

METAPHORS OF MARGINALIZATION AND SILENCING OF WOMEN
in *EVA LUNA* and *CUENTOS DE EVA LUNA* by ISABEL ALLENDE

by

Jacoba Koene

A Thesis submitted in conformity with the requirements
for the Degree of Doctor of Philosophy
Graduate Department of Spanish and Portuguese
University of Toronto

© Copyright by Jacoba Koene 1997



National Library
of Canada

Acquisitions and
Bibliographic Services

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale
du Canada

Acquisitions et
services bibliographiques

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file *Votre référence*

Our file *Notre référence*

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-27794-1

ABSTRACT:

METAPHORS OF MARGINALIZATION AND SILENCING OF WOMEN
in *EVA LUNA* and *CUENTOS DE EVA LUNA* by ISABEL ALLENDE

by Jacoba Koene, Doctor of Philosophy, 1997

Department of Spanish and Portuguese
University of Toronto

This dissertation is a study of the marginalization and silencing of women in *Eva Luna* and *Cuentos de Eva Luna* by Isabel Allende. These two works form a unit since they are intimately linked through a series of intertextual references which include the repetition of the name Eva Luna; references to Scheherezade, the story-teller in *A Thousand and One Nights*; the preface to the collection of short stories; and the resurfacing in the short stories of characters and places mentioned in the novel. This juxtaposition of the two works implies that the stories in the *Cuentos* are those told by the story-teller protagonist of the novel.

The investigation begins with a theoretical study of the set of binary, hierarchical oppositions that, according to many theorists, have structured Western thought. These place woman on the side of negativity, lack, and emptiness, and in patriarchal society have traditionally led to marginalization and silencing. The present study focuses on Allende's representation of and response to this marginalization and silencing.

The focus of the analysis of *Eva Luna* is on the transformation of the protagonist from a young girl, who is

aware of the transforming power of language in oral storytelling, to a woman writer, who decides to influence society through the power of written language. This emphasis on the power of words to overcome silence and marginalization reappears in the *Cuentos*, not so much in terms of the gradual evolution of one main character (as in the novel) but rather through the story-telling techniques employed by the author. Some of these include the use of ironic language, the creation of parodies of the traditionally accepted roles for men and women, the highlighting of contrasts between male and female characters, and the use of names to convey meanings and connotations. The techniques vary, but the message remains the same: women must gain access to the power of the word in order to subvert, transform, and, eventually, overcome the marginalization and silencing imposed on them by patriarchal society.

to my parents, Antoinette and Isaac Koene
for your unfailing help and love

to my daughter, Anita Gabrielle Koene
for your patience and love

ACKNOWLEDGMENTS

I would like to express my sincere thanks to Professor Anthony Percival for directing me in the development of this project, and for the time he spent reading the manuscript in its various stages. Thank you also to Professors Raymond Skyrme and Wendy L. Rolph for their careful reading of the dissertation. Finally, I profess my gratitude to the Graduate Department of Spanish and Portuguese and the University of Toronto for awarding me the Connaught Scholarship and Ontario Graduate Scholarship; and to the Social Sciences and Humanities Research Council of Canada for granting me a Doctoral Fellowship; this financial support of my studies and research will always be appreciated.

**METAPHORS OF MARGINALIZATION AND SILENCING OF WOMEN in
EVA LUNA and CUENTOS DE EVA LUNA by ISABEL ALLENDE**

INTRODUCTION	1
Notes, Introduction	5
I. MARGINALIZATION AND SILENCING OF WOMEN: BACKGROUND AND THEORY	6
A. The Traditional "Nature" and "Role" of Women	6
1. Silence as an Appropriate Condition for Women	6
2. The Conditioning of Women to Maintain Silence	9
a. Overt Conditioning	
b. Indirect Conditioning	
3. Woman as Other	14
a. Woman as Object to Man's Subject	
b. Woman as "Emptiness"	
c. A Tradition of Being Silenced	
d. The Reality of Gendered Experience	
4. Silence as a Mark of Victimization	18
a. The Victim Must Keep Quiet	
b. "Appropriate" Language for Women	
c. The Double Repression of Women Writers	
d. Women's "Incapacity" for Producing Literature	
5. Theoretical Pronouncements for Silencing Women	25
a. Moralistic Arguments	
b. From Moralistic to Biological and Psychological Arguments	
B. Silence and the Written Text	28
1. Silencing of Women by Masculine Theory and Power	28
a. Male Control of the "Canon"	
b. Social Constraints and Demands	
c. Male Control of Language	
2. Silence as the "Verbal" Equivalent of Submissiveness	33
a. Submission Results in Silence	
b. Submission Results in Self-Doubt	
3. Silence and Women's Writing	36
a. Silence and Speech as Complements	
b. Silence as Strategy	
4. Textual Silences	40
a. The Reading of Textual Silences	
b. Imposed Silence Versus Silence as Manipulation of the Text	
5. Silence as a Tool or Weapon	42
a. Silence Used Subversively	
b. Silence as a Rhetoric of Opposition	
c. Silence as an Invitation to the Reader	
d. The Voices of the Authors and of their Characters	
Notes, Chapter I	50

II.	MARGINALIZATION AND SILENCING OF WOMEN IN <i>EVA LUNA</i>	55
A.	Introduction: A Brief Review of <i>La casa de los espíritus</i>	55
	1. A feminine View of Patriarchal Society	55
	2. Silence and Narrative Power	56
	3. Clara the Clairvoyant: Silences and "Notebooks of Life"	59
	4. Blanca: Creations and Re-Creations	61
	5. Alba: Artist and Political Activist	63
	6. Esteban Trueba: Counterpoint to the Feminine Narrative	66
B.	<i>Eva Luna</i> : Women and the Word	67
	1. Synopsis of the Novel	67
	2. The Evolution of Characters:	
	From Collective Reality to Creative Truth	72
	a. Consuelo: Bestower of Life and of Creative Impulse	74
	b. La Madrina: Caricature of an "Ideal" Woman	78
	c. Elvira: Submissive Advocate of Subversion	84
	d. Zulema: Educated for Submissive Obedience	87
	e. Lukas Carlé's Nameless Wife and "Faceless" Daughter	92
	f. The Schoolteacher Inés: Enigmatic Role Model	98
	g. The "Madam": A Pragmatic Approach to Life	101
	h. Male responses to Patriarchal Domination	104
	i. Huberto Naranjo a.k.a. Comandante Rogelio	
	ii. Riad Halabi: Silent Champion of the Suppressed	
	iii. Melecio/Mimi: A Marvellous Transformation	
	iv. Rolf Carlé: From Silent Witness to Willing Lover	
	i. <i>Eva Luna</i> : The Transforming Power of Words	123
	3. Marginalization and Silencing: Stylistic Techniques	130
	a. Circumlocution or Duplicitous Language	130
	b. Oblique or Elliptical Presentation	133
	c. Omissions and Understatements	136
	d. The Use of Symbolism	138
	e. The Use of Irony	140
	4. Some Concluding Remarks	142
	Notes, Chapter II	145
III.	MARGINALIZATION AND SILENCING OF WOMEN	
	IN <i>CUENTOS DE EVA LUNA</i>	150
A.	Introduction: Relationship to the Novel <i>Eva Luna</i>	150
B.	Patriarchy's Sentence of Silence for Women	151
	1. The Magical Power of Words	153
	2. The "Joke" of Being Born a Woman	158
	3. Balancing the Divine Scales of Destiny	161
	4. Respectability Through Marriage	163

C. The Objectification of Women	165
1. Woman as "Plaything"	167
2. Woman as Sex-Slave	170
3. The Transformation of Woman from Passive Object to Active Subject	175
4. Woman as "Other"	178
D. Living in Silence: Strategies of Resistance	182
1. Submissive Silence	186
2. From Submission to Subversion	186
3. A Compact of Silent Revenge	190
E. Linguistic and Stylistic Strategies	193
1. The Silent Power of Names	193
a. The Transforming Power of a Name	194
b. "Clarity" of Judgment	196
c. Self-Fulfilment in a Name	198
d. The Creative Power Inherent in a Name	199
i. Uncomplicated Maria	
ii. Imaginative Names for Sexual Play-Things	
iii. Ironic Use of "Misnomers"	
2. Examples of Other Stylistic Strategies	203
a. Circumlocution, Oblique Language, and Elliptical Presentation	203
b. Omissions and Understatements	205
c. The Use of Irony	207
d. The Use of Symbols	210
F. Some Concluding Remarks	213
Notes, Chapter III	216
CONCLUSION	218
Notes, Conclusion	226
BIBLIOGRAPHY	229

At times what is most important
is what is left unsaid.

--Isabel Allende. *Foreword, Short Stories by
Latin American Women.*

. . . y toqué con mis manos una criatura viva:
el silencio.

--Rosario Castellanos. *Al pie de la letra.*

INTRODUCTION

Isabel Allende was born in 1942 in Lima, Peru, where her mother and father--a Chilean diplomat--were living at the time. They returned to Santiago, Chile while Allende was still a small child, and there she was raised in the home of her maternal grandparents. She also spent time in Bolivia, Europe and the Middle East, where her diplomatic family was posted. Upon her return to Chile, she worked as a journalist and interviewer for Chilean television, wrote for magazines, and wrote plays and children's stories. In 1970 her godfather and uncle, Salvador Allende, was elected president of Chile. Shortly after the overthrow of his government by a bloody military coup three years later, Isabel Allende left Chile for Venezuela because her own safety was threatened. She lived there for almost fifteen years, and now resides in San Rafael, California.¹

Allende has published five novels and a collection of short stories to date: *La casa de los espíritus* (1982); *De amor y de sombra* (1984); *Eva Luna* (1987); *Cuentos de Eva Luna* (1990); *El plan infinito* (1991); and *Paula* (1994). She is without a doubt the most widely read Latin American woman author in the world, with several of her books having been translated into more than 25 languages.² Besides the popular acclaim that her works have received, she has earned her place in the world of literary criticism. Michael Handelsman, in an

article in *Letras Femininas*, suggests that Allende belongs to a group of contemporary Latin American women writers who are producing literature of high quality, and who use their art as a vehicle of social protest.³ Furthermore, Handelsman claims that Allende is the only contemporary Hispanic woman writer who has managed to attain the same level of prominence as Gabriel García Márquez, Julio Cortázar, Mario Vargas Llosa and Carlos Fuentes (57).

The present study explores aspects of the theme of marginalization and silencing of women in two of Allende's works: *Eva Luna*, and *Cuentos de Eva Luna*. As Toril Moi has stated in discussing Hélène Cixous' denunciation of the definition of woman in terms of lack, negativity, absence of meaning, irrationality, chaos, darkness--in short, as non-being; and in discussing Julia Kristeva's emphasis on marginality, which allows us to view this repression of the feminine in terms of *positionality*:

If patriarchy sees women as occupying a marginal position within the symbolic order. . . . women will then come to represent the necessary frontier between man and chaos. . . . Women seen as the limit of the symbolic order will . . . be neither inside nor outside, neither known nor unknown. It is this position which has enabled male culture sometimes to vilify women as representing darkness and chaos, to view them as Lilith or the Whore of Babylon, and sometimes to elevate them as the representatives of a higher and purer nature, to venerate them as Virgins and Mothers of God. ("Feminist, Female, Feminine" 127)

In thus relegating women to the margins of culture, patriarchy has sentenced them to silence and invisibility.

However, as Catherine Stimpson affirms in *Feminist Issues in Literary Scholarship*, "Women, if choked, have still spoken. For women, if on the borders of culture, have still smuggled messages past border sentries. Their sentences begin in resistance" ("Introduction" 2). In terms of the dichotomy between the public and private spheres, it is especially in the public arenas that women have traditionally been exhorted to silence. By being restricted from writing/speaking in the public sphere, women have traditionally been limited to expressing themselves in writing private poetry, letters, diaries. Much of this work is now being "discovered" and published as feminine literature. An example of this can be seen in *La casa de los espíritus*: Clara's diaries and Blanca's letters are discovered and reworked and made public by Alba. It is also evident in *Eva Luna*, in the protagonist's shift from telling private stories to writing public television serials.

The purpose of the present study is to explore the topic of women's awareness of and resistance to marginalization and silencing in *Eva Luna* and *Cuentos de Eva Luna*. Chapter One is a critical survey of the background and theory appertaining to the subject of marginalization and silence; Chapters Two and Three will apply this theoretical deliberation to two of Allende's works. We shall begin the discussion in Chapter Two by briefly observing that the issue of women and silence is already present in Allende's first novel, *La casa de los*

espíritus, then go on to analyze the novel *Eva Luna* in light of the investigation carried out in Chapter One (theory and background). Chapter Three continues the investigation, focusing on how Allende employs her story-telling techniques in *Cuentos de Eva Luna* to further develop this theme. We shall observe that silence becomes much more than simply a lack, or the absence of speech. Where patriarchal domination has shaped both language use and the relationships and balance of power in society, those who have been denied access to power have often turned to silence as a first step on the road to self-expression and the struggle for social change and growth.

NOTES (INTRODUCTION)

1. For more details concerning Isabel Allende's biography, see Marcelo Coddou, *Para leer a Isabel Allende: Los datos biográficos* (1988); Elyse Crystall, "An Interview with Isabel Allende" (1992); Douglas Foster, "Isabel Allende Unveiled" (1988); Alberto Manguel, "Conversation with Isabel Allende" (1992); Doris Meyer, *Lives on the Line: The Testimony of Contemporary Latin American Authors* (1988); Sonia Riquelme Rojas, *Critical Approaches to Isabel Allende's Novels, Introduction* (1991); and Barbara Szerlip, "Inventing Memories: An Interview with Isabel Allende" (1993).

2. Information supplied by the publisher "Editorial Sudamericana" on the dust jacket of *El plan infinito*.

3. Handelsman also includes in this group the writers Elena Poniatowska, Marta Traba, and Luisa Valenzuela, all of whom, in his opinion, have accompanied their male colleagues in the fight against the repressive regimes of the 1970's (63).

CHAPTER I

MARGINALIZATION AND SILENCING OF WOMEN:

BACKGROUND AND THEORY

*Si je parle de marginalité. . . .
cette "position" s'explique par
les difficultés que rencontrent
les femmes pour se faire entendre
dans des lieux déjà déterminés
dans et par une société qui les a
à la fois utilisées et exclues.*

Luce Irigaray, *Ce sexe qui
n'en est pas un* (126)

A. The Traditional "Nature" and "Role" of Women

1. Silence as an Appropriate Condition for Women

In popular beliefs about the nature and role of women in many traditions, silence has been identified as an appropriate condition for the female portion of humanity, or even as an axiom of woman's natural state. In order to examine briefly the historical and theoretical background of the relationship between women and silence, let us begin by observing a definition of what is meant by "silence."

The *Houghton Mifflin Canadian Dictionary of the English Language* supplies the following definitions for silence:

1. The condition or quality of being or keeping silent; avoidance of speech or noise.
2. The absence of sound; stillness.
3. A period of time without speech or noise.
4. Refusal or failure to speak out; secrecy."

In his article "Communicative Silences: Forms and Functions," Thomas J. Bruneau has commented that: "Silence appears to be a concept and process of mind which is imposed by each mind on itself and on the minds of others. . . . This imposition appears necessary to mind, speech, and especially, sanity" (17).

The belief that it is appropriate for women to keep silent has a long legacy. It has been part of Christian tradition since biblical times, based on injunctions such as the one by Saint Paul: "A woman should learn in quietness and full submission. I do not permit a woman to teach or to have authority over a man; she must be silent" (I Timothy 2: 11-12).² We see, then, that the marginalization and consequent silencing of women has (at least at times) limited them from participating in the public domains of life, including the intellectual and social realms. A well-known example is that of Sor Juana Inés de la Cruz, the learned seventeenth-century Mexican nun. After writing a critique on the sermon of a Jesuit priest, the Bishop of Puebla advises her that "women should be content to study for the love of learning, and not in order to teach" (*A Woman of Genius* 3).

More recently, the French feminist Hélène Cixous, in an essay entitled "Sorties: Out and Out: Attacks/Ways Out/Forays" (1975) has commented on the relationship between men and women, and the role of silent submissiveness that has been a result of the marginalization experienced by women.

She begins by investigating the hierarchical oppositions which have structured the history of Western philosophy, a history that, according to Cixous, has traditionally placed women on the side of negativity, passivity, and powerlessness. She insists that the way for women to break away from and undo their cultural repression is to affirm their difference, and to challenge phallogentric discourse. Thus, feminine writing will be a liberatory act which resists patriarchal definitions of femininity as lack, negativity, silence; it will celebrate the affirmative power of a feminine aesthetic of difference (101-16).

Deference is another social representation of silence often associated with women. Robin Lakoff in *Language and Woman's Place* (1975) has made an attempt at constructing a grammar of style of men's and women's language. She focuses on women's style and suggests that the various phonological and lexical forms, and the syntactic-pragmatic features identified, occur more often in women's speech and add up to a pattern of deference.

In reviewing research done on language use by men and women, Adelaide Haas ("Male and Female Spoken Language Differences: Stereotypes and Evidence" 1979) has noted that assertiveness was observed as part of male language behaviour, while in women assertion of competence or power is regarded as deviant and thus is socially sanctioned (622). In contrast, tentativeness was associated with female speakers. Men and

women also make requests in different ways: women tend to state requests and men usually issue commands (623). In summary, Haas states that "in use, then, men's speech reputedly serves to lecture, argue, debate, assert, and command. Women's speech is stereotyped as non-assertive, tentative, and supportive" (623).

2. The Conditioning of Women to Maintain Silence

a. Overt Conditioning

Just as male roles have been privileged in patriarchal societies, because of their marginalization women have been conditioned--maybe even directly enjoined--to limit their speech. Here we could cite numerous examples, for instance, the existence of generally agreed-upon social rules ("women should be silent in church"). K. H. Basso, in an article entitled "To Give up on Words" (1972), affirms that the acceptability of a linguistic expression depends on rules that operate on features of the social environment, and that "are commensurate with rules governing the conduct of face-to-face interaction" (68-69).

Denial of privileges such as the vote is another means of marginalization, and of overt societal conditioning of women to maintain silence. Robin Lakoff has written extensively on the topic of women's conditioning by society. She asserts that the ultimate effect of discrepancies between women's language and men's language is that:

Women are systematically denied access to power, on the grounds that they are not capable of holding it as demonstrated by their linguistic behaviour; . . . The irony here is that women are made to feel that they deserve such treatment, because of inadequacies in their own intelligence and/or education. (7)

b. Indirect Conditioning

As mentioned above, the conditioning of women to limit their speech may be not only overt but indirect. Janis Stout, in *Strategies of Reticence* (1990) claims that this indirect conditioning is often done by "undervaluing women's voices in decision-making situations, praising soft-spokenness, and casting women as 'ladylike' figures, lacking authority or rationality" (vii-viii).

Lakoff states that much of this incidental conditioning of women originates in two kinds of linguistic discrimination: "in the way women are taught to use language, and in the way general language use treats them. Both tend . . . to relegate women to certain subservient functions" (4). As an example of how women are taught to use language, Lakoff states that little girls will normally be ostracized, scolded, or made fun of if they "talk rough" like a boy. She goes on to say that:

This socializing process is, in most of its aspects, harmless and often necessary, but in this particular instance--the teaching of special linguistic uses to little girls--it raises serious problems. . . . If the little girl learns her lesson well, she is not rewarded with unquestioned acceptance on the part of society; rather, the acquisition of this special style of speech will later be an excuse others use to keep her in a demeaning position, to refuse to take her seriously as a human being. Because of the

way she speaks, the little girl--now grown to womanhood--will be accused of being unable to speak precisely or to express herself forcefully. (5-6)

In an article entitled "Protagonists of Latin American Women Writers," (1992) Lucia Lockert discusses the "double standard" that has tended to dominate Hispanic society. She comments that "daughters had rules to obey that were very strict in comparison with those imposed on their brothers" (60). Lakoff observes this same tendency when she states that girls are disciplined more severely than boys for showing temper or throwing tantrums; this behaviour is expected of boys, and therefore tolerated in them. The corresponding traits expected of girls are docility and resignation (11).³ Lockert states that "even women perpetuated [this double standard] through education that took place in the home" (60). Julia Kristeva in "Women's Time" confirms that women have tended to perpetuate male dominance. She states that the place in the symbolic order allotted to women has been an unequal, frustrating one, their task merely to perpetuate the contract by transmitting it to the next generation (203).

