The orderly chaos of Camilo José Cela

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THE ORDERLY CHAOS OF CAMILO JOSÉ CELA

BY

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A THESIS
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Camilo José Cela, a philosopher and a consummate artist, has produced a series of works which, individually and as a group, are a careful combination of idea and form. One work cannot adequately be understood unless it is also seen in context with Cela's other works. Each of the novels, short stories, essays and travel books, is united to the others by Cela's overall existential philosophical outlook, and each rests on and at the same time illuminates the others.

Cela is widely recognized as a great technician concerned with form and expression. Of greater importance, although often unrecognized, is the key place of ideas as a unifying force in his work. He clearly reflects the absurdist and existential views of life which have dominated the thought of other European thinkers in the twentieth century. At the same time, Cela's existentialism provides a unique, though guarded, expression of hope for the future by offering to the reader tools and inspiration with which to create a new and meaningful reality, one which can replace the worn-out and absurd facade of his past empirical existence.

Before turning to a detailed look at Cela's work, one must consider the general philosophical outlook and the literary currents of his times. The first two chapters of this paper undertake to sketch briefly the prevailing philosophical
attitudes of twentieth century Western thought (Chapter I) and the broad development of the novel along two separate paths—that of the dehumanized novel (art for art's sake) and that of the novel of ideas, in which the novelist seeks to define some meaning and purpose for man's existence (Chapter II). In both chapters, references are made to aspects of Cela's writing which connect him with certain trends of this century and which are developed in more detail in the concluding two chapters.

The third chapter deals with the trajectory of Cela's writing. To understand Cela adequately, one must recognize the interrelationship of ideas that is common to all of his work. Each of the novels reflects several major areas of concern. First, each reflects the heightened intensity in modern times of man's spiritual hunger and loneliness. Second, the concept of order and disorder play an integral role in all the works. Third, the novels gradually increase the alienation of the reader and his need to destroy or radically alter his absurd empirical existence. Fourth, the novels have an instructive aspect, suggesting to the reader that he should immerse himself and become part of the constantly recurring creative process which is alluded to in all of the novels, but appears most strongly in Mrs. Caldwell habla con su hijo. Cela's trajectory is seen intentionally alienating the reader, step by step, from the empirical world and drawing him into possible new worlds, the doors to which are opened in Mrs. Caldwell.

Finally, an analysis is made of Cela's most controversial
and least understood novel, Mrs. Caldwell. This paper concludes that this novel is most representative of Cela's purposes as a philosopher-novelist. In it, the reader is alienated more than in any of the other novels from an empirical reality which is destroyed before his eyes. For this reason, many have not bothered to look for any meaning beyond the extreme alienation of the reader. Mrs. Caldwell is, however, the only novel in which Cela has moved to destroy the empirical world completely. Further, Eliacim, although presented entirely through the eyes of his mother, seems to be the most positive figure in any of the novels. He represents none of the superficial values of traditional society and his mysterious departure from life opens many imaginative possibilities. One cannot even be sure that he is actually dead. He is presumed drowned at sea. The only certainty is that he has left the life in which Mrs. Caldwell and most men are caught. Thus, the reader is invited to use the fragments of Mrs. Caldwell's shattered reality in the attempt to assert the best of his gifts, his creative intellect, in the search for real meaning. Beneath the superficial chaos of this book lies an order and unity of ideas which the reader must actively seek out; otherwise, the book will seem pointless to him.

Cela is more than just an uncommonly good writer. His works have barely been penetrated. Once the limited facade imposed by man's own restricted imagination is pierced, there may be countless rewards. Contrary to the opinions of many critics, Cela's works do have thematic unity, and the varying
forms are tied to one another by a basic philosophy. In his continuing writing, Cela constantly expands and restates his philosophy. One day he will very likely be considered one of the great figures of Spanish and world literature.
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to

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CHAPTER I: CELA AND THE TWENTIETH CENTURY CONCEPT OF REALITY

Most twentieth century European thought and literature focus on man's disaffection with the rational scientific process as an adequate means for coping with his present and for dealing with his future. Since the eighteenth century, man has traditionally perceived his world as an orderly place. Apparent inconsistencies, he was convinced, would eventually be resolved by the application of man's rational intellect. As Ernst Cassirer has observed, "The eighteenth century held to its faith in reason and science and saw in them 'des Menschen allerhöchste Kraft,' man's supreme power. It was convinced that it would take only the complete development of man's understanding, only the cultivation of all his intellectual powers, to transform man spiritually and to produce a new and happier humanity."¹ All problems were solvable with patience, perseverance and the application of

Cartesian logic and mathematics, which embodied truth for the men of the Enlightenment.²

Now, in the twentieth century, man's growing inability to resolve rationally the basic inconsistencies of life has shattered his absolute faith in his reasoning ability. He increasingly de-emphasizes his reliance on strict rationalism, which limits his understanding to that which can be empirically or mathematically known and demonstrated, and undertakes to explore the unknown reaches of his psychological self. Through an increased awareness of his psychological being, man attempts to discover new and more meaningful realities with which to expand or replace the mathematically limited empirical reality in which he exists. He turns inward, searching his innermost being, seeking a doorway to some unknown existence. He thus tries to assert his will against a seemingly hostile world which ignores him and an existence which he finds pointless and inconsistent.

This attitude is reflected in western literature of the twentieth century and is the basis of Cela's world-view. Cela²

²Basil Willey, in The Seventeenth Century Background (New York, 1967), p. 92, finds, "The feeling that whatever can be clearly and distinctly conceived is 'true' means that the very structure of things is assumed to conform with the laws of the human mind--...whatever cannot be clearly and distinctly (i.e., mathematically) conceived is 'not true!' In this way Cartesian thought reinforced the growing disposition to accept the scientific world picture as the only 'true' one. The criterion of truth which it set up, according to which the only real properties of objects were the mathematical properties, implied a depredation of all kinds of knowing other than that of the 'philosopher.'"
sees men subjected to irrational and capricious events and natural circumstances beyond the influence of their rational minds, submissive to an empirical reality over which they maintain no real control. This is particularly evident in the many illogical and untimely deaths which destroy hope and meaning for various characters. The death of Pacheco in La catira, discussed in detail in Chapter III, is a prominent example.

Cela contrasts "el orden público--el pseudoorden de las gentes de orden--y el puntualísimo caos de las estrellas--que es el orden riguroso, esencial y divino, el orden al margen de nuestras medidas." The public order, i.e., logical and mathematical order, which surrounds man, is false. It is the divine order which is essential to developing any meaning for man. This concept of order and disorder, in which the superficial orderliness of man's society is in effect a cover for disorder, underlies all Cela's writing and is rooted firmly in twentieth century philosophy.

Reflecting this general unhappiness with the traditional rational process and its resultant pseudoorder, as Cela terms it, is an increased awareness in literature of the concept of Absurdity. Essentially, Absurdity is contemporary man's definition of life as he knows it. It is a world-view which finds no real purpose in life, no source of meaning. The characters

3Camilo José Cela, La obra completa de Camilo José Cela (Barcelona, 1969), VII, p. 367.
created by the absurdist are not positive. They affirm nothing in the human situation except its negative meaninglessness. They are pathetic creatures who simply follow the currents of life, never asserting themselves. Their failure to act calls into question their entire existence. One can easily say that in fact they do not exist, because they do not act. Therefore, their supposed "existence" is absurd.

This absurdity is a familiar theme in Cela's work. The inconsistencies encountered in empirical reality lead Cela to the conclusion that life as man now understands it is at best incoherent and at worst meaningless. The incoherency of life

4 Perhaps most symbolic of the absurd is Samuel Beckett's Waiting for Godot, in which alienation and failure of communication to convey any meaning are at their height. One finds an essentially negative view of existence. The almost complete lack of action and the stylized setting heighten the sense of absurdity by alienating the reader from the "real" world, a technique used with effect by Cela. In The Chairs, by Eugene Ionesco, the chairs, representing nothingness, are the subject matter. The action is of little importance. Martin Esslin, in The Theatre of the Absurd (New York, 1961), p. 100, quotes Ionesco as saying that the subject is "...the absence of people, the absence of the emperor, the absence of God, the absence of matter, the unreality of the world, metaphysical emptiness. The theme of the play is nothingness... until the point is reached--inadmissible, unacceptable to the reasoning mind--when the unreal elements speak and move...and nothingness can be heard, is made concrete." They, in effect, become the central characters, the things to be remembered. Again, one encounters the empty negativism of the absurdist writer.

5 In Waiting for Godot, even if one might construe some roundabout possibility of hope, it is clear that the characters do nothing to promote this hope. They are passive and uncreative. They represent the bulk of mankind. Estragon and Vladimir do not confront the absurd situation in which they exist with imagination. They cannot even commit suicide. Thus, the absurdity of the world is heightened because it is peopled largely by those who do not act creatively, a theme common to Cela.
is pointed up most obviously by the lack of meaningful relationships and actions. The series of violent acts in La familia de Pascual Duarte are incoherent because they are responses to incoherent events. Pascual Duarte's actions reflect his empirical situation. None of his personal relationships hold any promise for the future. His only real hope lies in his children, his extension of himself into the future. This hope is dashed by their untimely and incoherent deaths. Pascual's reaction is equally incoherent, as when he shoots the horse which threw Lola, his wife, thus causing her miscarriage.

Since Cela's characters do not live in isolation, their individually absurd situations taken together form the complex organism which man calls his civilization, which is equally absurd. Man covers up the inconsistency and disorder of his empirical situation with the facade of his civilization, a product of his reasoning, but this does not change the permanent disorder or provide a meaningful alternative. Man's rational attempts to overcome the incoherency and thus to give order to life through civilized organization are ineffective, for none of his characters finds any meaning in the context of his structured society. Man thus makes the basic incoherency of existence even more absurd by pretending, by deluding himself, that he has conquered it when he has not.

In La colmena, Cela pictures the society in general with its incoherent series of relationships and involving another pointless murder. Hardly any of the characters have any real
concern for each other. The novel passes through its seemingly endless situations with no success at constructing viable relationships because the incoherence of life does not allow them to endure. One action follows another with nothing more to relate the two than some superficial encounter between two people, or a common location. The same is true of *Tobogán de hambrientos*.

In *Pabellón de repose*, the several inmates, although inextricably tied to one another by the immediacy of painful, lingering illness and death, cannot communicate with any meaning. An air of non-existence pervades. This is the absurdity of man's situation to Cela. He cannot--one feels, in fact, that he will not--communicate and move to extricate himself from his ridiculous situation.

Incoherency is at its height in Mrs. Caldwell *habla con su hijo*, in which there is not even a superficial sequence of relationships from one fragment of the narrative to another. The lack of any coherency and order to relationships, which is considered at length in the third and fourth chapters, naturally generates a feeling of meaninglessness. Thus, the events of these novels define no apparent purpose and therefore life, in its normal context, has no meaning. In a very real sense, the most obvious focus of Cela's novels is squarely in the Absurdist tradition.

Absurdity, thus, can be considered an attitude toward reality, a philosophy of modern man. If Absurdity is a philosophy of
modern man, then existentialism outlines an attempt to deal with that absurd situation. While many writers are satisfied with simply defining the absurdity of existence, others, Cela included, insist that man undertake some creative action to come to terms with it. To them, man must confront absurdity by asserting his own vital and creative life force, thus affirming his own being. This positive affirmation of man's being is existentialism, rooted solidly in absurdity. The exponents of the absurd point out the void in which man dwells. The existentialists try to fill this void. An individual exists. Whatever action he takes or fails to take must determine the circumstances of his existence. He has two means of determining his circumstances. He can be passive and accept the void, or he can act to fill it. Either way he is creating his "reality" and in so doing he defines himself. Rather than accept the void, the existentialist's obligation is to try to

French Existentialism has had the greatest influence in defining philosophy at mid-century. This existentialist view is rooted soundly in the concept of absurdity. Paul West, in his book The Wine of Absurdity (Penn. State Univ., 1966), p. 42, quotes from Tonesco's essay on Franz Kafka, "Absurd is that which is devoid of purpose.... Cut off from his religious, metaphysical and transcendental roots, man is lost." On page xiii, West points out the single bond which unites the writers whom we call existential. Each of them "devises or accepts something that mitigates the absurdity of being human, and the wine of absurdity is the imaginative effort entailed, as well as the imaginative end product.... In all instances, it is the wine of human imagination which is at work." Carrying this imagination to the extremes is an integral part of Cela's method. One might note also that the writer of the absurd, while not creating an existential work, is himself an existential "hero" simply by his positive action of exploring the terms of existence, confronting the absurdity by recognizing it.
create a new and meaningful reality. This new reality can be anything from a different outlook on the empirical world to discovery of a completely new world, perhaps in the unexplored reaches of the mind.

Existential consideration of non-empirical reality is not new in the twentieth century or in Spain. Indeed, a concern with non-empirical reality is very much in the Spanish tradition. Spanish writers have always tended to emphasize the transcendental aspects of human existence, especially in terms of orthodox Roman Catholic Christianity. Miguel de Unamuno (1864-1936) and José de Ortega y Gasset (1883-1955), whose ideas concerning man and reality underlie many modern Spanish novels, carried this transcendental Spanish view into twentieth century Spanish literature. Both men emphasize the existential need for man to act positively, to probe beyond the immediacy of his empirical civilization for deeper and hopefully more meaningful levels of reality. In the same tradition, Cela, as will be discussed in Chapter III, also urges his reader to probe beyond the absurdity of his society.

Unamuno is of greatest importance as an existential

7 A concern for and experimentation with non-empirical reality extends far back beyond the twentieth century, of course, to such a writer as Miguel de Cervantes and particularly to his novel Don Quijote, which will be discussed later. Unamuno and Ortega owe much to the very real presence of Don Quijote in the twentieth century. Don Quijote of fiction is more real and important than most of the men who ever lived, a fact emphasized, as shall be seen, by both Unamuno and Ortega.
philosopher, although he was also an important novelist. In the prologue to Tres novelas ejemplares y un prólogo (first published in 1920), he outlines his concept of reality, the nature of the "hero," and the relationship of the reader to the creative process, all of which are fundamental to Cela's philosophy and sense of form.

Reality for Unamuno lies not in the empirical world. His concept of reality is in fact one with the nature of his hero. The fictional character can become just as "real" as the "hombre de carne y hueso," for, once created, he does exist. The impression he leaves can be even more significant than that of an actual being. A man is no more "real" because he is physically born into the empirical world. He is real because he affects the views of those who come in contact with him. The real hero is he who, fictional or physical, acts imaginatively, dares to seek new horizons, thus affirming, in

8 Unamuno's intensely personal novels are important signposts on the road toward the new twentieth century outlook, and foreshadow the entire existential viewpoint with their concentration on man's introspection and need to create life. "Creer es crear," according to Unamuno in his prologue to Tres novelas ejemplares (Madrid, 1958), p. 17. His concern is the essence of the man and his relationship to his reality. His are novels of ideas, with the characters living the ideas, not discussing them. Unamuno's characters become living creatures, fighting with their creator. They, like their creator, act, and in so doing make the heroic existential effort to move out of the void in which man allows himself to exist.

9 Unamuno says, "Porque Don Quijote es tan real como Cervantes; Hamlet o Macbeth tanto como Shakespeare, y mi Augusto Pérez tenía acaso sus razones al decirme, como me dijo--que tal vez no fuese yo sino un pretexto para que su historia y las de otros, incluso la mía misma, lleguen al mundo." (p. 13)
existential terms, human existence. Reality grows out of the perceptions of the individual. If he perceives nothing but the empirical world, that severely limits his concept of reality.

This need for individual initiative is a major thesis of the other important Spanish philosopher of the early twentieth century, José Ortega y Gasset. Ortega sees each of us surrounded by superficial realities beyond which, however, are latent potentialities. The individual can be passive, simply satisfying himself with his immediate surroundings, with superficial reality, or he can, through extension of his will, discover the more profound, latent potentialities of existence. Ortega likens his view of reality to being in a forest. The

10Paul West says, "For the existentialist, man is what he makes of himself; he makes reality, he does not find it, and he makes it in the presence of the inhuman universe that Santayana felt so heavily. He makes it not in vacuo, but en situation, basing his decision and acts on whatever standards he can evolve from his spiritual, rational and physical experience." (p. 41)

For most existentialists, this experience is firmly rooted in the concept of the absurdity of life.

11In his Meditaciones del Quijote (Madrid, 1914), first published in 1914, Ortega says, "hay pues toda una parte de la realidad que se nos ofrece sin más esfuerzo que abrir ojos y oídos—el mundo de las puras impresiones—. Bien que le llamemos mundo patente. Pero hay un trasmundo constituido por estructuras de impresiones, que si es latente con relación a aquél, no es, por ello, menos real. Necesitamos, es cierto, para que este mundo superior exista ante nosotros, abrir más que los ojos, ejercitar actos de mayor esfuerzo, pero la medida de este esfuerzo no quita ni pone realidad a aquél. El mundo profundo es tan claro como el superficial, sólo que exige más de nosotros." (p. 79) And later, "Me ha enseñado este bosque que hay un primer plano de realidades el cual se impone a mí de una manera violenta; son los colores, los sonidos, el placer y dolor sensibles. Ante él mi situación es pasiva. Pero tras esas realidades aparecen otras... Frigidos los unos sobre los otros, nuevos planos de realidad, cada vez más profundos, más sugestivos, esperan que ascendamos a ellos, que penetremos hasta ellos." (p. 81)
trees around us hide the rest of the forest. One can react passively to those trees which immediately surround him, which impose themselves, but to perceive the depths of the forest requires something more. Ortega maintains simply that "...para hacerse patentes [las otras realidades] nos ponen una condición: que queramos su existencia y nos esforzemos hacia ellas. Viven, pues, en cierto modo apoyadas en nuestra voluntad." (p. 81) Thus, as with Unamuno, the vital ingredient is the desire, the wanting, the acting that removes some of the absurdity from reality.

