo and the gypsy Heredia, has already murdered the wealthy man. Utah states to himself that "si no me presta, le mataré."37

34 Ibid., p. 18.
35 Ibid., p. 100.
36 Ibid., p. 102.
37 Ibid., p. 228.
He even constructs the death scene in his imagination:

Don Julio tenía la cara lisa, lo mismo que un muñeco. Sin saber bien por qué, estaba seguro de que bastaría hacerle una pequeña incisión para que se deshinchara de repente, como un balón lleno de aire. Utah no le daría tiempo a gritar: su sangre se derramaría por el suelo y formaría pequeñas islas verdosas como líquenes.38

His entry into the house shortly after the real murder, his suspicious nature after seeing the corpse, and the blood stains on his clothes provide the assassins with an escape. Heredia reports Utah's activities to the police; and Utah, still unable to separate dreams from reality, "confesses" to the young Pancho. Having provided a motive, a threat, an appearance at Don Julio's house, and a confession, Utah is arrested for the murder. His subsequent denial sounds useless in light of past events, and his life has undoubtedly reached a dead end.

The tendency to dream and to imagine excessively has become a common feature of postwar novels, especially indicating the character's inability to distinguish between the imaginary and real worlds. One person in Luis Forrellard's Siempre en capilla, for example, imagines a conversation between him and the moon so vividly that

38Ibid., p. 229.
he cannot remember later whether or not the dialogue actually took place. As in Goytisolo's portrayals of Uribe and Utah, dreaming is often accompanied by heavy drinking. Aguado in José Suárez Carreño's *Las últimas horas* becomes intoxicated and wishes to kill his wife. As he drives home, he imagines that he sees her along the road. His realization that his hatred is due to his own insufficiencies makes him swerve the car at the last instant to avoid striking "his wife." The result is similar to those of many comparable examples in Goytisolo's works: the excessive imagination, accompanied here by intoxication, leads to the death of Aguado and that of a companion in the car.

Such examples not only reflect the nature and character of the individual but also have had, during the postwar period, the common feature of showing that "the environment is frequently hostile, at best indifferent, and ... often changes according to man's moods." Pira's excessive imagination, for example, leads to her death in an environment that is both hostile and indifferent. It contains not only violent, demented persons like the unijambista, but also indifferent people who do not care to foresee possible danger for a young and innocent child. In Pira's case,

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39 Dorothy McMahon, *loc. cit.*
the progression is from dreams and imagination to an indifferent and hostile environment. Utah, on the other hand, first feels that the world is indifferent and hostile when he is refused a loan. Then he launches into a series of fantasies that lead to his becoming a real victim of the violent people who make him their scapegoat in crime.

But the role of dreams in Goytisolo's works is not limited to McMahon's interpretation of the environment seen in modern Spanish novels. An at least equally pessimistic characteristic is the opposite side of Spanish life: the abulia and worthlessness of the people who compose contemporary society. This aspect strengthens the meaninglessness of life for the married couples in La isla and the intellectuals in Fin de fiesta. The dreamers remove themselves willingly or unknowingly from the mainstream of life, either insisting upon their right to do so, like Uribe, or simply not adding to the common good, like Utah and the mother in Fin de fiestas. The mother and Utah show a further distinction in their attitudes and their roles in life. The latter character is merely too imaginative about a better life and, thus, cannot or will not attempt real improvements. She is not concerned with this trait of her personality, whereas Utah thinks about his situation and is happy about his
abulic nature: "... él se sentía muy orgulloso de ser un parásito: una hidra de cien patas con cara de ne-núfar, soberiamente inútil, traidoramente falsa."40

Consequently, the same type of dregs who plagued Spain in the picaresque novels and in the works of the Generation of 98 still exists, according to Goytisolo. He is not alone in considering the abulic dreamer as one of the sources (or products) of Spain's miserable condition, as such characters appear frequently in postwar novels. In 1955 Mario Lacruz published _La tarde_, a novel about five epochs in the life of David René. The protagonist has the negative traits of many of Goytisolo's characters: excessive imagination, dreaming, _abulia_, frustration in actions, indecision and lack of interest. Like Uribe, he prefers the fantastic world; and he completely immerses his life in an obsession. He dreamed of an older girl, who in turn ran away with his brother. Even after his brother dies in an accident, René continues dreaming and rejects the offer of a real girl simply because it would destroy his illusion of thirty years ago. The obsession is much more important to him than anyone from real life, and it renders him completely and permanently useless.