This conditioning can, and usually does, lead to sets of speech patterns that are highly different for men and women. A likely consequence of this is that these speech patterns are taken to reflect something real about character, and may "play a part in not taking a woman seriously or trusting her with any real responsibilities. . . . [P]eople form judgments about other people on the basis of superficial linguistic behaviour

that may have nothing to do with inner character, but has been imposed upon the speaker, on pain of worse punishment than not being taken seriously" (Lakoff 17). Elizabeth Russell in her essay, "El sueño de un lenguaje común" (1994), states that societal conditioning may even go so far as to label as "crazy" those who do not conform to the accepted standards. She contends that mythology, like religion, has often been used to impose society's "ideals" and asserts that in Greek mythology there are numerous examples of women who have been censored and silenced (102).⁴

Judith Hall, in "Gender, Gender Roles, and Nonverbal Communication Skills" (1979) introduces the linguistic concept of "accommodatingness," suggesting that women are socialized to be accommodating toward others. "The accommodating person . . . wants to grasp what others are trying to say and wants to make his or her own messages easy to read. . . . [A]ccommodatingness may be a gender-role prescription and therefore related to masculinity-femininity" (46-47). A related issue is the linguistic concept of turn-taking. In "Sex Roles, Interruptions and Silences in Conversation" (1975), Don Zimmerman and Candace West demonstrate that there are significant differences between males and females in the distribution of turns in a conversational exchange, and that these differences may be parallel to the differences between them in the society's economic system. Men deny equal status to women as conversational partners with respect to rights to the full

utilization of their turns and support for the development of topics (124-25).

Lakoff suggests that the overall effect of marginalization and especially linguistic conditioning of women (she refers both to language used exclusively by women and language that is descriptive of women) is that it submerges a woman's personal identity. On the one hand, it denies her the means of expressing herself strongly, and encourages linguistic expressions that suggest triviality and uncertainty about her subject. On the other hand, linguistic conditioning includes also the language used when a woman is being discussed, by treating her as an object (sexual or otherwise) but not as a serious person with individual views (7).

Nancy Henley, in "Power, Sex, and Nonverbal Communication" (1975), states that males are likely to have more status and power than females. On a theoretical level, she suggests that "nonverbal behaviours are used overall to *maintain* the power relations of a society, but in individual situations may help *establish* such relations, as when people in a competitive situation begin to seek dominance over each other" (187). She concludes by saying that nonverbal and subtle verbal cues are important in "the maintenance of the social structure and of power relationships, and [of] particular importance in restricting women to 'their' place. In grammar, vocabulary, voice quality, and intonation patterns, women's language keeps

them at a disadvantage, while men's (the dominant) language tends to ignore women completely or deprecate them" (198).

3. Woman as Other

a. Woman as Object to Man's Subject

With the publication of her extensive treatise on woman entitled *Le deuxième sexe* (1949), Simone de Beauvoir first established that woman is defined as "Other," and thus she becomes object to man's subject and is thereby marginalized and silenced. Octavio Paz reiterates this idea in *El laberinto de la soledad* (1959):

La mujer ha sido para el hombre lo 'otro,' su contrario y su complemento. Si una parte de nuestro ser anhela fundirse a ella, otra, no menos imperiosamente la aparta y la excluye. La mujer es un objeto alternativamente precioso o nocivo más siempre diferente. (177)

Giulia Colaizzi also develops this concept of woman as other in her essay "Mujeres y escritura: ¿Una habitación propia?" (1994). She states that, in order to exist in society, women have had to identify themselves with the images created for them by patriarchal ideology. These include, among others: the image of mother, virgin, *femme fatale*, prostitute, all of which are subject to masculine desire (113). The French feminist Luce Irigaray has commented on this reduction of women to the images imposed on them by the dominant order in patriarchal society:

Mère, vierge, prostituée, tels sont les rôles sociaux imposés aux femmes. Les caractères de la sexualité (dite) féminine en découlent: valorisation de la reproduction et du nourrissage; fidélité; pudeur, ignorance, voire désintérêt du plaisir; acceptation passive de l'activité des hommes. (*Ce sexe qui n'en est pas un* 181)

As Colaizzi states, women have had to resign themselves to being represented by those values and qualities that are nothing more than the negative aspect of the positive terms that men had chosen to represent themselves. Thus we have that man is considered to be active, woman is passive; man is productive, logical, rational, firm, full of light and creativity like the sun; woman is receptive, emotional, irrational, enigmatic, dark and dangerous as the night. Woman constitutes the specular image, the "Other" to man's powerful "One" as established by the patriarchal system that is the foundation of western thought (114).

b. Woman as "Emptiness"

Closely related to the notion of woman as Other is the concept of woman as the emptiness that awaits the creating Word. For Jacques Lacan, the French psychoanalyst whose work is considered to be a return to and a reworking of Freud, language has a central, all-informing role; the fact of being human is formed by language.⁵ The language code gives individuals their structure of reality, and their location in that reality, including their gender identity. Lacan bases his account of the acquisition of sexual identity on the

central role of the phallus, not the anatomical organ but the symbolic importance of its presence or absence. For a girl, entry into the language and culture of which she is a member entails recognition that she does not have the power signified by the phallus.

Irigaray feels, as does Lacan, that linguistic analysis is central to psychoanalysis and for understanding the way by which humans become social creatures. However, Cheri Kramarae (*Women and Men Speaking*, 1981) points out that Irigaray disagrees with Lacan in her book *Speculum de l'autre femme* (1976), when she argues that Freud and Lacan ignore women's actual *difference* by emphasizing discussion of the phallus (Kramarae 68). Both Freud and Lacan describe femaleness as an absence or a lack, as a negativity that is subordinate to maleness, rather than as a difference. They present the opposition of masculine/feminine not as a balanced duality but primarily as a concern with maleness. As long as power is in the hands of males and as long as femaleness is thought to be only an absence, language and culture (and therefore all relationships) are male-determined. In *Ce sexe qui n'en est pas un* (1985), Irigaray states that "le 'féminin' est toujours décrit comme défaut, atrophie, revers du seul sexe qui monopolise la valeur: le sexe masculin" (69). This is further defined by Susan Gubar in her essay "The Blank Page and Issues of Female Creativity" (1985), where she asserts

that "woman has been defined symbolically in the patriarchy as a *tabula rasa*, a lack, a negation, an absence" (305-06).

c. A Tradition of Being Silenced

Out of this long tradition of being marginalized and silenced,⁶ women speak both of silence and *through* silence. Judith Kegan Gardiner in her article "On Female Identity and Writing by Women" (1981) points out that by incorporating feminist psychoanalytic insights, we arrive at a concept of female identity which shows us how female experience is transformed into female consciousness. This female consciousness, although often defined in reaction to patriarchal paradigms for female experience, provides us with a theoretical base to explain differences between writing by women and writing by men, both in matters of form and of content (360-61). Silence has a central place in women's culture,⁷ sometimes expressed in women's writing by blank spaces left on a page. Susan Gubar points out that while male writers like Mallarmé and Melville also explored their creative dilemmas through the blank page, female authors exploit it to expose how the patriarchal tradition has defined woman as an emptiness, a lack, an absence (*The Blank Page* 305).

d. The Reality of Gendered Experience

What Sandra Gilbert and Susan Gubar refer to as "the reality of gendered experience" has had the effect of

marginalizing women, forcing them into silence, and compounding the meaning of that silence. The silences of women writers provide a heightened awareness of the social, linguistic, and literary pressure they experience. As Xavière Gauthier postulates in "Is There such a Thing as Women's Writing?" (1974):

[W]hat surprises us is the fact that men and women seem to speak approximately the same language; in other words, women find "their" place within the linear, grammatical, linguistic system that orders the symbolic, the superego, the law. . . .

Women are, in fact, caught in a very real contradiction. Throughout the course of history, they have been mute, and it is doubtless by virtue of this mutism that men have been able to speak and write. As long as women remain silent, they will be outside the historical process. But, if they begin to speak and write as *men do*, they will enter history subdued and alienated; it is a history that, logically speaking, their speech should disrupt. (162-63)

Thus the use of silence as negation is intensified when it is employed by women writers. The silences of women writers are not simply an example of what might be considered a characteristic attribute of their literary period, but rather they are a magnified rendering of their experiences of marginalization in a male-dominated social and linguistic reality.

4. Silence as a Mark of Victimization

a. The Victim Must Keep Quiet

Silence has often been considered the mark of a victim. In the Biblical description of Christ as a sacrificial lamb,

the prophet Isaiah remarks on the victim's silence: "He was oppressed and afflicted, yet he did not open his mouth; he was led like a lamb to the slaughter, and as a sheep before her shearers is silent, so he did not open his mouth" (Isaiah 53:7).

In André Neher's work *The Exile of the Word* (1981), a wide-ranging dissertation on the major theological questions arising out of the holocaust, we encounter examples of how the Jewish victims of this outrage of modern history were characterized by silence. He states that the six million Jews are silent not only because they are dead, but also because they died a death which is identified with absolute silence. He quotes from a novel by Elie Wiesel:

Silence. There had been silence on the day of our departure too. The military police, mad with rage, had run bellowing in all directions and struck at men, women, children, not so much to hurt them as to make them groan. But the crowd had been mute. . . . The town had never known such a silence. Not a sigh, not a sound. Silence: the perfect setting for the last scene of the last act. The Jews were retiring from the scene. Forever. (from *Legends of Our Time*; quoted in Neher 212).

Silence, in both the literal meaning of the word and in its extended significance--that of not being heard, or not being free to speak authentically--has also been the mark of woman as victim in a culture that does not regard her as an equal while recognizing her inherent differences, but rather treats her as object, as Other, as absence, as emptiness.

The irony of recognizing silence as a characteristic of the victim, is that it is the victim who must keep that

silence, not the one who has caused the offense. Another example of this is the myth of Philomela, the raped girl whose tongue was cut out so that she could not speak to accuse her attackers (see note 4). As Janis Stout points out, this has indeed been the unfortunate pattern of woman's very real experience in the real world. Man has impeded woman's attempts to speak and write, for fear of what she will say about him and the world (13).

b. "Appropriate" Language for Women

One of the ways in which man has frustrated woman's attempts to speak out has been by limiting the repertoire of what is considered appropriate and acceptable language for women. Audacious or challenging speech, which defies male authority and escapes the bounds of submissive and self-doubting language, of the personal and emotional discourse expected of feminine speakers, is either suppressed or paid for very dearly.

Robin Lakoff claims that women's language, being inferior or of lower status than men's language, puts women in a kind of paradox, or a double-bind. She explains that a double-bind is a situation in which a person, by obeying a command, automatically disobeys it. Also, the command is given in a situation in which it cannot be questioned--it is given by too powerful an authority (61). She goes on to say:

The command that society gives to the young of both sexes might be phrased something like: "Gain re-

spect by speaking like other members of your sex." For the boy, as we have seen, that order, constraining as it is, is not paradoxical: if he speaks (and generally behaves) as men in his culture are supposed to, he generally gains people's respect. But whichever course the woman takes--to speak women's language or not to--she will not be respected. So she cannot carry out the order, and the order is transmitted by society at large; there is no way to question it, no one even to direct the question to. (61-62)

This certainly implies that all women are therefore victims of marginalization, just as some racial groups and social classes are discriminated against by the dominant order.

c. The Double Repression of Women Writers

Women writers have been caught in a situation in which they are doubly repressed. First, they are silenced as *women*, as members of a marginalized, victimized group. Secondly, they are muted as *women writers*, since they are defined by the dominant members of society as object, or Other, to man's subject, which makes them outsiders to masculine control of literary production. Alicia Ostriker in *Stealing the Language: The Emergence of Women's Poetry in America* (1986) has pointed out that being a true writer implies assertion. However, as we have seen above, male-dominated society insists that being a true woman implies submission, which puts women writers in an impossible situation (6).⁸

We have seen above how Zimmerman and West demonstrated that power and dominance constitute significant aspects of many recurring interactions between men and women. They

emphasize that the distribution of power in the occupational structure and in other institutional contexts where life's chances are determined has its parallel in the dynamics of everyday interaction, and that there are definite and patterned ways in which the power and dominance enjoyed by men in other contexts are exercised as well in their linguistic interactions with women (105).

This same distribution of power is reflected by the traditional distinction between men's writing and women's writing. While men's writing is considered to exhibit the power and dominance that they enjoy in the social domain, women's writing has been thought to reproduce the submissiveness and deference considered appropriate behaviour for them, thus effectively keeping them outside of the sphere of authority in the world of literature as well. Sara Sefchovich, in her Introduction to *Mujeres en espejo: narradoras latinoamericanas* (1983), states that women's writing is traditionally limited to that which expresses emotions that seem to be private, personal, disconnected from what is considered to be "reality." They reflect what has been called intimate, subjective, and sentimental fictions (16).

Dale Spender in *Man Made Language* (1987) also comments on this classification of men's writing as compared to women's writing:

For generations women have been silenced in patriarchal order, unable to have their meanings encoded

and accepted in the social repositories of knowledge. The process has been a cumulative one with silence built upon silence. (74)

Women are muted because men are in control of the language, and the meanings, and the knowledge of women cannot be accounted for outside that male control. (77)

d. Women's "Incapacity" for Producing Literature

Closely related to the above point of the double repression of women is the insistence on the part of patriarchal structures that women are incapable of producing literature; that they are capable only of passivity, absence of logic, and "domestic" emotions. We quote Dale Spender again on this topic: "One of the major protests against women's meanings is on the grounds that they are false and biased. Classified as the 'subjective' (and emotional) knowledge of women and polarized against the 'objective' knowledge of men, there exists in patriarchal order a ready-made format for dismissing feminist meanings" (61).

In "The Art of Silence and the Forms of Women's Poetry" (1979), Jeanne Kammer comments that the labels assigned to women's poetry by generations of critics have seldom accurately described its method because they have implicitly devalued its effect. She cites the adjectives "subtle," "fine," "graceful," "sharp," "gemlike," "cryptic," and "tight" as descriptors often applied to women's poetry, and states that however positive, the list seldom includes words of power.⁹

Colaizzi, while remarking on the notable absence of women writers from the corpus of literature, states that the traditional response to the situation has been to ignore the "problem." When the situation has been addressed at all, it has been to offer two interpretive options that in the end can be reduced to one and the same ideological principle. The first possibility given as a reason for the lack of women's literary production has been to affirm that women do not create artistic productions because they prefer to be involved in other arenas, in activities that are more gratifying and above all more "natural" for them. Examples of these activities include: raising a family, taking care of children, reproducing the human race; in other words, women are more concerned with *pro-creation* or *re-production* than with *artistic creation*. The second line of reasoning addresses the instances in which women have actually been involved in the writing process, and have actually produced something that has been recognized as literature. In these cases, their works have been classified as being of lesser quality, based on the fact that they represent *women's* intimate or private experiences, which were considered to be limited in scope. Such literature is seen as stylistically less refined and, according to the critics, less "artistic" than that produced by men. In other words, when women do indeed produce literature, their production is seen on the one hand as an exception or an anomaly, and on the other hand as second rate or of inferior

calibre when compared with men's literary production (Colaizzi 110). As Fern Johnson states in "Coming to Terms with Women's Language" (1986), "what women have been saying all along has been trivialized, kept from the public attention of women as a group, and, thus, left for each individual woman to experience as private and idiosyncratic" (325).

5. Theoretical Pronouncements for Silencing Women

a. Moralistic Arguments

In the past, arguments for relegating women to the margins of society, and thus silencing them, were heavily moralistic: it was not *proper* nor *morally acceptable* for women to speak about certain things, or to speak publicly at all. We have already given several examples of this (Saint Paul's admonition for women to be silent, the Bishop of Puebla's response to Sor Juana Inés de la Cruz), and of critical works that deal extensively with the traditional, moralistic aspects of women's silence (Olsen, *Silences*; Rich, *On Lies, Secrets and Silences*; Gilbert and Gubar, *The Madwoman in the Attic*). The dominance of the patriarchal system has tended to perpetuate these moralistic arguments so as to insist on women's silence in the public sphere. Another critical work that deals extensively with women's silence is *Pure Lust: Elemental Feminist Philosophy* by Mary Daly (1986). As a major voice of radical feminism, Daly also points to

patriarchy as the cause of women's oppression, marginalization, and silencing.

b. From Moralistic to Biological and Psychological Arguments

More recently, there has been a shift from moralistic to biological and psychological arguments: not so much that woman *should* be modest, reserved, submissive, but that she is inherently so. Linguistic and literary theory also continues to apply exclusionary labels to women. Women are excluded by the nature of words; language itself, by its very participation in the natural order, isolates women from the power structures and silences them (Lacan, *The Language of the Self*). These contentions stem from the psychoanalytic theories of Freud, who defined woman as absence or negation (Russell 103). Colaizzi points out that the absence of women in literary production (or their presence as a mere anomaly) has been cited as proof of the natural (or biological) incapacity of the female sex to take an active part in the elaboration of culture; as a sign that the capitalist division of work between *production* and *reproduction* has a biological foundation and is therefore natural and immutable (110).

However, Lana Rakow in "Rethinking Gender Research in Communication" (1986) points out that, while there are debates within feminism about the biological basis for social perceptions of gender divisions, several theorists have also

articulated how biology has become intertwined with culture. Using biology to create two universal categories of people is a result of Western Enlightenment thought that created the dualism of man/woman, culture/nature of the nineteenth century. Conceptualizing gender as a universal, biological category has obscured class and other social differences, when in reality social relations determine sex differences rather than biological sex producing social division between the sexes (20).

Marilyn Frye in *The Politics of Reality: Essays in Feminist Theory* (1983) also explains how the biological and cultural are intertwined in the creation of two genders. She argues that physical and social development are entwined, and refutes the notion that socialization is layered on over a biological substratum: "By the time we are gendered adults, masculinity and femininity are 'biological'" (37).

Numerous sociolinguistic studies have been conducted to determine the difference between male and female linguistic patterns.¹⁰ Mary Jacobus, in "The Difference of View" (1989) suggests that women's silences are actually the result of male intellectual aggression. Men define the "authentic" woman as having the attributes of passivity, absence of logic, and centering on domestic emotions. Stout points out that these characteristics may in fact be a sign of women's internalization of Freudian/masculine hierarchical structures, and on the male insistence on women's incapacity for producing literature

(14). Julia Kristeva has reacted to these contentions by affirming: "In 'woman' I see something that cannot be represented, something that is not said, something above and beyond nomenclatures and ideologies" (in "Woman can never be defined," an interview in *Tel Quel*, 1974).

B. Silence and the Written Text

1. Silencing of Women by Masculine Theory and Masculine Power

a. Male Control of the "Canon"

In an essay entitled "Women and Literary History" (1986), Dale Spender raises the question of how and why so much writing by women has disappeared from literary history, and has been excluded from the literary canon. Spender suggests that the suppression of women's writing reflects the corresponding suppression not only of women's achievements but of women's meanings and values.

Colaizzi comments on the same lack of women's writing in the literary canon ("Mujeres y escritura" 109). She states that we must recognize that the most obvious reality concerning the relation between women and literature is a marked absence. It is enough to page through any text of literary history, or any literary journal, and observe the names of the "authors" to deduce that literature--both at the level of production of literary texts in the strict sense of the word,

and the production of works of literary criticism--has been a male-dominated arena.