Ortega does not believe that each plane of reality has a different clarity— that the more profound are also more obscure. "No hay—según el bosque me ha dicho en sus rumores—una claridad absoluta; cada plano u orbe de realidades tiene su claridad patrimonial." (p. 98) One must simply put himself in a position to observe the different realities. One must want to see them, and then act to accomplish his desire. Once again, "...la única diferencia está en que la 'realidad'... cae sobre nosotros de una manera violenta, penetrándonos por las brechas de los sentidos mientras la idealidad sólo se entrega a nuestro esfuerzo." (p. 106) One reality is physically with us, while the other, being intangible, must be sought out. 12

To Ortega, the existential way for an individual to confront his superficial reality, to exert his force, is to move from a passive stance to one of active meditation, from one of

12 This concept of two realities is closely related, one can see, to Unamuno's contention that fictional characters, who only become real through the mental efforts of the reader, are as real or more so than the physical beings who surround man.
merely reacting through the physical senses to one of being a meditator, the only two groups of men he acknowledges. The meditators are obviously the existential "heroes." They alone have a chance to achieve the mission which Ortega sees for man, for fulfilling the reason for man's existence. Ortega says, "...el hombre tiene una misión de claridad sobre la tierra. Esta misión no le ha sido revelada por un Dios ni le es impuesta desde fuera por nadie ni por nada. La lleva dentro de sí, es la raíz misma de su constitución." (p. 123) And, "Claridad no es la vida, pero es la plenitud de la vida." (p. 123)

Cela, as will be seen in the third chapter, also sees man existing in a superficial world, a woods of his own creation, his civilization. He constantly portrays the bulk of humanity vegetating within a society which offers them nothing more than an organized surrounding in which to exist until they die. This society is that of La colmena. It is the society typified by the pitiful aristocrats of La familia del héroe. It is the society which Mrs. Caldwell extolls, to which she yearns for her son, Eliacim, to belong. It is the society of La catira. Here, Cela puts forth man's best efforts to instill meaning into his life and to control the events which drive him, but in the end capricious fate determines things, as Pacheco, the hope for the future, is killed unexpectedly. Man cannot control his fate in terms of empirical reality, but he can reach for a

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13 Ortega observes, "...[hay] dos castas de hombres: los meditadores y los sensuales. Para éstos es el mundo una reverberante superficie:... Aquéllos, por el contrario, viven en la dimensión de la profundidad." (p. 107)
non-empirical reality which may offer him meaning. Pipía Sánchez fights to control fate, but loses her hope in the illogical death of her Pacheco. Many of the short stories make this point also. In Santa Balbina 37, the young lovers about to embark on a possibly meaningful relationship are thwarted by her death from gas asfixiation. The gas fixtures symbolize man's civilized progress. They represent the same thing as the windmills of Don Quijote, but Cela, as will be seen, chooses not to put his Don Quijotes in major roles. The characters of Cela who attack the windmills, such as Eliacim in Mrs. Caldwell, are minor characters, reflecting their actual position in human society. For Cela, most men are, as Ortega says, sensorial beings, passive in their sheerly physical acceptance of empirical reality. None of the characters of Cela's novels of society, such as La colmena, makes any attempt to confront the absurdity of being-in-the-world. In spite of this, Cela does assert that the heroic individual must overcome this meaningless acceptance of fate and facade. Unlike Ortega, Cela does not limit himself to meditation as man's only way of asserting himself and entering the more profound levels of reality. Cela suggests the possibility of hurdling time barriers into new realms of being by including in his works a few characters who, like Don Quijote, are not satisfied to remain passive before the meaninglessness of their world.

Thus, Cela, while reflecting the absurdist-existential movement of Europe in general, is certainly as much in the philosophical tradition of Spain in the twentieth century, as
outlined by Unamuno and Ortega. As with Unamuno, his characters live their own lives, once created, and are empirically real. And, with Ortega, he feels that man must somehow assert himself to penetrate the superficial barrier which surrounds him and limits his concepts of reality.

Now, having discussed the twentieth century concept of reality and Cela's relationship to it, one must consider the means used to express this concept. The next chapter will consider both the traditional novel and the novel as Cela has used and developed it.
CHAPTER II: CELA AND THE NOVELISTIC TRADITION

Since Cela has confined his writing almost exclusively to the novel, one should consider his relationship to that genre as it exists in the mid-twentieth century. This is of special importance because many critics seem to associate Cela more closely with the exponents of the so-called "new novel," who concentrate on development of new forms for the novel with little or no concern for philosophy and a meaning for man in the current age. Such writers as Alain Robbe-Grillet emphasize the purely artistic, dehumanized novel in which form is all important. Cela also has frequently been dismissed as a craftsman of consummate skill and a unique innovator with form, but lacking in any cohesive philosophy. Paul Ilie, for instance, finds few philosophical points of unity in Cela's work and feels that Cela's major importance lies in his search for a new form for the novel. 1

1 Paul Ilie, in La novelística de Camilo José Cela (Madrid, 1963), reaches the following conclusion about Cela's importance. "Al cabo de nuestras exploraciones de seis diferentes mundos literarios de Cela, ¿es posible afirmar que hemos hallado un aspecto común a todas las novelas? Respecto a la temática, o a una orientación coherente hacia la consideración de valores o conceptos filosóficos, la base general es escasa. Pero las obras presentan una clara zona de mutua participación en el hecho lo que sus técnicas novelísticas se vean continuamente modificadas; y en esta distinción reside la importancia de Cela como autor representativo del panorama contemporánea." (p. 229)
Prjevalinsky entitles her main study of Cela, *El sistema estético de Camilo José Cela* (Madrid, 1960), and concerns herself exclusively with his style and poetry. Cela himself expresses his irritation with this approach, commenting in the prologue, "Se tiene una sensación muy rara al verse uno en pedazos, como en una mesa de diseción, y se piensa, inevitablemente, en la muerte."² This approach to Cela cuts out the real soul of his writing, which is its concern for humanity. Cela continues in the prologue:

> Usted me diseca ... Probablemente, todo lo que usted dice es cierto. ... Lo que sucede es que, aun imaginándome todo lo que usted dice cierto y verdadero, yo no puedo saberlo. Yo sé qué estatura tengo, cuántos kilos, peso, de qué color son mi pelo o mis ojos, cuál es la forma de mi nariz o de mis pies. También sé de qué clase son, poco más o menos, mis sentimientos y mis inclinaciones. Lo que ignoro son los recovecos de mis pulmones, las largas tiras de mis tripas, el tamaño de la silueta de mi bazo, que es lo que usted me describe. Y hasta me descubre, poniéndome en evidencia. A lo mejor, esto que usted hizo conmigo es cruel. Nada me importa y, en todo caso, le estoy muy agradecido.³

Cela obviously feels that this approach, overemphasizing the aesthetic aspects of his novels, is missing the entire point. This emphasis on his form is understandable, of course, given the wide variety of forms used in his novels and considering


the outwardly confusing organization of a novel like Mrs. Caldwell. It is too easy an answer, however. Cela is much more complex and interesting. His work centers on the development of ideas and philosophy, with his obvious innovations in form being a necessary complement to his ideas. Seen in this way, Cela emerges as a far more important writer than Ilie, Prjevalinsky and most critics find him to be. Form and idea in Cela are completely complementary, and his genius in blending them, his style, makes him the foremost Spanish author of our time, and one of the foremost novelists in the world today.

To establish Cela's position in relation to the novel, one should consider briefly the function and form of the novel prior to the twentieth century. The form of the early novel in the eighteenth century was so varied as to make it undefinable, but the nineteenth century imposed on it a relatively rigid pattern that served well the needs of that period. Through its story-telling function, the novel provided a popular means of entertainment, but the nineteenth century also saw the novel as an instrument of social change, a means of protesting the injustices of society. It was a didactic, prosaic

\[4\] According to Anthony Burgess in The Novel Now (New York, 1967), p. 16, "Already in the eighteenth century it is evident that the novel—which can be a collection of letters, as in Rousseau, Smollett or Richardson, or a philosophical fable, like Voltaire's Candide . . . or a big mad joke, like Sterne's Tristram Shandy—is becoming difficult to define. . . . The nineteenth century knew a kind of massive stability, with the complicated, long, but plainly moral story-tellings of George Eliot, Dickens, Thackeray, Trollope."
tool. Directly related to immediate problems of the day, the novel was of all the genres least concerned with artistry, since artistic achievement was not its main purpose.5

Much the same can be said of the novel in Spain in the nineteenth century. Most of the novelistic works of that century are labeled "realistic" or "naturalistic," reflecting their concern with man's day-to-day empirical situation. Gonzalo Torrente Ballester observes, "Estos escritores son realistas en tanto en cuanto conceden al material observado primacía sobre el imaginado o inventado. Novelan con preferencia--a veces con exclusividad--la vida en torno, la vida contemporánea ... El propósito es comunicar la realidad en su verdadera consistencia por medio de un artificio novelesco;" 6 One may question the extent to which Spanish writers attempted consciously to right social wrongs, but there is no doubt that most of their novels were directly related to the immediate concerns of the day, to portraying

5Stephen Marcus, in his essay "The Novel Again" in The Novel: Modern Essays in Criticism, ed. Robert Davis (New Jersey, 1959), states that "the nineteenth century novel was dominated by the ideas of the French Revolution--the fight against injustice, which is now almost anachronistic. The subject of the nineteenth century novel was 'the relation of individual persons to authority, to established social and personal power--the subject, one might say, of the French Revolution itself!'" (p. 271). Later, he holds that "the novel has been the least 'artistic,' the most dependent upon its extra-artistic powers of immediacy, involvement, and appeal. In one sense the novel may be described as a representation of life in which the loose ends regularly fail to get tied up. This crude co-extensiveness with experience is in fact a traditional point of pride with the novelist;" (p. 273)

6Gonzalo Torrente Ballester, Panorama de la literatura española contemporánea (Madrid, 1961), p. 27.
man in his empirical environment. 7

By the twentieth century, the traditional novel was breaking down largely because it was running out of material. The same plots were being exploited over and over. Jose Ortega y Gasset, in noting the decline of the novel as a genre early in the twentieth century, recognized the fact that source material for the average novelist concerned with producing novels with traditional plot, action and characters, was being used up. 8 This fact was coupled with a shift in the nature of the ideas being presented in the novel form.

As noted before, the ideas presented in the traditional nineteenth century novel were usually earthy, practical ones that were within the grasp of the rational mind of most readers of

7 Torrente Ballester, in Panorama, pp. 27-28, observes, "El centro de la realidad es el hombre (Galdós) en su medio ambiente, o el hombre y la naturaleza (Pereda). El contorno, sea natural, sea obra humana, así como todo aquello que el hombre usa o en medio de lo que se mueve, se incorpora al cuerpo novelesco detalladamente descrito y, a veces, historiado."

8 In Ideas sobre la novela, contained in the third volume of Ortega’s Obras completas (Madrid, 1957), Ortega states, "Es un error representarse la novela—y me refiero sobre todo a la moderna—como un orbe infinito, del cual pueden extraerse siempre nuevas formas. Mejor fuera imaginarla como una cantera de vientre enorme, pero finito. Existe en la novela un número definido de temas posibles. Los obreros de la hora prima encontraron con facilidad nuevos bloques, nuevas figuras, nuevos temas. Los obreros de hoy se encuentran, en cambio, con que sólo quedan pequeñas y profundas venas de piedra.

Sobre ese repertorio de posibilidades objetivas que es el género, trabaja el talento. Y cuando la cantera se esgota, el talento, por grande que sea, no puede hacer nada." (pp. 388-389)
the day, but which are today remote. They were best presented in the prosaic, didactic style of the nineteenth century novel. The merging of form and idea was most important and the prosaic form of the novel reflected the nature of the ideas being presented. This has also changed in the twentieth century. Especially in later years, the arena for the "fight against injustice, the social concern of the earlier novel, and other non-artistic functions, have, in most of the western world, moved to television, radio and journalism." Today's novel has lost its immediacy and is indeed much more of an art form, largely because in recent years the ideas being dealt with in the novel have been of a more transcendental and philosophic nature, ideas which cannot be expressed within the mundane form of the traditional novel, which emphasized action, story and plot. In trying to accommodate these more philosophical ideas, the novel has become a very different genre—perhaps,

Torrente Ballester, again writing in Panorama, notes on page 410, "Se llega entonces a la conclusión de que, a pesar de nuestros buenos novelistas, el arte de la novela está condenado a no aclimatarse en el país donde cumplió antaño uno de sus etapas más gloriosas y que difícilmente un esfuerzo individual, o a la suma de varios esfuerzos individuales, pueda darle de nuevo carta de naturaleza."

John Wain, in "The Conflict of Forms in Contemporary English Literature," The Novel: Modern Essays in Criticism, ed. Davis, notes on page 295 that radio and television in particular have usurped or replaced many of the older functions of the novel, especially its use as a principal source of entertainment, as a documentary, and as a force for joining together various segments of society. The novelist has turned from a unique position of popularity to being "one of a crowd," struggling for recognition.
in fact, a form of poetry. The old prosaic form could not adequately contain the non-prosaic ideas of the new age. So, the novel, as it had been thought of in the nineteenth century, underwent a steady decline in popularity into the twentieth century. It is therefore essential to consider what has happened to it since the beginning of this century.

The initial twentieth century reaction to the increasing inadequacy of the old novel was to go to the other extreme. Instead of being either a prosaic tool for conveying prosaic ideas or simply a means of relating a story, the novel became just the opposite, that is, entirely an art form with no need to convey any special meaning other than the beauty of form. Ortega was one of the first to comment on the developing style of twentieth century art and to recognize its break with tradition and its growing informality and feeling of self-importance. He noted that art was reflecting the fact that "el mundo parezca ir perdiendo formalidad." Ortega observed that art was throwing off the weighty demands of earlier times and insisting that it be allowed to become an end in itself, that it be allowed to lighten the burden of mankind by providing sheer beauty rather than being primarily an attempt to solve

11 Stephen Marcus, on page 267 of his essay, comments, "The governing tendency in the novel during the last fifteen or twenty years has, I think, been in the direction of poetry." Eugenio de Ners, in La novela española contemporánea (1927-1960) (Madrid, 1962), p. 162, says, "La estética del momento rechaza no sólo al artista torpe o chapucero, sino incluso a todo aquel que se sienta más escritor que artista, antes hombre que escritor."

mankind's problems. Art could, through variety and ingenuity in form, become a delight in itself and thus remove some of the severity from existence. Thus, the novel could become extremely flexible, a form with great potential in the hands of an inventive writer.

Of those who have followed the path of the "new novel," as this tradition is frequently known, perhaps the most prominent today is Alain Robbe-Grillet. In a collection of his essays entitled For a New Novel, published in 1965, he sees the novel as a completely dehumanized thing. Objects become ends in themselves with no relationship to human meaning. He

Ortega, writing in *La deshumanización del arte*, comments, "Porque el hecho no es que al artista le interese poco su obra y oficio, sino que le interesa precisamente porque no tienen importancia grave y en la medida que carecen de ella... Poesía y música eran entonces [hace treinta años] actividades de enorme calibre; se esperaba de ellas poco menos que la salvación de la especie humana sobre la ruina de la religión y el relativismo inevitable de la ciencia. El arte era trascendente en un doble sentido. Lo era por su tema, que solía consistir en los más graves problemas de la humanidad, y lo era por sí mismo, como potencia humana que prestaba justificación y dignidad a la especie." (p. 383) The modern artist would be frightened by this enormous responsibility and rather sees the redeeming grace of art elsewhere, according to Ortega. "Si cabe decir que el arte salva al hombre, es solo porque le salva de la seriedad de la vida y suscita en él inesperada puericia. Vuelve a ser símbolo del arte la flauta mágica de Pan, que hace danzar los chivos en la linde del bosque. Todo el arte nuevo resulta comprensible y adquiere cierta dosis de grandezza cuando se le interpreta como un ensayo de crear puerilidad en un mundo viejo." (p. 384)

Robbe-Grillet has almost completely abandoned any attempt at ideas and characters, and has turned to writing what amount to scenarios with little thought content behind them, emphasizing things, objects, rather than characters or human motivations.
completely eschews the idea of developing the interiority of characters, the psychological aspect of man.\textsuperscript{15} Later, he notes, "The exclusive cult of the 'human' has given way to a larger consciousness, one that is less anthropocentric. The novel seems to stagger, having lost what was once its best prop, the hero." (p. 29) To Robbe-Grillet, the development of character must be thrown off as an anachronism and as something that hinders the development of the novel form.\textsuperscript{16} Rather, everything lies in the way the author speaks. "Might we not advance on the contrary that the genuine writer has nothing to say? He has only a way of speaking. He must create a world, but starting from nothing, from the dust..." (Robbe-Grillet, p. 45) An art work, for Robbe-Grillet, has therefore no pragmatic purpose. "Art for art's sake does not have a good press: it suggests a game, imposture, dilletantism. But the necessity a work of art acknowledges has nothing to do with

\textsuperscript{15} Robbe-Grillet, in For a New Novel (New York, 1965), pp. 21-22, writes, "objects will gradually lose their instability and their secrets, will renounce their pseudo-mystery, that suspect interiority which Roland Barthes has called 'the romantic heart of things.' No longer will objects be merely the vague reflection of the hero's vague soul, the image of his torments, the shadow of his desires. Or rather, if objects still afford a momentary prop to human passions, they will do so only provisionally, and will accept the tyranny of significations only in appearance--derisively, one might say--the better to show how alien they remain to man."

\textsuperscript{16} Robbe-Grillet writes, "As a matter of fact, the creators of characters in the traditional sense, no longer manage to offer us anything more than puppets in which they themselves have ceased to believe. The novel of characters belongs entirely to the past, it describes a period: that which marked the apogee of the individual." (p. 28)
utility. It is an internal necessity, which obviously appears as gratuitousness when the system of references is fixed from without: from the viewpoint of the Revolution, for example, as we have said, the highest art may seem a secondary, even absurd enterprise." (p. 45) Indeed, the writings of Robbe-Grillet might easily be an example of absurd literature, in that, being dehumanized, they show no concern with finding any meaning for human existence. Without some kind of purpose or meaning, such existence is certainly absurd.

In Spain, one of the best known novelists in this tradition is Benjamín Jarnés (1888-1950). Torrente Ballester says of him, "Jarnés ... ha aplicado a la novela el procedimiento deshumanizador que Ortega pide para otras formas artísticas. Es la novela precisamente el género que en modo alguno admite la deshumanización."17 José María Castellet is another major spokesman of the group in Spain which advocates the "new novel." Janet Winecoff says of him, "He is important ... as the popularizer of the principles of objetivismo, the cinematographic techniques, and the novela nueva."18 Thus, one can see the dehumanized trend surfacing in the literature of Spain.

Concentration on form, that is, art for art's sake, was not the only possibility open to the novelist. While writers such as Robbe-Grillet followed the path of seeking new forms

17 Torrente Ballester, p. 375.

as ends in themselves, others, Cela among them, have returned to using the novel, with its new flexibility of form, as a vehicle for ideas that are of concern in this century. An observer of the novel today can therefore view it solely from the point of view of form, genre development, or he can see the novel primarily as an expression of ideas of the twentieth century. Naturally, in accommodating the existential ideas of this century, even these writers must experiment to some extent with form, thus risking comparison with the writers of the "new novel."