^Juan Goytisolo, _El circo_, p. 50.
Carlos Martínez Barbeito's *Las pasiones artificiales*, 1950, shows a similar interest in the abulic dreamer and adds the lunatic aspect of *Siempre en capilla* and *Las últimas horas*. The protagonist dreams of an ideal woman, whom he sees in Assumpta, the wife of the Polish ambassador to Madrid. The situation is made more ridiculous by the fact that she is forty and he is not yet twenty. The dream and obsession lead to physical harm, also; her son commits suicide when he sees his mother and the protagonist in an embrace.

Goytisolo is closer to Lacruz and Martínez Barbeito than to Forrellard and Suárez Carreño, both in his analysis of contemporary life and in his preference for the prolonged nature of dreams. Momentary imagination and dreaming are usually harmless and not important in Goytisolo's manifestation of pessimism. The examples of Uribe, Pira, Utah and the mother in *Fin de fiesta* indicate his interest in the complete domination of dreams upon the lives of the various individuals. Although *Las pasiones artificiales* shows one's obsession with fantasy, the work is directed toward a criticism of the upper class alone, as the handling of the Count of Yerba and the contrasts between the children in the school and those of the street indicate. Goytisolo's pessimism appears in his indication, through these
dreamers that abound in his works, that society suffers in toto. There is a dual aspect of dreams in this respect: life must be inadequate to engender so many individuals who prefer dreams over reality, and society in turn suffers from the dreamers who do not add to the common good. The émigrés who fail at least show voluntad by attempting to improve their status. The dreamers tread uselessly through life; they have will only in their dreams. They complement Giner and Ortega, who pursue idealistic dreams but appear stupid and inefficient in their attempts. Utah and Uribe have no ideals; they are motivated by selfish interests and make no attempt to attain beneficial goals. Also, the dreams in Goytisolo's works are often so impractical that their pursuit is both a waste of time and a road to misery, as the example of Pira shows.

Another type of escape in Goytisolo's novels and stories is for one person to ally himself closely with another. The alliance is an effort to find a remedy for an insufficient family life or environment; or, as Kessel Schwartz states, "A quest for authority and security offers meaning to many. Thus, one of Goytisolo's favorite situations concerns the influence of one boy of dominant personality over another." 41

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41 Kessel Schwartz, "Introduction" to Fiestas, p. 10.
tonio's experience with Metralla in _La resaca_ is one such example. Others include Atila and Pablo in _El circo_, Pablo and Abel in _Duelo en el Paraíso_ and Agustín and David in _Juegos de manos._

The prime motivation in each case, as Schwartz correctly states, is the quest for security and authority, which are lacking at home. Each of the dominated boys is attempting to find some meaning in life and believes that the other youth will help provide that essential factor. Antonio, whose father is the drunkard Cinco Duros, is completely bored with his family life. Pablo Martín in _El circo_ seeks an escape from the monotony of his home, and David's parents do not understand his true nature. Abel is somewhat different, as his parents are dead. He has yet to find a sufficient substitute for his destroyed home life; and, like the other influenced boys, he allies himself with an older boy who is of criminal mind and not truly interested in the welfare of the younger and weaker companion. _El Paraíso_ is not satisfactory, since his unstable great-aunt is still suffering from the premature loss of two children and the business failure and death of her husband.

Abel finally decides that he must "romper el muro que le separaba del resto de los seres" because "la
radical soledad de El Paraíso, tejida por el monólogo ininterrumpido de sus tías, había acabado por hacérsele insostorable."42 His initial attempt to find companionship fails when the murderous children refuse to let him join their group. They accuse him of being a spy and debate what action they should take. Pablo arrives and defends Abel from the others. From that point on, the two boys are practically inseparable:

Aquél había sido su primer encuentro y, desde entonces, Pablo, el muchacho, se había convertido en su mejor, su único amigo. Todas las tardes iba a buscarle a El Paraíso y ... Abel ... corría a su encuentro con el corazón lleno de dicha. El color matizado del paisaje, la limpida atmósfera de la tarde, el soplo inspirado de la brisa, le parecía consecuencia lógica de su amistad con Pablo. El muchacho era el centro de su universo y todo se lo debía a él. Los días en que no acudía a verle, Abel creía desesperarse. En poco tiempo le puso al corriente de sus planes y Pablo se adhirrió en seguida a ellos: la guerra, la necesidad de ser útiles en algo, constituían el objeto de unas charlas que eran, para el niño, su verdadero sustento.43