In the "Introduction" to their anthology, *Beyond the Border. A New Age in Latin American Women's Fiction* (1991), editors Nora Erro-Peralta and Caridad Silva-Núñez remark on this same absence of women authors in the canon of Latin American literature. Although it is now an indisputable fact that there is a rich and valuable body of fiction by Latin American women, the editors attest that female writers still face a traditional obstacle: the network which guarantees writers a place in literary history remains reluctant to register works by women. In so doing, it "condemns to obscurity the experiences, contributions and existence of half of humanity" (12). Peralta and Núñez affirm that most works by female writers are published in national, limited editions which are poorly distributed. Frequently, anthologies and histories of Latin American literature repeat the names of a few women considered as rare classic phenomena, and always associate them with the same short story (12).

In the "Foreword" to an anthology edited by Celia Correas de Zapata (*Short Stories by Latin American Women: The Magic and the Real* 1990), Isabel Allende states that:

Until very recently, Latin American literature was--with very few exceptions--a man's game. The world was run by men and written about by men who, consequently, wrote us, our role and our place in their world. The result was a crude patriarchal myth reinforced by separation, mutual ignorance and machismo. Only recently have women . . . seized the right to write themselves, to define themselves. .

. . [Women] writers' passions and anguish emerge from the darkness to which they were banished, redefining femininity in a welter of voices striving to create in letters women we can all recognize. (5-6)

b. Social Constraints and Demands

Women have also been silenced by the constraints and demands of society, such as the denial of education and social autonomy, the lack of time for writing, and the necessity of access to readership. Virginia Woolf's work, *A Room of One's Own* (1929) is probably the best-known treatise on the subject of the need that writers have for a certain independence in order to be able to create literature. Woolf recognizes the marginal role women have played in society, and in the creation of a literary heritage. She acknowledges the acute sense of her own exclusion from Oxbridge: "And I thought of the . . . shut doors of the library; and I thought how unpleasant it is to be locked out" (24).

Woolf asserts that women lack a tradition of their own, and participate in both reading and writing literature within an essentially male tradition. In an attempt to account for the marginality or absence of women in the elaboration of culture, she presents a beautiful but inexpressibly sad story in which she speculates about the existence of a young woman of marvellous talent, named Judith, and the question: What would have happened if Shakespeare had had a sister, named Judith? How productive would this woman of "marvellous

talent" have been if she had felt the same breath of artistic and literary creation as her brother? The story that Woolf tells as a hypothetical response to this question relates that, since at the time that Shakespeare lived it was forbidden for girls to go to school, Judith would have had to teach herself, perhaps studying the books in her brother William's library. Wanting to be involved in theatre, she would have had to flee from home at the age of seventeen since her parents would want her to marry a well-to-do friend of the family rather than continue studying. But she would not be able to find work anywhere: there were no women actors in the theatrical companies (women's roles were always carried out by young men). Only the "fat, loose-lipped actor manager" would have felt sorry for her, that is, he would get her pregnant. Judith would decide to kill herself and today would be "buried at some cross-roads where the omnibuses now stop" (84).

Colaizzi comments on the above story, saying that from it we can derive the difficulty, or impossibility, that women encounter when they try to incorporate themselves in a dimension of society--i.e. literary production--that has traditionally been denied them. We also gather that this absence from the elaboration of culture is not ontologically determined, nor consubstantial with being a woman, but rather is part of the economic and cultural reality. In order to change this situation, it is necessary for women to have, according to Virginia Woolf, a "room of their own," that is,

a physical and mental space in which they can "own" their thoughts and their time, and develop themselves and their view of the world (111).

c. Male Control of Language

The fact that control, possession, and ownership of the language has traditionally belonged to men means that women writers must use a "hostile" medium in order to be at all accepted by the critical and academic arbiters of value. For many years women have been declaring that men's language does not fit women's needs for expression. Already in 1929 Virginia Woolf wrote that the established grammar and literary forms make writing more difficult for a woman than for a man. Dale Spender devotes a great part of the book *Man Made Language* to precisely this idea, that women have been fundamentally oppressed by a male-dominated language. This is a topic that has received a great deal of attention from both French and American feminists. In *Ce sexe qui n'est pas un*, Irigaray states:

L'infériorité sociale des femmes se renforce et se complique du fait que la femme n'a pas accès au langage, sinon par le recours à des systèmes de représentations 'masculins' qui la désapproprient de son rapport à elle-même, et aux autres femmes. (81)

In a chapter in *Mujeres y literatura* (1994) Elizabeth Russell discusses the dream of a common language for women, a language that is not patriarchal (101). Marta Segarra devotes another chapter in the same book to the topic of women, Islam,

and the language of the colonizer (165-75). By studying a limited number of authors who write, not in their native Arabic, but in French, she demonstrates how women writers in Islamic countries are doubly repressed, both by virtue of being women in a society that still subjects women to a dramatically inferior social standing, and by the fact that they write in a language that is not their own. She demonstrates that both of these factors have a formative influence on the literature produced by these women. More importantly for our purposes here, she concludes that in their search for an identity of their own, they identify the "Other" not only with the colonizer, or the West, but with man. It is man's authority that relegates them to an interior, domestic "space." It is male-dominated language that they must use in their literary expression, and this is just as important in rendering it not their own language as the fact that they write in French rather than their native Arabic.

2. Silence as the "Verbal" Equivalent of Submissiveness

a. Submission Results in Silence

In *Gyn/Ecology: The Metaethics of Radical Feminism* (1978), a book about wrenching back word power and redefining the world, Mary Daly states that naming is a power used by men to tame and domesticate women and nature. Naming separates men from nature and women, separates the social and public from the domestic and natural. Submission to the false naming

of things and of experience by the male has had for women the direct result of not naming, and thus not asserting a countervoice, which is tantamount to silence.

Many women in the women's movement reject male speech and are working toward developing a new language that is suitable for women. Hélène Cixous' article "The Laugh of the Medusa" deals with women's writing, a feminine text, and male writing. Adrienne Rich, in "The Transformation of Silence into Language and Action" (1978), also writes of the many forms of male language that have muted women's voices: "namelessness, denial, secrets, taboo subjects, erasure, false-naming, non-naming, encoding, omission, veiling, fragmentation and lying" (18).

b. Submission Results in Self-Doubt

Closely related to the above topic is the notion that false naming also leads to self-doubt, and thus indirectly again to silence. In *The Madwoman in the Attic*, the author-figure is a figure of "author-ity" based on the image of God the Father, a masculine figure of power that has created the world, that controls it and rules it. This is why, according to Gilbert and Gubar, the woman who attempts to express her vision of the world and to write, is faced with an identity crisis because according to the language, she can only "father" the text. Colaizzi notes the interesting difference in meanings between the verbs "to father" and "to mother" in

the English language. She points out that "to father" means: to beget; to create, found, or originate; or to acknowledge as one's work, accept responsibility for. However, "to mother" means: to give birth to; to procreate and care for; to watch over, nourish and protect (Colaizzi 113).²²

Another perspective on male-dominated language is offered by Cheris Kramarae in *Women and Men Speaking* (1981). She explains that, according to the "muted group theory," the language of a particular culture does not serve all its speakers equally, for not all speakers contribute in an equal fashion to its formulation. Women, and members of other marginalized groups, are not as free or as able as men are to say what they wish, when and where they wish, because the words and the norms for their use have been formulated by the dominant group, men (1). Kramarae further explains:

The muted group theory offers us a framework for looking at the ways a language, and the accepted methods of using language, present images of what women are "supposed" to be, of what is "natural" and "unnatural." The theory posits that the values and assumptions encoded in our language are primarily those of males; thus the theory offers an explanation for some of men's protestations that they cannot understand women or what they say. In addition, the difficulties many women experience in detailing their concerns and values can be explained by use of this theory. (29)

It is of little wonder then, that by being forced to use male-dominated language, as these theorists have suggested, many women begin to lose faith in their ability to express their own experiences. They have had to speak hesitantly, watching what they say, with the result that even when they

speaking they may actually be silent. In the words of Janis Stout, submission to male-dominated language has meant "a tendency to say only what is acceptable to men, to let anything else go unsaid, to retreat into conventionalism and rigid forms" (12), and thus indirectly to silence.

3. Silence and Women's Writing

a. Silence and Speech as Complements

As we have seen, women's response to male-dominated language has often led--directly or indirectly--to silence. However, it is important to note that in many ways, speech and silence complement each other. In *The Power of Silence* (1993), Adam Jaworski states that silence is not a mere background to speech, that it is not a negative category devoid of communicative properties. He affirms that "silence can sometimes signal that the channel of communication remains open, or that one has no intention of closing it, while speech would precisely have the effect of overtly terminating the possibility of further communication between the participants" (48).

Jaworski goes on to explain that when silence is recognized as a possible means of communication, it is considered to be capable of expressing a variety of meanings and of performing a range of functions. He points out both the positive and negative values of silence in terms of five different functions:

1. A *linkage function*. Silence may *unite* two or more people, or it may *separate* them.
2. An *affective function*. Over time, silence may *heal* or it may *wound*.
3. A *function of disclosure*. Silence may *make something known*, or it may *hide* information from others.
4. A *judgmental function*. Silence may indicate *assent and favour* or it may indicate *dissent and disfavour*.
5. A *function of activity*. Silence may signal *thoughtfulness (activity)*, or it may signal *mental inactivity*. (66-67)

Thus we see that there is significant functional overlap between silence and speech. As Jaworski points out, the relation between speech and silence is not simply that of the presence of something or its absence; silence can convey messages just as speech can (62). He further emphasizes that silence belongs to the communicative continuum of linguistic forms (from most to least verbal). In other words, it can be identified as the least verbal aspect of linguistic communication. Furthermore, silence--just like speech--is neither communicative nor non-communicative *per se*, but must be examined from the perspective of a given framework of reference to determine if it is communicatively relevant or irrelevant (95).

Deborah Tannen, in "Silence: Anything But" (a chapter in *Perspectives on Silence*, 1985) points out that society in general has two conflicting yet simultaneous views of silence: one positive, and one negative. She states that the positive and negative valuation of silence is a facet of the inherent ambiguity of silence as a symbol. Silence is seen as positive when it is taken as "evidence of the existence of something

positive underlying--for example, proper respect" (94). Silence is considered to be negative when "it seems to represent the existence of something negative--the silence of seething anger But it is also negatively valued if it is assumed to represent the omission of something positive" (95).

This possibility of both positive and negative valuation of silence is reflected in the written text as well as in verbal communication. In a literary analysis of the works of three contemporary women writers ("Failures of Words, Uses of Silence: Djuna Barnes, Adrienne Rich, Margaret Atwood," 1978), Carolyn Allen notes that silence serves two functions in the literature she surveyed: one negative (a failure of language), and one positive (a chance for personal exploration). In other words, much as Jaworski and Tannen have posited, the contextual framework always determines the affective intent of silence.

b. Silence as Strategy

After having observed the general aspects of societal marginalization and silencing of women, let us now examine more closely how this may lead to stylistic qualities of reticence or withholding--that is, silence--in women's writing. We have seen that silence, as much as language, can help define relationships, establishing the dominance of one group over another.¹² In "Feminist Criticism in the Wilder-

ness" (1981), Elaine Showalter states that feminine literary creation expresses the perspective of a group of people (women) that has been marginalized and silenced within the male-dominated order (204). One of the means of expression sometimes chosen by women writers has been the very silence that has been imposed on them, as a tool to subvert the authority that silenced them.¹³

Janet Perez, in "Functions of the Rhetoric of Silence in Contemporary Spanish Literature" (1984), mentions that in modern Spanish literature silence has often been used as a part of a rhetoric of opposition, along with false or devious language such as "circumlocution" and "oblique or elliptical presentation," as linguistic devices to help the authors defy censorship. Women writers often employ a similar means of opposition to resist the "censorship" of the dominant (masculine) order. Stout points out that the employment of such a strategy is nothing new. Silence has been used by generations of women:

Silence and various behavioral tropes of silence--mocking submissiveness, unresponsiveness, exaggerated passivity . . . are techniques of withdrawal, of refusal to participate, or what is called passive aggression. They are also techniques which involve a miming of the conditions of inequality and denial of personhood in which women have routinely lived.
(18)

4. Textual Silences

a. The Reading of Textual Silences

In *Perspectives on Silence* (1985), Muriel Saville-Troike claims that perhaps "because silence in communicative settings is often taken simply for inaction, or because perceptual bias has led researchers to attend to more readily noticeable behaviours while treating silence as merely background, . . . the important position of silence in the total framework of human communication has been largely overlooked" (15). Also in the analysis of literature, the function of silence as an integral part of the text has been to a large extent ignored.

In discussing the concept of silence in the written text, we refer in part to something that is not actually there within the text, but might have been there or is evoked by what is there. In *The Language of Silence* (1984), Leslie Kane points out that silence is not *absent* from the text, nor *neutral* within the text; rather, silence is a moment in language. This refers to textual silence in its broadest sense, encompassing both the absence of speech, and implicit expression.

Tannen states that, like other features of discourse, silence is always a joint production. When there are two or more participants in a linguistic exchange (in this case, the writer and the reader of a text), anything that happens or does not happen is the result of interaction between the two (100). Different authors use a variety of strategies--

including reticence, omissions, limitations, haltingness, restraint, leaving blank spaces on the page, evasion--to call attention to the fact of the silence. Tannen points out that in a verbal exchange, a pause becomes a silence when that pause is longer than expected, or in an unexpected place, and therefore indicates that something is missing (109). Likewise in the written text, an instance of reticence, omission, restraint, blank space on the page, etc., becomes a silence when it is "unexpected" or "misplaced," thus also indicating that something is missing. In addition, when we read a text written by a woman writer, we must be aware of the fact that the silences within the text are superimposed on the fact that the author is a woman--and thus part of a long tradition of being marginalized and silenced.

b. Imposed Silence Versus Silence as Manipulation of the Text

In "The Eloquence of Silence: Aspects of a power without words" (1987), Paoli Scarpi states that silence is always either a *choice* or an *imposition* (22). Bruneau also comments on the distinction between silence that is a conscious manipulation and silence that is imposed by some outside authority. He demonstrates that imposition of silence does not occur only in extreme situations, for example, military dictatorships:

To understand the impact of silencing as a form of socio-cultural conception of authority, one need

only examine and trace through American history the effect of massive silencing and censoring strategies by both church and state in puritan America. . . . Expression of diversity, however slight, against the church or state authority was often met by gags, branks, ridiculously brutal public silent penance, ear-lobbing, branding, tongue tortures, etc. These silencing strategies appeared to be a product of . . . socio-political conceptions of hierarchical ordering of authority. (38)

In contrast with this imposed silence, Bruneau comments on the use of silence as a strategy of communication. He states that silence as interaction can be a means by which people acquire interpersonal attention from each other. For example, someone who usually talks frequently to others, can evoke inquiry by maintaining silence. Silence can create a void in a linguistic exchange, thus allowing others either to project inference or question their previous judgments about the topic at hand (30). These are some of the communicative functions of silence which have served women writers when they choose silence as a tool or weapon to overcome their marginalization.

5. Silence as a Tool or Weapon

a. Silence Used Subversively

In "The Difference of View" (1989), Mary Jacobus poses the question of how women can write and retain their difference without reproducing the patriarchal differentiation which has either confined women to incoherence or silenced them altogether. She points out that, on the one hand, in an

effort to resist patriarchal meanings, French feminist writing has proposed inscribing the feminine as non-sense, but with the effect of denying to women the coherence of accepted definitions. On the other hand, there is the problem that the production of sense with a patriarchal structure necessarily reproduces patriarchy itself. As a way out of this dilemma, Jacobus proposes an alternative way of reading women's texts. This involves the identification of moments in writing when structures are shaken, and when literary boundaries are transgressed as a result of the marginal being brought into focus (49-62).

One way in which women writers have created these moments when the traditional structures are shaken is by using silence within their literary creations. The very silence that has been imposed by patriarchal society becomes a tool to undermine male control. As Elizabeth Russell states:

El silencio censura, pero no siempre. El silencio también habla, grita, cuenta y canta, y puede ser utilizado como un arma de resistencia, puede dar a las mujeres, al margen del lenguaje patriarcal, un espacio en el que construir su propio yo, su propia subjetividad. Incluso el silencio que existe entre una palabra y otra, el silencio entre las líneas, lleva un mensaje que puede llegar a deconstruir el texto escrito. (103)

b. Silence as a Rhetoric of Opposition

Janis Stout has studied the works of four women authors in order to demonstrate the use of silence (or "reticence" as she prefers to call it) in each of them. She states that all

four, on occasion, use silence to show up the falseness, the overinflation, of the pretensions of male powerholders (19). She remarks that, although the four writers do not employ strategies of reticence or silence at all uniformly, "that dissimilarity is as important to the understanding of the (female) rhetoric of silence and suppression as is the fact that they not only share the employment of such a rhetorical strategy but employ it for similar ends" (20). For example, she claims that Jane Austen uses "omissions, understatements, and silences" mainly as "strategies of reticence for revealing and undercutting the relative positions of the sexes. Austen's silences become windows through which the clear-eyed reader sees the falsity and the unfairness of a system of misconceived and misapplied conventions regarding gender" (21).

Marjorie Agosin also affirms the subversive function of silence in women's writing. She states that silence can be a way of evading authority, a way of taking refuge in the interior space created by one's imagination, in order to be able to say what one really wants to say (17). She goes on to declare that the very act of writing, of searching within the space created when one writes, implies a defiance of the impositions made by a patriarchal society; a revolt against the silence that has been dictated by a hierarchical order (18). Annis Pratt (in *Archetypal Patterns in Women's Fiction* 1981) has also commented on the fact that the very act of

writing constitutes a certain rebellion against the marginalized position imposed on women by patriarchal society:

When a woman sets out to manipulate language, to create new myths out of old . . . she transgresses fundamental social taboos in that very act. . . . the outcries evoked by the mildest of women writers who dared to make even the slightest rebellions against gender norms: to use our drive for authenticity in order to shape feminine archetypes into fiction, to bring elements of our inner world into consciousness and give them shape in the social form of the novel, is an act of defiance. (11)

William Samarin, in an article in *Practical Anthropology*, refers to the "language of silence," by which he means the meaningful use of silence (115). He emphasizes that the most meaningful uses of silence are found in speech: within the units of language we encounter brief episodes of hiatus--or silence. He goes on to say that speakers often attribute explicit meaning to the silences in each other's speech, and that silence can serve the function of "an evasion, an affirmation, a negation, a deception, an attempt at being coy, and so on" (116).

The realization that silence may have some very useful, practical functions has not been limited to linguists or literary critics. James Farr pointed out in an article ("How to Communicate with Silence") in *Nation's Business* as early as 1965, that silence can be a useful management tool for those who know how to use it (96). Many writers have found that textual silences can also serve some very useful purposes, and women authors have used strategies of silence in order to

subvert the marginalization and silencing imposed by patriarchal order. Stout found that, in the four women writers she studied, the strategy of resistance employed most consistently was a sometimes evasive, sometimes aggressive silence (19).¹⁴

c. Silence as an Invitation to the Reader

In order to effectively accomplish their endeavour to undermine the patriarchal order that has so successfully repressed the female half of the human race, women writers must make use of the many strategies available, including that of silence. Hélène Cixous has said that a "feminine text cannot fail to be more than subversive" ("The Laugh of the Medusa" 258). In order to attain this objective of subversiveness, women writers often use silence as a rhetorical invitation to their readers, enticing them to look beyond the written text, to perceive the fact that their silence was first of all an imposition forced upon them by their marginalized position in relation to the dominant order. As George Saunders states in *Perspectives on Silence* (1985), "The clear implication is that it is when people are silent that something is going on" (181).