Ortega, while stressing the importance of form and recognizing the trend toward art for art's sake, was not himself an advocate of the approach used by those like Robbe-Grillet. He rather made some observations which seem to have strongly influenced Cela. Ortega insisted that in spite of the decadence of the novel, the writer of sensitivity could still produce with great effect and might perhaps be leading the way to a golden age for the novel. 19 Ortega felt that this

19 In Ideas sobre la novela, Ortega says, "Hoy, en la gran hora de su decadencia, las buenas y malas novelas se diferencian mucho más. Es, pues, la ocasión excelente, aunque difícilísima, para conseguir la obra perfecta. Porque fuera un error, que sólo una mente liviana puede cometer, imaginar la sazón de decadencia como desfavorable en todos sentidos. Más bien ha acaecido siempre que las obras de máxima altitud son creación de las decadencias, cuando la experiencia, acumulada en progreso, ha refiñado al extremo los nervios creadores. Las decadencias de un género, como de una raza, afectan sólo al tipo medio de las obras y los hombres. . . . Como producción genérica correcta, como mina explotable, cabe sospechar que la novela ha concluido. Las grandes venas someras, abiertas a todo esfuerzo laborioso, se han agotado. Pero quedan los filones secretos, las arriesgadas exploraciones en lo profundo, donde, acaso, yacen los cristales mejores. Mas esto es faena para espíritus de rara selección." (pp. 415-16) Cela, it seems, is a writer of this uncommon nature.
possibly bright future for the novel lay in the development of the real, psychological character rather than in the traditional forms of plot and story, the popular "action" approach which had always characterized Spanish literature. The emphasis must be on the characters, but even more importantly, the author must not tell the reader about them. Rather, he must present each one for the observation of the impartial reader, who then would draw his own conclusions. This led to introspection as a technique and to the direct involvement of the novelist in the novel, all of which will be discussed shortly.

Ortega insisted on the importance of form, the structure of a work, in establishing character, something which Robbe-Grillet would have opposed, since for him the structure must be an end in itself. Form, according to Ortega, and not the

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20 Ortega contrasts the Spanish and French theatres, noting the relative lack of action in the French theatre, the concentration on the individual, on contemplation. The Spanish theatre, he notes, is popular, with the emphasis on action. Interest lies mostly not in the characters, but in their adventures. However, in works of lasting significance, the emphasis is on the characters. He cites particularly Don Quijote and Sancho, who could have undertaken any other adventures and still been remembered, because the emphasis is on their inner psychologies, on their being. (Ideas, p. 394)

21 Ortega says, "Nada de referirnos lo que un personaje es; hace falta que lo veamos con nuestros propios ojos. . . . Cervantes nos sacará de pura presencia de sus personajes. Asistimos a sus auténticas conversaciones y vemos sus efectivos movimientos. . . . De aquí que el mayor error estribe en definir al novelista sus personajes." (Ideas, p. 391)
plot or action to which it clings, is what makes the novel. Thus, any action can serve as the superstructure, which is only a minor, empirical support for the real substance of the novel. It follows that the future of the novel lies in the hands of those who can, through form, create characters of penetrating depth and importance. Characters need not be copies of real people; they must merely be plausible, he says, concluding, "Esta posibilidad de construir fauna espiritual es, acaso, el resorte mayor que puede manejar la novela futura. . . . El interés propio al mecanismo externo de la trama queda hoy, por fuerza, reducido al mínimo. Tanto mejor para centrar la novela en el interés superior que puede emanar de la mecánica interna de los personajes. No en la invención de acciones, sino en la invención de almas interesantes veo yo el mejor porvenir del género novelesco." (Ideas, p. 418)

So, there exist two new directions for the novel after the breakdown of the nineteenth century traditional novel. Both directions involve a search for new forms for the novel, one seeking out new form without any concern for philosophical expression, the other creating new form precisely because it must convey new meaning. In both cases, the development of new forms for the novel and the parallel retreat from the

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22 According to Ortega, "La materia no salva nunca a una obra de arte, y el oro de que está hecha no consagra a la estatua. La obra de arte viva, más de su forma que de su material y debe la gracia esencial que de ella emana a su estructura, a su organismo. . . . Siempre me ha extrañado que aun a las personas del oficio se les resista reconocer como lo verdaderamente substancioso del arte, lo formal." (Ideas, p. 399)
traditional story-telling novel alienated the general reading public, which has not really been educated to appreciate art forms. Since the twentieth century novel, Cela's work included, is not in the more prosaic and popular strain which is attractive as entertainment or diversion to the general public, it has lost its large, broadly-based audience. This has caused not only artistic, but pragmatic financial problems for the novelist. The novel has taken almost any form, borrowing often from the other genres, and not even being restricted to prose. Marcus sums it up by saying, "In its changing historical identity, the novel can often be seen to gain as a work of art to the extent that it loses its connection with immediate and topical experience." (p. 273) Unfortunately, as it gains as a work of art, it also loses its wide acceptance by the general public.

Since Cela deals with ideas first and experiments with form as a means of expression, it is necessary to look now

23 Anthony Burgess, in The Novel Now, observes, "The term 'novel' has, in fact, come to mean any imaginative prose composition long enough to be stitched rather than stapled, but Phillip Toynbee and Arthur Linkletter have recently reminded us that a novel need not be in prose. If we lay down other conditions—the need for a plot, dialogue, character—we shall find our rules transgressed at once by practitioners of the anti-novel. Vladimir Nabokov's Pale Fire is in the form of a long poem with notes; Alain Robbe-Grillet seems more interested in objects than in people. I think that if we take away plot, character, dialogue, even characters, we shall be left with something that is common to the most traditional and the most avant-garde novelist—concern with interpreting through the imagination, the flux of ordinary life; an attempt to understand, though not with the cold deliberation of the scientist, the nature of the external world and the mind that surveys it." (p. 17)
into the development of the novel along this path of ideas, which has perhaps been the "mainstream" of the twentieth century novelistic tradition. The work of all writers in this tradition must be viewed as a combination of form and ideas. The better the form fits the idea, the better the style. The better the style, the greater the writer. One or the other of the two may predominate. In Cela, it seems most important that the forms with which he experiments are not gropings for a new novel, but rather an intensive search for an appropriate vehicle for his ideas, which are, as shall be demonstrated in the last two chapters, the real and important core of his work.

In discussing the general reaction to the decline of the traditional novel, particularly the movement for the "new novel," Stephen Marcus points to Lionel Trilling's disbelief in the widespread feeling that the novel was either moribund or dead. Trilling felt that there was "an important, though disregarded, matter—the place of ideas in the novel."\(^{24}\) Marcus goes on to state that contrary to Trilling's hopeful predictions, the novel had not dealt with ideas, but rather had concentrated on form.\(^{25}\) Thus, the novel had been dominated at this time by

\(^{24}\) Trilling made two further predictions, according to Marcus: First, that "the novelist of the next decades will not occupy himself with questions of form . . . A conscious pre-occupation with form is almost certain to lead the novelist at the present time, especially the young novelist, into limitation" and, second, "the novel of the next decades will deal in a very explicit way with ideas." (p. 265)

\(^{25}\) Marcus, p. 267.
proponents of the "new novel" and had in his view become a completely sterile and aesthetic thing. In spite of this, there seems to be a very strong tradition of the novelists of ideas, in whose number Cela must be included. Cela's work is concerned with developing a meaning for man and it is characterized, as will be seen in the third and fourth chapters, by introspection, intrusion of the author into the novel, destruction of empirical reality and the alienation of the reader from this reality, as well as the suggestion of a new reality of the mind. All of these are techniques which have been used by other writers of the twentieth century.

Cela's turning inward, like that of most contemporary writers, reflects the introspection of such a writer as Dostoyevsky, who in the nineteenth century was among the first to break with the traditional forms of his own time. Assuming some of the subjectivity of the Romantics, Dostoyevsky nevertheless turned his emphasis on what was to become the area of greatest concern in all of twentieth century literature, the interior struggle of the individual against the pressures, frustrations and meaninglessness of mass industrialized society.26 He emphasized a world of ideas lived by the characters, not

26 Marc Slonim, in his introduction to The Modern Library edition of Dostoyevsky's The Brothers Karamazov (New York, 1950), p. vii, writes, "There was, however, a basic difference between Dostoyevsky on the one hand and, on the other hand, the Russian realists or the European Romantics who had, to some extent, determined certain features of his art. Dostoyevsky's main interest lay not so much in the description of environment or in the strangeness of events as in the emotions and thought of the individual, and his work was centered upon most intricate psychological and philosophical problems."
just spoken of by them.  

He concentrated on an inner psychology which is similar to the concern of Ortega and Cela, among others, with man's interior psychology.

Dostoyevsky's insect man in Notes From Underground, living his meaningless, painful life alone in the subterranean world of St. Petersburg, now Leningrad, becomes the prototype for many future fictional characters of the century. Here is the artist, wanting not so much to be like the others, the ordinary members of society, as simply to be recognized by them and respected for his own worth. The novel portrays the underground of the soul, the futile crying of a voice to be heard in the callous, absurd wilderness of the world. One is taken on a trip into the mind of this individual in much the same general way that Cela takes us into the mind of Mrs. Caldwell, although Cela uses a different emphasis to accomplish it. Dostoyevsky focuses on one man struggling with himself and against society. He focuses on one existential hero as a main

27 Slonim observes, "A Dostoyevsky psychological novel, often cloaked as a mystery story, is actually a novel of ideas, and the latter are not merely discussed by the heroes, but made incarnate by them to such an extent that problems and concepts are never presented as abstractions, they are lived through in a highly personal and intense manner by passionate men and women . . ." (p. vii)

28 A similar portrait of the artist is found in Thomas Mann's 1903 story "Tonio Kröger," Nine Short Stories, ed., Richard Ludwig and Marvin Perry, Jr., (Boston, 1952). Tonio is alone as a child and later in life, unable to find sympathetic ears in a world of beautiful superficiality. He yearns for a sense of common cause and respect which never come to him. He is different from those around him, a fact that is emphasized by his Italian blood, a warm, creative strain amidst the colder, more reserved Germans. Here and in Dostoyevsky, the artistic personality cannot merge the creative spirit with the physical aspect of man.
figure. Cela, as will be seen, focuses most of his attention on the absurd, meaningless average man, stressing his inability to act creatively. Many of his novels, such as La colmena, Tobogán de hambrientos and Pabellón de reposo, have no figures who really stand out. The focus is on mass man. In the novels that do have central figures, such as La familia de Pascual Duarte, La catira and Mrs. Caldwell, the central figure, while occasionally displaying certain traits of human physical strength and determination, is still one of the masses, unable to express the poesy of the human spirit. Only Lazarillo, of the major characters, reflects some of the spiritual beauty which offers man the hope of escaping the empirical world in which he has imprisoned himself.

Cela portrays the existential hero as a minor figure, thus reflecting his actual position in modern society. He then proceeds either to destroy empirical reality or, at least, to alienate the reader from it, thus suggesting that the new reality of his minor figure, his existential hero, is indeed where it is at. One can see this most clearly in Mrs. Caldwell, in which the reflection of Eliacim shines sporadically through the cracks in the deteriorating world of Mrs. Caldwell, and at the end remains the only solid concept to which man can cling for hope.

Introspection, therefore, leads to the artist's need to destroy or alter reality so that his reader can attempt the creation of a new psychological reality and become a visible being himself. Herman Hesse, in his novel Steppenwolf, is one
of the most successful at this. He also lends a new dimension to the attempts to reconcile man's dual nature, animal and spiritual, by suggesting that man's nature is multi-faceted, not dual, and that man must seek the complete fulfillment of his being through the merger of his whole self and by emphasizing the creative aspects of his nature. In *Steppenwolf*, the artist is the lone "wolf of the Steppes," running away from his spiritual, creative obligations in a return to his animalistic nature. He is in constant turmoil from the conflict between his animalistic and spiritual beings. He is trying, as with Dostoyevsky and Mann, to unite himself, to merge the dual aspects of his nature, to be whole. Then, suddenly, he realizes that he is multi-natured, not dual, and that he can never join just the two extremes. He is in transit between them, seeking his spiritual nature. As Hesse says, "Man is nothing else than the narrow and perilous bridge between nature and spirit. His innermost destiny drives him on to the spirit and to God. His innermost longing draws him back to nature, the mother." His only hope is to resist the natural urge toward the animalistic and assert the creative, to affirm existence by acting to grasp at the straws.

Cela does not concern himself with a multi-faceted aspect of man, but he does deal strongly with the conflict between man's animal and spiritual being. Cela concentrates his major

focus on the average, uncreative man, trying to point out the absurdity of man's reliance on his uncreative animalistic nature. Although usually rather placid and dull in accepting the status quo, as with the inmates of the sanitorium in Pabellón de reposo, Cela's average man, trapped within his physical being, can become a terror in his sporadic attempts to destroy his absurd situation physically. Such uncreative, animalistic attempts as those of Pascual Duarte in La familia de Pascual Duarte are fruitless because they do not acknowledge, much less grasp for, man's spiritual nature. As in Dostoyevsky, Hesse emphasizes the artist seeking self-unity. Cela holds the mirror up to the average man, asking him if this is all that he wants to be. On the side, with a small spotlight, he portrays the artist, such as Timoteo in the short story "Timoteo el incomprendido" or Eliacim in Mrs. Caldwell, as possible hope for man in the realm of his spiritual nature.

Perhaps the supreme master of the technique of introspection in merging form and idea is James Joyce. His novel Ulysses "celebrates" mankind, as William York Tindall puts it. Stephen Dedalus is attempting to unite the two aspects of man's nature, to form the perfect whole, to attain the stylistic perfection of human fulfillment. The three main characters, symbolic of the intellect, Everyman, and the flesh, represent man in search of himself.\(^{30}\) The search is a psychological one,

delving into the depths of the human being, and it is successful. Stephen meets Bloom, thus uniting the intellect with mankind. Together they find the end of their quest in Molly, who is the physical aspect. They are all united at the end of the journey, at home. The book, as Tindall says, is moral, but it is a moralism obscured by the aura of immorality, by the superficiality of more realistic description. Much the same thing can be said of Cela, except that in Cela it is not a morality obscured by superficiality of description, but an order that conveys real meaning obscured by the superficial and meaningless order of civilization, which is basically disorderly. This will be discussed in detail in Chapter III.

Joyce sees man fulfilling his search and uniting himself, a much more optimistic outcome than one finds in Cela. Cela seems to believe that this is possible because he does insert positive figures such as Lazarillo and Eliacim into his works. He does not, however, presume to carry the search to fulfillment. As with Dostoyevsky and Hesse, Joyce focuses on the artist-hero. Then he follows him to success. Cela does not have the confidence that man can bring himself to this success. He

31 "Becoming mature, he becomes himself. Discovering the father, he becomes capable of fatherhood. That Stephen is Bloom and Bloom Stephen at last is all we need to know." (Tindall, 125)

32 "No wonder that some readers, diverted by occasional indecencies and confusing decorum with virtue, found the book immoral. No wonder that others missed the theme entirely; for Joyce's 'sinister dexterity' came between theme and them." (Tindall, pp. 125-26)
rather suggests its possibility, and, as will be seen later, opens the door to the reader to undertake the journey into his own creative and spiritual nature for himself.

Another technique found in Cela and other writers of the twentieth century novelistic tradition is that of the author's inserting himself into the novel as another character. This tends to merge the real and fictional world in a way that lends far more credibility to the characters. Herman Hesse, for example, intrudes in the novel Steppenwolf as the editor of the papers of the title figure, which he has come across by chance. Miguel de Unamuno uses the same technique. Although a philosopher, Unamuno, like Cela and Hesse, uses the novel to convey his ideas, claiming that while all of his characters come from his own soul, they are nevertheless completely independent creatures, born to influence the world independently of him, just as surely as if they had been physically born in the world. In his novel Niebla, he inserts himself as author into the story to debate existence with the prota-

Unamuno feels that a character of lasting value is one who conveys something different to each person who encounters him, who does not just convey the attitudes of the author. If the latter were the case, the writer could simply present an essay or treatise. Just as every human being creates a different impression on each person with whom he comes in contact, each character of fiction should impress each reader with whom he comes in contact in a different way. He should not be stereotyped. Unamuno refers to his own reworking of the Quijote, "Porque ni Don Quijote ni Sancho son de Cervantes, ni mics, sino que son de todos los que los crean y re-crean. O mejor, son de sí mismos, y nosotros, cuando contemplamos y creamos, somos de ellos." (pp. 21-22) Cela also does this, for example in his Nuevas andanzas y desventuras de Lazarillo de Tormes, in which the character Lazarro becomes something quite different from that of the original classic and will continue to change as each new reader or author recreates him again.
gonist, thus affirming the latter's real existence. This merging and confusing of the fictional and real worlds makes the reader question reality in the empirical world and possibly to seek a new definition or experience of reality. This device is used by Cela in most of the novels, from Pascual Duarte to Mrs. Caldwell. In Pascual Duarte, Cela assumes the role of a resident of Pascual's home town and edits Pascual's memoirs, which the latter has sent to him from jail. In Mrs. Caldwell, he becomes a direct acquaintance of the title figure and deals with her letters, which have come into his hands. This serves to put the characters on an equal footing with the author, their creator. Thus, they gain viability. Cela does not intrude as extensively as does Unamuno, but he does enter enough to leave no doubt that Mrs. Caldwell and his other characters are his equals in as much as they exist.

Since these characters are independent individuals, it follows that the reader must encounter them as such and draw his own conclusions concerning each of them. As he recreates them through his own interpretation, he too becomes a creator. This participation by the reader in the imaginative effort that affirms humanity is essential to an understanding of Cela. The reader who just reads to pass time is failing his responsibility in the minds of both Unamuno and Cela, for he is failing to grapple with them or their characters. Such a reader will not understand what they are trying to do.

One of Cela's major efforts is to confront the reader with his absurdly uninteresting world, peopled by uncreative
people who are content to deal only with their animalistic needs, and then to alienate the reader from this world. A large part of the alienation derives from the fact that Cela does focus on the meaningless existence around him rather than on an heroic or abstract world of irreality and hope. The bizarre portrayal of his world should make the reader react against it. As noted before, other twentieth century writers do not dwell on the everyday world. They are not trying to alienate their readers from anything, but rather to draw them into their new world of the mind and spirit. Cela feels the need first to alienate the reader from his absurd condition, hoping that his reaction will be to accept an invitation into a new world, not specifically outlined, which will hopefully provide him with some meaning.