Pablo convinces Abel that "lo importante era participar en una guerra de verdad, y para eso era preciso prepararse. ... Sólo de ese modo ... llegaremos a

42Juan Goytisolo, Duelo en el Paraíso, p. 223.
43Ibid., pp. 228-229.
Pablo's hombría becomes the prime motivation of Abel's life. He has convinced Abel that they must now become men, and they prepare to enter the world of men, the death and destruction of the Civil War. Any past values and ideas that Abel might have had are replaced by the new code:

Los verdaderos hombres pisoteaban las leyes establecidas por los débiles y llegaban hasta el asesinato en caso necesario. Vivían en una época de violencias y de guerras y el que no era verdugo corría el fácil riesgo de ser sacrificado.  

Abel steals for the first time in his life to help prepare their departure from El Paraíso to the war zone. He imagines himself in the splendor of military uniform and life and is amazed that "estoy tan tranquilo como siempre y no logro explicármelo." Then the unforeseen— for Abel— occurs. He waits at the appointed time and place for Pablo, but the latter never appears and goes to war without Abel. Deprived of the friendship and protection of Pablo, Abel loses all his illusions and feels that life is a vacuum. The gang's leadership passes to Arquero, who decides to finish what had been

\[44\text{ I b i d . , p . 234.} \]
\[45\text{ I b i d . , p . 240.} \]
\[46\text{ I b i d . , p . 259.} \]
planned before Pablo's interruption: the death of Abel. Abel no longer seems to care, because "todo lo que rodeaba se la había vuelto odioso desde que se sabía condenado a morir en El Paraíso." The gang's plan to kill Abel is thus made easier to carry out. He must die, since "él tenía dinero en la época en que nosotros pasábamos hambre. . . . Además, todos le echaban la culpa de lo sucedido con Pablo." Arquero shoots Abel with the rifle that his victim had given to him as a token of friendship.

There are strong parallels among Abel, Antonio in La resaca and David in Juegos de manos. All three leave insufficient home lives, one bored with his family, one misunderstood by his parents, and one whose parents have died and whose adopted family discourages him. All three sought alliances with gangs as a substitute for their families. Abel never managed to become a member, David was a misfit by nature, and Antonio participated in the group's robbery and fraud to the point of feeling some self-satisfaction and purpose in life. His next step to an allegiance with Metralla was mainly due to the promise of emigration, which would also be

48 Ibid., p. 283.
an escape from the world of the older generation. Abel substituted Pablo for the gang that would not accept him, whereas David's friendship with Agustín led to his becoming a member of the young assassins.

Antonio's and Abel's personal ties are, therefore, the strongest; and their subsequent disillusions are the most pronounced. All three boys have the common feature of showing the meaninglessness of even the most promising relationships. Each type of association fails, a trusted friend betrays, and life ends in either death or arrest. David, Abel and Antonio make unwise decisions by selecting criminally-minded companions in their attempts to overcome their originally poor environments. From the character's point of view, the quest for something or someone strong is more important than the consideration of the type of choice. As a result, the search for meaning leads, ironically, to a loss of meaning in life.

Goytisolo provides one exception to the alliances of two boys; but the pattern, motivation and results are essentially the same. In Fiestas, Pipo becomes closely attached to the superhuman and adult El Gorila. Pipo begins by becoming bored with home life and school work:

Pipo dejó de prestar atención e intentó abrir el cuaderno de álgebra. Gran Dios, qué aburrida era. Estaba harto de partirse la cabeza tratando de resolver problemas, llenos de
letritas que no conducían a ningún lado. Se acordó de las palabras del Gorila: "¿Algebra? ¿Qué es eso? ¿Una filosofía?" y sintió deseos de correr a su encuentro para reír como entonces.49