Susan Sontag has written an extensive treatise on the function of silence in art (in "The Aesthetics of Silence" 1969). She has remarked:

Consider the difference between *looking* and *staring*. A look is voluntary; it is also mobile, rising and falling in intensity as its foci of interest are taken up and then exhausted. A stare has, essen-

tially, the character of a compulsion; it is steady, unmodulated, "fixed". . . . Art that is silent engenders a stare. Silent art allows--at least in principle--no release from attention, because there has never, in principle, been any soliciting of it. . . . Plenitude--experiencing all the space as filled, so that ideas cannot enter--means impenetrability. A person who becomes silent becomes opaque for the other; somebody's silence opens up an array of possibilities for interpreting that silence, for imputing speech to it. (15-16)

Sontag's observations also serve to help us understand the role of silence in the written text. She goes on to comment that "silence points to its own transcendence--to a speech beyond silence" (18). She enumerates several uses for silence that reflect the suggestion made above, that silence can serve to invite the reader to further reflection, to perceive more than what has been explicitly said. She mentions that silence provides time for the continuing or exploring of thought: "Notably, speech closes off thought But if one decides an issue isn't closed, it's not" (19-20). Furthermore, silence aids speech in attaining "its maximum integrity or seriousness. Everyone has experienced how, when punctuated by long silences, words weigh more; they become almost palpable" (20).

Sontag contends that people today are suffering from a revulsion at any further proliferation of speech and images. She suggests that, as the prestige of language falls, that of silence rises:

It's not just that words, ultimately, are inadequate to the highest aims of consciousness; or even that they get in the way. . . . We lack words, and we

have too many of them. . . . Words are too crude. And words are also too busy--inviting a hyperactivity of consciousness that is not only dysfunctional, in terms of human capacities of feeling and acting, but actively deadens the mind and blunts the senses. . . . Silence, administered by the artist, is part of a program of perceptual and cultural therapy, often on the model of shock therapy rather than of persuasion. (22-23)

Thus, in the written text, when words fail to persuade the reader, silence can serve as an invitation to reflect beyond what has been said. As Stout has observed in the works of the women authors she studied, each of them employs silence or omission--that enforced mark of the feminine--as a rhetorical strategy of subversion, specifically subversion of the masculine power which has marginalized them as women (20).

d. The Voices of the Authors and the Voices of their Characters

Finally, let us clarify that when we refer to silence in the written text, we observe that it is manifested both in the voices of many women authors as well as in the voices of their created characters. Stout suggests that "just as reticence is a behavioral pattern shared by many women, so verbal reticence is a stylistic trait of many women writers" (20). She goes on to explain that "the commonality of the varying degrees of social constraint within which women have had to work has produced observable commonalities of verbal expression--among them, accommodative, reticent, and . . . duplicitous language

. . . . We must listen to the tale not being told in order to understand the narrative acts of the stories" (20).

This is precisely what we aim to do in the following chapters dedicated to a study of marginalization and silencing of women in *Eva Luna* and *Cuentos de Eva Luna*. We will observe the rhetorical use of silence both in the voice of the author, and in the voices of her created characters, accepting her invitation to read, perceive, and understand beyond that which is explicitly stated.

NOTES (Chapter I)

1. Since we will be using the concept of silence to study two works originally written in Spanish, it is appropriate that we also consider the definition of silence supplied by the *Diccionario de la lengua española de la Real Academia Española*: "1. Abstención de hablar. 2. Falta de ruido. 3. Falta u omisión de algo por escrito."

2. More recently it has been argued that injunctions such as this one by St. Paul were culturally conditioned, and should not necessarily be normative for male-female interpersonal relations today. Nevertheless, they have had a strong influence on the role considered appropriate for women in western culture over the past 2000 years.

3. Janis Stout, in *Strategies of Reticence* (1990), points out that this conditioning is nothing new. She states:

In some places in Europe in the Middle Ages a voice loud enough to be heard next door was sufficient cause for a man to divorce his wife. Victorian women were expected, so the folklore has it, to "suffer and be still." Certainly Victorian notions of proper social behaviour worked toward the repression, that is, the silencing, of women. . . . A study of early Victorian ideas of female propriety (based in part on an impressive survey of instructional handbooks for women), finds that behavioral patterns of docility, evasion, and accommodation--patterns we might take as behavioral equivalents of silence--were indeed women's learned or internalized responses to the actual social situation of women. (10)

4. Russell cites what she considers to be the most horrendous example of a myth in which women are censored:

"Filomela fue violada por el rey Tereus, que le

cortó la lengua con la intención de silenciarla. Pero Filomela contó toda la historia a su hermana Procne (la esposa del rey) bordando las escenas de la violación en una capa que le regaló. Para vengarse de Tereus, Procne mató al hijo de ambos y se lo sirvió a su marido para cenar. El desenlace del mito relata cómo los dioses transforman a Filomela en un ruiseñor y a Procne en una alondra [sic] para que escapen de Tereus."

Russell goes on to mention the myth of Casandra:

"Otro mito de censura es el de Casandra, quien sí tiene voz y el don de Apolo para predecir las desgracias que acaecerán en el futuro. No obstante, su voz le sirve de poco, ya que nadie la cree. Además se la considera y califica de 'loca'" (102).

5. See, for example, Lacan's work, *The Language of the Self* (originally published in Paris as "Fonction et champ de la parole et du langage en psychanalyse," 1956).

6. On this topic of women being silenced, see also Hélène Cixous' article "The Laugh of the Medusa" (originally published as "Le rire de la méduse" 1975) where she states:

Until now, far more extensively and repressively than is ever suspected or admitted, writing has been run by a libidinal and cultural--hence political, typically masculine--economy; that this is a locus where the repression of women has been perpetuated, over and over, more or less consciously, and . . . where woman has never *her turn to speak*--this being all the more serious and unpardonable in that writing is precisely *the very possibility of change*. (249)

7. For further discussion on the centrality of silence in women's culture, specifically the ways in which women's voices have gone unheard, see Tillie Olsen's *Silences* (1979) and Adrienne Rich's *On Lies, Secrets, and Silences* (1979).

8. Joanna Russ further expounds on how this positioning of male subject/female object has very effectively silenced women writers, in *How to Suppress Women's Writing* (1983).

9. In the Prologue to *Silencio e imaginación. Metáforas de la escritura femenina*, Marjorie Agosin also comments on the negative evaluation traditionally given to women's writing. She describes women's literature as, "lo que, desde siempre, se ha considerado como mala literatura. Literatura pasajera, fofa, amorfa" (7).

10. See, for example, William Labov, *Sociolinguistic Patterns* (1972); Robin Lakoff, *Language and Women's Place* (1975); Marjorie Swacker, "The Sex of the Speaker as a Sociolinguistic Variable" (in *Language and Sex: Difference and Dominance* 1975); and Lana F. Rakow, "Rethinking Gender Research in Communication" (*Journal of Communication* 1986).

11. Colaizzi also points out, in a footnote, that obviously sexism in language is not limited to English. In Spanish, for example, there are two words to distinguish between a *man* (hombre) and a woman's *husband* (marido). However, the word for *woman* (mujer) can equally be used to signify *wife*. She also mentions that in Spanish, in order to indicate *parents* (los padres), one pluralizes the word for *father* (padre), thus effectively and brutally obliterating the feminine half of the couple (113).

12. This concept is not new by any means. Harvey Rovine, in *Silence in Shakespeare* (1987), states that while tradition and practicality may well play a part in accounting for the number of silent women in Shakespeare's plays, they are not the dominant reasons. Rather, he affirms, Shakespeare realized that silence could help define the relationships between men and women, just as language can.

13. Of course, silence as a strategy used to subvert the very authority that is imposing it, is not limited to women but has been used by many oppressed or censored groups in society. In *As formas do silêncio* (1992), Eni Puccinelli Orlandi discusses the uses of silence by the people of Brazil under the censorship of a repressive regime:

No momento em que a violência da ditadura era mais aguda e a censura já se tinha instalado no cotidiano de todo brasileiro, formas muito variadas de comunicação e de resistência se estabeleceram.

Eram os dias em que a tortura e a morte ameaçavam qualquer signo que deixasse supor uma discordância com o regime militar. Por medo, já havíamos introjetado a censura, isto é, cada um experimentava, na sua própria intimidade, os limites do dizer. . . . (117)

Se, nos jornais, havia uma informação censurada, os editores deixavam vazio o lugar em que deveria aparecer a dita informação. Isto significava a censura. Mas isto também foi proibido. Os vazios (os silêncios) eram visíveis demais como signos da censura. Então, os editores eram obrigados a preencher todas as páginas do jornal, a suprir todos os 'vazios.' Para não apagar completamente os traços da censura, os editores substituíam esses vazios por receitas de cozinha ou fragmentos do poema épico *Os Lusíadas* de Camões.

Os leitores, habituados a seus jornais, sabiam

atribuir . . . outros sentidos a esses textos por sua localização: página, lugar, dimensão, natureza da 'receita' etc. O gesto de ler adquiriu um sentido histórico muito particular nesse momento. (118)

14. Stout gives the example of silence or reticence in the works of Joan Didion. She states that

Didion's [silence] is aggressive. She assaults the reader, in effect, with four-letter words yelling out of blankness. Her prose is bluntly, tersely angry, and the great spaces of blank paper surrounding it do nothing to soften that anger. Didion hurls silence back into the face of patriarchy. (22-23)

CHAPTER II

THE MARGINALIZATION AND SILENCING OF WOMEN IN *EVA LUNA*

Como [el silencio] es cosa negativa, aunque explica mucho con el énfasis de no explicar, es necesario ponerle algún breve rótulo para que se entienda lo que se pretende que el silencio diga; y si no, dirá nada el silencio, porque ése es su propio oficio: decir nada.

Sor Juana Inés de la Cruz (19)

A. Brief Review of *La casa de los espíritus*

1. A Feminine View of Patriarchal Society

Before entering into our study of silence in the novel *Eva Luna*, it is helpful to examine briefly *La casa de los espíritus*, Allende's first work. We will note that already in this chronicle, which offers the reader a socio-historic synthesis of Chilean society from the 1920's until after the military coup,¹ Allende introduces the topic of silence. This saga of a Latin American family incorporates a feminine view of the patriarchal society in which it takes place, wherein the author uses the narrative voices to subvert the tradition of a world dominated and manipulated by men. The reader is offered a description of the process of evolution of a society, and above all of the situation of women in that society.

If we study the feminine narrative voices of *La casa de los espíritus* in this context, we observe that the creative energy of women in the novel is born out of a space originating in silence. Clara, one of the main characters, and whose "notebooks of life" will later serve her grand-daughter Alba to write the family's history, chooses silence in significant moments of her life. We shall observe that this is not a passive or fearful silence, nor a silence imposed by man, but rather a deliberate act of resistance which strengthens the protagonist and provides her with creative vitality. Rather than being a *lack of communication*, it is a conscious decision to be mute for a period of time, in order later to be able to give an account of her life and at the same time defy the silence imposed on her by society for having been born a woman.

2. Silence and Narrative Power

In this chronicle it is the women who have narrative power. By means of their creativity they explore the deepest reaches of their being, each expressing herself in her own way, exposing the truths that have been kept hidden by the dictatorship and the patriarchal society in which they live. The four generations of women represented: Nivea, Clara, Blanca and Alba,² form part of a process of feminine awakening that is central to the novel. It is a gradual and progressive

process, a growing participation in the liberating movement in which the protagonists are involved.

The first generation is represented by Nivea del Valle, who at the beginning of the twentieth century lives a typical upper-class life. Nevertheless, she is not totally resigned to the sphere of home, motherhood, religion, and the kitchen. Together with her woman friends she fights for the right to vote, and incites poor factory workers to demand better working conditions and wages. Although her actions do not lead to any great political consequences, we note an awakening in her personal life that causes her to rebel against patriarchal tradition and brings her to make decisions that will shape her family's future. For example, she tells her daughter Clara that she had ordered the workers to cut down an enormous tree which had served as a kind of rite of passage for all male adolescents in the family, to prove their fearlessness:

Lo hice cortar antes que naciera mi hijo mayor. . . Cada hombre de la familia del Valle, cuando quiso ponerse pantalones largos, tuvo que treparlo para probar su valor. Era algo así como un rito de iniciación. . . . Yo sabía que algún día mis hijos tendrían que continuar esa bárbara tradición. Por eso lo hice cortar. (82-83)³

After Nivea, the narrative voice seems to centre on Clara, her daughter. She is mentioned already in the first few lines of the novel:

Barrabás llegó a la familia por vía marítima, anotó la niña Clara con su delicada caligrafía. Ya entonces tenía el hábito de escribir las cosas importantes y más tarde, cuando se quedó muda,

escribía también las trivialidades, sin sospechar que cincuenta años después, sus cuadernos me servirían para rescatar la memoria del pasado. (9)

What these opening lines of the novel do is to establish the multiple narrative voice which will be found throughout the novel. At first there is an oscillation between first and third person narrative. Later the mysterious first-person voice disappears--the reader does not find out until the Epilogue that it is actually Alba's voice--and the narration continues from a quasi-omniscient point of view. This feminine voice is simultaneously that of Clara (through her notebooks) and that of her grand-daughter Alba. In a sense it is also that of Blanca, daughter of Clara and mother of Alba, because the narration includes information that only she could have divulged. However, neither Clara nor Blanca speak in the first person; both narrate through Alba, the "I" of the opening paragraph.

From time to time throughout the novel, this multiple feminine voice is interrupted by another first-person voice: the testimonial, emotional, disturbed voice of Esteban Trueba, husband, father, and grandfather of the three female protagonists. His is the masculine voice that represents the typical patriarch, the blind forces of history and tradition, the unwitting manifestation of aggression. It functions as a counterpoint to the dominant feminine voice of the novel, and thus serves also to establish the feminocentric nature of the novel.⁴

3. Clara the Clairvoyant: Her Silences and her "Notebooks of Life"

In order to analyze the feminine narrative voices of *La casa de los espíritus*, let us begin with Clara, "the Clairvoyant." It is Clara who for nine years chooses to be silent, not as an act of passivity or fear, but rather as the only conceivable response to life: "Clara tenía diez años cuando decidió que no valía la pena hablar y se encerró en el mutismo" (76).

Clara's is a silence that prevails as the result of a decision, a conscious act of refusing to speak. Her resolution to keep silent coincides with an increase in her tendency to write things down: "Empezó a llenar incontables cuadernos con sus anotaciones privadas donde fueron quedando registrados los acontecimientos de ese tiempo que gracias a eso no se perdieron borrados por la neblina del olvido" (78). Thus we see that by choosing to write while maintaining the silence that she herself has chosen as a form of protest, Clara manages to avoid being caught in the patriarchal trap of submissive silence. As Daly states in *Gyn/Ecology: The Metaethics of Radical Feminism*, the direct results of false naming of things and of experience by men has been to relegate women to a position of silence. Clara, however, does not accept man's false naming, and decides to assert herself in a countervoice, which will be made known many years later, when

her granddaughter Alba discovers her notebooks and incorporates them in the novel she will write.

Clara's period of silence also provides her with time to reflect, and to develop her imagination through copious reading:

La pequeña Clara leía mucho. Su interés por la lectura era indiscriminado y le daban lo mismo los libros mágicos de los baúles encantados de su tío Marcos, que los documentos del Partido Liberal que su padre guardaba en su estudio. (78)

Clara continues to write in silence until, one day, she announces that she will marry Esteban Trueba. The magical atmosphere of her childhood flows over into her life as a married woman, and Clara continues to inhabit her own space and to be occupied by her own imagination. She resists the rules of domesticity imposed by a patriarchal society, and at the times that she comes closest to fulfilling the traditional role of women in that society--during each of her pregnancies --she reverts to the shelter of the silent world she first created as a child. Even Trueba understands that this silence is "el último inviolable refugio de [su] mujer y no una enfermedad mental como sostenía el doctor" (112). Through this silence Clara again finds the strength to continue writing. She gives testimony not only to transcendental events such as an earthquake or a drought, but also records emotions, love stories, recognition of marginalized members of society.

During the last years of her life, Clara exercises a kind of selective silence. After an incident with her husband during which he strikes her so hard that he knocks out several of her teeth, she never speaks to him again as long as she lives. She stops using her married name and removes the gold wedding band that he had placed on her finger twenty years before. This defiant act of completely repudiating her husband affirms the subversion of the patriarchal system carried out by the female protagonists of the novel. Through the feminine voices, the author tears down the traditional image of the family as symbol of the positive virtues of society. Norma Helsper, in a chapter in *Critical Approaches to Isabel Allende's Novels*, has commented that in *La casa de los espíritus* "the traditional family is shown to be a respectable façade that hides the truth of rape, adultery, battering, and domination" (50). She goes on to say that Allende implicitly criticizes the traditional family by associating it with Esteban Trueba, who was fanatical, violent, and antiquated, but who represented better than anybody else the values of the patriarchal society (292).

4. Blanca: Creations and Re-Creations

Blanca carries on both the personal and the social fight of her mother Clara. It is up to the daughter to combat the sexual discrimination that is so prevalent in Latin America. As Mario Rojas comments in an article published in the *Revista*

de crítica literaria latinoamericana, "el prelude sexual es parte del crecimiento natural del hombre, en cambio en la mujer es visto como una gran calamidad que afecta la honra de toda la familia" (209). Blanca's commitment is to pursuing her own liberty and dignity; she freely chooses her lover without any concern for the social taboos. She is sufficiently aware of her need for personal freedom and peace of mind that she decides not to elope with Pedro Tercero, her lover:

Blanca prefería esos encuentros furtivos con su amante en hoteles de cita, a la rutina de una vida en común, el cansancio de un matrimonio y a la pesadumbre de envejecer juntos compartiendo las penurias de fin de mes, el mal olor en la boca al despertar, el tedio de los domingos y los achaques de la edad. (295)

By thus rejecting a traditional marriage relationship, Blanca also chooses a kind of silence: the silence of a solitary life. She dedicates herself to a type of writing that is born out of her isolation and loneliness: her narrative creation consists of the letters she writes to her mother and which will serve her daughter Alba in her recreation of the family history, just as Clara's notebooks will.

Nonetheless, Blanca's creative activity is not limited to letter-writing. She also participates in the act of creating by working with her hands: out of lumps of clay are born beasts and monsters of a surprising mythology:

Terminó por encontrar paz en . . . su taller de cerámica y en sus Nacimientos de animales inventados, donde lo único que correspondía a las

leyes de la biología era la Sagrada Familia perdida en una multitud de monstruos. (295)

This same creative energy, to re-create traditional themes in unexpected and unusual ways, is found in the manner in which Blanca narrates common fairy tales and children's stories to her young daughter Alba. She would tell her own versions of the well-known stories, transformed into new tales. This was how Alba learned about a prince who slept a hundred years, damsels who fought dragons single-handed, and a wolf lost in a forest who was disembowelled by a little girl for no reason whatsoever. This re-telling of the traditional fairy tales serves as the kind of re-naming that, according to Daly, is necessary if women are to overcome the impact of having submitted to the false naming practised by patriarchal power structures.

5. Alba: Artist and Political Activist

The narration of these magical tales stimulates the imagination of Alba, and heads her toward her own artistic expression. From the time she was very young, she has her grandmother's support in these attempts to express herself creatively. One Christmas, Clara gives her grand-daughter a box full of jars of paint, paint brushes, a little ladder, and permission to paint the largest wall in her room however she wants. When, at a later date, she sees Alba balancing on the ladder near the ceiling in order to paint a train full of all kinds of animals, she declares that this will give her an

outlet for her feelings. Over the years, Alba fills all the walls of her room with an immense fresco:

. . . una fauna imposible de bestias inventadas, como . . . las que cocinaba Blanca en su horno de cerámica; aparecieron los deseos, los recuerdos, las tristezas y las alegrías de su niñez. (256-57)

Alba, the daughter born to Blanca and her lover, devotes herself wholly to an active participation in the social struggle. Through her university studies she meets and joins a group of political activists, which precipitates her becoming one of the victims of the reign of terror and the subsequent repression carried out by the leaders of the military coup. Alba is in the hands of the military leaders for a long time, keeping silence in the face of interrogation; she is put into a small cell that the prisoners call the dog house: "una celda pequeña y hermética como una tumba sin aire, oscura y helada" (391).

At first she attempts to fight against mental digression, curled up in her tomb, unable either to sit down or stretch out her legs. Later, she decides to give up and end her suffering once and for all: she stops eating, tries not to breathe or move, and waits for death to come. Thus she chooses the final, conclusive silence of death as the supreme subversion of the oppression she suffers at the hands of men. In this final silence, her grandmother Clara appears to her. Alba has called on her many times while in prison, asking her to help her to die. But Clara tells her that the point was not to die, since death came anyway, but to survive, which

would be a miracle. Clara also brought the saving idea of writing "in her mind," without paper or pencil, to keep her thoughts occupied, and to escape from the doghouse, and live (391).