In creating alienation, Cela shares one technique with Joyce, who uses it to heighten the sense of the heroic. The technique is that of carefully hanging the structures of the novel on a precise, geometric framework. Joyce sets his work in the framework of the Odyssey, paralleling his journey of common modern man with the heroic figures of the past, thus enhancing both. He uses strict mathematical proportions in his form. He uses eighteen chapters in Ulysses, each paralleling an episode in the Odyssey. Thus the past and present are

Tindall notes the breakdown of Ulysses into three parts. "The first part, devoted to Stephen, begins with S to suggest his devotion to himself. The second part, devoted to Bloom, begins with M to show his devotion to Molly. The third part, devoted to Molly, begins with P to show her devotion to Poldy or Leopold. That S, M, P are also traditional signs for parts of a syllogism may hint the logical progress of Joyce's structure." (p. 126)
merged. Time is discarded. This type of mathematical structure found in *Ulysses* is used by Cela, but for a different purpose. Where Joyce uses this technique to heighten the heroic message of his very positive book, Cela uses it to heighten the lack of meaning in the rationalistic pseudoorder of the absurd world which he portrays. As in *Pabellón de reposo*, he is prone to construct very strictly balanced sections in his works to emphasize the humdrum aspects of life, especially where he is analyzing society in general. It also serves to emphasize the unimportance of the movement of time. Geometric balancing is particularly effective in the *Pabellón* and in *Tobogán de hambrientos* as part of the alienation process. In these two novels, once the reader confronts the meaningless patterns of the relationships, he becomes alienated because they allow no variety, no meaningful relief from the tedious world of man. (See Chapter III) Yet he does not lose interest in the characters, because they are so much like the people in his own world. Precisely because there is no parallel of an heroic epic, Cela's technique emphasizes the mechanical, predetermined life to which man allows himself to be subjected. In *Mrs. Caldwell*, however, where Cela is destroying reality, it is significant that no such semblance of geometric and superficial order appears. The facade of her civilization is shattered and this is reflected in the outward disorder of the form. The aspect of geometric structuring will be considered in more detail in the third and fourth chapters.
As these existential writers examine the human situation, they feel the need to offer the reader somewhere to go. They cannot be satisfied simply to have left the reader alienated from his world. Joyce brings man to fulfillment, to an heroic unity. Hesse and Cela, however, move into new worlds. In striving for the spiritual, Steppenwolf leaves reality and eventually enters the surrealistic Magic Theatre to immerse himself in the creative drama of life. Here the new reality emerges. The many facets of man are reflected in mirrors. Time perspective is lost completely. Reality is confused and renewed again and again. The great artists of the world gather outside of temporal existence to define the real essence of mankind. Hesse, as does Cela, shatters empirical reality and moves the reader to a new level of reality which allows man to become part of a life force. Hesse provides a scenario, a theatre in which the reader can enter and create.

Cela, in Mrs. Caldwell, shatters reality also and from the pieces a new reality begins to emerge. Cela's new world is not as specifically outlined as is Hesse's. Rather, the

Surrealism is one commonly used means of stressing the irreality of the empirical world and the possibility of another reality. In Spanish literature of this century, García Lorca has made the most obvious use of surrealism as a technique. Cela was not an innovator of surrealism in Spain.

One cannot help but compare this concept of the unity of all beings in a spiritual context with Ralph Waldo Emerson's concept of God as the Oversoul, existing in the united minds and creativity of all mankind, one with each other. Steppenwolf joins the creative minds of all human existence to become part of the hope of mankind. Another author who explores this area is Kurt Vonnegut, whose philosophy includes such concepts as a "time warp" and becoming "unstuck" in time.
challenge to the reader is to pick up the fragments and to create a new world himself. The fragmentation of the world is reflected in the fragmented form of the novel, which alienates and challenges the reader at the same time. (See Chapter IV) Cela, like Joyce and the others, was being much more than an experimentalist in cultivating new forms. He was carefully merging his form to complement and express an idea. Marcus claims, "The virtual hero of Ulysses is its style, . . . attempting to equate moral heroism with the heroism of literary style." (p. 270) Style can be seen as the hero in Joyce because the style really reflects the author's breadth of awareness and sense of humanity. It is an extension of the author, who is a hero figure of the twentieth century in that he attempts to bring meaning into the chaos of the world and attempts to accomplish Ortega's mission of man to provide "claridad" in the earth. Joyce's style, by bringing together seemingly irreconcilable characteristics of man, sings the hymn of the whole man, united finally at the end. The style becomes part of the characters and just as the three—Stephen, Leopold and Molly—are symbolically united, so too, through the catalytic agent of style, are the reader and the author. Style here is synonymous with the author, who is the real hero. His greatness as a hero depends on his success in developing a style equal to his task, which can also include the reader. The same can be said of Cela, whose stature as a hero depends on his success in bringing man to a point of unity in his recognition of the pointlessness
of dealing with his empirical world on its own terms. If author, reader and characters do exist in Mrs. Caldwell's shattered world of empirical reality, and can now join together to seek out an existence that can offer real fulfillment for all, then Cela has succeeded.

The stream of consciousness technique used by Joyco and others in this century is ideal for the involvement of the reader. Without the omniscient author present, the reader must put together the fragments of the novel and in a sense becomes an author himself. Thus he contributes to the heroic creative process. The reader, as Everyman, can be presented with the facts by the author, but only through his own awareness and efforts can he become a hero, one who acts to affirm man's existence. He can also, as noted by Ortega, fail to see the opportunity and to act on it. Cela, through his style, likewise is absorbing the reader into the very core of the novel, its ideas, and showing him the possibility of a new world, a possible new source of hope, unfettered by the inconsistencies and the disorderliness of his empirical existence. This is the very essence of Mrs. Caldwell, as will be seen in Chapter IV.

Cela therefore stands out as a philosopher-novelist. He creates his characters according to the formulas of both Unamuno and Ortega, by exposing them as individuals to the reader's judgment, not by presenting prototypes already molded. He indulges in oblique social criticism, but only as secondary thematic material to the broad philosophy of life which he espouses. His novels are far more than just the attacks on a
given political and social situation at a given period of
time which would be more in keeping with the nineteenth
century novel. They are concerned with a meaning for
man in the context of modern life. Cela is far more daring
in his exploration of new dimensions of psychological reality
than others of his contemporaries. As a philosopher and

Spain may be partly responsible for Cela's preoccupation
with non-empirical reality. Being intangible, this reality
cannot easily be attacked by censors. Cela can play games with
the uncreative police state and still convey his disenchantment.

Between the early twentieth century and Cela's time, the
course of the Spanish novel was not spectacular, being almost
non-existent in 1942 when Pascual Duarte appeared. Ramón Sender
is perhaps the only other contemporary novelist in Spanish who
might rival Cela, but he lacks the innovative daring and genius.
Sender "derealizes" his social comments, immersing stories such
as Requiem por un campesino español in a surrealistic atmosphere
reminiscent of Lorca's plays. He uses Ortega and Unamuno's
autoptic technique in presenting characters. Paco el de Molino,
who has been executed by the authorities, is the central figure
in Requiem. Like Eliacim in Mrs. Caldwell he is seen through
another's eyes, in this case through the flashback reminiscences
of close friends, particularly Moisés Millán, the priest, to whom
Paco was almost a son. Millán sits in the church waiting for
the people coming for Paco's funeral, but only the executioners
arrive. The well-intentioned priest becomes one of them, for it
was Millán who trusted these authorities and persuaded Paco to
turn himself in. Priest and church, like those who demanded the
crucifixion of Christ, unwittingly aid the status quo, unwilling,
perhaps unable, to help search for a meaningful reality. Paco's
execution, like Christ's, symbolizes the death of hope at the
hands of men who fear to challenge the traditional order and
succumb to it. Paco strove against the impossible odds of the
absurdist world and falls victim to it. Unlike Cela, Sender
focuses on social and political revolution. Paco is a revolu-
tionary of the empirical world. Like Cela, Sender centers his
novel on the non-heroic figures, with Paco, the true hero, in
a minor role, as with Eliacim. Sender also clings to the tradi-
tional function of story-telling, perhaps to insure an audience.
author, he is in the mainstream of twentieth century European existentialism and is a direct product of the literary ideas of the Spanish writers who foreshadowed the existentialists. Cela views life as a separate reality for each individual and sees it embodied in the psychology of his characters. He is not the only modern existential Spanish author, but he certainly may be the most creative, particularly in using new forms of the novel to convey his concepts of existence. This may well be worth further study.
CHAPTER III: CELA'S TRAJECTORY—A CONFRONTATION WITH ABSURDITY

El corazón del hombre está lleno de recovecos misteriosos y amargos por los que corren, como Perico por su casa, los dos miedos eternos: el miedo al hambre y el miedo a la soledad.
—Camilo José Cela
Obra completa, p. 373

A survey of the spectrum of the writings of Camilo José Cela can leave one puzzled. One is obviously dealing with a writer of extraordinary skill and genius. There are recurring patterns, recurring themes. There are obvious similarities among the various novels, particularly such novels as La colmena and Tobogán de hambrientos, both ranging portraits of society in disarray, or Tobogán de hambrientos and Pabellón de reposo, with their mathematically contrived orderliness. These similarities are not, however, sufficient to lend unity to his overall work. The novels are overshadowed by a pervading sense of confusion, of disconnectedness, of disorder, which detracts from the more superficial and traditional unifying factors. Especially in the later novels, readers and even critics have been persuaded by the disorder that although Cela is a fine stylist and technician, he is not much of a
novelist or thinker. His main contribution, as Ilie points out, is in exploring new forms, but not in philosophic examination of the human condition. This paper takes the position that 'Cela's varying forms achieve unity through their being an expression of his philosophy, that they do indeed have thematic unity.

Cela is obviously faced with the dilemma of every twentieth century existentialist, finding meaning for man in a life cut off by death and subject to the vagaries of an erratic and absurdly capricious world. One must first recognize that Cela is a novelist only because he finds the novel to be the most convenient way to reflect his philosophy of life. He is primarily a philosopher, who takes issue with the eighteenth century concept that man's hope lies in his reason, that he can solve all problems through the application of his logic to the empirical world. Man can, through Cartesian logic, impose a superficial order on the world around him, which might otherwise be completely chaotic, but under close scrutiny this order breaks down, becomes absurd, because it does not penetrate to

1In his review of Cela's novel, La familia del héroe, for Books Abroad, 40 (Summer 1966), p. 319, David William Foster finds that "Cela's vision of mankind has failed to make any significant advances in the last five years or so and ... he seems to be committed to an expressive form which allows for a certain amount of structural virtuosity, but which also has ceased to be a contribution."
the deeper realities of existence.\textsuperscript{2} It goes no deeper than the facts that children recite over and over in school, a technique typical of Cela's works.\textsuperscript{3} It leads nowhere and in fact hinders man's ability to seek true order and meaning, wherever they might exist. Man becomes preoccupied with his artificial social order and has no time to seek a more meaningful existence. This generally is what Cela sees around him and portrays in his novels. One sees man struggling for meaning in a society that he has created out of the chaotic disorder of empirical existence, and this society, this reality, is absurd and meaningless because it is simply a shallow facade over the disorder. The disorder is reflected in the countless

\begin{quote}
In one section of \underline{Baraja de invenciones} (Valencia, 1953), entitled "Homenaje a Descartes," Cela writes some exemplary short stories which seem to be not a sincere homage of support, but an adverse reaction to the philosophy of Descartes. For instance, in "Cuando todavía no era pescador," on pages 129-134, Cela traces the philosophic development of a man as he seeks meaning first from philosophy, then from God and then from a witch. The central character leaves all his possessions to his beloved Mariona and goes symbolically to death, not in glory, but as a vagabond, in true twentieth century style. His long letters of love to Philosophy are ignored, unanswered. He then turns to God, to the church, which cannot answer his questions. When the false witches cannot help, he is alone with his soul, his spirit, but with nowhere to turn. He is fishing for meaning—an interesting use of the Christian symbol—now. When younger, and not a fisherman, "sucedían las cosas como tenían que suceder." Fate was at work. Now he is seeking, but still cannot find the answer in traditional sources. There is no knowledge in these sources and if truth is to be found, it must be by a means other than Reason. Man's task is to seek these new sources.
\end{quote}

\begin{quote}
Cela centers his \underline{Molino do viento} (Barcelona, 1962) around the uninspired group chanting by students of various items to be memorized, such as "do, re, mi, fa, etc." and "Duero, Tajo, etc." They are the meaningless chants of people regurgitating data. Mrs. Caldwell, as shall be seen, tries to order her shattered world with an inventory of her material possessions, to no avail. Man is caught on a windmill of superficial events which lead nowhere. This theme pervades all of the novels.
\end{quote}
illogical events which disrupt the lives of his characters. This is Cela's portrayal of man as man has made himself, and will be considered in more detail later in this chapter when each of the novels is examined.

Man has further complicated matters by convincing himself that things are as they are because they are meant to be. He never stops to realize that he himself created this society and that he can in fact change it if he will try. Man's intelligence should not be wasted on the prolongation of his absurd situation, but rather should be used creatively to move into new realms of existence, new realities still unknown and unexamined. Man must explore the poetry of life and forget the distracting but dominant tendency to preoccupy himself with the immediate mundane concerns of human being-in-the-world. 4

As man ponders, thinks, preoccupies himself with the development of his civilization, he loses the poetry of life, the essential ability to thrust for meaning into the unknown reaches of the mind. If, with Descartes, man says that rational thinking leads to existence, Cela is saying that it is leading

4 In an essay entitled "La poesía" from Mesa revuelta (Madrid, 1965), Cela equates poetry and therefore creative inquiry with less civilized societies. On page 227, he quotes MacAulay, "La poesía declina . . . a medida que la civilización progresa. El vocabulario de un pueblo medio civilizado es poético, el de una sociedad ilustrada es filosófico." Therefore, asks Cela, "¿Para qué esa eterna dependencia de la humanidad a la máquina de la civilización, que la atenaza?" He continues (p. 229), "El estado de gracia fue huyendo de nosotros a medida que nos fuimos haciendo peores, a medida que la cultura fue siendo postergada por la máquina." In other words, this imposition of the superficial order of civilization on the empirical absurdity and chaos has led man away from the realization that he can, through the poetic aspects of his being, seek some really lasting meaning for existence.
to a meaningless existence, because it is uncreative thinking, supporting a superficial order over a wider chasm of disorder. 5 Thus, Cela, like the Romantics who reacted against the Age of Reason, turns to a world removed from reality as the average man knows it. Nevertheless, Cela's world, while at times showing distinct traces of Romanticism, is first and foremost of the twentieth century. He probes the anguish and doubt of twentieth century man by probing his inner being, by confronting his meaningless existence, by not deluding himself with outmoded sources of hope or bemoaning his tragic state. He probes more than ever into the psychological realm of existence in the hope of finding some trace of encouragement for his continuing struggle.

As man faces the superficial realities of the existence that he himself has shaped, he still cannot avoid the fact that life ends with death under these conditions. Therefore, most of the normal activities of living become pointless, for they lead nowhere. Man thus becomes spiritually alienated. He can find no solution for this feeling of aloneness. Alone spiritually in a chaotic and meaningless world of his own making, each individual does one of three things. The majority, such as the patients in Pabellón, make no attempt to escape, but accept everything passively, giving as cause the predetermined nature of things. Others, such as Pascual Duarte, strike out futilely in frustration, still blaming some unknown

5 The whole concept of order and disorder, integral to Cela's form, will be discussed later in this chapter.
fate that guides their destinies. Some few, such as Eliacim in Mrs. Caldwell, attempt to find a new reality outside the empirical world and these are the existential heroes of Cela's novels. Now, to consider in more detail the concepts already mentioned, it is essential to examine the novels closely.

Cela's first novel, La familia de Pascual Duarte, is an examination of man caught squarely on the horns of his dilemma. Pascual blames everything on fate at the very outset of his memoirs:

Hay hombres a quienes se les ordena marchar por el camino de las flores, y hombres a quienes se les manda tirar por el camino de los cardos y de las chumberas. Aquellos gozan de un mirar sereno y al aroma de su felicidad sonríen con la cara inocente; estos otros sufren del sol violento de la llanura y arrugan el ceño como las alimañas por defenderse. Hay mucha diferencia entre adorarse las carnes con arrebol y colonia, y hacerlo con tatuajes que después nadie ha de borrar ya . . .

Pascual wants to excuse his acts as unavoidable because he is fated to the course of action that he takes. He would have the reader believe that this determinism put him in his dire circumstances and that he was forced along the road of "cardos" and "chumberas." The facts, however, belie this. Circumstances, as he himself relates them, were such that Pascual could have


7 Perhaps the most important statement in the novel is the opening one by Pascual that, "yo, señor, no soy malo." (p. 11) It is a reflection of his character that he would not make the positive affirmation of being good, but simply states that he is not bad. Pascual is defensive, not creative.
lived quite a pleasant life if he would have allowed it. He had many things in his favor, certainly as many as most and more than some others. He was successful with the women, held respectable employment, and was esteemed by his peers. Yet he committed several acts of murder with no immediately logical purpose to them. Pascual strikes out violently because he is vaguely aware of the absurdity of all the superficial benefits of his empirical existence. He is dissatisfied with life which leads nowhere, but he cannot come to terms with it. Pascual, like the central figure in L'Étranger by Albert Camus, is turned off by the mundane sameness of his life, although Duarte has not the intellectual tools to handle it, as does Camus's character.

Pascual is physically and spiritually alienated. Nothing, not even his impending marriage to Lola, whom he loves, holds any lasting promise for him. He can leave his physical aloneness through marriage, but he cannot leave his spiritual aloneness, cannot satisfy his spiritual hunger. This is the crux of the dilemma. The whole situation is aggravated by his mother's personality. Pascual's spirit is truly starving.

George Woodcock, in his article, "The Nihilism of Modern Spain," New Republic (July 12, 1954), p. 16, points out that, "One thing unites the novelists of today with their predecessors. It is what Barea has called the note of hunger, the note that sounds through the whole of Spanish writing . . . Where the moderns differ is in the scope they give to this 'note of hunger.' For them it is no longer a mere hunger of the body; it is rather a starvation of the spirit such as had never before appeared as a dominant factor in Spanish writing."
and he has no way to resolve this. Duarte is unable to cope with the circumstances of his life because his spiritually sparse background and his lack of creativity leave him no means of expressing himself except through physical action, meaningless violence which, as his frustration grows, becomes more and more severe. His frustration climaxes with the symbolic final murder of Don Jesús, preceded by the more

9 Here, Pascual is one with mankind, but Pascual is unable to find any resolution short of violence. He is afraid of going on, and in this respect he strikes out not out of strength, but out of fear. His reactions and actions become more and more animal-like. He feels himself a passive spirit, a "sheep" being led to the slaughter by unknown forces, but he does not yet really recognize in himself the real roots of violence. Whether his frustrated violent reaction is better than the passive acceptance of the majority is something the reader must judge.

10 Although this paper is not long enough to go into the religious aspects of Cela's work in detail, it is interesting to consider that the crucifixion of Christ, here represented symbolically by Don Jesús, is typical of man's reaction to the creative individual. Christ was in effect an existential hero, moving toward recreating empirical reality, and man, acting then as he does today, killed him out of ignorance and fear, just as Pascual kills Don Jesús. The same idea is prominent in Sender, particularly in Requiem por un campesino español, which is discussed in Chapter II. Common man and his society will destroy anything or anybody who threatens the security of the established status quo. Man tends to bow down to or destroy anything he doesn't understand before he will try to understand it.
bizarre and perhaps more abominable murder of his mother.11 He excuses everything by blaming fate. Because of his lack of creative expression, Pascual does not fall into the category of a hero. He is aware that a problem exists, but he cannot define it, much less come to terms with it. Pascual leaves the reader with the unresolved question of whether or not his reaction to life is more admirable than that of the passive majority.