He is also tired of his grandmother’s senseless activities and conversations. He finds a relief from his home environment through his acquaintance with El Gorila, whose physical strength, past and present adventures, fantastic stories, and popularity are great attractions for a twelve-year-old. He accompanies his friend everywhere until "la vida le resultaba insoporable sin la presencia del Gorila."50 El Gorila introduces him as his younger brother and opens a new world for Pipo. The bars, fishing boats, drinking companions and girls in El Gorila’s life are, collectively, a pleasant change from home and algebra. At the same time, Pipo feels that he is providing a type of service for his companion. He tells Juanita, who has had a child by El Gorila, "Le estoy civilizando ya. . . . Desde que me conoce ha aprendido un montón de cosas, pero le da vergüenza decírtelas."51

49Juan Goytisolo, Fiestas, p. 52.
50Ibid., p. 64.
51Ibid., p. 108.
Later, the bond of friendship between the two grows very firm when the boy learns that El Gorila's wife had deserted him to run away with his brother: "La revelación había creado entre los dos un vínculo irrompible: una zona cerrada, hermética, adonde no tendrían acceso Juanita ni ninguno de sus amigos." The next stage of El Gorila's life brings them closer together but also leads to the end of their association. When El Gorila returned from Africa to learn about his wife's infidelity and his brother's treachery, he began to see other women. One night, he murdered a policeman who had discovered him on the beach with a woman. El Gorila's secret proves to be too much for Pipo in spite of his loyalty. A suspicious policeman gets Pipo intoxicated and learns about El Gorila's crime. El Gorila is arrested and the boy's grief is enormous as he condemns himself:

Dictó sentencia contra él mismo: era culpable. Confidente de un secreto terrible había traicionado su promesa. Por su infidelidad, el Gorila moriría tal vez. Lo sucedido en la escalera junto a la mujer constituía una señal irrefutable de su pérdida, indeleble como la marca que señalaba la cara de los grandes malvados de la Biblia. Era un traidor, un nuevo Judas: como él, había vendido a su amigo por unas miserables copas con González; como él

52 Ibid., p. 156.
Pipo's tragedy seems to be, on the surface, the destruction of his life at an early age; he has branded himself as a Judas and will have to face the future with such a complex. But the real tragedy lies in the irony that is inherent in the relationship between the two. Both Pipo and El Gorila are searching for something that is lacking in their lives, and neither really comprehends what they want. Pipo's quest is an escape from the usual boring family situation in Goytisolo's novels. Pipo's problem is further complicated by the fact that he has no father and that he feels he is doing something of value for another individual. El Gorila's search seems to be for loyalty and friendship, to compensate for the desertion of his own wife and his abandonment of the loyal Negress in Africa.

But El Gorila must also accomplish one more thing because of his past life. He has to find someone—a true friend—to whom he can confess the murder that has haunted him since that night on the beach. Juana,

53Ibid., pp. 212-213.
who bears him a child out of wedlock; Rosa, the tavern owner whom he seduces; and Norte, his crude and blasphemous companion, are not strong enough in character to suffice for El Gorila's need. Rather, it is the innocent Pipo who appears as an island in the sea of turbulence that has been El Gorila's life. At the end of Fiestas Pipo thinks that he is the traitor, the real "criminal." But El Gorila has practically forced the boy to inform the police and is almost relieved when the arrest is made. In this respect, the true offender is El Gorila, as he has led the unsuspecting Pipo into a trap. El Gorila will pay for the murder of the policeman; but Pipo, because of his self-condemnation and Judas complex, will pay an even greater price while simultaneously losing the innocence of youth.

All the alliances between individuals begin as hopeful ventures, but end in tragedy and disaster. They originate in one of Goytisolo's favorite pessimistic situations, the poor family life. The boy is a victim of a boring or non-existent home life, which has become a vacuum to him. But nature abhors a vacuum, and the youth must seek a substitute elsewhere. He is easily attracted to a dominant personality older than he, but his alliance is based on an
unsteady or impractical foundation. Metralla, Pablo and Atila have no true interest in, respectively, Antonio, Abel and Pablo Martín; and David is not like Agustín in character, personality or temperament. In Goytisolo's novels there are no Rinconete and Cortadillo who mutually and harmoniously join together in picaresque activities. Goytisolo's innocent youths leave unfortunate situations only to enter others that are, ironically, equally as poor, and often worse. But whereas the family life only bores the individual, the alliance eventually leads to death, or to loss of meaning in life through arrest, betrayal or guilt complex. Pessimism is compounded with pessimism and there is now definitely no escape from the environment that surrounds the innocent youth. At the same time, one learns that man's fate is, unfortunately, to betray and to be betrayed by his fellow man.