Once again, feminine creative energy is born out of the silence that is woman's response to a repressive society. Alba learns to establish a countervoice to male encoding of reality, which Adrienne Rich has categorized as being a voice of denial, secrets, taboo subjects, false-naming, non-naming, omission, and lying ("The Transformation of Silence" 18). Clara's suggestion to Alba is that she write a testimonial that some day will serve to bring out into the open the terrible secret that she and so many others are living:

. . . para que el mundo se enterara del horror que ocurría paralelamente a la existencia apacible y ordenada de los que no querían saber, de los que podían tener la ilusión de una vida normal. (391)

Alba strives to obey her grandmother and begins to "write" with her thoughts, filling the dog house with the characters of her story. At first she easily loses her train of thought, and forgets what she has "recorded" just as quickly as she remembers new facts to include. As she mentally writes a new page, the page before is erased. Later, however, she invents a code for recalling things in order, and then she is able to bury herself so deeply in her story that she stops eating, scratching herself, smelling herself, and overcomes the torturous situation she is in. Like her grandmother Clara, this silence and mental creativity serves

Alba as the last refuge against the atrocities permitted, and even sanctioned, by a society dominated by a brutal dictatorship.

When finally she gets out of prison, this mental activity which helped save her life now enables her to write her family's history. Besides her memories, she will base her story on her mother's letters, on the administrative books and other documents belonging to her grandfather's farm, and on family photo albums. Above all, she will base her story on her grandmother Clara's notebooks, which will form the narrative line of her text.

6. Esteban Trueba: The Counterpoint to the Feminine Narrative

As we mentioned above, the counterpoint to the feminine discourse of this novel is the first-person narrative voice belonging to Esteban Trueba. This voice intervenes in the narration from time to time, in order to give Trueba's opinion on events, or to justify his actions to the reader. But by making the feminine voice dominant, with its counterpoint found in the masculine narrative, Allende inverts the definitions of what is generally understood as masculine writing and feminine writing. According to Sara Sefchovich in her Introduction to *Mujeres en espejo: Narradoras latinoamericanas*, women's writing has generally been classified as writing that deals with private, individual emotions,

disconnected from reality; it has usually been relegated to the realm of so-called intimate, subjective, and sentimental fiction (16). In *La casa de los espíritus*, it is the masculine voice of Esteban Trueba that reflects this type of subjective, emotional writing. Narrating in a first-person voice, he communicates the frustration of a man who cannot, or will not, understand the socio-political changes that are tearing down the patriarchal order in which he has trusted his whole life. As a symbol of this social system, he rebels against the metamorphosis that he observes and experiences all around him.

The feminine discourse of the novel, on the other hand, presents an innovative, alternative kind of narrative, because it is born out of silence and is expressed by multiple voices. It is organized in such a way as to describe the evolution of a patriarchal society, and especially of the place of women within that society. There is an awakening and development of feminine consciousness throughout the novel, represented by the creative forces of the female protagonists, by narratives born out of silence.

B. *Eva Luna*: Women and the Word

1. Synopsis of the Novel

We have briefly observed that *La casa de los espíritus* can be summarized as a feminocentric novel that explores the role of women in patriarchal society, tracing the gradual

awakening and development of female self-expression and autonomy. *Eva Luna*, which can also be described as a femino-centric novel, focuses on the development of woman's relationship with spoken and written language: in her need to develop a countervoice to resist the marginalization and silencing to which she has been subjected, she learns the craft of story-telling, the art of narrating, and finally the power of the written word. Since Allende herself is above all an expert narrator and a gifted story-teller, we shall observe this recurring theme of woman's resistance to patriarchal silence especially through her narrative abilities. In her skillful development of the characters, and her artistic manipulation of the events and situations in the stories, she manages to bring out into the open this focus on the relationship between women and silence. However, although Allende's talents are observed particularly in the craft of story-telling, we shall also observe--although to a more limited extent--her use of stylistic and linguistic techniques to communicate the theme of women and silence.

Eva Luna, the protagonist of the novel, is conceived when her mother has sex with a poor Indian gardener, ostensibly to save his life after he has been bitten by a poisonous snake. Eva's first years are spent with Consuelo, her mother, in the home of Professor Jones, where she is the housekeeper. Jones specializes in embalming the dead, but he also tries his hand at other pseudo-scientific experiments such as trying to cure

cancer with mosquito bites, and cure mental retardation with blows to the patient's head. During these formative years, in the privacy of her room, Consuelo offers her young daughter the one gift she has: the gift of storytelling. She is normally "una persona silenciosa, capaz de disimularse entre los muebles, de perderse en el dibujo de la alfombra" (25).⁵ However, she is transformed into a different person whenever she is alone with Eva, capable of creating a world inhabited by the creations of her imagination. Her creative imagination allows her to escape from the silence to which she submits in her day-to-day life, and to invent a new way of encoding reality.

Eva remains in the Professor's household for another year after her mother's death. She is cared for by her godmother ("la Madrina") who also works in the house, and by the aging Professor Jones, for whom she is like an adopted granddaughter. At the age of seven Eva must go out to work when the Professor dies and the household is broken up. This is the beginning of a pilgrimage from one service to another, experiences that will all contribute to the evolution of her creative voice. She works for several years in the house of an aging brother and sister, then for a sculptress who has discovered a marvellous "materia universal," and finally in the house of a diplomat, where her main responsibility is to empty the contents of a bedpan he has installed in a felt bishop's chair. At one time, when she rebels at her mistress'

bossiness and runs away, she spends a number of days living in the streets. There she meets and is befriended by Huberto Naranjo, also an orphan but a few years older than her, who teaches her how to survive by one's wits.

When Eva eventually revolts against the degrading services required of her, and empties the diplomat's bedpan for one last time (on his head!) she again ends up on the streets where she once more encounters Huberto Naranjo. He takes her to live with some friends of his: a kindly madam who runs a brothel, and the charming transvestite Melecio/Mimí. They do their best to protect her from the environment in which they exist and to educate her, but a police roundup forces Eva back onto the streets. She is found by Riad Halabí, a Turkish merchant who takes her back to his home in the jungle village of Agua Santa, to be a companion for his lonely wife Zulema. These are happy years for Eva, until the arrival of Halabí's cousin Kamal. After he is seduced by Zulema and they make passionate love, Kamal flees, Zulema commits suicide, and Eva is charged with murder. Although Riad rescues her from prison, the scandal forces her back to the city where she again meets Melecio, who now (after hormone treatments and surgery) is a well-known actress and goes by the name Mimí. With Mimí's help Eva finds work in a factory that makes military uniforms, and she studies nights. She also resumes her friendship (and intermittent affair) with

Huberto Naranjo, who is now a guerrilla commander with the name Comandante Rogelio.

When Eva feels compelled to leave her work in the factory in order to avoid the unwanted advances of an army colonel, Mimi suggests that this is an opportune time for her to dedicate herself to writing. Eva converts her own story into a script for a television mini-series that will star Mimi as herself. Huberto solicits her help in freeing some of his companions from a military prison, and the incident is incorporated into the script for the soap opera. In this way they manage to evade official censorship and let the truth about the successful assault be known publicly.

Parallel to Eva's story (told in the first person), is the third person account of Rolf Carlé, who is born and grows up in Austria. His story is told in chapters that alternate with those recounting Eva's life. Wolfgang Karrer, in a chapter in *Critical Approaches to Isabel Allende's Novels*, has pointed out the alternating chapter structure of the novel. He explains how the distance between Eva and Rolf in the first two chapters (they are separated in both time and space) gradually narrows down, until the two main characters connect through mutual friends in chapters six to nine, finally meet in chapter ten, and merge in chapter eleven (155-56):

Eva Luna

Rolf Carlé

1

2

3

4

5

6

7

8

9

10

11

Thus the novel develops as two stories that grow in parallel fashion, with the obvious intent that they intersect at some point. The fact that one of them is told as a first-person narrative elevates this story to the status of "subject," and relegates the third-person account to the category of "other." The importance of this significant detail will be further developed and expanded in a later section.

2. The Evolution of Characters: From Collective Reality to Creative Truth

Allende's narrative in *Eva Luna* highlights the role of the imagination in the process of societal transformation, and especially the transformation of woman's place within the symbolic order. We shall observe that the novel focuses on women's growing awareness of their traditional role in patriarchal society and the subsequent development of female self-expression. Within this context, it deals especially

with the relationship of women to the power of the spoken and written word in the development of a countervoice to subvert and transform the submissive silence that has traditionally been imposed on them by the existing power structures.

Juan Manuel Marcos, in *De García Márquez al postboom*, claims that, although some of the female characters created by Allende (both in *Eva Luna* and her other works) resign themselves to their condition of submission, this is not true for the great majority of her protagonists. In general they are (or become) aware of their situation, they rebel, and they find the means to overcome the limitations imposed on them by patriarchal society. Marcos goes on to note that the women in Allende's works evolve in a very natural way, without losing contact with their historical-cultural context (102). It becomes important, then, to analyze the idiosyncrasy of these characters, to study their attitudes and accomplishments, within the framework of their specific cultural circumstances.⁵

We shall observe how a number of female protagonists in *Eva Luna* strive to replace an unacceptable collective reality with an imagined, or created, truth. They evolve out of silence, or a state of submission to masculine authority, attaining varying stages of independence, and differing degrees of self-expression and control over their destinies. We shall also observe how many of the male characters are also marginalized in one way or another, and thus are silenced by

the dominant culture in some of the same ways as the women are. Finally, we shall observe how the main character, Eva Luna, embodies the best attributes and qualities of these marginalized beings, but can only fulfil her own destiny after she has also assimilated the lessons learned by the others.

a. Consuelo: Bestower of Life and of Creative Impulse

As we have briefly noted above, Eva's mother Consuelo is characterized as a woman of few words but a great imagination. The narrator states that, in her conversations with Eva, she fills in with poetic flourishes what she lacks in information (11). The first chapter of the novel provides a sketchy history of this enigmatic woman. As an infant she is found in the jungle by Catholic missionaries when she appears one day, ". . . una cachorra desnuda y cubierta de barro y excremento, que entró arrastrándose por el puente del embarcadero" (7). As she matures the priests feel overwhelmed by the prospect of raising her properly, and she is sent to the "Convent of the Little Sisters of Charity" (6) to be educated. When the Mother Superior judges her training to be complete, she is placed in the house of a foreign doctor named Professor Jones, where she will work until the day she dies.

Susan de Carvalho, in an article entitled "Escrituras y Escritoras: the Artist-Protagonists of Isabel Allende," points out that Consuelo's childhood includes three cultural traditions, each of which has a formative influence on her.

When found as an infant by the missionaries, the jungle is an inherent part of her, yet she is not Indian but rather, with her flaming red hair, apparently of European descent. Carvalho asserts that this completely "natural and ahistorical character" maintains a magical perspective throughout her life, accepting the marvellous and fantastic as part of everyday reality (60). As the narrator states, nothing surprises the girl, because "quien ha abierto los ojos en el territorio más alucinante del mundo, pierde la capacidad de asombro" (10).

Furthermore, the Mission, representing the Catholic tradition, has an important influence on her development. On the one hand, this heritage is seen as repressive; the nuns "try to bury the child's wild imagination under the weight of solemn European tradition" (Carvalho 60). Symbolic of this attempt to stifle the child's natural and overflowing creativity is the scene in which the pious sisters cut Consuelo's hair:

"Lo primero será acabar con este rabo de Satanás," decidió la Madre Superiora, pesando a dos manos aquella trenza de cobre bruñido que colgaba a la espalda de la nueva interna. Dio orden de cortar la melena y lavarle la cabeza con una mezcla de lejía y Aureliano Onirem para liquidar los piojos y atenuar la insolencia del color, con lo cual se le cayó la mitad del pelo y el resto adquirió un tono arcilloso, más adecuado al temperamento y a los fines de la institución religiosa, que el manto flamígero original. (12)

On the other hand, the only lasting effect of all these attempts to "illuminate" the child by stifling her spirit is

to "drive her fantasies into a completely inner world" (Carvalho 61). We are told that Consuelo sits for hours on end in the chapel, staring at the altar which is dominated by a terrifyingly realistic Christ; she tries to recite the rosary, but soon she gets lost in endless adventures in which her memories of the jungle alternate with the figures of Sacred History. She prudently learns to hold her tongue, however, and to "guardar su desmesurado caudal de fábulas como un tesoro discreto" (13).

The final element which Carvalho points out as having an important formative influence on Consuelo's creative spirit comes as a result of the time she spends working as a maid in Professor Jones' house. He has an extensive library; in fact the narrator tells us that the house was a veritable labyrinth of books with volumes stacked from floor to ceiling on every wall. There, Consuelo finds time to peruse the world's classics. Her investigation of these texts has no apparent order; dates, chronology, and background are not important. Rather, she "simply absorbs this [European literary] heritage, which becomes inextricable from the tales that already populated her private world" (Carvalho 61).

Consuelo is portrayed as submissive and silent: "una persona silenciosa" (25). The narrator tells us that she substitutes the cloister of Professor Jones' house for that of the convent (16). The one occasion on which she acts according to her own inclinations and disobeys a direct order is

remarked on by the narrator as being significant, because it leads eventually to the conception of her daughter Eva:

"Al jardinero lo mordió una surucucú," anunció Consuelo al Profesor Jones.

"Cuando se muera me lo traes," ordenó el científico con boca torcida, aprontándose para hacer una momia indígena. . . .

Por primera vez en su silenciosa existencia, Consuelo desobedeció una orden y tomó una iniciativa. Con ayuda de la cocinera arrastró al indio a su habitación del último patio y lo acostó en su jergón, decidida a salvarlo. (21-22; emphasis added)

This same Consuelo, generally so silent and submissive, is transformed into a different person whenever she is alone in her room with her daughter. There she creates for the little girl a world inhabited by the inventions of her imagination. The narrator tells us that, whenever she talks about the past or tells her stories, the room seems to fill with light. To the child, the walls seem to dissolve, revealing incredible landscapes, palaces crowded with unimaginable objects, faraway countries that Consuelo either invents or "borrows" from the Professor's library:

Colocaba a mis pies todos los tesoros de Oriente, la luna y más allá, me reducía al tamaño de una hormiga para sentir el universo desde la pequeñez, me ponía alas para verlo desde el firmamento, me daba una cola de pez para conocer el fondo del mar. Cuando ella contaba, el mundo se poblaba de personajes Preservó intactas sus memorias de infancia . . . retenía las anécdotas oídas al pasar y lo aprendido en sus lecturas, elaboraba la sustancia de sus propios sueños y con esos materiales fabricó un mundo para mí. (25)

We see in Consuelo's story-telling an attempt to escape from the world of drudgery and servility in which she lives

from day to day. We see also the influences pointed out by Carvalho: the magical jungle atmosphere of her early childhood, the literary characters whose acquaintance she makes in the Professor's library, and the tendency to suppress all expression of her creative fantasies and creations, treasuring them in an inner world and eventually sharing them only with her daughter. Her art of story-telling is born out of a need to escape from the silent world she inhabits, where she makes not the slightest commotion: "Mi madre era . . . [capaz de] no hacer el menor alboroto, como si no existiera" (25). In order to escape this world of submissive silence, she learns to establish a countervoice to the dominant male voice of her society, thus also teaching her daughter Eva that women must be involved in the task of encoding reality according to their own experiences.

b. *La Madrina*: Caricature of an "Ideal" Woman

When Consuelo dies, Eva is left in the care of her godmother, *la Madrina*. "'Cuideme a la muchachita, comadre. A usted se la encargo,' le pidió mi madre" (44). If we study this female character, who has a formative influence on the protagonist, we come to realize that she is presented as an archetypal figure,⁷ a caricature of the ideal woman as conceived by patriarchal society. As Lucía Guerra-Cunningham has pointed out in "Tensiones paradójicas de la femineidad: El personaje literario femenino en la narrativa de Rosario

Ferré," Latin American literature has tended to stereotype the ideal woman as being passive, the "angel" of her home, a self-sacrificing wife and mother, without any active participation in politics or economic production outside of the home (17). If we add to these qualities the religious role generally assigned to women in Latin America, that is, to educate children in the Catholic faith, we begin to observe a fascinating mockery and parody of these "ideal" traits in the character of *la Madrina*.

To begin our analysis, we note that *la Madrina* has never married. She is thus denied the role of wife and mother that would "authenticate" her in her culture. However, she does fulfil many of the functions of a wife and mother, in her job as Professor Jones' cook. Nevertheless, we observe that she performs these duties as a hired employee, and not as mistress of her own home. She begins to neglect them as soon as the Professor is restricted to his room because of his failing health (50).

La Madrina is quite vocal in her opinions regarding the disadvantages of being a woman. When Eva is born, she affirms that Consuelo has had the bad luck to give birth to a girl: "Mala cosa. Es hembra" (24). She is fond of telling Eva that, if she were a boy, she could go to school and study to become a lawyer and then provide for her godmother in her old age. She maintains that it is better to be a man than a woman, since even the lowest good-for-nothing has a wife to

boss around (46), reflecting a statement made by Paz in *El laberinto de la soledad*:

La actitud de los españoles frente a las mujeres es muy simple y se expresa, con brutalidad y concisión, en [el refrán]: "la mujer en casa y con la pata rota." . . . La mujer es una fiera doméstica, lujuriosa y pecadora de nacimiento, a quien hay que someter con el palo y conducir con el "freno de la religion." (32)

Nevertheless, and despite her pronouncements to the contrary, *la Madrina* is portrayed as being proud of her womanhood. This is done, however, in such a way as to negate the image of the passive, submissive "ideal woman." Rather, the narrator draws a verbal picture of her as a kind of burlesque version of the "femme fatale." She is described as an arrogant dark-skinned woman with generous breasts, a well-defined waist, and hips that bulge under her skirts like a table-top. Whenever she goes out on the street, men turn to stare, shouting indecent propositions at her and trying to pinch her bottom. Rather than being offended, she simply smacks them coquettishly with her purse and laughingly asks, "¿qué te has figurado negro insolente?" (46). She bathes every night, standing in a tub splashing water from a pitcher over her corpulent body, scrubbing with a soapy rag: "Se acariciaba con el trapo y sonreía, orgullosa de la abundancia de sus carnes" (46).

Nonetheless, not even motherhood can rescue *la Madrina* from her misfortune. When she does become pregnant and give birth, the incident serves to underscore the image the

narrator portrays in this character: the caricature of the "perfect woman." Rather than a loving wife and good mother, she is pictured as a prostitute who abandons the child she gives birth to upon discovering that it is a "monster." Eva relates how she heard about it on the radio:

Me enteré por la radio que dio a luz un monstruo. Científicos calificados informaron a la opinión pública que la criatura pertenecía a la Tribu III, es decir, se caracterizaba por la fusión de dos cuerpos con dos cabezas. . . . Lo curioso fue que una cabeza era de raza blanca y la otra negra. "Dos padres tiene el pobrecito, eso es seguro," dijo Elvira con una mueca de asco. "A mi entender estas desgracias vienen por dormir con dos hombres en el mismo día." (97)

La Madrina is furious with herself for having succumbed to the temptation of a short-lived affair, believing that she is being made to pay for her shame with a disgraceful pregnancy. She is so befuddled when she sees the strange two-headed creature she has given birth to that her first reaction is to get rid of it as quickly as possible: as soon as she can struggle to her feet she carries the baby into the corridor and throws it down the incinerator chute.

Although the authorities free *la Madrina* after determining that the infant was in fact stillborn, she is marked for life. She cannot get over the guilt of having given birth to a sideshow freak, obsessed with the idea that the birth must be some kind of divine punishment (98-99). As a result she swears never again to have "carnal contact" with any man: "La Madrina juró ante el altar de la Virgen María no volver a

tener contacto carnal con hombre alguno y para obligarse a cumplirlo, se hizo coser la vagina por una comadrona" (99).