The main theme of spiritual hunger is continued in Nuevas andanzas y desventuras de Lazarillo de Tormes. Here, Cela takes us on a spiritual trip through life, expanding the search for the identity of man and for some meaningful answer.

11 Robert Kirsner, in his article "Spain in the Novels of Cela and Baroja," Hispania, 41, pp. 39-48, has observed that Cela's characters "do not suffer in silence. They may at times withdraw and hesitate to act, but ultimately they will live their lives in terms of extrospection rather than introspection. In effect, they strive to solve their inner conflicts by means of action. Since their problems and aspirations always remain in a confused state, their actions result equally vague and indeterminate, explicable only in terms of the chaos and lack of direction in which they exist. Cruelty of action often becomes their vehicle of expression, thus they establish their relationship to society." So Pascual Duarte determines to kill—to give himself life by means of destruction. Whether the statement is accurate about all of Cela's figures is open to question. On pp. 121-123 of Pascual Duarte, just prior to the murder of his mother, Pascual stands poised over her, knife in hand, like the figure of wax he had mentioned earlier, but also as if suspended in a dream, part of a "meaningless sleep." He wants to enjoy this sleep and in his confusion sees his mother in the way. He cannot decide whether to close his eyes, for "herir a ciegas es como no herir, es exponerse a herir en el vacío." One would strike into nothingness, the atmosphere of emptiness which Duarte most fears. But his striking out is futile anyway, for his whole existence is meaningless. There is no meaning to the murder, because there is no meaning to Pascual. He cannot satisfy his spiritual hunger because he, like most men, is not equipped to do so. Therefore, his actions are "vague and indeterminate."
to his chaotic and spiritually void state. The boy Lázaro is uncorrupted, even by parents. He is more animal, nursed even by a goat. His task is to discover what it means to be human, what, if anything, distinguishes the finite nature of man from that of beasts. Like Stephen Dedalus in Ulysses, he is in search of man's spiritual nature. His observations and lessons from most of his various masters bear out the generally accepted feeling that life is deterministic, subject to circumstances beyond man's control, and that people in general behave as beasts. Occasionally, however, he encounters a spiritual human being, a person who displays that sense of spirit which makes the difference.

The whole question of hunger is paramount in both this and the original novel, but again in Cela it is spiritual hunger rather than the physical hunger of the early Lazarillo. The first masters of Cela's Lazarillo, the shepherds, are anything but the gentle pastores watching over their flock. They beat him and show him no compassion, but they do keep him from physical hunger. "Les guardo agradecimiento por haberme dado de comer, pero cariño, lo que se dice cariño, jamás llegué a cabrarles."¹² Lázaro gets the nickname "Picado" from the marks left by early illness. He is indeed marked in more than the physical sense, for he also must struggle not only with the physical anguish of life, but with the same spiritual aloneness felt by Pascual. He is also,

¹² Camilo José Cela, Nuevas andanzas y desventuras de Lazarillo de Tormes (Santiago, Chile, 1953), p. 35.
unlike Pascual, mentally aware of man's lack of concern for his fellows, and his unwillingness, not inability, to confront his self-created existence. The shepherds cannot break his basic sense of humanity, however, and he refuses to assimilate their ways. Lázaro is a balanced personality, showing kindness as well as bitterness, and still retaining the hope that mankind can better itself, at least by showing mutual kindness. He is a forerunner of Cela's version of a hero in that he refuses to accept the status quo.

Lázaro's departure from the shepherds exposes him to physical aloneness for the first time, but he describes it with sheerly poetic language, unlike Pascual Duarte. On awakening the following morning, Lazarillo feels reborn, a free spirit, a free soul. Interestingly, this is the feeling that Pascual Duarte has as he runs through the night air after having killed his mother at the end of his memoirs. He achieves a poetic state through violence, but it is only temporary. Lazarillo feels the freshness of the morning air and the first music his ears have ever heard comes to him from the three musicians who are to be his next masters. Although spiritual in appearance, they turn out to be swindlers who take Lazarillo for everything he has and then desert him. They seem to

13 Lazarillo himself notes that "La sonrisa no asomado a mis labios no menos veces que el llanto a mis ojos, y así las arrugas que tengo en la cara tanto pueden denotar alegria como pena, según la luz y el color conque se miren." (Lazarillo, p. 37) It can be compared with Cela's statement about himself, "Nunca me he retratado sonriendo, al objeto de no confundir a los historiadores del futuro." (Baraja, p. 8)
represent a false sense of transcendental man. They represent a false reality and, interestingly, bear Biblical names and symbolize the false values of religion, its façade.

In spite of his experience with the musicians, Lazarillo remains disposed to be kind and compassionate to his fellows. Like his ancestor pícaros, Lazarillo gradually learns all of the unpleasantness of life, but unlike most of them, he himself never loses the sense of compassion, the human spirit which lets man transcend the brutal nature of life. He is always capable of tears before the tragic nature of existence, and they are tears not only of compassion, but also of sadness that man will not recognize his ability to fight against the supposedly inevitable. The original Lazarillo quickly adopted the cynicism of his day. The lesson there seemed to be that this is the way of the world and one must at least insure for oneself a taste of the pie, without regard for others. For Cela's Lazarillo, succumbing to this norm of the silent majority is tantamount to death. He does not. At the end, he knows not whether his tale will serve to help anyone, but he says that it has served "para tranquilizarme durante los días que en su orden empleé, ya habrán valido." (p. 179)

Lazarillo's sense of the poetic is finally given reinforcement by his sojourn with penitente Felipe, who shows him that not everyone has to lack humanity. His mind wanders to the stars. He asks Lázaro if he loves Nature and relates Nature to the transcendent spirit which Lázaro already seems
to possess. Lázaro observes:

Al principio de escuchar sus filosofías me pareció el penitente Felipe no sólo hombre de raro saber—que por tal siempre lo tuve—, sino también espíritu serio y contemplativo, como a un hombre de ciencia corresponde y poco amigo de hacer mofa de las imperfecciones ajenas y aun quien sabe si menos todavía de las suyas propias; pero cuando un día me preguntó "Mozo, ¿crees en la transmigración de las almas?", tal susto llegó a pegarme y en tan mala ocasión, que no faltó ni un pelo para que me hiciera perder el habla y hasta casi el movimiento. (pp. 67-8)

Felipe then tells him:

que bastante ya sabes sólo con existir, porque en ti a lo mejor está metido el espíritu de algún santo, o de algún sabio, o de algún famoso guerrero de la antigüedad y tú lo ignores (p. 68)

Felipe, the prophet, points out to Lazarillo his ability to use this spiritual side of his nature to search for new meaning. He says to man that he should wake up and look for a new reality in the poetry of existence.

Belief in the deterministic aspect of things is stated time and again in the book, but sometimes without complete conviction. "Pero las cosas son como están hechas, y así y no de otra forma hay que tomarlas." (p. 43) "Lo que ha de pasar en los años que quedan por delante es cosa que sólo Dios lo sabe y a nadie dice." (p. 127) Here one finds a sense of determinism rounded in by the child's acceptance of traditional religion. The association of determinism with God is also characteristic of the beginning of the book.

Gradually, Lazarillo realized that man is able to change things somewhat, that, as Felipe told him, life is not com-
pletely predetermined. In the scene where he listens to the violinist tell of his grandfather who was Viceroy of the Indies, he doesn't believe the story, but listens because the man needs a listener, "el me agradeció y a mí no me causaba ningún trabajo y me reportaba algunas que otra sardina ahumada, algún que otro trozo de cocina y algunos pedazos de pan de gratitud. Dios dispone las cosas de forma que los hombres de buena voluntad se ayuden los unos a los otros."

(p. 47) Man can act, Lazarillo sees, at least to change the lives of others, although he does not yet see the more wishful and wide-ranging possibilities.

Pascual Duarte left home, traveled, but the grass was never greener for him. Now the reader takes that same trip with Lazarillo and sees for himself that man cannot run from the problems of his empirical existence. He must confront it. Lazarillo sees the towns as centers of pain and trouble, the areas without spirit, which is linked in this book more clearly to nature, to the country. Only in the country is Lazarillo

In Visie a la Alcarria, one of his travel books, Cela wanders on foot through the central parts of Spain seeking its internal strengths. He retreats from civilization and attempts to find the spiritual heart of his country. The atmosphere of Madrid is suffocating but the morning sky is rosy with hope as he leaves. On the road, Cela encounters humanity. He overnights with an old man and his donkey. This man, who understands Nature, is last seen cleaning out a cesspool in a town. Magic men appear, flaunting their fake card tricks. They also appear in Tobogán. Cela, the old spirit, not Lazarillo, the new, goes back to fundamental sources to renew himself, to redefine life. Humor is there. The town, embodying corruption, is proud of its electricity, representing progress. Cela comments that he went to his room, turned on the light and undressed in the dark. The adornments of civilization can be disorderly, chaotic, contradictory. One has lights which are black, which give no light.
free to breathe, and there he meets the only two good people he ever knew. Both exemplify the sense of spirit. Both help in giving to Lazarillo some of the spiritual sustenance which Pascual could never find. Pascual was corrupted by society whereas Lazarillo represents man liberated to a large extent from social dependence. He is perhaps the most positive of Cela's major characters and the spark of hope created by his type make possible the dream of a new world such as Cela hints at in Mrs. Caldwell.

The deterministic view of life, expressed first-hand by Pascual Duarte, and the absurdist view of life, conflict with the existential view that man need not, must not, accept absurdity without striking out for a new reality. This conflict creates a kind of tension which can disrupt any previous superficial harmony which may have existed. Most men, like Pascual, cannot strike out creatively, so either they completely fail to act, accepting things as they are, or they strike violently and ineffectively, disrupting the status quo to no purpose. Neither is a hero. The rare existential man who does qualify as a hero seeks to create new order out of the disorder of life. In moving toward this, however, he threatens much of men's traditional order and thus arouses the hostility of the society which he threatens. Lazarillo is such a figure. He feels the need to seek out the hidden resources of the spirit, and in his passive meditation he attempts to come to grips with the situation. Somehow, he is not quite forceful enough to manage it. He is in many ways the antithesis of
Pascual Duarte, in that he remains physically passive, but he is not one who just ignores it. He comes closer to being a hero than any of Cela's other major central characters.

Contrasting with the poetic glimpse of hope in the Lazarillo and more like Pascual Duarte in tone, Pabellón de reposo pictures life as nothing more than movement toward death, as the physical vitality of the inmates is spewed out with their blood, and the spiritual vitality ebbs with it. They no longer have any semblance of a cheerful outlook on life. Optimism ebbs. Their physical sickness is paralleled by their spiritual sickness, which is the really fatal malaise. They are alone. "Lo que más teme es la soledad. Quedarse a solas la desazón, porque le salta la memoria, una a una todas las muchachas que ya murieron, solteras como ella, en el pabellón. La vida es triste, profundamente triste, y la humanidad, cruel." The physical life will end one way or another, sooner or later, but they are making no attempt to find a new reality of the spirit. Their loss of spiritual individuality is emphasized by their being identified simply by the number of their room rather than by name. They hardly have the compassion to alleviate their mutual physical hunger. Some realize tragically that they have never confronted the absurdity that surrounds them. One says, "¡Ah, si hubiera resistido un poco, si se hubiera negado! ¡Si hubiera dicho: no, no, todavía no!..." (p. 38) Others never see this. Life

Camilo José Cela, Pabellón de reposo (Barcelona, 1957), p. 33.
in human empirical terms is passing away and they accept this. This is the dominant theme of the book. There is no violence, just the slow inexorable ebbing of life, of vitality, paralleled beautifully in the Nature that surrounds the patients outside their sterile world. The blood, as it spurts out, marks the movement toward death, as with 52, who says that each spurt of blood is a second of life, bringing in the aspect of time. Nature, so all-important to the poetic hope of Lazarillo, ignores them. The movement of cattle from summer to winter pastures, the departure of the swallows, the hibernation of the bats, the falling of the leaves, all occur outside the false world of the rest home. And as these happen, the spiritual as well as the physical condition of the patients declines. One comments, "La vida la hemos olvidado. Para nosotros no existen ya más horizontes que los que hemos preferido elegir, lo cual viene a ser una ventaja, sin duda alguna. El mundo empieza y acaba a cuatro metros de nosotros mismos, alrededor de nuestra cama, y las gentes que gozan de los placeres de la existencia, los hombres y las mujeres que ríen y bailan desaforadamente, que se aman y se besan sin tiento y sin medida, no son nuestros hermanos." (p. 157) The world inhabited by these patients is one dominated by the old theme of hunger, which here is certainly a starvation of the spirit. This spiritual hunger is made more pressing by the approaching prospect of immediate death. They can no longer evade the issue. In their hunger, all of the characters of the sanatorium demonstrate a yearning for something—for happiness,
perhaps—which is unattainable in this life for most. This raises the question of whether it is attainable in the traditional other-world, too. It raises the question of whether this other-world exists at all. Fifty-two wonders whether 37 will be happy with God, now that she has died. Will she attain this happiness she wanted so much in her earthly existence? An unanswered question, but perhaps not one which affords much hope for a positive reply. She, 37, says that she has not lost hope of happiness, but one cannot really believe her. Recurrent cries of despair go up to God, but without real conviction. They ask why He has foresaken them. "Dios mío, pensaba, ¿por qué me habéis abandonado? Angel de la guardia, dulce compañía, ¿dónde estás?" (p. 51) God indeed seems to have left them alone, but probably through their own failure to seek God, or whatever the other reality is called. The only consolation they have is in mutual kindness and in their own human interest in each other. These people who are so spiritually alone, yearn for some hope, but as they physically lose weight, becoming physically lighter, the spiritual weights dragging on them become proportionately more heavy until physical death is a welcome end. Forty comments just before her death, "Nada me importa ya morir, nada absolutamente." (p. 147) Another comments, "La muerte es dulce, pero su antesala, cruel." (p. 156)

Confronted with death, Pascual Duarte attempts the noble front, but is incapable of carrying through with it because he, modern man, cannot end in a noble fashion a life that has no
real poetry or nobility. In _Pabellón_, Cela presents his grimmest view of life, death, reality, for there is never really any spiritual life at all. There is no hope. There are no heroes. Man is vanquished. Cela is telling his reader to look, to decide if this is for him. This is empirical reality unrelieved either by the spirit or by meaningless activities. It is sick, hopeless, finite. Even the title implies a contradiction, for these people have anything but rest. It is rather the repose of the living dead. They are torn by hopeless spiritual anguish.

In _La colmena_ and _Tobogán do hambrientos_, Cela concentrates on society as an entity rather than emphasizing individuals. The picture of mass spiritual hunger and sickness is even more overwhelming. The broad spectrum of characters who pass through these novels represent all of humanity and Cela asks us to step back for a minute and look at the typical interaction of typical people, to see just what constitutes our civilization and what it has to offer.

_La colmena_ outlines the social interaction of the people of Madrid on a given day in 1942. It is a brilliant portrait of Spanish life, as are all Cela's novels. But the deeper significance lies not in its "Spanishness," but in the fact that these could be any people in any relatively modern city of this century. They react with prejudices and emotions which are basic to all human beings. _La colmena_ is a composite of the various detailed portraits and gives a picture of twentieth century society. In a novel such as this, the story of Pascual
Duarte, or any of the inmates of the sanitorium, or any one of Cela's characters could be one of the details, but only one or two of these characters might stand apart from the mass because they are atypical of modern man. They represent something of the primitive spirit which offers whatever hope may exist for mankind. Lazarillo is one of these, together with Felipe, as are Timoteo el incomprendido, Cobño, and other minor characters, who will be discussed later. Eliacim, the son of Mrs. Caldwell, also fits into this group.

The society of La colmena is peopled mostly by those who are uncreative or succumb to the demands of society. Like all of Cela's views of society, this one is bleak and hopeless. The torment and meaninglessness of the mass interaction of spiritually hungry people is relieved only by the few moments of happiness of a couple in love, who briefly share a sense of common humanity, of relief from physical aloneness. This is not enough to relieve the spiritual alienation they feel. This

Cela frequently elaborates in his short stories on various types of characters seen in his longer works. A good example of this is in "La azarosa vida de Fermín de la Olla, poeta y aldeano," Baraja de invenciones, pp. 159-162. Fermín is the mundane, uncreative individual, searching blindly. At various stages Fermín collected pictures of soccer players, then of human bones. He deals with man dead or in one-dimensional representation. The bones are the inanimate remains. Fermín cannot cope with man living. He turns to poetry and naturally equates quantity of output with quality. His teacher says he is going to dry up the muses. He joins the poetry magazine and dreams of having a big display in it. The editor is evasive and publishes only two sonnets. Finally, Fermín, feeling "harto de la burguesía," but in reality simply uncreative, becomes a Communist, with no result. Cela sums up: "LA vida del pueblo seguía monótona y apocible, como la vida de una doncella, y la vida de Fermín de la Olla, 'la azarosa vida de Fermín,' como le gustaba oír, marchaba paralela a la vida del pueblo, como en las carretas el buey de la izquierda camina paralelo al buey de la derecha. . ." (p. 162)
is society marked by monotony. Nothing takes place that has any lasting significance.

This same view is expressed in La familia del héroe, in which life is no more exciting than the cup of vermut which starts each chapter. There is an overall sense of stagnation, heightened again by the general acceptance of the status quo, here represented by the members of the aristocracy, the world of Mrs. Caldwell. These characters feel that life as they lead it is indeed predetermined to be crude and ugly and that there is no point in trying to change that which is already ordained. Says the narrator, "Caballero: no es mía la culpa de que la historia discurre por causas tan arbitrarias e incluso nefandos."  

The hero of the title is the man successful in terms of man's society, the antithesis of the existential hero. The feats of the hero of this novel are never revealed because the things that made him a hero in traditional terms are irrelevant. He himself is relatively unimportant, as are most of the traditional heroes of mankind. His family is also typical of society, just as are the inmates of the sanitorium and the characters of La colmera. The family of the hero is basically the family of man. The narrator says, "les estoy contando a ustedes la historia de mi familia. El conjunto de las historias de todas las familias españolas, es la historia de España, la historia de la patria de nuestros mayores." (p. 70)

In fundamental attitudes and outlook, the aristocrats do not

17 Camilo José Cela, La familia del héroe (Madrid, 1965), p. 70.
differ from the average man. The book ends with the grandson of the hero, basically oblivious to the larger issues, going off to satisfy his physical desires. "Es ya algo tarde. ¿Qué, nos vamos de putas?" (p. 86) All the figures in this novel lack a sense of spirit, of soul.