The harsh finality is a part of all three types of attempted escapes: the emigration, the dream world and the alliances. All have the common feature of being conscious or subconscious desires to improve upon or to avoid the miserable reality that Goytisolo sees as contemporary Spanish life. The environment that is described in these situations may be primarily hostile and violent on the one hand or trivial and boring on
the other. But the sum total of its components—meaningless actions, frustrated voluntad, apathy, widespread abulia, drunkeness, robbery, murder, spiritual decadence and betrayal among other negative aspects—makes the attempted escape understandable.

The fact that the individual always fails to effect a solution is the principal aspect of Goytisolo's pessimism in this respect, and perhaps the most important single factor in his manifestation of pessimism in general. The environment destroys both those who choose to remain in it and those who must do so because of circumstances. Thus, like death itself, the environment makes no exceptions in its effect upon the populace. The unhappily married couples, the frustrated idealists, the children without roots or goals and the inactive intellectuals are equal victims of modern Spanish life in Goytisolo's works. When the characters who try to avoid the destruction are unsuccessful in their efforts, whether through impractical and ill-conceived plans or worthless and unattainable dreams, it is evident that all avenues of escape are closed. There is definitely no relief or hope in one's existence, and the final curtain comes down on the tragedy of life. As a result, Rafael Estrada's remark that the dead are the fortunate in postwar Spain now seems undeniable.
CONCLUSION

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

The characters themselves often realize that hopelessness is all that they may expect from life. Occasionally a few find some meaning to their existence or some chance for future success; but the reader, from his vantage point, knows that their attitude is
vain. It is difficult to share Ortega's hope for free schooling in *Fiestas*; and the children in *Duelo en el Paraíso* who find meaning in the Civil War will face a meaningless life in the postwar environment that Goytisolo describes in other novels.

One critic has stated that "there has not yet developed in post-war Spain either a unity of thought, a definition of a single objective, or a means to attain it, or the uniformity of interpretation which would lead to the formation of a generation or school." But Goytisolo is a member of an important self-critical literary generation in Spanish literature, and he has already established himself as one of its leading spokesmen. A general comparison—or contrast—of his pessimism with that of the picaresque authors of the Sixteenth and Seventeenth Centuries and that of the Generation of 98 shows the severity of his pessimistic thought and attitude.

The picaresque novel and the works of the Generation of 98 arose historically from the involvement of Spain in warfare. The primary cause of the conditions portrayed in *la novela picaresca* was Spain's disastrous foreign policy, when history and circumstance placed

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the country in a prime position in international politics. Spain, by nature one of Western Europe's poorest nations, lacked sufficient wealth to maintain the costly foreign wars on the continent and overseas. Its national debt was already immense under Carlos I, and three bankruptcies occurred during the reign of Felipe II. The latter's own confession of the state of the national economy emphasizes the paradox of Spain in the Golden Age of its history and culture. The catastrophe in foreign affairs and other conditions familiar to the student of Spanish history—among them the expulsions of 1492 and 1609, the failure to cultivate normally highly productive terrain, the loss of valuable skills through emigrations to the New World, the refusal of the upper classes to engage in productive activity, and the concentration of population in Castile—led to the development and growth of vagabondage through all parts of Spain. The rogues became protagonists of the picaresque novels and were mainly motivated by the necessity of finding sufficient food. Thus, the total collapse of the economy and agriculture is the most obvious spectre behind their activities in the so-called "novel of hunger."

Under these circumstances, the genre was understandably pessimistic; and the degree of pessimism
varied according to the individual author and work. But the principal difference between the pessimism of the picaresque novel as a whole and that of Goytisolo's works is best seen when Alonso Zamora Vicente's summary of the former is used as a point of departure: "Detrás de todo, por amargo que resulte, queda siempre flotando una vaga luz de esperanza, de volver a empezar, aliento de vida que no se resigna a caer en un silencio definitivo." A review of the final disposition of some of the more famous pícaros lends credence to his analysis. Lazarillo is happy at the end, satisfied with his station in life and his fortunes (and he is, ironically, a willing cuckold). Quevedo's Pablos has decided to seek a better life in the New World, although "nunca mejora su estado quien muda solamente de lugar y no de vida y costumbre." Marcos de Obregón in Espinel's work is a sonriente constantly preoccupied with the goodness of man, and Cleofás Pérez Zambullo in El diablo cojuelo resumes his studies at Alcalá after experiences with the Devil. The protagonist of

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buen humor compuesta por él mismo, having served men of high position, prepares to open a gaming house in Naples as he begins his autobiography in novelistic form.