This incident also highlights another paradoxical aspect of *la Madrina*. On the one hand, she seems to be assigned the role of religious teacher to the young protagonist Eva Luna. When *la Madrina* realizes that her mother does not plan to have her baptized, *la Madrina* insists with unyielding stubbornness on the importance of this Catholic rite, saying that by being her godmother she has accepted a charge more sacred than blood ties.⁶ Consuelo finally agrees to allow her daughter to be baptized: "Está bien, si eso le da placer, comadre, haga lo que le dé la gana" (47). *La Madrina* does not have enough money to buy the little girl an appropriate dress so, ironically, she goes without smoking or drinking for three months, saving every coin, so that Eva could have a little rich girl's baptism, with all the proper pomp and ceremony (47).

La Madrina takes very seriously the responsibility of raising Eva as a good Catholic girl. She is fond of reminding the child that, if it were not for her, she would still be a pagan; that children who die without the sacraments go to limbo and stay there forever. She is determined to teach Eva the difference between right and wrong, even if it means having to beat her into submission at times:

Para ella los límites entre el bien y el mal eran muy precisos y estaba dispuesta a preservarme del vicio a fuerza de golpes, único método que conocía, porque así la habían educado. (47)

She takes Eva to the parish church, for her first confession. She consults with the priest "sobre la conveniencia de ponerme a trabajar, antes que . . . se me acabara de ofuscar el alma" (49).

On the other hand, *la Madrina* is a paradigm of superstition and of syncretistic beliefs. She believes in all the Catholic saints, some "saints" of African origin, and still others of her own invention. Before a small altar in her room she has holy water, voodoo fetishes, a photograph of her dead father, and a bust she regards as St. Christopher but which is actually of Beethoven, the most miraculous figure on her altar. "Hablaba todo el tiempo con sus deidades . . . y más tarde, cuando se aficionó al teléfono, las llamaba al cielo, interpretando el zumbido del aparato como la respuesta en parábola de sus divinos interlocutores" (47-48).

In the end, *la Madrina* goes totally mad. Thus, this individual who is already marginalized by her lack of social status and by her condition of being a woman,³ loses all chance of her voice being heard when she is dismissed as being insane. She is an example of what Russell has pointed out in a chapter in *Mujeres y literatura*: "Hay numerosos ejemplos de mujeres que han sido censuradas y silenciadas . . . Su voz le sirve de poco, ya que nadie la cree. . . . Se la considera y califica de 'loca'" (102).

In "Women and the Word," a chapter in *Ambiguity and Gender in the New Novel of Brazil and Spanish America*, Judith

Payne and Earle Fitz have also pointed out that "traditionally, Logos (word, power, meaning, and deed) has been associated with the masculine principle" (164). They explain that "three basic relationships between women and the word (or Logos) are paramount: the word denied or limited; the word bestowed; and the word appropriated" (165). Attributing madness to a protagonist is one strategy that can be used to negate the meaning that the particular protagonist might communicate to the reader.¹⁰ By being reduced to a caricature of the ideal woman, who cannot cope with life and retreats into total lunacy, *la Madrina* is relegated to the category of those who are refused access to the word, or to logocentric meaning.

c. Elvira: Submissive Advocate of Subversion

At seven years old Eva is hired out for her first job as a servant girl. This is the beginning of a new life for her, as she leaves behind the house where she was born and has lived up until this time, and the godmother who has cared for her since her mother's death. At her new place of employment Eva meets Elvira, a woman who instructs her in what she needs to know in order to survive in the working world, who becomes an adoptive grandmother for her, and, most importantly, teaches her that she has a gift for story-telling that sets her apart and can help her to create her own path in the world. Upon Eva's arrival, Elvira introduces herself:

Así que tú eres la nueva sirvienta. . . . A mí me dicen Elvira, nací en el litoral. . . . Lo que he hecho en mi vida es puro trabajar y por lo que veo ése también ha de ser tu camino. Tengo mis mañas y mis costumbres pero nos vamos a llevar bien si no eres atrevida, porque yo siempre quise conocer nietos, pero Dios me hizo tan pobre que ni familia me dio. (54)

In the kitchen with Elvira, Eva begins to become aware of the world beyond the walls of the house: "Varios años trabajé en la casa . . . y en ese tiempo muchas cosas cambiaron en el país. Elvira me hablaba de eso" (67). Elvira also listens incessantly to the radio, and Eva acquires the same habit. It is her source of inspiration, teaching her to sing boleros and other popular songs, and to repeat the commercials. She imitates the announcers' voices, and follows all the radio-dramas (69).

Elvira, like *la Madrina*, is also doubly marginalized: first of all by her social status, and secondly by being a woman. However, unlike *la Madrina*, she does not succumb totally to the patriarchal constraints dictated to her. She practises little subversions of the social structure, like hiding food intended for the *patrona's* table in order to be able to feed Eva a good breakfast, since she has heard on the radio that it is necessary to begin the day with a nutritious meal in order to be able to learn: "Había escuchado por la radio que es bueno empezar la jornada con el estómago repleto, para que te aproveche en los sesos y algún día seas instruida, pajarito, me decía" (56). Although she herself does not

openly rebel against the social order, she advises Eva that in order to survive she must learn to fight back:

"Así está bien, pajarito," me animaba Elvira. "Hay que dar bastante guerra. Con los perros rabiosos nadie se atreve, en cambio a los mansos los patean. Hay que pelear siempre." Fue el mejor consejo que he recibido en mi vida. (66-67)

Although Eva declares that at that time she was still too young to be interested in politics, she recalls that Elvira "[le] llenaba la mente de ideas subversivas para llevar la contra a los patrones" (71). The leaders of the opposition are in exile and the country is under the control of a military General, but Elvira teaches the young Eva that in silence and shadow enough anger is brewing to cause the people to rebel against the regime. She develops such an unswerving hatred of the General, "ese militar rechoncho y remoto con el cual jamás había tenido ni el menor contacto" (73), that she curses him and casts the "evil eye" on him every time she has to dust his portrait, which hangs in a place of honour in the living room.

However, despite these bold declarations and inconsequential subversions of the established order, Elvira is generally locked into her station in life by the patriarchal system against which she rebels. Although she incites Eva to resist, her own rebellion does not go beyond a rhetorical opinion. Since she is limited by the false naming and non-naming of patriarchal society her revolt does not lead to actions of any

consequence; rather, she is worn down by the drudgery of her day-to-day tasks and by her life of constant poverty:

Elvira había comenzado a trabajar cuando niña y a lo largo de tantos años el cansancio se le había introducido en los huesos y le afectaba el alma. El esfuerzo acumulado y la pobreza perpetua le quitaron el impulso para seguir adelante y empezó a dialogar con la muerte. Dormía por las noches en su ataúd, en parte para acostumbrarse de a poco y perderle el miedo, y en parte para irritar a la patrona. (67)

Elvira thus exemplifies what Colaizzi identifies as the difficulty that women encounter when they wish to incorporate themselves in a dimension of society that has traditionally been denied them. This absence of women from the elaboration and transformation of culture is determined by the economic and cultural reality in which they live (111). Elvira does not possess the physical and mental space that Virginia Woolf refers to as "a room of her own," nor the social and financial autonomy necessary to develop herself, her thoughts, and her view of the world. Rather, despite her urging of Eva to resist, she herself retreats into a kind of escapism whereby she anticipates death as the inevitable end to her life of drudgery and submission.

d. Zulema: Educated for Submissive Obedience

After Eva's pilgrimage from one place of employment to another, she finally ends up on the streets without anywhere to go for shelter or food. There she is rescued by Riad Halabí, a Turkish merchant who takes her back to his home in

the jungle village of Agua Santa, where she becomes a companion to his lonely wife Zulema.

Zulema portrays the archetypal figure of the submissive wife, a role for which she has been educated since childhood. When Riad returns to his home village to meet the bride that his mother has found for him, we note the objectification to which she passively submits in the preparations for the wedding. As Octavio Paz has stated, in the symbolic order of patriarchy woman is considered an object, sometimes precious, sometimes harmful, but always different (*Laberinto* 177).

Therefore, in submissive obedience to the role dictated to her, Zulema is prepared for her husband, who will soon become her absolute master. From the ceremonial baths where her body is inspected by the women of the groom's family, she submits to a test of her culinary skills by offering her future in-laws a meal prepared by her own hands, and a test of her honour by showing no reaction whatsoever when she is serenaded by a group of troubadours who sing suggestive songs to her.²² The following day the father and mother drink the last cup of chicken broth with Zulema and then deliver her to her husband. They are led to a chamber that has been prepared for the occasion, and consummate the marriage while friends and relatives wait in the street below to see the bloodstained sheet of purity to be displayed from the balcony. Again, this description of the marriage night conforms perfectly to the

image of decency and virtue that patriarchal society has dictated for woman. As Paz says, commenting on this precept:

El secreto debe acompañar a la mujer. . . . Ante el escarceo erótico, debe ser "decente"; ante la adversidad, "sufrida"; En ambos casos su respuesta no es instintiva ni personal, sino conforme a un modelo genérico. (32)

Zulema does not seem to be aware of the humiliating ritual to which she has been submitted: she has been educated to be an object and fulfils her role perfectly, selling her body in exchange for material stability. As Márcia Hoppe Navarro points out in "A mulher en *Eva Luna* de Isabel Allende," Riad strives--gently, patiently, but unsuccessfully --to win the love of this "object" who is now his property. He tries to subvert the traditional exchange of the woman's body/sex for shelter/food/clothing/jewellery. He is the one who feels humiliated when she rejects him as a person, accepting only the "business" aspect of the arrangement:

Por fin Riad Halabí se encontró solo con su esposa Turbado, se acercó a ella y extendió los dedos para tocarla. . . . Toda su paciencia y su ternura fueron insuficientes para vencer el rechazo de Zulema. . . . Más tarde, mientras su suegra agitaba la sábana en el balcón . . . Riad Halabí se ocultó en un rincón. Sentía la humillación como un puño en el vientre. Ese dolor quedó con él, como un gemido en sordina. (137)

By her own choice, Zulema encloses herself within the walls of Riad's home in Agua Santa, isolating herself from the world. Whenever she needs to communicate with anyone she does so through her husband, who acts as her interpreter since she declines to learn Spanish. By refusing to learn the language,

she denies herself the privilege of the word, thus rejecting the opportunity to establish her own identity. In this way Zulema imprisons herself within the confines of the impenetrable spiral of silence described by Guerra.¹²

Educated to be dependent on her husband, she rejects the opportunity to learn the language, to appropriate the word--the ability to encode reality according to her own experiences--that could free her from the place in society that she has been taught to believe appropriate for a woman.¹³ We are told that she has been trained to serve and please a man, but in her case, her husband asks nothing of her. The narrator speculates that probably for that very reason, she falls into the habit of doing nothing at all, and eventually becomes a kind of enormous "toy." After a while, not even Eva's stories can make her happy; they merely fill her head with romantic ideas, distancing her totally from reality (143).

Her entire upbringing has prepared Zulema for the role of being an object to man's subject (the relationship of subject-object first identified by Simone de Beauvoir and later developed by many feminist thinkers).¹⁴ As Colaizzi states, in order to exist in society, women have had to identify themselves with the images created for them by patriarchal ideology, images that are always subject to masculine desire. They have had to resign themselves to being represented by those values and qualities that are nothing more than the negative aspect of the positive terms that men had chosen to

represent themselves (114). Zulema is an example of a person in a double bind--she cannot fulfil the command to please her husband by submitting to him, since this is not what he wants of her.

When Zulema finds that her husband makes no demands on her, she has been so indoctrinated in the role of dependency that she does not have sufficient awareness of herself as an autonomous being to develop a separate life for herself. She fulfils perfectly the notion of woman as emptiness, as expressed by Lacan in his *Seminaire*:

Là où il n'y a pas de matériel symbolique, il y a obstacle, défaut. . . . Ce défaut provient du fait que, sur un point, le symbolique manque de matériel--car il lui en faut un. Le sexe féminin a un caractère d'absence, de vide, de trou. (III 199).

It is interesting to note that after more than ten years, Zulema's only attempt at learning Spanish is a very limited effort, in order to understand Eva as she recounts the stories narrated by Scheherazade in *A Thousand and One Nights*. Rather than helping to free her from the circle of dependence in which she lives, however, this knowledge of the language only serves to sharpen an eroticism in her that she attempts to satisfy through a brief, doomed affair with Kamal, her husband's cousin. This, her only bid to attain personal fulfilment, is destroyed when Kamal flees, fearing Riad's discovery of his betrayal of trust. Zulema's response is to forget the little bit of Spanish she had learned, to retreat

within the confines of her room and lose any semblance of personhood she had at one time:

Me di cuenta de que en el alma de Zulema algo se había quebrado. Sentí horror al mirarla, ya no era la persona que conocía, se estaba transformando en una especie de enorme vegetal. . . . Nos acostumbramos a la idea de que Zulema era una especie de planta enorme y delicada. (155, 172)

Life goes on, Riad Halabí and Eva settle back into the routines of the house, and eventually Zulema kills herself. She thus lives her entire life perpetuating the interests of patriarchal society, without ever having achieved the freedom that would have established her identity as a whole and complete person.

e. Lukas Carlé's Nameless Wife and "Faceless" Daughter

Just as *la Madrina* is a parody of the "ideal woman," Lukas Carlé functions in the novel as a caricature of the typical husband and father figure of the patriarchal family. He is the father of Rolf Carlé, whose story is told parallel to that of Eva Luna. The image of Lukas Carlé is that of a character totally incapable of showing any kind of love, compassion, gentleness, or kindness. The narrator describes him as the most feared of all the upper-school masters:

Lukas Carlé . . . había impuesto en su hogar la misma ley del miedo implantada en el colegio. A su mujer lo unía un matrimonio de conveniencia, el amor no entraba para nada en sus planes, lo consideraba apenas tolerable en argumentos literarios o musicales, pero impropio en la vida cotidiana. (29)

The two women in Lukas Carlé's family are marked by the reign of fear with which he rules his home. His wife is never mentioned by name. The narrator simply refers to her as "la señora Carlé."¹⁵ This nameless creature is completely dominated by the cruelty and warped desires of her husband. Whenever Carlé travels to the city, he likes to pay a prostitute to strut around naked, clad only in high-heeled red patent leather shoes. Since he does not have the means to cater to such indulgences very frequently, he buys a pair of high-heeled French ankle-high boots which he hides in his wardrobe. When he can no longer resist the temptation to indulge himself, he summons his wife, locks his children in their room, and turns the record player up to full volume. His wife fears his demands but gives in to them, seemingly incapable of opposing him:

Ella había aprendido a percibir los cambios de humor de su marido y podía adivinar antes que él mismo lo supiera, cuándo se sentía con deseos de martirizarla. Entonces comenzaba a temblar con antelación, la vajilla se le caía de las manos y se rompía contra el suelo. (30)

We note that Lukas Carlé's wife is the victim of objectification by her husband, just as Zulema was indoctrinated into that role by her upbringing in a patriarchal society. Because she has been so thoroughly domineered by her husband, she is capable of thwarting his orders only for the sake of the children, and then only behind his back. Lukas forbids his wife to dress the children in woollen clothes, so that they will get used to the cold and be strong; he orders

her to leave them in the dark so they will never be afraid of it; he prohibits her from picking them up even if they cry till they turn purple, asserting that this is good for the development of strong lungs. Those are his orders, but as soon as he leaves the house the mother wraps them warmly, gives them double rations of milk, cuddles them, and sings them lullabies.

When Lukas Carlé returns home after spending some time away serving in the army, it is evident that his capacity for terrorizing his family has not diminished. Although the fear in his wife's eyes is as apparent as ever, she is still quick to defend her children. She spreads a large white tablecloth over the table, protecting from his view their young daughter who is hiding there. But she has lost any remnant of courage to defend herself:

El día que volvió su marido de Ucrania para instalarse definitivamente en el hogar. . . . [la señora Carlé] perdió el coraje. Pareció encogerse y . . . el temor que siempre le tuvo acabó por paralizarla, no pudo dar salida a su odio y éste la derrotó. Siguió cumpliendo sus funciones con la misma prolijidad, trabajando desde el amanecer hasta la noche, atendiendo a . . . su familia, pero dejó de hablar y sonreír. . . . Se sentaba frente a la ventana con los ojos perdidos, escapando así hacia un pasado donde su marido no existía. (39-40)

She thus retreats and escapes into a world of silence, unable to fight against the atmosphere of hatred and humiliation in which her husband reigns supreme.

When Lukas Carlé is found hanging from a tree in the woods, murdered, the local authorities carry out a brief

investigation, more from a sense of duty than from any authentic desire to know the truth. Nobody was fond of the schoolmaster, who had arrived in the village one day years before, with his trunkload of books, his map of the world, and his diploma, to marry the prettiest of the village girls, and within a few months destroy her beauty. Rolf Carlé and his mother are summoned in order to identify the body; when the coroner lifts the sheet, Lukas' wife observes the distorted face and then lowers her eyes and covers her face with her hands (to hide her joy!). Her reaction and her comments to her son when they return home show that somewhere, deep inside, she still has a spark of life that Lukas Carlé has not been able to snuff out. She tells Rolf that it was not a suicide, but rather that his schoolmates have killed his father. Rolf questions her, wanting to know how she can be certain of that, and she responds with a smile and an expression he has never before seen on her face, saying: "Estoy segura y celebro que lo hicieran, porque si no lo habríamos tenido que hacer nosotros algún día" (78).

Lukas Carlé's death seems to awaken in his wife a resolve to help her son survive, not to let him be destroyed by his father's memory as she has been broken by her life with him. When Rolf becomes sick, she realizes that he is being consumed by guilt for having wished to commit the murder of his father himself. She decides to send him to the other side of the world, far away from his nightmares. She travels with him by

train to the nearest port and buys him a third-class ticket, all without any sign of emotion and, when she says goodbye, she gives him a quick kiss on the forehead, just as she did every morning when he left for school. It is as if she has ceased to exist as a separate being, living only through her desire to see her son survive the cruel legacy left him by his father. When Rolf protests that he does not want to go, she is firm with him:

"No debo irme, ahora yo soy el único hombre de la familia, tengo que cuidar de usted."

"Yo estaré bien. Te escribiré"

"Me siento mal, mamá, quiero vomitar."

"¡Te lo prohíbo! No me hagas pasar una vergüenza. Vamos, sube por esa pasarela, camina hacia la proa y quédate allí. No mires hacia atrás. Adiós, Rolf." (81)

After Rolf leaves, it is as if his mother wants to establish as much distance as possible between him and the memories of his unhappy childhood. She herself continues to exist only through her wish to see him survive. The narrator does not tell us anything more of her life; the only further mention of her is through the very brief letters she sends her son, all of them almost identical:

Querido hijo, me encuentro bien, Katharina está en el hospital, cuídate mucho y acuérdate de las cosas que te he enseñado, para que seas un hombre bueno, te besa tu mamá. (88)

Lukas Carlé's wife is a nameless being who exists only vicariously through her children after her husband breaks her spirit with his cruelty and his humiliating treatment of her. His daughter Katharina, the only other female member of the

family, is a "faceless" creature who never has the chance to develop into a free, autonomous human being. She is born with a heart defect, and the doctor predicts that she will not live very long. This prediction is like a self-fulfilling prophecy: although she lives, she retreats into the world of the mentally deranged, thus avoiding her father's attention and his wrath. She is more like a small, frightened animal than a human being; the narrator describes her as having: "la mirada de una ardilla y el alma libre de todo recuerdo" (41). She is able to feed herself, ask when she needs to go to the bathroom, and run and hide when her father arrives, but that seems to be the extent of her capacity. She often waits for Rolf all day, and when she hears his footsteps and sees his upside-down face peering between the table legs, she murmurs like a sea gull. That is where she spends hours each day: beneath the huge table, protected by the rough wood, until her father leaves or falls asleep and someone comes to rescue her. She appears to have become totally adjusted to life in her shelter (41-42).