Pipía Sánchez, in La catira, is the embodiment of her society. She can be seen, as David Foster sees her, as an archetypal character who emphasizes certain ideals and is the common denominator of society. Pipía, the strong, eternally feminine woman, feels the need to provide a master for the land, her estate in Venezuela. Pacheco, her only son, "is the extension of Pipía into an area she as a woman cannot enter."18 She has all the masculine doggedness needed to master the land and at times wishes she were a man.19 The tragedy is that these people fail to tear themselves from the life-death cycle. They despise the poetic nature as alien and weak.20 Pipía sees hope and meaning only in her son. He gives meaning to Pipía's existence. Procreation, regeneration


17"La catira Pipía Sánchez estaba pálida y seria. A la catira Pipía Sánchez, de recién casada, le hubiera gustado ser hombre, para volarle la pierna a un potro y echarse al verbazal a pelear." Camilo José Cela, La catira (Barcelona, 1966), p. 32.

20Paul Ilie observes in La novelistica, "La poesía es un vicio refinado porque sustrae al individuo de la participación en la actividad que le rodea a cambio de un inútil estar en las nubes." (pp. 225-26)
of life, provide hope for the future for most people. Pipía represents the land, the traditional concept of the strength and virtues residing in those who are rooted in the land. "La tierra queda siempre," says Pipía. This sense of ongoing life would be, of course, an affirmation in traditional terms.

Cela sees this traditional set of values and traditional thinking as leading to a dead end. Within the "truth" of Cartesian logic, Pipía Sánchez might be an archetype worth emulating, perhaps an heroic figure in the time-honored sense, but in the context of Cela's world she is alienated and meaningless—not heroic, but tragically subject to the chaotic vagaries of existence. All of the men in her life die, thus rupturing her well-ordered plans, but it is only after her son dies that Pipía's spiritual aloneness surges out. In her mind, it can be resolved only by having another son, for she has no other source of relief. The final tone of the book is one of pain, sorrow, basic hopelessness. Pipía has the spirit to fight but cannot free it from the fruitless life-death cycle of existence.

Thus, the theme of spiritual hunger runs through the whole

21 In La novelística, Ilie sees this emphasis on the primitive, coupled with the withdrawal from civilization, as an affirmation of the land and of the basic values of human life. Life is crude, even savage, in La catira, but at least it is vital. (pp. 227-28)

22 This attitude has been part of Cela's portrait of traditional society from the beginning when the priest responds to Pascual's desire to marry. He says, "para esa ha creado Dios a los hombres y a las mujeres, para la perpetuación de la especie humana." (Pascual Muerta, p. 50)
spectrum of Cela's works. This hunger dominates the actions of every character. Closely related to the spiritual aloneness of man is the nature of the society which he inhabits, for it is the society that offers no resolution to his central problem. Cela's analysis of society is inseparable from his philosophy, which is a reaction against Cartesian logic. According to Basil Willey, "The criterion of truth which Cartesian thought set up, according to which the only real properties of objects were the mathematical properties, implied a depreciation of all kinds of knowing other than that of the 'philosopher.'" (p. 87) It is precisely this thinking that Cela probably set out to destroy and does end up destroying. The only obvious order in most of his novels is the mathematical and novelistic order he imposes, reflecting man's "logical" society, but underlying this imposed mathematical structure is a chaotic and confused reality.

Cela reflects the superficial order and underlying chaos in the form of his novels. The obvious mathematical structures of such works as Pabellón and Tobogán, or the more traditional novel forms, such as La familia de Pascual Duarte or Lazarillo de Tormes, reflect the apparent and superficial order of man's civilization. The lack of coherence and logic in the development of the plot and indeed the complete departure from use of plot at all, reflect the chaos underlying the facade, for life itself has no coherent plot. Therefore, a true novel, being a representation of life, should not have one if it is accurate. The traditional novel and plot are really part of the artificial
facade that man has put over the basic chaos of life. They are attempts to convince himself that life does have order and therefore must have meaning. Only with the alienation of the reader from this superficial, mathematical world-order can Cela's concept of a superior order outside of empirical reality begin to become apparent. Cela's use of form in developing the concept of order and disorder is vital to an appreciation of his art, as is his gradually more complete alienation of the reader from traditional society. The destruction of empirical reality which marks the complete breakdown of the traditional novel form in Cela is an effort to enjoin man to seek a new reality elsewhere. The rest of this chapter will examine the development of these aspects of Cela's work and the final chapter will deal with the culmination of the process in Mrs. Caldwell.

First, one must consider the formal use of order and disorder in Cela's novels. Cela, in discussing his most criticized, most disorderly, and, some feel, most important novel, Mrs. Caldwell, gives us a key which opens the door to new meaning for his entire writings. He observes that, "Mi novela ... es, en su aparente desorden, un homenaje al orden y, en su ilógica evolución, mi proclamado tributo al rigor lógico."23 He goes a step further by contrasting "el orden público—el pseudoorden de las gentes de orden—y el puntualísimo caso de las estrellas—que es el orden riguroso, esencial y divino:

el orden al margen de nuestras medidas." (p. 367) It is beyond the immediate grasp of human comprehension, but may, with effort, be attainable.

Taking Cela at his own word and attempting to find order within the apparent disorder of the society that he recreates, one can trace an evolution in his examination of man from the disordered world of Pascual Duarte to the disordered world of Mrs. Caldwell. In both, empirical reality is destroyed to some extent in the mind of the central character, but what a long distance it is from the world of Pascual to that of Mrs. Caldwell. In the former, the traditional novel form holds. There is a visible plot reflecting the relative order of the empirical world, although one can see the absurdity and inconsistencies in the society portrayed. In the latter, empirical reality is shattered and one has moved into a completely different world. As Cela builds in the spectrum of novels between Pascual Duarte and Mrs. Caldwell toward a concept of the "puntualísimo caos de las estrellas," the traditional form of his novel becomes more and more disorderly in appearance, although the work itself is actually ever more tightly conceived and constructed, its unity lying now in concepts rather than in plot. In other words, the more traditional the form of the novel, the more accurately it portrays the facade of the empirical world it represents. As the form becomes more untraditional and disordered, the emphasis shifts from the facade of reality to the chaos which empirical reality is. Coherence lies less with the plot and other devices and
more with the psychology of the people.

The dominant tone of Pascual Duarte is one of violence and bizarre action, tremendismo as the critics have dubbed it, but the novel is basically contemplative and is essentially a study of a mind in anguish, in disorder. Pascual writes a well-organized memoir at first, starting with his analysis of the deterministic nature of the human condition and a statement of his purpose, which is to justify his actions and to set forth an example so that others will not end as he did. Then he begins an orderly narration of the events of his life, stating all the meaningless vital statistics. Once he moves from the stable world of statistical facts, though, Pascual's mind cannot cope with the contradictions of his empirical situation. He quickly becomes confused and as his uncreative mind wallows in the confusion, his narrative becomes confused and disordered. He himself recognizes this. "Usted sabrá disculpar el poco orden que llevo en el relato, que por eso de seguir por la persona y no por el tiempo me hace andar

24 This statement of purpose is strikingly reminiscent of the Libro de Buen Amor, in which the Archpriest is supposedly warning us not to follow the delectable example which he sets forth so temptingly.

25 The early portions of the novel are clearly modeled on the picaresque. Cela also makes great use of the errant searcher in his travel books, in a personal portrait of himself in España, in which he notes his own multitude of occupations, and, of course, in his Lazarillo. The meaningless enumeration of facts mentioned earlier stresses the pointlessness of existence.
As the disorder of Pascual's mind increases, the violent reactions also increase. When the horse throws Lola, causing her miscarriage, Pascual cannot react clearly. The unknown force which caused the abortion is not within his reach, so he blindly attacks the innocent horse. "La rabia que llevaba dentro no me dejó ver clara:" (p. 63) This kind of confused reaction increases in intensity until the final murders occur. By the time he murders his mother, his motivations are completely confused. He poises over her, debating back and forth, confused. Finally, he is forced to action by her chance awakening. There is no logical reason for any of the events that occur. Orderly society is in reality disorderly and capricious and Cela presents us with no resolution to this paradox. Man, as represented by Pascual, is unable to cope in traditional terms with his absurd situation, except through violence, which is more distraction than confrontation. To find really basic order within the disorderly empirical world inhabited by man is not possible. Any attempts to do so are futile. This will hold true through all of Cela's novels.

The traditional picaresque form of the Nuevas andanzas y desventuras de Lazarillo de Tormes again marks a basically disorderly world in which events do not occur with logical order. Man's world is fickle and Lazaro finds little sense of continuity. The picaresque is an excellent form to convey
the relatively unlinked chain of events, because at least the central character gives continuity to the otherwise unrelated acts. Cela later discards this central character, however, in novels such as La colmena.

In both Pascual Duarte and the Lazarillo, Cela is using relatively traditional forms. Pascual Duarte develops along a plot outline, although the plot is relatively unimportant and not necessarily chronological. The importance lies in the workings of Duarte's mind and psychology as he confronts his existence. He is not atypical, but rather reflects the average man in everything except his violent reactions. Only these are more bizarre than average, and this is largely for the purpose of reader alienation, which will be discussed later.

The intrusion of the author into the novel in the figure of an editor of Pascual's memoirs further confuses time and presages Cela's unabashed intrusion in later novels to create a merging of the empirical and fictional worlds, which are in fact one and the same. This fusion of the two is essential to Cela's purpose.

In Pascual Duarte, the facade of the traditional novel covers what is basically a chaotic world in which Pascual is constantly letting himself be led astray. It is disordered in Pascual's mind, but his mind is only reflecting the reality around him. Later, Cela shows Mrs. Caldwell's mind destroying that same reality.

The Lazarillo uses the traditional picaresque form again to cover the disorderliness. The picaresque concept of moving
from situation to situation does not involve a logical plot development, however, and in itself reflects the chaotic, aimless vagaries of human existence. Life itself is a series of relatively unrelated events which are held together, given cohesion, by the individual who experiences them. It is only a short step from here to the unrelated events of works such as La colmena. Traditional plot is part of the contrived facade which man uses to impose a meaningless order on his world. The plot of empirical life is just as contrived as the plot of fiction.

Cela himself says that in Pabellón he was writing a novel to contrast with Pascual Duarte. (Obra completa, p. 973) The contrast lies not, however, in the superficial tone of calm as opposed to Duarte's violence, for both are basically novels of contemplation punctuated by disarmingly violent occurrences, as will be discussed later. The contrast between the two novels lies in their circumstances. Pascual Duarte is a portrait of man trying to cope with society, immersed in his society. The Lazarillo portrays man on a symbolic quest for meaning, observing life somewhat through the eyes of the poet. In Pabellón, Cela is trying to isolate human emotions and attitudes from the complicating factors of society. The sanatorium becomes a test tube, which is related to the outer

26 One is reminded here again of the symbolic quest of Stephen Dedalus in Ulysses. The spiritual Stephen seeks human completion through contacts with the Blooms. Cela's novel is much more picaresque, however, stressing the fact that events are related to each other only by the presence of an individual on the scene, not by cause and effect always.
world through remembrances and flashbacks, which in turn enable the author to examine the personalities in an artificially ordered world. The novel is carefully constructed, with one chapter in each of the two parts devoted to each of the seven dying inmate characters, each of whom reappears in the same order, to die, in the second part. Each character is known only by the number of his room. Again one sees the superficial, mathematical order, imposed by the author, which is part of the facade of human existence. Within this order there is disorder which grows from previous experience in the empirical world, and there is death, unrelieved by hope. There is spiritual alienation. Cela divorces these souls from time, thus focusing on Life and Death in their starkest reality, yet they are doomed by temporal existence.

The stated purpose of the novel is again of interest. In Pascual Duarte, Pascual sets himself up as an example from which others can learn. In Pabellón, Cela enters the novel to discuss its function and purpose. A doctor has written him asking him to cease publication of the book because it sets a bad example, to which Cela replies:

Que ningún enfermo se crea el ombligo del mundo. Que nadie piense que su desgracia es, realmente, ejemplar. Que no se identifique nadie con estos pocos afortunados tipos de mi ficción. (p. 96)

Cela is really telling the reader to look at these poor people as representative types. They are not different or unique, but rather typical of us all. Cela goes on to say that each of the characters is really basically nothing—"un vacío,"
"una sombra esfumándose," "un simulacro," "una mera apariencia," "un fingimiento." In so saying, he points the finger at each of us, saying that anyone is inconsequential if he lives no differently. Look at these people and learn from them, for they are mankind. Cela, as Foster says in discussing *Tobogán*, referred to in a later footnote, becomes even more the doctor with his specimens, pointing out the problems. His form becomes more superficially imposed and he abandons the traditional elements of plot. There is no story being told. No action occurs. Characterization becomes paramount and the characters become real people because they are psychologically real. Each character reveals his own shallow being by expressing his thoughts. In *Pascual Duarte*, for example, one is not reading a story about a man. One is reading the reflections of a real person on his own existence. One does not feel the presence of an author, only of an editor who is presenting the thoughts of an interesting person, Pascual, which the reader can interpret as he likes. The epistolary form of *Mrs. Caldwell* is much the same. One is left to interpret the fragmented letters of this lady as he will. If the reader does not see the world more or less as Cela does, then he will reject this novel as meaningless and accomplishing nothing more than extreme alienation of the reader, as many critics and readers have already done. By inserting himself into the dialogue, Cela raises the question of where reality lies. He is making a conscious effort to confuse the world of fiction and the empirical world again, to fuse them by fusing his fictional characters with empirical beings.
The final lyrical passage of each chapter of **Pabellón** is a theme song. It is full of Lorca-like imagery of Death and sounds like the tolling of the funeral bell after each chapter of Part II, as the inmates one by one reach the end of their lives and are carted away. It also gives the final summary—man's finite body is carried off by Death on his drab wheelbarrow with the coffin criss-crossed, no touch of the transcendental, no real hope, no mention of God, to rot in the ground. The red-haired gardener might be Death or he might actually be man himself, carrying himself to the grave.

In **Pabellón**, the use of form to reflect empirical reality is perhaps at its sharpest focus, as the mathematical facade of human existence lifts the inmates from the chaos of their lives, viewed in retrospect without the imposed order of chronological time. This most orderly of novels, orderly in its superficial organization, masks a world of chaos, of individuals lost and alienated in a meaningless reality, in a spiritual void.

Having showed us human existence from the point of view of the individual, Cela now shifts his focus. Rather than centering on the individual character linking various meaningless events, he pulls back in such novels as **La colmena** and **Tobogán** to look at hundreds of those individuals interacting at one time. Unlike **Pabellón**, where he isolated a few representative types, Cela, in his novelistic portraits of society, throws his reader into the midst of the teeming chaos of his civilization. Rather than emphasize the individual,
he puts him into the proper perspective. He appears as one of many minor characters in proportion to his relative importance in the world of man's creation.

In a review of *La familia del héroe*, David Foster observes, "The most prominent characteristic of Cela's work is the new novel's substitution of pattern for plot." Then, in another place, speaking specifically of *Tobogán*, he claims that "Either plot as the unifying thread of the novel does not exist, or the plot is life itself as a system of interactions. Only the latter system of correspondences gives *Tobogán* cohesion." If, then, the plot is life itself, as I believe Foster is correct in observing, the life viewed here has no more than a superficial order, imposed on it. In *La familia del héroe*, for example, the only reason for chapter changes is the need of the dissipated narrator, grandson of the hero, for another glass of vermouth. There is no sense of real order because life has no real order. It is the narrator's stream of thought that determines the order of events here. In *La colmenera*, life is pictured as a hodge-podge of meaningless activity, drawn together by the thread of sequential relationships between the various characters, most of them very weak and lacking any meaning. As Foster says, there is "a


28 Foster, *Forms of the Novel*, p. 121.
context of mutual acquaintanceship." Cela's view of man is no different. Man is unworthy in the sense that he refuses to come to grips with life, to struggle against the meaninglessness of it. He accepts all with the same sense of fate.

In Tobogán, the same mathematical, superficial order is imposed. There are a certain number of characters in the first part who reappear in the second, only in reverse order, thus constituting a circle. The system is reminiscent of the technique of Pabellón except, of course, for the far greater number of characters and the reversing of the order. The novel concludes with the artificial trick of bringing the reader back to the original character, who reappears for the first time since the opening chapters. He then dies and the novel ends. The meaningless circle is complete, raising obliquely the question of whether man can indeed break this circle, which is the central point of Cela's inquiry.

The obvious focus of Cela's writing is on the mass, meaningless wanderings of the individuals who create and comprise the civilization in which we all exist. Cela, however, is interested in far more than just picturing society, portraying it for what it is. He is interested in prodding his fellows from their abulia to take positive action which might break the circle. The first step is to alienate the reader from this absurd world, a process which builds from

29 Foster, Forms of the Novel, p. 74.
the early tremendismo\textsuperscript{30} of Pascual Duarte to the shattering and confused fragmentation of Mrs. Caldwell. The second is to provide possible prototypes to serve as vague models for the behavior of other men. Then, in Mrs. Caldwell, Cela creates a new reality in which the creative reader can immerse himself.

First, consider the technique of reader alienation. As noted earlier, the dominant tone of Pascual Duarte is violent and bizarre due to the excessive barbarity of a few of the actions, even though the bulk of the novel is basically contemplative. From the very beginning of his writing, Cela is intentionally trying to shock his reader. It is obvious that the characters such as Pascual are spiritually alienated, but Cela's major task is to make the world so distasteful that the reader will become psychologically alienated from it.

The dominant repose of Pabellón seems to contrast with the violence of Pascual Duarte, but actually neither is a novel of action and, if anything, Pabellón lends a new dimension to the concept of tremendismo. Part of the shock power of Pascual Duarte was in the abrupt and bizarre contrasts, the violent outbursts. The same abrupt contrasts take place in Pabellón. Although they are not as physically violent--attacks by one person on another--they are as bizarre, and

\textsuperscript{30} There are many varied interpretations of tremendismo. I take it to mean the use of scenes crude and disgusting beyond the average sensibilities, to create a sense of revulsion, a desire to dissociate from that which is going on.
they effectively alienate the reader. One is reading a rather lyrical passage and suddenly, abruptly, he is confronted with a patient spewing out blood. These crude scenes, basic to the human condition, punctuate the book and are extremely effective. Just as in Pascual Duarte they stress the basically illogical disorder of human existence and they serve to begin the process of reader alienation.

In the Lazarillo, the reader is revolted by the actions of civilized man, as is Lazarillo himself. The dishonesty and inhumanity of the various masters are heightened by bizarre scenes which contrast with the dominantly poetic tone of the works. These scenes erupt suddenly amidst the poetry of nature, the relative serenity of life away from the towns. Thus, the reader is alienated from traditional society, from civilization, and hope resides in the nature of the souls like Felipe and the growing awareness of this spirit in Lázaro.