It may be argued that Guzmán de Alfarache's status of galley slave contradicts this trend, but the important theological message of this novel must also be considered. From this point of view, the reader is confronted with an optimistic tone that contrasts with Guzmán's low station in life. At the end of Guzmán de Alfarache, as throughout the entire novel, we are aware of the eternal presence of Divine Providence. True to the spirit of the Counter-Reform, Alemán assures the reader that God's grace guarantees everyone the possibility of attaining eventual goodness and salvation.4

Therefore, the picaresque tends to emerge from his vagabondage through an economically depressed Spain with some degree of self-satisfaction, hope and optimism. Goytisolo's characters terminate at the opposite pole after their experiences in Twentieth Century Spain, as the great number of murders, arrests and suicides indicates. In the picaresque novel "... no existirá nunca en toda la trayectoria de la novela un solo

pícaro . . . desesperado de su suerte," but Goytisolo's characters are veritable human monuments to the feeling of despair. An outstanding facet of his pessimism is that his characters so often realize that their life has lost all meaning. The point in life at which such a realization occurs and the degree of seriousness may vary, but the feeling of hopelessness is always obvious. Whether it is anguish and betrayal or resignation and melancholy that overcome the individual, he knows that self-satisfaction is unattainable in postwar Spain. The only "success" is from the negative point of view, when a murderer like Atila or a thief like Metralla (both of whom have betrayed someone who befriended them) escape justice to be free to commit more acts of crime. The reader, however, may reasonably speculate that it is only a matter of time until their world crashes about them. Eventually, the criminals will also reach a dead end in life.

There is an important difference between the pícaros and Goytisolo's characters as to their relation with the society of their respective times. The first pícaro initiated the idea of the need to defend oneself from society while he searched for sufficient food. As the

5Alonso Zamora Vicente, loc. cit.
genre progressed and matured in the following century, the rogue continued receiving physical punishment; but society in turn had to increase its defense against him. The *hampa* appeared and tricks developed into acts of crime as the *picaro* intensified his parasitic role in society.

Such figures who threaten the public welfare appear in Goytisolo's works—adolescent criminals, professional thieves, and murderous and vandalistic bands of children—and the hunger that motivated the *picaro* is still extant in Goytisolo's Spain. But the people who most reflect the station of the *picaro* in life are minor components of Goytisolo's manifestation of pessimism. More important in this respect are those who wish to benefit Spain and those who are capable of contributing to the national good but—for one reason or another—do not attempt to do so. Idealists are doomed to failure by the very composition of the society they wish to benefit and by their own inherent inability to effect their plans. The class best endowed materially and educationally is divided into two distinct groups in his works. In the background of his earlier novels are those individuals who feel no particular anguish or melancholy, but whose static and passive lives remove them from the mainstream of Spanish society. Among the many examples are an
industrialist who scorns human misery, a philanthropist who appears ridiculous in his pursuit of a local woman, and an artist who encloses himself in his own world and who can be easily persuaded to commit an immoral act.

The state of the second group exemplifies the hopelessness of the times perhaps more than any other facet of Goytisolo's pessimism. Seemingly with everything in their favor, these intellectuals and professionals of Goytisolo's latest works not only withdraw from society, but also exist in their own type of misery. They have resigned themselves at a relatively early age to the spiritual vacuum of modern life. One searches in vain for a concrete explanation of their attitude, a definite cause that has produced such nefarious results for postwar Spain. They do not experience the physical want of their counterparts in the picaresque novel, who appear rich on the exterior but often suffer from poverty and hunger as much as the pícaro. One remembers Lazarillo's squire, walking through the streets with a toothpick in his mouth although he has not enjoyed a full meal. Goytisolo's upper and middle classes represent a different type of paradox, as their material well-being cannot be complemented by spiritual accomplishment and self-satisfaction.
Goytisolo's treatment of abulia and voluntad, a favorite literary theme of the Generation of 98, is important in understanding the role of the individual in society. A comparison of Goytisolo with the pessimistic Pío Baroja in this respect indicates the younger author's type and degree of pessimism. Baroja was interested in the effect of the environment upon his characters. Displaying a scientific attitude that resulted in part from his early medical training and the influence of the naturalists, he saw Spain as "... not ... a mere static scene, but rather an organism without purpose, a monster which reduces man to a state of action which is logical only when seen in harmony with the environment." The following scene from La busca is reminiscent of many of Goytisolo's descriptions of La Chanca and other regions of Southern Spain:

"... cuando terminaban su faena vaciaban los lebrillos en el suelo, y los grandes charcos, al secarse, dejaban manchas blancas y regueros azules del agua del añil. Solían echar también los vecinos por cualquier parte la basura, y cuando llovía, somo se obturaba casi siempre la boca del sumidero, se producía una pestilencia insoportable de la corrupción del agua negra que inundaba el patio, y sobre la cual nadaban hojas de col y papeles pringosos."

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Given conditions like these, Baroja's characters become immersed in inaction, suffer in silence for the most part, and appear briefly on the scene before fading from sight in the novel. Thus, they "think more than they do... are prolocutors rather than protagonists."\(^8\)

Goytisolo often takes the relation between the environment and the question of abulia and voluntad one step further in his interpretation of modern Spanish society. Many of his people have been born in squalor like that portrayed in some of Baroja's environmental scenes. But instead of merely suffering in silence, they often show will by moving elsewhere to seek a better life. They are not pawns of their surroundings and manage to overcome their environment in one respect. But the result of their emigration or migration to escape the handicap of birth, time and place is the most serious manifestation of Goytisolo's pessimism within the realm of abulia and voluntad. His characters are denied completion of their true goal, and the real tragedy for them occurs when they are evicted by their own countrymen or are unable to find spiritual happiness outside Spain. Having originated in misery and

\(^8\)Kirsner, op. cit., p. 39.
poverty and having experienced rejection or lack of self-satisfaction, they face an equally depressing future. For them, also, the door to eventual happiness is finally closed; and the horrible experience of their failure in an act of will adds to their feeling of disillusion.

On the other hand, Baroja's main characters are universally famous for their great display of will and are true men of action. The result of their activity is another aspect of his pessimism. To Baroja, only the insincere man can adjust to society, which is inherently unjust, makes man suffer and can best be summarized—in his lexicon—as farsa. In an attempt to find true happiness, his heroes strive to conquer by great activity, to create their own "society." Thus, Zalacaín lives happily and freely on the edges of society, selling weapons to both sides during the last Carlist War. The extent of his happiness and freedom is obvious from the epitaph on his tomb: "Aquí Yace Martín Zalacaín Muerto A Los 24 Años." Silvestre Paradox's life is shattered in the name of "civilization" after he has created a new civilization of his own in Africa. Shanti Andía seems satisfied and prosperous when, after numerous adventures, he finds a home among
his native Basques. But even Shanti expresses some reservation, admitting, "Sí, yo me alegro de que mis hijos no quieran ser marinos . . . y, sin embargo . . ."9

The fleeting happiness that Baroja's characters often enjoy is totally lacking in Goytisolo's works. Every one of his characters who display any type of will comes to a bitter end, be it death, arrest, agony, melancholy or resignation.

Many of Goytisolo's characters remain in a state of abulia. But unlike Azorín, he does not suggest that abulia may be used toward a beneficial end or that it is a possible source of happiness. Goytisolo's characters are abulic not only because ya es tarde but because todo es inútil. Thus, those individuals best prepared for beneficial acts retreat from active life, either complaining in agony or reposing in resignation, since they know that to do otherwise is a vain endeavor.

The portrayal of the complete hopelessness of modern Spanish society is the principal aim of Goytisolo as a social critic and his most notable accomplishment as a modern novelist. His world is always contemporary Spain as he reflects the tendency of his generation to be extremely introspective. Within the limitations of

time and space, it is difficult to find or infer a specific reason—or reasons—in Goytisolo's works for the plight of postwar Spain. His pessimism is greatly heightened by one's inability to discover the causes of such horrible effects for the modern Spaniard. Like the Generation of 98, Goytisolo is more interested in making attacks than he is in offering solutions to the current dilemma. One sees the results carefully and extensively portrayed throughout his writings but still must ponder exactly why man's fate is so hopeless, why all ideals have been lost and why man is betrayed by his fellow man.