After Lukas Carlé's death, when Rolf falls ill, Katharina follows him around like a puppy dog. Her eyes never leave her brother, and finally she takes his hand and tries to pull him under the kitchen table to hide, offering him the peaceful silence that has helped her to escape from the world when it is too cruel for her. When Rolf's mother sends him to South America he protests that he needs to stay to protect

Katharina, who is sick. His mother responds that she will not live much longer, that they have always known it would be that way and it was no use worrying about her. In fact, it is almost as though she is already dead: one of the few things Rolf carries with him as he leaves is a silk-lined cardboard box containing one of Katharina's curls, as if it were a memento of a long-dead loved one. The only further mention of her by the narrator is one terse line in her mother's letters to Rolf: "Katharina is in the hospital." The specific cause of her death is not mentioned, but it does not seem important, since she never really had the opportunity to live. She is lost in the spiral of impenetrable secrecy described by Rojas and Rehbein, especially the private, secluded regions beyond the intangible boundaries of human understanding or mental capacity.

f. The Schoolteacher Inés: Enigmatic Role Model

Another fascinating character created by Allende is that of señorita Inés, the schoolteacher in the village of Agua Santa. Because of her name, we make immediate associations with the seventeenth-century Mexican nun, Sor Juana Inés de la Cruz. In her "Introduction" to *A Woman of Genius: The Intellectual Autobiography of Sor Juana Inés de la Cruz*, Margaret Sayers Peden states that "in the history of Spanish American literature, Sor Juana stands alone, the prodigy of the colonial period, her genius uncontested today. She is the

Mexican muse, the inspiration of contemporary writers" (9). By establishing this tacit connection between the schoolteacher in *Eva Luna* and the seventeenth century writer of such brilliant talent, Allende prepares us for señorita Inés' role in the novel.

Just as in the case of Sor Juana, we know very little about the personal history of the schoolteacher²⁶. We do know that she is not married, that her only son, the result of an unexplained love affair, is killed in an act of violent rage carried out by an outsider who has come to live in the village. We also know that she has a profound influence on the whole village by being the only teacher, and, more importantly, that she opens up for *Eva Luna* a whole new world by teaching her to read and write:

Riad Halabí decidió que yo no podía . . . transitar por la vida sin saber leer y escribir y le pidió a la maestra Inés que me diera lecciones particulares. . . . Todos los días recorría las cuatro cuadras con mi libro bien visible para que todos lo notaran, orgullosa de ser una estudiante. Me sentaba un par de horas ante la mesa de la maestra Inés. . . . La escritura era lo mejor que me había ocurrido en toda mi existencia. (140)

The schoolteacher Inés is also influential in developing *Eva's* talent for storytelling. On one occasion she mentions *A Thousand and One Nights* to Riad Halabí, and on his next trip he buys it for *Eva*: four enormous volumes bound in red leather, which she reads until she knows each story by heart. Seemingly unaware of what she is doing, the schoolteacher thus emulates the model of Sor Juana Inés. Jean Franco, in

Plotting Women: Gender and Representation in Mexico, comments that:

The importance of Sor Juana is that she defended the rationality of women and was able to do so because the slippage between her devalued status as a woman and her empowerment by writing led her to understand gender difference as a social construction. (xv)

Just as Sor Juana serves as an unwitting example for the schoolteacher who bears her name, señorita Inés in turn becomes a role model for Eva Luna. Eva continues to devour all the books she can get her hands on, and this develops in her a restlessness and yearning that begins to appear in her stories. The schoolteacher suggests that she write her thoughts down in a notebook, and when Eva follows this advice she initiates her vocation as a writer. She begins to spend part of each night writing, and enjoying it so much that she is unaware of the passage of time (173).

The schoolteacher's role in the novel is that of a secondary character, an enabler. After equipping Eva for her writing vocation, she is only mentioned once or twice more, in passing. When, years later, Eva returns to Agua Santa and visits the shop of her former protector Riad Halabí, she expects to find señorita Inés as his wife. When this is not the case, we are given no explanation of her whereabouts or what has happened to her. It is as if she has fulfilled her function by setting Eva on the way towards developing her writing career, and then is dismissed as no longer necessary

for the advancement of the theme of the relationship between women and the power of language.

g. The "Madam": A Pragmatic Approach to Life

In our analysis of the relationship of women to silence and the limitations imposed on them by patriarchal society, we must briefly study one more female character: that of the "Madam" (*la Señora*) who runs a brothel and befriends Eva Luna when she finds herself on the street and in need of a place to stay. Just like most of the women in the novel, she is born into the poorer strata of society. However, what is fascinating about *la Señora* is her unusual response to the role assigned her by the power structures that determine her existence. Rather than resigning herself to a life of drudgery and servitude, she decides to take a pragmatic approach to the situation. She evaluates her possibilities, and concludes that she will establish a business to take advantage of the fact that she is a woman, offering services that only a willing woman is capable of.

En su juventud, la Señora analizó sus posibilidades y concluyó que no tenía paciencia para ganarse el sustento con métodos respetables. Se inició entonces como especialista en masajes eruditos. . . Otra se habría resignado a ejercer su oficio en forma tradicional, pero ella era mujer de iniciativas originales. . . . No le faltó trabajo con banqueros, magnates y encumbradas personalidades del Gobierno, que pagaban sus servicios con fondos públicos. Lo mejor de este país es que la corrupción alcanza para todos, suspiraba ella encantada. (115-16)

She is a charming woman with a sympathetic smile who professes to have a horror of sentimental ties, but who, in spite of herself, is betrayed by her true nature and ends up becoming fond of the thirteen-year-old waif who has been entrusted to her care. Through the milieu in which she carries out her chosen profession, she has learned to conceal herself behind a mask, a wall of silence, that hides her true emotions. When Eva first meets her, she observes a middle-aged woman whose nylon negligee flutters around her and stirs with the scent of overpowering perfume. Her skin looks like china, her curls lie in petrified rows, her eyelids are like two blue petals, her mouth like a crushed cherry. The reader recognizes in her image the *femme fatale*, object of man's desires and sexual fantasies. She wears this attire like a uniform that proclaims to the world the occupation she has embraced:

Los transeúntes se volteaban a mirar a la mujer, aturdidos por su andar provocativo. . . . El vestido la ceñía poniendo en relieve colinas y valles, relucían los abalorios en su cuello y en sus brazos, tenía la piel blanca como tiza. (111)

Her costume is also a protective cover which she uses to conceal her true self from those around her. Despite the fact that Eva has the sensation that she is surrounded by the silence of both overt lies and things left unspoken, the narrator tells us that the time spent living with *la Señora* is a good time in her life. *La Señora* does not hide from Eva the charm of her friendly, infectious smile and her sympathetic

expression; rather, she tries to protect the girl from the sordidness of her own existence. It is not until much later that Eva realizes the extent to which *la Señora* attempted to shield her from life's vulgarities:

Ahora que han pasado tantos años . . . creo que no tuvo un destino fácil, sobrevivía en un medio brutal, sumida en tráficos vulgares. . . . Decidió protegerme de la sordidez de la calle República, a ver si lograba burlar a la suerte y salvarme de una vida como la suya. . . . Se puso de acuerdo con las otras mujeres para preservarme incontaminada. . . . Quisieron mantenerme al margen de la rudeza y la chabacanería y al hacerlo, ganaron una nueva dignidad para sus vidas. (118)

In spite of her determination to choose her own fate, *la Señora* is just as much a victim of patriarchal society as the other women characters discussed above. Her choices are limited, and her life is determined by the economic reality that defines man as "subject" and woman as "object." Irigaray has commented on this concept in *Ce sexe qui n'en est pas un*,

La société que nous connaissons, la culture qui est la nôtre, est fondée sur l'échange des femmes . . . [Dans] tous les systèmes d'échanges qui organisent les sociétés patriarcales. . . . la force de travail est donc toujours supposée masculine, et les "produits" font l'objet d'usage et de transactions entre les seuls hommes. (167-68)¹⁷

Colaizzi has also remarked on the fact that women, in order to exist in society, have had to identify themselves with the images that patriarchal ideology has created for them, images that are always subject to masculine desire (114).¹⁸ Since she herself has not been able to escape the objectification of patriarchal society, *la Señora* tries to

realize some degree of fulfilment by attempting to protect Eva from that same fate.

h. Male Responses to Patriarchal Domination

The above discussion of a number of the female characters in *Eva Luna* could lead to the erroneous conclusion that only women are portrayed by Allende as being victims of silencing in patriarchal society. In fact, some of the most significant male protagonists in the novel are also marginalized in one way or another, and thus are also silenced by the dominant culture. We shall look briefly at those male characters who, directly or indirectly, make an impact on the development of *Eva Luna's* awareness of the power of the spoken and the written word. We shall see how they help her on the way to discovering her ability to use this power to overcome patriarchal domination, or silencing.

i. Huberto Naranjo a.k.a. Comandante Rogelio

Let us begin by studying Huberto Naranjo, who is described by Gloria Gálvez-Carlisle in "El sabor picaresco en *Eva Luna*" as a kind of picaresque hero (165). According to the *Oxford Companion to Spanish Literature*, picaresque novels are characterized by "a low-life milieu, and a shrewd hero . . . who may manage to climb the social ladder, and achieve--albeit temporarily--financial and other successes" (464).

Pilar Rotella elaborates further on this by supplying the following definition of a "pícaro":

[The] pícaro [is] a pragmatic, resourceful, protean figure . . . a solitary figure whose loneliness begins in childhood (through abandonment, expulsion, orphanhood) and is later compounded by the cruelty and deception of a largely corrupt, harsh world. . . . The pícaro's revenge (and his *modus vivendi*) consists in out-maneuvering, out-smarting and disrupting the established order to his own profit and advantage. (127)

Based on this characterization, we agree with Gálvez-Carlisle's designation of Naranjo as a picaresque kind of hero. Eva first meets him when she is nine years old. She has fled her place of employment after an altercation with her mistress, and is wandering the streets. Having pulled her *patrona's* "hair" in a fit of rage, she actually pulls off her wig; but Eva believes she has scalped her, and is afraid that she will be thrown into jail for her misdeeds. Towards evening, tired and hungry, she is approached by a dark-eyed boy, a few years older than her and wearing khaki pants and a shirt much too large for him. In describing him, the narrator tell us that, from the moment he could look after himself, Huberto Naranjo had lived on the street. He begins earning his living by shining shoes and selling newspapers and then progresses to hustling and petty thievery:

Poseía una habilidad natural para engatusar a los incautos. . . . Unos años más tarde, vestido como un cruce de vaquero y charro mexicano, vendería desde atornilladores robados hasta camisas dadas de baja en los remates de las fábricas. (61-62)

By the time he is sixteen, he has become the leader of a street gang, both feared and respected by those who, like him, live on the streets. He is the hero of the neighbourhood and the prostitutes, and the nightmare of the police.

Thus we see that Huberto definitely fits into the category we described earlier, that is, a member of the downtrodden, silenced classes of society. He is an orphan, poor, living by his wits. From childhood, he has learned to hide behind a wall of silence: when Eva asks him to be her friend, he responds that he doesn't hang around with women. Nevertheless, he stays with her and together they roam the city for a couple of days; he teaches her the advantages of street life, and some tricks of survival. Thus begins a long relationship in which Huberto will be like a brother to Eva. Later for a time he will be her lover, and throughout it all a dependable and constant friend.

When Eva returns to work for her mistress, she has no contact with Huberto for a number of years, until she again ends up on the streets, this time without employment or a place to live. When she first sees him after this long interval, she does not recognize him:

Me pareció muy elegante, con sus patillas morenas, copete engominado, pantalones ajustados, botas de tacón alto y cinturón de cuero con remaches metálicos. . . . Tendría poco más de quince años, pero se veía mayor por la manera de balancearse. . . . Ese modo de llevar el cuerpo como un bandolero me sirvió para identificarlo, porque caminaba igual cuando era un chiquillo de pantalones cortos. (107)

It is significant to note that, while Eva recognizes him by his "desperado-like bearing," which identifies him as a picaresque character, Huberto recognizes Eva by her voice, and remembers her as "the one who told stories." When he takes her to *la Señora's* house to live, he also identifies her by this trait:

"Te traigo una amiga. . . . Se llama Eva Luna y viene a vivir contigo," anunció Naranjo. . . . "Haz cuenta que es mi hermana . . . sabe contar cuentos."
(109-110)

La Señora asks Huberto what she is supposed to do with Eva, and he responds, "enseñale a leer" (110). Although this goal is not realized during the time that she is living with *la Señora*, we note that Eva's relationship with Huberto Naranjo is an important factor in her developing awareness of the power of both the spoken and the written word.

Eva and Huberto go their separate ways after the police roundup leaves her without a home once more. They do not meet again until after the years that Eva spends living in Agua Santa, where she does indeed learn to read and write. Huberto has also progressed, from the urchin he was when they first met, to the feared leader of a street gang, to the bearded man in a black beret whose picture is now on posters all over the city, offering a reward for his capture, because of his involvement with the guerrilla forces.

However, deep inside Huberto has not changed much from the homeless, penniless orphan he was when Eva first met him. He has simply changed his field of action: from the streets to

the mountains, from being the leader of street gangs to "Comandante Rogelio" of the guerrilla forces. By assuming this new identity, he still hides behind a wall of silence, not letting anyone get close enough to know him well, or to hurt him.

Even Eva, with whom he makes passionate love whenever he comes to the city, does not know his whereabouts or his exact comings and goings. She never knows when to expect him, since his visits do not follow any predictable pattern. He does not call or write, or send messages. He simply appears from time to time, always looking different: sometimes he has a mustache, sometimes a beard, or his hair might be combed differently, but he is always in disguise. He seems to have taken to an extreme the goal of realizing the picaro's revenge, of "out-maneuvering, out-smarting and disrupting the established order" (Rotella 128). He has given himself over completely to the cause of fighting for the liberation of the members of society who, like him, have been marginalized and suppressed into silence by the ruling authorities.

ii. Riad Halabí: Silent Champion of the Suppressed

Riad Halabí is another male character who at times is Eva's protector and teacher, at times her lover, and always a faithful companion and friend. Although Riad attains financial independence and a certain stature within the community, he has two characteristics that indicate to the reader that he

is someone whom the narrator identifies with the disadvantaged classes of society: he is a foreigner, who has arrived in Agua Santa as an emigrant escaping from a past of poverty, and he has a physical defect. The fact that he has a facial disfiguration leaves a mark on all his relationships with others:

[Tenía] una hendidura profunda entre el labio superior y la nariz, los dientes separados, a través de los cuales asomaba la lengua. . . . Trataba de evitar [a los demás] la repugnancia de mirar su boca partida y siempre llevaba un pañuelo en la mano para tapársela, no comía o bebía en público, sonreía apenas y procuraba colocarse a contraluz o en la sombra. (127, 129)

It is because of this defect that his wife Zulema, raised to admire physical beauty, cannot bring herself to love him and is repulsed by his advances on their wedding night. This rejection leaves him with a feeling of pain and humiliation that marks him and stays with him for the rest of his life, but which he never talks about, preferring to hide his feelings in silence.

Riad arrives in the country when he is fifteen, alone and without money or friends. During his first years as an immigrant he lives on bread, bananas and coffee, and sleeps on the floor of a textile factory owned by a compatriot. When he decides to dedicate himself to commerce, he begins to travel the countryside to peddle his merchandise. He comes at last to a region that has been ruined by the oil fever, but he becomes enamoured of it because of the abundance of fruit and flowers, a sharp contrast with the dry, harsh land in which he

was born. He feels one with these people, whom the narrator describes as poor and modest, but happy despite their poverty:

Se prendió de las gentes, grandes señores en su pobreza y su abandono. Donde fuera lo recibían como a un amigo. . . . Eran personas alegres y generosas, de palabra clara, entre ellos lo dicho tenía la fuerza de un contrato. (131)

Riad seems to idealize his adoptive country, and is blind to the racial discrimination and economic tyranny that keep so many from living full, satisfying lives. In a conversation with the schoolteacher Inés, he comments that he likes this country, where rich and poor, black and white are a single class, a single people. People are free of social ranks and rules, no one better than anyone because of birth or money. Señorita Inés warns him, however, that he should not let himself be deceived by appearances, to which he responds that, nevertheless, in this country a man can climb or fall, be a millionaire, the President, or a beggar. It depends only on his effort and his luck. Señorita Inés ends the discussion by asking him if he has ever seen a rich Indian, or a black general or banker.

The narrator adds the comment that "la maestra tenía razón" (194) but Riad Halabí prefers to close his eyes to the economic and political reality in which he and so many others are living. And although Riad attains a certain level of contentment when he settles in the village of Agua Santa, he always maintains a protective wall of silence around him. He continues to feel the humiliation of Zulema's rejection "como

un puño en el vientre." The pain is ever-present in his life, but he never speaks of it, because he has been taught that there are certain things that a man never talks about: "Había sido educado en la regla del silencio: al hombre le está prohibido demostrar sus sentimientos o sus deseos secretos" (137).

This character who champions the poor and romanticizes the country he has taken as his own, is the person who rescues Eva Luna and takes her home after she loses the protection of *la Señora* and her brothel. Riad, who himself escapes behind his wall of silence, is instrumental in helping Eva develop her awareness of the power of words to overcome the silence imposed by others. It is Riad who insists that she learn to read and write and, just as importantly, he registers her with the civil authorities, thus establishing her identity as an individual:

Riad Halabi me dio varias cosas fundamentales para transitar por mi destino y entre ellas, dos muy importantes: la escritura y un certificado de existencia. No había papeles que probaran mi presencia en este mundo, nadie me inscribió al nacer. (145)

Riad, raised in a culture with strong patriarchal convictions, nevertheless strives to grant Eva a sense of dignity and self-respect. He treats her as an equal, an acting subject rather than an object, by teaching her to sell, weigh, measure, do figures, and make change. To give her practice in reading, Riad buys her an almanac and some movie magazines; when she can read without difficulty, he buys her

romantic novels, and later the four volumes of *A Thousand and One Nights*. The narrator tells us that Eva loves Riad Halabí like a father:

Nos unían la risa y el juego. . . . Jugábamos dominó y apostábamos toda la mercadería de [la tienda]. . . . Compartíamos el gusto por los proverbios, las canciones populares, los chistes ingenuos, comentábamos las noticias del periódico y una vez por semana íbamos juntos a ver las películas del camión del cine. (141-42)

However, with the arrival of Riad's cousin Kamal, things change. Riad no longer calls Eva to comment on the news, he puts aside the reading aloud and the jokes. The domino games become a man's affair, and he begins going alone with Kamal to the movie theatre, because his cousin is not used to female company. Whenever Kamal is around, Riad becomes curt and authoritarian with Zulema and Eva. He assigns Eva the task of teaching Spanish to his cousin, which is not easy since Kamal is humiliated if she, being a woman, tells him the meaning of a word, or points out an error of pronunciation. It seems that Riad has lapsed into the ways of the patriarchal structure in which he was raised, not realizing that the intrusion in his home of the elements of that system will destroy the peaceful abode and relaxed family life he has created for himself. He is reverting to the man/woman, subject/object dichotomy which is a part of his cultural heritage.