In all of these earlier novels, the attempts at reader alienation are not carried to the point where Cela risks

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31 One such scene is a nightmare in which all the townspeople are beating the naked Nicholas and jeering. There is a boy made of ants. The people shove a torch up his rectum and he disintegrates. Such acts constitute the nightmare from which Lázaro is saved by the Guardia, who wake him to check his papers. Lazarillo says, "Solo he bendecido a la Guardia Civil una vez en mi vida; fue cuando aquella noche, ya con el horizonte clareando, me despertaron para pedirme el documento... alejaron con un sueño a los torvos espectros que lo poblaron. Jamás recuerdo haber pasado pesadilla semejante," (p. 92) One notes the contrast of the nightmare with the lovely night, as well as the growing use of the nightmarish state, the shattering of reality in the mind, which began with Pascual's trance over his mother and builds up to the shattered mind of Mrs. Caldwell.
losing his reader, a trend which is more evident in his later works. In all his works, Cela analyzes society through the relationship of the individual to it, as well as his alienation from it. That which becomes increasingly apparent in Cela, however, is that he goes farther and farther toward alienating the reader from society, that is, from the world which he is portraying, while trying to draw him to some other world, such as he lays the groundwork for in Mrs. Caldwell. As he alienates, the form of his novel changes into something of a hodge-podge and one must find order in it by examining the themes and the characters, for Cela is moving toward a very positive theme—-that the world is not prede-termined and that man can break the meaningless circle of his existence. Cela has little hope that man will see the light and force himself out of his rut, but the possibility is there, represented by the few figures who might be called heroes. They are minor characters usually, because they occupy a minor place in the values of man, and they are constantly threatened with extinction because they challenge the status quo just because they exist.32

David Foster finds the main distinction between La catira and the earlier La colmena to be the alienation created by the narrator, because of whom we are not sure of reality.33 This is true, but the narrator had been used to confuse the

32 Christ, as mentioned earlier, would be such a figure, executed because he threatened to show that human society, empirical reality, is meaningless.

33 Foster, Forms, p. 115.
fictitious and actual worlds before, as already mentioned. In *La catira*, Cela is actually taking the reader one step beyond *La colmena*, in which he portrayed the meaninglessness of mass interaction. Having shown him this monotonous and meaningless repetition of patterns from birth to death, Cela now shows him the irrelevance of that society, even in its heroic archetypal proportions.

In *La catira*, Cela draws a rather traditional picture of the people drawing strength from the land, not unlike those of many other authors. Pacheco gets into a good guy-bad guy type of confrontation in which Pacheco, the virtuous, triumphs over the pervert Alquiles Valle and restores peace to the plains. This could have been the point of a traditional novel, but here it is part of the continuing portrayal of man's absurd society. The main point lies in the alienation of the reader from this traditional concept. If this world created by Cela were meant by him to be emulated, he would not take the pains he does to alienate the reader from it. Foster details the process quite well. Among other things, he observes, "The syntactic structures of *La catira* come to represent the predominant elements of alienation of the reader. When the latter is forced to see the 'reality' of the novelistic world through a grid of artificiality, his identification with and sympathy toward that world are considerably dulled." (p. 112) He apparently sees this use of the Venezuelan dialect creating alienation. "The more literate the reader is . . . the further he is likely to be removed from the reality of the
land." (p. 113) Finally, Cela creates distance and alienation by making his subject distasteful through the characterization and descriptive method of tremendismo. While correctly defining the technique, Foster fails to see the purpose for the alienation. He accuses Cela of losing his way in trying to create new forms. However, if Pipía Sánchez were archetypal and representative of the positive and enduring values of life, Cela would not deliberately alienate his readers. The only alternative conclusion is that Cela is not in control of his writing. If he has such little ability that he cannot himself see the confusion that his techniques create and he has indeed lost his way, then he certainly deserves a far lower position as a writer than he is generally accorded by most critics. This is not the case. Precisely because his archetype, representing the best perhaps that man can offer, still succumbs to her reality, made meaningless when Pacheco is for no reason plucked away by death, Cela removes us from sympathy with the story. In the story, traditional "good" is extolled and triumphs over traditional "bad." One can even admire the strength of Pipía, just as one admires the indomitable spirit of Satan in Paradise Lost, but it is all made irrelevant and meaningless by the uncontrollable death of Pacheco, which removes all hope.

Not only is the reader alienated from the "reality" of Pipía's world by Pacheco's death. The chaos of that world itself, as in all the previous novels of Cela, is emphasized. Pacheco, the only source of hope for Pipía, is killed in a car
wreck, the victim of expanding civilization. Thus, the primitive world of Pipía succumbs even more quickly under the pressures of modern civilization, represented by the car itself, the instrument of fate.

In Tobogán, as in La colmena, no one individual stands out. All are seen as part of the huge fabric of life. Cela is concerned with individual behavior in the context of society. Most of the same techniques of reader alienation as were used in La catira are at work in Tobogán. Foster sees in this novel that both the author and the reader are kept out of the "closed society" and have no relevance to that society. "The result is an alienation much more subtle than Cela has attempted before, but one that is just as effective." Cela again deliberately alienates the reader and for the same reason. This society is not a desirable reality, although it

Cela frequently portrays the dangers of civilization and its capricious ability to disrupt. One of the best is the short story Santa Balbina, in which the seemingly unimportant event of a girl getting gas fixtures in her apartment for the first time becomes dominant. At the end she is killed just prior to her marriage, by gas fumes, a victim of progress.

In Tobogán, man is immersed in his society. The individual is only a part of this tapestry. As Foster says, "no one individual is of any real importance . . . Rather, of primary interest is the picture of mankind." (Forms, p. 131) He also mentions, "It is as if Cela were hovering over a tank of rare tropical fish, pointer in hand, singling out for the amusement of his audience the interesting features of his collection. The reader is pushed back a step further to observe these proceedings, only infrequently seeing over the shoulders of Cela and his interlocutor . . ." (p. 130)

Foster, Forms, p. 129.
can be examined and one can learn from it. There is little action. Mostly the reader is an outsider viewing the motives of those involved in the story. The overriding sense of spiritual hunger and aloneness reaches dramatic and epic proportions here. The whole idea of these hordes of starving people, starving for spiritual relief, is combined with the continuing alienation of the reader from this society in which he dwells.

If the novel is life itself, then Cela is trying to represent the senselessness of reality and that is almost as far as he can go in that direction. At the same time, he is attempting to seek new horizons, to create new stretches of the imagination. Thus, his works build, not in a completely chronological line, but thematically, to the attempt in *Mrs. Caldwell* to take this meaningless reality, destroy it through the disintegrating mind of the average person and then, using her demented observations, take flight into a new realm and create a new self-contained world apart from empirical reality. The novel itself becomes a creative life-force, an existential masterpiece, and is really his most successful, rather than, as most critics claim, only a far-out virtuoso handling of the alienation of the reader. The problem is that Cela has gradually alienated the reader to the point that few have taken the time to attempt to find the higher order, the greater reality, which Cela is reaching for, trying to define. Once he has alienated the reader from the traditional, Cela wants to take him one step further, drawing him into a new realm of creative activity of the mind.
CHAPTER IV: MRS. CALDWELL—THE CHALLENGE TO CREATE

Mrs. Caldwell habla con su hijo is the high point of Cela's writing to date because it represents the farthest he has yet carried the trends discussed earlier in this paper. First, and most obviously, it involves extreme alienation of the reader from traditional society. Second, the breakdown of the traditional form of the novel is complete, paralleled by the strongest attempt to move from empirical disorder to a higher, stellar order. Third, a real attempt is made to suggest some resolution to the problem of spiritual aloneness. Fourth, the merging of form and idea, typical of all Cela's works, is most complete here. The merger is so complete that it is very difficult to discuss form and idea separately. In effect, Cela has written a totally different novel, one which invites the reader to enter a new world and become part of it.

Alienation of the reader is carried beyond that of La estatua and Tobogán de hambrientos. Some of the same elements of the traditional empirical world remain, but they appear through the garbled remembrances of Mrs. Caldwell in the earlier stages of her insanity. By this means, one gets a picture of society—the cocktail parties, the minor love
affairs, the petty squabbles, all the attempts to escape boredom and aloneness. This society is sterile, dissipated and unattractive. It is the world of Mrs. Caldwell and she represents this civilization just as Pipía Sánchez represented the primitive world of _La catira_. Mrs. Caldwell is the embodiment of her society and her words portray its sterility and its defensiveness against all that is new. The book is punctuated with "words to the wise" from Mrs. Caldwell, such as, "Yo pienso que el amor al trabajo, hijo mío, no el trabajo, es un grave pecado y en esa idea procuré educarte."¹ Her attitude is just the opposite of Pipía Sánchez. Mrs. Caldwell casts aspersions on those who she thinks might upset her own traditional order. "Tu primo Ricardo es un zángano que no hace más que disgustar a su madre." (Ch. 17, p. 36) It is clear that the threat to the mother, representative of tradition and order, is what bothers her, not his being an idler, and that Mrs. Caldwell sees in Richard too much of Eliacim displeasing his own mother. This is the crux of her problem. In _La catira_, the reader is alienated from the primitive values of Pipía Sánchez and the land she represents because they are hopelessly doomed to failure, in spite of the individual strength shown. This arouses admiration. One can admire the spirit of a Pipía, but she is still unable to break the cycle of life and death. The reader is alienated from Mrs. Caldwell's civilized world, however, because it has

¹ Camilo José Cela, _Mrs. Caldwell habla con su hijo_ (Barcelona, 1958), p. 49.
no values whatsoever. The ideal world of Mrs. Caldwell is complete facade over the chaos in which all mankind dwells.

To accomplish alienation of the reader in Mrs. Caldwell, Cela does use a refined form of tremendismo. For example, Mrs. Caldwell contrasts the luxuriant greenhouse with her desire to be a ball of green dung, (Ch. 49, p. 60) but he relies more heavily on the use of a system of symbols which are rooted in the person and thoughts of Mrs. Caldwell, not in some traditional symbology, easily recognizable to all. In addition, the linguistic arrangements aid in the process, as is discussed below.

The fragmentation of time is easily seen in the short glimpses of existence which Mrs. Caldwell doles out to the reader with complete lack of chronological coherence. They make little sense at first, because they are shattered fragments. They follow each other with no logical order or thread of unity or transition. They are like a series of brief essays thrown together and having no connection one with the other. At least, they have no connection which is common to the experience of the reader. Even within one of the short glimpses, there is not necessarily any unity of time, place or action. Mrs. Caldwell, trying to escape the inexorable flow of time, shatters it with the illogical wanderings of her mind. Alienation of the reader is thus tied inextricably to the confused form of the novel, to be discussed below.

The confusion of the symbols and imagery further alienates the reader. Paul Ilie's study of Cela's techniques in this
area is generally correct and consequently there are in the next few pages an extensive number of references to his interpretation. He falls short, however, in not recognizing the relationship of these techniques to Cela's ideas and philosophic intent.

Ilie observes accurately that the symbols and imagery are founded in Mrs. Caldwell's own demented experience and not in the realm of Freudian psychology or any other reference familiar to most readers, although Freudian interpretation can be applied. He sees the confusion of symbols as a circular reference "que comienza y acaba en las obsesiones de Mrs. Caldwell, lo que hace la tarea formidable." (p. 186) For example, Ilie finds the sea equated with feminine sexuality. Mrs. Caldwell worries about losing Eliacim to sexually attractive women. Since Eliacim dies in the sea, the sea comes to symbolize this obsession. Whether or not one agrees with Ilie's interpretation of a particular symbol, he is clearly correct that the meaning of the symbols and images is rooted primarily in the novel itself, thus alienating the reader by using points of reference unfamiliar to him.

2 Ilie says in La novelística, from which all of his quotes in this section are taken, "Por su intención surrealista, la obra invita a la interpretación freudiana, en especial con respecto a su simbolismo. No obstante, intentaré una explicación sobre bases puramente artísticas, sin ignorar, claro está, las inevitables implicaciones freudianas ... Creo que los símbolos pueden ser entendidos en la mayoría de los casos sin ayudas psicoanalíticas." (p. 166)

3 Ilie, p. 187.
A further source of alienation is the linguistic usage.

Ilie notes this well:

Las más elementales normas del lenguaje aparecen abandonadas, especialmente en lo que atane a los adjetivos. La primera incómoda sensación de irrealidad nos da el antitético emparejamiento de 'mansos-inquietadores,' 'dulces-ofensivos,' 'familiares-oprobiosos.' La zozobra procede no do lo paredójico, pues una paradoja puede ser comprensible, sino más bien de lo ilógico de las palabras. El deliberado desorden que Cela introduce en el uso del vocabulario, un uso que el lector puede normalmente predecir mediante su experiencia, confiere a la descripción un aire de irrealidad. (pp. 201-2)

This world of irreality is exactly what Cela wants to create and has been so successful in doing. The language itself is naturally simple, but the syntax and basic usage is unfamiliar.

Now the question of reader alienation must be considered more closely. In previous novels, Cela has been alienating the reader from the traditional world. Here, this is part of the purpose, but he goes further. As with the symbolism, the only meaningful relationship between the fragmented chapters lies in the psychology of Mrs. Caldwell. Once she has destroyed the facade of her empirical world, Mrs. Caldwell unwittingly creates an entirely new world which generates its own meaning without necessarily using traditional relationships. Rather than alienating the reader, as in other novels, these techniques are creating a new world at the same time and Cela is challenging him to enter this new world and try to create something out of it. This idea is what makes Mrs. Caldwell something different. The novel does not describe,
This merging of idea and form requires that Cela dispense with the traditional novel form completely, as he had been gradually doing in other novels and has continued doing. Since the novel is this new world, it must have a completely new form. The only traces of traditional existence at all are flashback memories which show the shattered remnants of the old facade of civilization. Also, now that the traditional novel form has been discarded, one finds superficial disorder, but underneath it a glimpse at the "puntualísimo caos de las estrellas."

First, a look at how Cola achieves this new form and with it his new world. Ilie observes:

> En esta novela, el sentido experiencial del orden que el lector posee resulta enteramente confundido. Todo acto de comprensión se verifica usualmente basándose en lo que el individuo ya ha comprendido. La dificultad de la novela surge de tres condiciones: una mentalidad ajena a la del lector; una falta de continuidad narrativa que da por resultado contextos breves e independientes; un tipo de símbolos infradesarrollados. (p. 201)

Referring then to the chapter in Mrs. Caldwell concerning a "ciervo disecado" Ilie continues, "Es evidente que la realidad tal como Ortega la define resulta aquí virtualmente destruida. Lo único que hallamos referible a nuestra experiencia es una

\[\text{Ilie sees this as the most important aspect of Mrs. Caldwell, "Cela es una de los raros escritores en los que el estilo y tema se hallan tan coherente o irrevocablemente interrelacionados que resulta virtualmente imposible separar al uno del otro.} \ (p. 161)\]
Only spotty references to our reality remain and they are now embodied in a new system of symbology.

The basic disorder and chaos have finally surfaced completely in the disordered wanderings of one of society's staunchest supporters, Mrs. Caldwell. Thus, the traditional form is gone completely. Even the pattern which sufficed to give artificial unity to earlier novels is missing. In Chapter 112, Mrs. Caldwell refers to the death of the clock which runs the city, although "la ciudad ha seguido su marcha con un imperceptible y acaso saludable desgobierno." The stopping of time, of superficial order, in her mind has not stopped the flow of things, but rather has given a new health to them, even in the resultant disorder. There is then no mathematically contrived order here for the reader to cling to. He must plunge into the psychological world of the characters to find the unity and with it the meaning of the novel.

Mrs. Caldwell lives in a world of gracious civilization summarized well in the chapter on the lawyer without cases. This lawyer "tenía un fino bigote entrecano y unos ojos color desenfreno que entornaba con desprecio. También tenía unos botines gris perla y una corbata de discretos y bien entonados colores." (p. 112) He is the embodiment of the proper, super-

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5 This makes much of the eye imagery, representing the ever-present Eliacim. This type of imagery and symbolism are part of the technique that make the novel difficult, for they contain the meaning, and the reader must create meaning through his own interpretation.
ficial world which Mrs. Caldwell so loves, the one which she wants so much to have Eliacim represent. But the lawyer has no cases, no meaning, under his facade. He is disillusioned with it all. The pairing of the color gray with disillusion is intentional. All of this shows in his eyes. Mrs. Caldwell wishes to discuss her aloneness with him. "¡Si viera usted la sola que me encuentro!" (p. 112) So they alleviate their physical aloneness,

El abogado sin pleitos y yo, hijo mío, nos reímos mucho y nos abrazamos. Después, descorchó una botella de champán y puso un cadencioso vals en el gramófono, un cadencioso vals que bailamos con las caras muy juntas. No lo volví a ver más, Eliacim, pero te juro que el abogado sin pleitos era un hombre encantador, un verdadero y rendido caballero. (pp. 112-13)

This is the world that Mrs. Caldwell remembers, but it no longer exists in this novel at all. In La catira, the empirical world exists as part of the novel. Even in Pabellón de reposo, the patients exist in an isolated part of the real world, remembering the other part. In Mrs. Caldwell, it is only a memory and just as well. In that world there was no resolution to the central problem of mankind—spiritual aloneness. The lawyer could alleviate her physical aloneness, but could not give her spiritual meaning. Mrs. Caldwell, like Pascual Duarte, becomes confused in her search for meaning because she cannot break with her empirical existence. Pascual's memoirs never reached the state of confusion of Mrs. Caldwell's because he himself never reached the completely befuddled state of mind which sends Mrs. Caldwell
to the Royal Insane Asylum. Pascual, as his confused mind confronts the world around him, strikes out in physically violent acts of frustration. Mrs. Caldwell reaches out for her one rock of hope, her son, and clings to him desperately, in the only way possible, by deluding herself that he is still there. At some points she comes close to admitting the empirical reality of his death, such as in the chapter on Eliacim's winter slippers. She wants to get away from the "zapatillos de los muertos" who no longer need them. This nearly makes real the death of those aboard the Furious, the ship on which Eliacim drowned. Here also is a page burned by fire, as if she is attempting to destroy reality by destroying the manuscripts with the fire of her passion, in order to retain her illusion.

As noted in the previous chapter, escape from spiritual aloneness is attempted by some, but in the portraits of society such as La colmena, most exist without any hope, and no attempt is made to confront their aloneness at all except an occasional cry of despair. A few, like Pascual, are violent. A few reflect, as did Lazarillo, confronting their aloneness with attempts to find the compassionate side of their fellow beings. The inmates of the rest home squirm and struggle a bit as their vitality oozes away, but the large bulk end up accepting their meaningless end as pre-ordained, something over which they have no control. This sense of predestination is expressed in all of Cela's works, including Mrs. Caldwell,
where she regrets her lack of freedom to move about in time. Mrs. Caldwell is uncertain of the days of the week. She wants Mondays to be Thursdays, for she feels herself dying on Mondays especially and wants to live three or four days in advance. She says, "Está muy extendida la común creencia de pensar que todos los lunes son lunes. Sería más hermoso que parte de la humanidad defendiese firmemente que algunos lunes son jueves." (p. 59) This confusion of "facts" and time creates a more and more disordered world. Mrs. Caldwell is ironically stating just what Cela would say, that some should argue strongly that Mondays are Thursdays. But Mrs. Caldwell cannot break the empirical life-death cycle and therefore feels predestined to exist according to the superficial rules of society. Significantly, it is society that predetermines itself, for man ties himself to his own superficial rules. Mrs. Caldwell states it well:

Mientras no se tome una determinación heroica y casi revolucionaria, yo seguiré atenazada al duro banco del no poder decidir por mí misma en que día de la semana vivo y en qué día de la semana quiero vivir. Esto, hijo mío, no es el libre albedrío. (p. 59)

Cela is saying that we all must attempt "la determinación heroica y revolucionaria." But first, each individual must see the necessity for making it.