The Spain that Goytisolo sees is certainly on the surface in much better condition than that which the Generation of 98 described. The defeat in the Spanish-American War was but a prelude to an era of economic erosion and political instability, as Barea and Girón-nella describe in, respectively, *La forja de un rebelde* and *Los cipreses creen en Dios*. But the improved condition is irrelevant to Goytisolo as he analyzes contemporary Spanish civilization. A stable regime may bring twenty-five years of peace and tranquility, but it does not stop police brutality, governmental inactivity and oppression by the Guardia Civil. More important, it has accomplished political stability
at the price of eliminating desires for reforms, of equating reforms with anarchy, of placing equal blame on the Republic, and of accepting defeat beforehand in any worthwhile venture. Goytisolo's opinion of the current industrial-political "improvement" would be similar to that of Alastair Reid: "Spain's liberalization is illusory rather than real, promise rather than performance. Spaniards are tasting a semi-freedom in which they are less likely to suffer personal persecution, but in which they are just as far as ever from a revision of the whole clumsy structure of society."10

Beneath the surface of apparent economic and political well-being, Goytisolo sees a horrible spiritual vacuum in the life of the contemporary Spaniard. His countrymen were prepared for life in the traditional way but found that the Civil War led to an era and environment where traditional values have disappeared. The head of State will not redress wrongs; the Church is apathetic toward the people; charity, once an essential part of Spanish life, is discouraged; idealism, for which Spaniards have died bravely, is no longer a constructive

motivation in life; hombría has given way to lack of virility; and personal honor has been replaced by infidelity and debauchery.

But Spain has survived dictatorships, civil wars and changes in customs and attitudes before in its history. Now, however, everything is different and more serious. Beginning with the Civil War of 1936-1939, some force—which one seeks in vain to identify—has brought about a new way of life with its accompanying vacuum. Pessimism has been so greatly intensified that the individual can neither comprehend life nor find any meaning in it. Goytisolo's characters, like those of Baroja's works, find that Spain is "a living abyss into which characters are flung to struggle and eventually to evaporate." The inability to find the real causes--without which there can be no solutions--may not drive Goytisolo's individuals to murder like Pascual Duarte, but it does lead them to echo Sasha's attitude in Baroja's El mundo es así:

La vida es esto: crueldad, ingratitude, inconsciencia, desde de la fuerza por la debilidad, y así son los hombres y las mujeres, y así somos todos. Sí; todo es violencia, todo es crueldad en la vida, y ¿qué hacer?

11Kirsner, loc. cit.
No se puede abstenerse de vivir, no se puede pa-
rar, hay que seguir marchando hasta el final. 12

The true tragedy is that those who must suffer
most are the individuals who are basically good but
find, like Calderón's Segismundo, that they must pay
for the crime of having been born. Alemán saw man
basically evil, a product of the original sin of the
Garden of Eden. Goytisolo indicates that man is ba-
sically good, but a product of contemporary Spanish
life, which is the real evil. Haunted by a Civil War
that benefitted not even the victors, governed by a
non-beneficial dictatorship, and denied traditional
values, he must face an empty and meaningless world.
Alemán gives man a choice; but choice means nothing
to Goytisolo, as it only leads to frustration, failure
and further hopelessness.

Thus, the individual is trapped in this environ-
ment of modern Spain. Neither he nor the reader can
find the true cause of the Spaniard's predicament.
One only knows, to paraphrase Baroja, that "España es
así," and that the solutions are lacking; the situation is
incorrigible. Goytisolo's completely closed environ-

12Pío Baroja, El mundo es así (Buenos Aires: Espasa-
Calpe, 1943), p. 150, quoted in Kirsner, "Spain in the
Novels of Cela and Baroja," p. 39.
ment, void of all ideals and hope, seems destined in his works to endure *ad infinitum*. The complete and eternal hopelessness that one sees in Goytisolo's fiction will guarantee his position in future analyses as not only the most pessimistic novelist of the contemporary literary generation, but also one of the most pessimistic writers in all Spanish literature.
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