At times, Mrs. Caldwell comes back to reality briefly.

One remembers here such a writer as Kurt Vonnegut, whose characters regularly become "unstuck" in time, with the freedom to search out new meanings. One feels that such a things might have happened to Eliacim.
and yearns for an earlier age, one which would not confuse her and cause her such grief:

Pero cuando retorno, con las orejas gachas, a la triste y usual realidad, Eliacim, veo que he nacido a destiempo, que ya no pude alcanzar la era de los pisapapeles de bronce que representan personajes mitológicos, literarios, históricos. (p. 107)

She yearns for a world which could define its values, could define "good" and rest its hope in a faith in its own values. The solid bronze facades of a past reality have proved ephemeral. Now all she has is Eliacim whom she doesn't understand and whom she cannot reach. She sees the disintegration of her tradition in the following passage, "Desde que en los orfanatos de caridad, Eliacim, se adiestra a los niños pobres en el manejo de las armas de los caballeros, el mundo anda mucho más confuso y revuelto, mucho más al desgarré y al buen tuntún: aunque, sin fijarse con un mayor detenimiento, pudiera parecer lo contrario." (p. 94) The gentleman's weapon is the fencing sabre. Her nineteenth century world has crumbled around her. This time past is not retrievable. This is the same world of _La familia del héroe_, a world existing beyond its time and corrupt and meaningless, losing itself in its cup of vermouth.

Mrs. Caldwell's flight from spiritual aloneness creates, ironically, a new world, but one which she cannot comprehend. Therefore, she goes insane. Just prior to leaving for the Royal Insane Asylum, Mrs. Caldwell makes one last attempt to

7This paper does not deal extensively with symbolism or imagery, but it can be noted that the many sexual images refer to Eliacim, e.g., the sabre.
grasp the lost empirical reality. She claims her house is out of order, and restores this order through a superficial inventory of her possessions. She can restore the mathematical order of the facade that existed, but it is not enough to restore the order of her mind.

From the Asylum, Mrs. Caldwell writes her last four letters, one representing each of the four elements—Air, Earth, Fire, Water—of the physical world. The reader is challenged to come to terms with them as Mrs. Caldwell cannot, and create something with them. Mrs. Caldwell is herself the earth, empirical reality. Her breasts are "inútilmente llenos de tierra." (p. 220) She is unfertile, unable to take the positive action so vital to the existential view. Once, she had thought of herself at times as changing into "un puñadito de estiercol del invernadero." (p. 60) Thus, she expressed her desire for real fertility, for being able to engender something worthwhile.

In the chapter on fire, her room in the Asylum fills with fire, representing the passion she feels for Eliacim, her sexual yearning for him, for union with the one thing that gives her life meaning. The chapter has many phallic images. She sees him in the corner, "Agazapado y con el rabo entre las piernas (un rabo carnoso y terminado en un anzuelo de un desvaído color verde claro) ...." (p. 221) "Tenías los vueltos cuernos al rojo, amor mío, al rojo vivo ...." (p. 221) She dresses and undresses constantly in her mind. She finds the fire "devastador y maldito," comparing it to the fires
of Hell. One can read this as a deranged old lady in the final stages of insanity, but the question mark about the meaning of this chapter and the whole novel is Eliacim, who will be discussed shortly.

Air seems to represent the emptiness which surrounds Mrs. Caldwell, the emptiness of the real, empirical world in which she still physically exists. She lies "tumbada encima de la cama, esperándote . . ." (p. 217) She waits for Eliacim who will never come. She is acting out the absurdist role of an Estragon or Vladimir in Waiting for Godot. Like them, she is waiting for someone, who will not come, but must rather, in this case, be sought out. The reader is challenged to do the seeking.

Water is the agent of sorrow and frustration. It was the water that took Eliacim from her and she says in this chapter that she cannot cope with it. It drowns her mentally, as it drowned Eliacim physically. The last pages of the manuscript were undecipherable, according to the editor, Cela, "con evidentes señales de humedad, con inequívocas señales de haberse pasado horas y horas hundidas en el agua, como un marinero ahogado." (p. 222)

Thus we have Mrs. Caldwell. As one considers her, however, it becomes clearer that the most important figure in the novel is Eliacim. The symbols, the psychology, the entire meaning of the novel revolve around the nature of Eliacim and it is on him that the meaning of the novel hinges. The basic fact is that Mrs. Caldwell, like Pipía Sánchez, loses her son. Rather than reaffirm in strength the empirical
reality of her society, however, she destroys that reality as she gropes to achieve her fantasy goal, union with Eliacim. She acts mentally in an attempt to align her physical being with the creative soul of Eliacim. This symbolic, mystical theme of union is the most obvious point of the novel.

Toward the end, Mrs. Caldwell dreams of marrying Eliacim, referring to herself as his sweetheart. She worries that he will answer "no" when the pastor asks, "Do you take this woman?" Eliacim is, however, too much of a gentleman to do this, according to Mrs. Caldwell, and says "yes." "¿Qué ilusión me hizo, Eliacim, oírte lo decir?" Her fantasy, her illusion, can never be, of course, but it pictures Eliacim as she would like him to be, part of the traditional world which she represents, with her always in some sort of suspended time. Her symbolic sexual yearning for him continues right to the end in the Asylum.

Since the entire novel is symbolic, one must assume that Eliacim embodies some larger symbolism than just the traditional need of woman to procreate, to generate new life. He has to have meaning beyond the awareness of Mrs. Caldwell, just as the entire novel does, just as the entire world which Mrs. Caldwell creates does. Eliacim must have some significance in the context of this new world. In Eliacim,
Cela is dealing with an abstract concept, symbolizing a reality which may in fact not exist. One cannot describe that which one does not know, has not experienced, and therefore Cela can only hint at this new reality to the reader and symbolize the daring spirit needed to enter it; thus, the surreal atmosphere and the merging of form and theme.

The confusion and chaos of the novel create a surreal atmosphere which is integral to Cela's technique, to his blending of form and philosophy. This is where most critics and readers seem to leave Cela's novel, however. They recognize it as a perfect merger of form and theme, a statement of the theme of spiritual aloneness in surrealistic terms and thus a fine work of art. But Cela has done more than this, just as he did more in La catira than tell a traditional tale of the land, a tale which supposedly was inadvertently and carelessly obscured by his technique. The fact that Mrs. Caldwell yearns for her son and is going insane thinking about him is not the main point of the surrealism. Its main purpose is to convey the reader into a new realm of thought, one which might open up doors to the new reality which Cela is after. Eliacim represents the spiritual aspect of man's nature and it becomes obvious that he is the more important figure in the book, the ever-present entity, even though, perhaps because, he has left empirical reality. The reader is completely alienated from Mrs. Caldwell and her society from the beginning, and Mrs. Caldwell is alienated from her
source of hope, Eliacim. Yet it is through her eyes that we look for the true nature of Eliacim. One must symbolically pick through the confusion of empirical reality to understand his spiritual nature. Mrs. Caldwell failed to do so. The reader himself is now challenged to attempt it, looking at the situation from a more dispassionate vantage point. Cela, more than anywhere before, wants the reader to become the creator himself, to try to forge into this new world which he is trying to open up, a world not rooted in the worn-out symbols of the past, but challenging in its unfamiliar expressions. Most people are too immersed in superficiality to do so. Cela suggests that death for Eliacim may have been a beginning, since Eliacim, as Mrs. Caldwell reveals him to us, never really accepted her world. He was not ever a part of it. Eliacim mostly ignored his mother, only tolerated her, during his lifetime.

In this connection, the nature of Eliacim's death is of great importance also, for there is significance in the fact of his drowning in the Aegean. That he was a British naval officer serves merely as the one thread that exists to tie him to the society of Mrs. Caldwell, but his death is a remote, mysterious, vague exit that has an aura of irreality about it, of the supernatural, which is entirely in keeping with Cela's purpose. Eliacim's death by drowning is one with a certain distinction, for he dies with all of his blood in his body. Unlike the deaths in Pascual Duarte, the blood coughing victims of the rest home, the many who die violently
throughout Cela's novels, even unlike Mrs. Caldwell herself, who coughs blood also, Eliacim retains his body intact and is enveloped by the sea, representing new life, the sea in which, as Mrs. Caldwell observes, he is such a good swimmer. The suggestion is that he may have gone to another world, may have sought out that new reality. Cela wants to force his reader into a creative role by hinting at what might really have been Eliacim's fate. One of his short stories seems particularly relevant to this, for Cela's works are interrelated. The short stories are very useful in expanding on the novels.

In La verdadera historia de Cobiño, rapaz padronés que casó con sirena de la mar, Cela focuses on a boy who "tiene viento en la sesera, hace versos, y no espera más que la

Ille sees the sea as the perpetrator of a criminal act against Eliacim. He notes Mrs. Caldwell's "obsesión por el mar y . . . su animosidad hacia él. Es la suya una recriminación del navegar porque le arrebató la vida de su hijo. Y por ser su muerte antinatural, violenta, fue un acto criminal. Eliacim fue víctima de una fuerza superior." (p. 188) In spite of this and Ille's idea of the sea's feminine sexuality, the sea must have for the reader the image of the unknown. Ille, himself, brings the sea to a different focus, using it as an example of the merging of form and theme in Cela. "Las profundidades del mar y de la monte son paralelas: aunque las superficies aparezcan límpidas, cuanto más se desciende más lóbrego es el medig. Tanto el mar como la mente 'fluctúan,' y ambos son receptáculos de entidades que en su interior se mueven libremente y a la ventura. Observada a distancia, la actividad parece en uno y otra desordenada. Cuando se dirige la atención al mar, una determinada especie piscícola ocupa el primer plano, mientras las demás permanecen borrosas, pero el orden puede ser restaurado observando el conjunto. . . . Así también, la mente, al concentrarse, reúne los pensamientos afines, mientras las demás permanecen borrosos, es decir, en diversos grados de consciencia. (p. 197) Thus the sea and the mind are equated and since it is in the mind that this new reality exists, it supports the idea of the sea as a symbol of it.
navegación." (Baraja, p. 141) He is creative and imaginative in his desire to set out to sea, which again seems to represent the unknown, the sea of life. Those who go off to sea are venturing into the unknown, are trying to leave the reality of the painful human condition to find something meaningful. Typically, the religious figure, the sacristan, and the girlfriend, both unpleasant characters representing society, try to dissuade Cobiño from going to sea. The sacristan observes in his narrow way, "Que el cuerpo de los hombres es para los gusanos de la tierra, no para los camarones de la mar." (p. 142) The girl accuses him, "Lo que quieres es no trabajar." (p. 142) This is reminiscent of the uncharitable comments of the neighbors in Santa Balbina, 37 and Timoteo el incomprendido. 10 Those who strike out into the unknown are

10 The short story about Timoteo reveals another positive, creative person. A salesman of "conservol," Timoteo is persuaded by his new wife to become an artist, which he does. His work is poorly received. He asks her, "Tú crees que yo soy un artista incomprendido?" "Sí, Teo mío, tú eres un artista incomprendido." "Tu comprendes mi arte?" "Yo, sí, Teo; pero la gente, no. Tu te has anticipado tu tiempo. Tú eres un precursor." Three young girls come and say they don't understand the paintings, unlike the adults who falsely say what a nice exhibition it is. When one of the girls likes a painting, Timoteo gives it to her. Perhaps an idea may get through. Timoteo and Ragnhild, his wife, disappear the next day and eventually turn up in another city selling Conservol again. The question of why they went back arises. Do they lose hope of getting through, of being understood? Are they satisfied in their own self-knowledge? Open questions for conjecture. Also, does Césa see himself in Timoteo? He certainly claims he is fifty years ahead of his time, and says it specifically of Mrs. Caldwell. Characters such as Timoteo and Cobiño spice up the novels to challenge the reader, to make him consider what worthwhile people may be around, no matter how minor they seem in terms of society, and to again force the reader to attempt to create out of the lives around him the new reality.
escaping reality to them, are really upsetting the established order of things and are a danger. What they don't understand is that all men should be attempting to escape from the meaningless tyranny of finite existence. To Cela, these are positive actions. Cobiño is urged on by the cynical old marinero, perhaps one who sees the possibilities in life. Cela does not forget the attitudes of the rest of mankind, however, "El resto del personal/no habla ni bien ni mal." (p. 141) Our Silent Majority is not forgotten. They just exist.

Later, the boy and a sailor with a wooden log are in the sinking boat. The sailor says, "Te ahorrarás tú, rapáiz, que eres todo de carne . . . que yo floto con mi pata de palo." (p. 144) He, who is not all flesh, will survive. The boat goes down and suddenly Cobiño is taken by the siren, experiencing a feeling of bienestar, which can be contrasted with the similar sensation, although temporary and false, of Pascual after murdering his mother. The siren takes Cobiño to her sunken galleon, where she lives, and plays Beethoven's "To Elise" on the piano. She has three sailors as servants. She asks Cobiño to marry her and they live happily ever after.

Here is a blending of Romanticism, a strong reminder of Bécquer, a fairy tale, but with surrealistc overtones. Cela is suggesting that since all the known approaches to finding a meaning in life have proved unproductive, man's only hope may lie in the unknown sea of unreality. The world of Descartes is absurd and without purpose, and we really know nothing of
the world of the mind. The real hero must venture away from the world of fact and "reality" into the unknown depths and who knows what may lie waiting there. Cobiño went forth with a youthful, childlike innocence, with poetry in his heart, without malice, and was rewarded unexpectedly, perhaps with immortality. It is this possibility that gives a little hope. By making the world of Cobiño one of child-like fantasy, Cela uses it as a symbol only of what might exist. Of Eliacim, we know only that he drowned at sea in a mysterious place. He serves as a challenge to the reader to enter. It is said that he died "heroically." In fact, he has just disappeared. His death in physical terms is presumed, but in the terms of this novel he may have achieved some new understanding, and his action may have made him a true existential "hero." Mrs. Caldwell seeks to revive his being in empirical terms and this is her mistake.

One of the most significant chapters in the book concerns the vase that broke into a thousand pieces on the first anniversary of Eliacim's death. (p. 187) The vase, much admired by Mrs. Caldwell, clearly represents Eliacim. When it breaks, she thinks at first to put it together again, but cannot. She considers discarding it in the garbage, but cannot. Instead, she wraps the pieces individually and puts them away, unwrapping them every year on the anniversary and contemplating and caressing them. This obviously is the shattered image of Eliacim which she is attempting to keep alive by writing her letters, which are the thousand pieces of her new reality. She admires the pieces, the fragments of the past,
but cannot put them together into a meaningful whole. They are all that remain for her of Eliacim. The person who could put them together might discover a new world.

Most important to realize in this novel is that Cela is not being didactic about anything except that the world in which his reader dwells leads nowhere. In Mrs. Caldwell, he has brilliantly created a new world out of the fragmented pieces of her mind. His novel is this world. It is disorderly in appearance because it does not conform to the terms of our experience. The thematic order and unity of the novel are submerged in the chaotic lack of form because the meaningful new order, if it exists, is submerged in the apparent chaos.

The challenge for the creative mind is to enter and tackle it. The world has meaning unto itself and unless man can decipher that set of symbols and references, just as he must decipher the self-contained references of Mrs. Caldwell, he will never find it nor understand this new "puntualísimo caos de las estrellas," for they are one and the same.
CONCLUSION

Perhaps the times are no longer propitious to the production of masterpieces which both embrace and enhance life. . . . We shall be more inclined to create what the French call an ouvrep, to present fragments of an individual vision in book after book, to build, if not a War and Peace or a Ulysses, at least a shelf.

—Anthony Burgess, p. 19.

Perhaps Mrs. Caldwell habla con su hijo is not a masterpiece. Only time will tell. But Cela has indeed written a shelf of books which present a world-view and philosophy which are portrayed in the psychological make-up and actions of his characters. One cannot divorce any one of Cela's works from the others and get an accurate interpretation. Each work, be it novel, short story, essay or travel book, rests on all of the others in one way or another. The wealth of unexplored material in these books is enormous. This short paper has served only to outline Cela's essential philosophical premises and to show how this philosopher has woven his views into the very fabric of his novels.

Mrs. Caldwell was cited here because it is Cela's most experimental work. Cela has written most of his novels portraying the absurdity of empirical existence and alienating his readers from it. In Mrs. Caldwell, he creates something
completely new. It is, if you will, a negative affirmation of hope. That is, while hope exists, the author is pessimistic that man will realize his chances of grasping it. The perfect merger of theme and form alone make it an artistic tour de force, but the new world which it creates and the possibilities it opens for reader creativity make it unique. Mrs. Caldwell and Eliacim are real people and their world must be carefully considered, for it is real also. Cela may be quite justified in claiming that his novel is ahead of its time.

Mrs. Caldwell habla con su hijo no fue muy bien entendida a su aparición y me temo que aún hoy, salvo entre lectores con un delicadísimo sismógrafo en la conciencia, todavía no lo sea demasiado. Debo aclarar que no me extraña la suerte corrida por mis páginas, que fueron probablemente escritas con cincuenta años de antelación; pero no tengo prisa—jamás tuve prisa—y nada me importa esperar, aun más allá de la muerte.

—Camilo José Cela
Obra completa, pp. 371-2.
A SELECTED BIBLIOGRAPHY OF WORKS CONSULTED

A. Books by Camilo Jose Cela


B. Books and Articles on the Novels of Cela


Feldman, David M. "Camilo José Cela and La familia de Pascual Duarte." Hispania, 44, 656-59.

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"Cela's Changing Concept of the Novel."


C. General and Critical Works by Other Writers


D. Articles


APPENDIX

Dates of first publication of the novels of Cela:

La familia de Pascual Duarte (1942)
Pabellón de reposo (1943)
La colmena (1951)
Nuevas andanzas y desventuras de Lazarillo de Tormes (1953)
Mrs. Caldwell habla con su hijo (1953)
La catira (1955)
El molino de viento (1956)
Tobogán de hambrientos (1962)
La familia del héroe (1965)

Any novels of Cela not included on this list either were published subsequent to the work done on this paper or were not available to the author.
VITA

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