After the disastrous affair between Kamal and Zulema, things once again settle into a routine, and Eva resumes her classes with the schoolteacher Inés. However, their tranquil-

lity is shattered by tragedy and scandal once again, when Zulema kills herself and Eva is accused of her murder. Although Riad manages to clear her name, he knows that she can no longer live in the village. Just as the imposition of silence can strip away one's "subjectivity," reducing that person to the status of object, so also language, when misused, can have a negative power, such as the destructive power of gossip:

La maledicencia crecía y se inflaba como levadura y los mismos que tres meses antes estaban dispuestos a jurar que yo era inocente, comenzaron a murmurar porque vivía sola con Riad Halabí bajo el mismo techo, sin estar unidos por un lazo familiar comprensible. (183)

Yet, even though circumstances dictate that Riad must send Eva away, he provides for her as if she were the daughter he never had. He gives her a suitcase full of new clothes and enough money to live in the capital, to go to school, and to learn to make her living. So even in sending her away, he once again helps her on her way to self-awareness, and her understanding of the power of the word to transform and revolutionize life and society. He recognizes that she needs money and education to achieve her independence, to attain the status of an acting subject rather than a mere object that is acted upon, reflecting the image of another's desires.

iii. Melecio/Mimí: A Marvellous Transformation

During the time that Eva lives with *la Señora*, she makes the acquaintance of *la Señora's* best friend, Melecio. He too

is one of the marginalized members of society, persecuted and victimized by the rest because of his effeminate behaviour. His oppression began already as a child at home, where he suffered the beatings and anger of his father, a "bear" of a man who had emigrated from Sicily and who could not understand his son's desire to play with his sister's toys. He tried to force his son to kick a ball, to box, to drink, and later, to go to whorehouses. Melecio's only explanation for his behaviour is that there is a woman inside of him, a woman who cannot get used to the male body in which she is trapped as inside a straitjacket. Since Melecio is not interested in intimacy with women, and *la Señora* views sex as the mainstay of her business but not something she wants to waste energy on at her age, they develop a splendid friendship devoid of jealousy, possessiveness, rudeness, and other disadvantages of carnal love.

Upon Eva's return to live in the city after Zulema's death, she takes refuge in a church to escape the noise and tumult of a mob of students brandishing their fists and yelling and shouting slogans. There, by chance, she again meets Melecio, but does not recognize him:

Vi sentada en otro banco a una mujer tan hermosa, que por un instante la confundí con alguna aparición divina. Ella se volvió y me hizo un gesto amistoso. . . . Tuve la impresión de haberla conocido antes o, al menos, de haberla presentado. Ella me miró también, con una sonrisa dudosa en sus labios pintados.

"Yo te he visto alguna vez . . ."

"Creo que yo también." (189-90)

Melecio recognizes Eva first, and identifies her as "la niña que contaba cuentos, Eva Luna," just as Huberto Naranjo did on another occasion years earlier. Melecio then adds, "¿No me reconoces? Soy yo, Melecio" (190), telling Eva that her name is Mimi now, and that she is a transsexual. She was born a man, but by mistake, and now she is a woman. In response to Eva's queries, she declares that she did it "con dolor." She explains that she always knew she wasn't like everyone else, and finally decided to undo what nature had done to her.

Eva goes to live with Mimi. Her apartment is in an upscale part of the city: the neighbourhood of the Opera House, the best French restaurant in the city, and the Seminary. By the time Eva meets up with her again, Mimi has travelled farther along the road from suppression to self-fulfilment than any of the other characters discussed up to this point. She explains that she wanted so badly to be a woman, that she was willing to go through hell to achieve it:

Bajo la dirección de un médico especializado en esas metamorfosis, ingería hormonas capaces de transformar a un elefante en ave migratoria, se eliminó los vellos con pinchazos eléctricos, se colocó mamas y nalgas de silicona y se inyectó parafina donde consideró necesario. (195)

Mimi takes this resolve that permitted her to become the person she always wanted to be, and translates it into an unconditional support for Eva also to realize her own dreams, to develop her talent for story-telling. Eva stays with Mimi

for several years, and during that time gradually becomes a woman who learns to steer her own course: "Me quedé con ella . . . varios años, y . . . acabé de hacerme mujer y aprendí a conducir el timón de mi existencia" (195). She spends those years trying to make up for lost time. She takes evening courses to get a bachelor's degree, and during the day works as a secretary in a factory that manufactures military uniforms. Once her studies are completed, she spends her evenings filling notebooks with stories, and Mimi encourages her to leave the factory job and dedicate herself to writing. Mimi maintains that everyone is born with a talent, and that happiness or misfortune depends on discovering what that talent is and whether there is a demand for it in the world. One evening she comes home carrying a heavy, beautifully wrapped package: "Era una máquina de escribir. Para que empieces a trabajar, dijo" (230).

In this way Mimi persuades Eva to write her first novel, which will be produced as a television mini-series with Mimi in the starring role. She has come a long way from the shy cabaret singer she was when she started her career on the stage, just as Eva has travelled a great distance along the road of self-awareness, and increased her understanding of the power of the spoken and the written word to transform people from the status of passive object to active subject.

iv. Rolf Carlé: From Silent Witness to Willing Lover

As we have observed, Rolf Carlé's story is told parallel to that of Eva Luna, in alternating chapters that gradually bring the stories of the two characters closer together in time and space, until they meet and finally merge. We have already mentioned the fact that Eva's story is told as a first-person narrative, while the story of Rolf's life is told as a third-person account. The narrator thus employs a variety of perspectives, a technique which Robert Scholes and Robert Kellogg, in *The Nature of Narrative*, call "multifariousness." Scholes and Kellogg go on to say that "the multiple perceptions of this kind of narrator coalesce into a single reality, a single truth" (273). This single truth incorporates the parallel stories of Eva and Rolf, seeming to elevate Eva's first-person account of her own life to the status of "subject," and relegating the third-person account of Rolf's life to the category of "other" or "object." This reversal of male-female roles is significant to the evolution of the theme we have been developing in our discussion of the novel *Eva Luna*, that is: women's growing awareness of and access to the spoken and written word as a means to attain liberation from the limitations imposed by patriarchy.

Rolf is as much a victim of patriarchal domination and suppression as the other characters we have discussed up to this point. We have noted, in our discussion of his mother and sister, that in his childhood he was subjected to the

cruelty of a father who was incapable of showing any kind word, love, compassion, or gentleness to his family. He shares the comfort of hiding under the kitchen table offered by Katharina, the younger sister who has escaped into the safe, silent world of the insane. These feelings of fright and the act of empathizing and identifying with Katharina stay with Rolf until he is grown and living on the other side of the world:

Tanta vida pasaron los hermanos allí, que Rolf Carlé guardó el recuerdo de la luz lechosa bajo el mantel y muchos años más tarde, al otro lado del mundo, despertó un día llorando bajo el mosquitero blanco donde dormía con la mujer que amaba. (42)

These two scenes provide a framework for the story of Rolf's life: as a child he learns to build a wall of silence around himself, safe in the silence of the milky light under the table; and it is not until he is liberated by the creative power of Eva Luna's words, as they lie together under the pale light of the mosquito net, that he is able to break down that wall. Just like Katharina, he learns to isolate himself from a world that, in his experience, is capable only of wounding and causing pain. The narrator tells us that the children would sit under the table, at Lukas Carlé's feet, mute and motionless, isolated in their refuge where sounds, odours, and alien presences are muffled and where they are insulated from the possibility of any unwanted intrusion. Rolf has internalized these early lessons to such an extent that he grows into a young man who is unable to demonstrate affection or accept

human contact. He denies his emotions and believes that life is filled with a harshness that requires a strong armour in order to protect oneself. In spite of the erotic games and romps in which he participates with his cousins, he maintains his reserve and does not give in to his aunt Burgel's wishes to see him settle down and get married.

In a chapter in *Critical Approaches to Isabel Allende's Novels*, Ester Gimbernat de González points out that, throughout these early events of his life, Rolf can best be described as someone who is always on the sidelines, a complement and witness to those who are involved in the activities of day-to-day life. He is almost closer to the status of object, simply reacting to the desires of others, than an active subject. He lives vicariously through the actions of others: his schoolmates kill his father, whom he had wanted to kill. He plays erotic games with his cousins, even becomes their lover, but is not their husband. His aunt Burgel and uncle Rupert would like to make him their heir, but he is only their nephew, not their son. When he chooses a career in journalism, even his profession relegates him to the role of being a witness to the battles fought by others (114).

Eva Luna is the person who finally rescues Rolf and frees him from the terrifying ghosts of his past. The first time they meet is at a party; what is significant about this encounter is that it immediately establishes Eva's status as thinking, acting subject, aware of the transforming power of

words. At Mimi's request, she settles down to tell one of her stories: "Me senté con las piernas recogidas como un indio, cerré los ojos y durante unos segundos dejé vagar la mente como siempre hago para inventar un cuento" (234). When she has finished, Rolf Carlé is the only one who does not applaud. Later he confesses to Eva that he was a long time returning from that austral pampa where she had left two lovers with a bag of gold coins.

Eva's talent for story-telling helps to set Rolf on the road to healing. When they spend an afternoon together, drinking wine and telling each other their life stories, Rolf is surprised at himself. He remarks that it is the first time that he has ever put into words the sad events of his childhood. Questioned by Eva as to the reason for his reticence on this subject, he replies that it always seemed like a dark secret that he did not wish to share with anyone.

Eva asks what happened to Katharina, and when Rolf responds that she died a sad death in a hospital, Eva demonstrates the power of words to transform human existence. She invents a happy ending for Katharina's story, in which the little girl is warm and safe, just as she had been when she used to sleep with Rolf under the kitchen table. Even though she has no real memory, in Eva's retelling of events Katharina's instinct retains intact the warmth that Rolf had given her, and she happily whispers his name; then, without her knowing, her spirit drifts away. When her mother comes to

visit her a little while later, she finds her motionless, but still smiling. Rolf is so charmed by Eva's creative reinvention of reality that, in an unsteady voice, he asks her to create something good for his mother too.

It seems that by allowing someone else to see into his past and share his dark secrets, Rolf has crossed a barrier that up until this point had kept him on the fringes of the events of life, including those he filmed for his job as a photographer for the national newscast. Now, however, he begins to take a more active role. When he becomes aware of a massacre in one of the Army Operations Centres, he insists that the truth be told. His boss refuses to be swayed by his arguments, so Rolf takes his films and photographs and shows them to some deputies from the opposition party, so that they can see for themselves the methods the government is using to combat the guerrillas. These efforts to fight against the official silence imposed by the authorities lead Rolf to become more and more involved in the cause of the subversives, until he takes part in a raid designed to free a number of political prisoners from a penal colony. Through his involvement in this action, his path again crosses Eva's, who is also helping the guerrillas.

While out in the countryside, waiting for the attack to occur, Rolf asks Eva to tell a story she has never told before. She willingly begins to tell about "una mujer cuyo oficio era contar cuentos" (258). This is clearly a reference

to herself, and the story she continues to tell corresponds very closely to her own life story. She relates how the young woman met a man who was very sad because of unspeakable burdens from his past, so he asks her to create a new history for him. After she has told the new story of Rolf's life, Eva adds:

Por fin amaneció y en la primera luz del día ella comprobó que el olor de la tristeza se había esfumado. Suspiró, cerró los ojos y al sentir su espíritu vacío como el de un recién nacido, comprendió que . . . le había entregado su propia memoria . . . sus pasados habían quedado en una sola trenza . . . y se abandonó al placer de fundirse con él en la misma historia. (258)

Eva thus predicts how her and Rolf's lives will be fused into one, but he is slow to react. In the "Final Word," the closing chapter of the novel, the narrator tells us that the man who was so quick when it came to capturing an image on film was rather awkward when faced with his own emotions. In his thirty-some years of existence, he has learned to live with solitude, and it is not easy for him to abandon these habits that he has protected for such a long time. He is used to the passive role of object, and it is difficult for him to cross the threshold of becoming a fully active subject. It is not until Eva and Rolf retreat for a time to the Colonia in the mountains where Rolf's aunt and uncle live, that their love is realized. In that idyllic setting, Rolf finally permits Eva's magical power with words to re-create him, breaking down the wall of silence that he had carefully constructed around himself, so many years before.

i. **Eva Luna: The Transforming Power of Words**

The characters we have studied up to this point are like the multi-coloured threads of a tapestry, that all come together in the life of the protagonist, Eva Luna. Her destiny is touched and changed--directly or indirectly--by all of them.

Carvalho asserts, in "Escrituras y escritoras: The Artist-Protagonists of Isabel Allende," that *Eva Luna* is "a novel of artistic self-exploration, a kind of *Bildungsroman* similar to Joyce's *Portrait of the Artist*" (60).¹⁹ The novel opens with the narrator introducing herself, as if in a personal encounter with the reader: "Me llamo Eva, que quiere decir vida, según un libro que mi madre consultó para escoger mi nombre" (7).

Besides giving her a name that will grant her a desire for life,²⁰ Consuelo teaches her daughter to fantasize, to use her imagination to escape from the drudgery of the world around her, to create a space in which she can control and transform her own reality, in which time becomes a nebulous concept and the characters from books are as much a part of her life as the people who live around her. She begins to be aware of the transforming power of words:

El tiempo se regía por normas caprichosas; en media hora yo podía dar seis vueltas alrededor del globo terráqueo y un fulgor de luna en el patio podía llenarme los pensamientos de una semana. La luz y la sombra determinaban cambios fundamentales en la naturaleza de los objetos; los libros, quietos

durante el día, se abrían por la noche para que salieran los personajes a vagar por los salones y vivir sus aventuras. . . . Una palabra mía y, ¡chas!, se transformaba la realidad. (28)

By quoting from the ancient tale, *A Thousand and One Nights*, on the fly-leaf of her novel, Allende recognizes that the power of words to transform and recreate the world is a theme with a long tradition, and implies a correlation between Eva Luna and the well-known story-teller protagonist Scheherazade: "Dijo entonces a Scheherazada: 'Hermana, por Alá sobre ti, cuéntanos una historia que nos haga pasar la noche'" (5).

Just as Scheherazade told stories night after night to save her life, and the lives of other potential victims, Eva learns that the power of words, represented by story-telling, is crucial to her survival. After her mother's death, she develops her narrative abilities by inventing innocent stories to amuse Elvira. When they come home from the market, she entertains Elvira with tales of enchanted carrots and peppers that turn into princes and princesses when they fall into the pot, and jump out of it with sprigs of parsley tangled in their crowns and broth streaming from their royal garments (57-58).

She also learns the "commercial" value that her stories have: although she is assigned to sleep in a hammock in the kitchen, she trades stories for the right to sleep curled up beside Elvira in her bed. Later, she also learns to barter words for goods, and the protagonist/narrator tells us that

she has been very fortunate, because she could always find someone willing to accept such a transaction (68). She takes her inspiration for her stories from everyday life, and from the *boleros* and other programmes she listens to on the radio, which is on all day in the kitchen, where she spends much of her time (69). When she finds herself hungry and alone on the street and Huberto Naranjo rescues her and feeds her, she pays him the only way she knows how: she offers to tell him a story. Later, when she is living with *la Señora*, she and her girls ask her to invent different endings for the radio-plays they listen to, and for the Mexican movies they take her to see. She devises dramatic endings that never coincide with the real ones. She learns to improve on the plot, changing the restrained love story of a simple Mexican cowboy to a blood-and-guts tragedy, with the rousing approval of her audience: "Tú cuentas mejor que en las películas . . . sollozaban ellas" (118).

However, for Eva this phase of story-telling is only an initial step on her road to awareness of the power of words to transform a person from the status of object to that of subject. When she overcomes her illiteracy and learns to read and write under the tutelage of señorita Inés, she initiates the next phase of her creativity. Once she learns how to read, she devours any and all books that fall into her hands. Being able to write helps her to remember her stories, and she can make them more complex. By noting a couple of brief

sentences, she can remember the rest of the story and repeat it later to others. The schoolteacher encourages her to write down her thoughts, "los anhelos e inquietudes que no sabía que estaban en mi corazón" (173). She begins to realize the potential of the written word, and reflects on her creative abilities, wondering whether anything truly exists, whether reality is not simply an unformed and gelatinous substance only half-captured by one's senses:

No había pruebas de que todos la percibieran del mismo modo. . . . Me consolaba la idea de que yo podía tomar esa gelatina y moldearla para crear lo que deseara, no una parodia de la realidad . . . sino un mundo propio, poblado de personajes vivos, donde yo imponía las normas y las cambiaba a mi antojo. (174)

Eva becomes aware of the fact that she alone has the power to create everything that occurs in her narrative, and at times the environment created by her active imagination seems preferable to the unkind world around her. Eva gains more confidence in this ability to transform "reality" to her liking as she acquires more experience. When she moves into Mimi's apartment, she invents an entire family tree for herself by obtaining old photographs and placing them on her wall. She deliberates the longest over a representation of her mother, Consuelo, whose "presencia visible" (126) she has kept alive in her memory. Finally she settles on a portrait of a beautiful young lady, feeling that it is appropriate because it portrays someone beautiful enough to embody her image of her mother: "Dimos por fin con una joven delicada y

sonriente, vestida de encajes y protegida por una sombrilla, en un jardín de rosas trepadoras" (207), although in her childhood she has never seen Consuelo in anything but an apron and canvas shoes, performing everyday household chores. She explains that she always knew in her heart that she was like "la exquisita señora de la sombrilla, porque así se transformaba cuando estábamos solas en el cuarto de servicio y así deseo preservarla en mi recuerdo" (207).

It is at this time that Eva begins to work as a secretary in the factory that produces military uniforms, and spends her nights filling her notebook with stories. Encouraged by Mimi, who believes in fortune telling and who pronounces that her destiny is to be a writer, she begins to write the screen play for a television mini-series in which Mimi will be the star. She also resumes her relationship with Huberto Naranjo, who is now "Comandante Rogelio" of the guerrilla forces. It is because of her involvement with Naranjo that she begins to realize that her story-telling and writing skills provide her with a power of invention, creation, and re-creation that is much more important for her identity and survival as a woman than all the subversive actions of the guerrilla groups: "Para Naranjo y otros como él, el pueblo parecía compuesto sólo de hombres; nosotras debíamos contribuir a la lucha, pero estábamos excluidas de las decisiones y del poder" (214). She begins to realize that his revolution will not change her fate

in any fundamental way. As long as she lives, and in all circumstances, she will still have to make her own way:

Tal vez en ese momento me di cuenta de que la mía es una guerra cuyo final no se vislumbra, así es que más vale darla con alegría. . . . Concluí que Elvira tenía razón, hay que ser bien brava, hay que pelear siempre. (214)

Eva again turns to her story-telling and her writing skills to mould reality to her liking, this time through the novel she is writing, which will be produced on the television screen. It is at this point in the narrative that the lives of Eva, the narrator and Eva, the protagonist begin to converge. As Edna Aguirre Rehbein states in "Isabel Allende's *Eva Luna* and the Act/Art of Narrating, "whereas previously the narrative has described Eva's life in retrospect, [Allende] creates the impression that Eva, the narrator is now recounting Eva, the protagonist's life as it is unfolding and developing before her" (184). She goes on to explain that Allende adds to the complexity of the narrative "by allowing Eva to detail the recording of these events which have already been written by the narrator and have been read previously by the reader in this same novel" (185). As Eva continues to write, she begins to speculate about her own future. The implication is that she is now beginning to tell her life story as it will take place in the future, though it has not yet occurred. Eva Luna feels that she is now in complete control of her destiny; all she needs to do is to write it down in order for it become her narrative reality: "Me atrajo

la idea de ser yo también uno más de la historia y tener el poder de determinar mi fin o inventarme una vida" (231).

In the end, Eva Luna succeeds in doing exactly that: besides being given the chance to have an influence on the course of events in the political life of the country, she determines her destiny, by creating and re-creating a life for herself. First, she uses her writing skills to communicate to the public the "truth" of what happened in the raid on the Penal Colony. Afraid that the authorities will never allow the facts to be told in the news, Eva and Rolf decide to incorporate the events in the television mini-series she is writing, thus reaching a larger audience than would be possible by any other means. And finally, she writes herself and Rolf into the story, describing how they fall in love, and love one another for a while until their love fades. But then she interrupts herself, saying that perhaps that is not how it happens after all:

O tal vez las cosas no ocurrieron así. Tal vez tuvimos la suerte de tropezar con un amor excepcional y yo no tuve necesidad de inventarlo, sino sólo vestirlo de gala para que perdurara en la memoria, de acuerdo al principio de que es posible construir la realidad a la medida de las propias apetencias. (281)

By ending the novel in this way, Allende demonstrates that Eva has progressed from a young girl who first learns to tell stories orally, then blossoms from a state of illiteracy, learning to read and write, and finally, comes to the realiza-

tion of the full potential and power of words, both spoken and written, to create and control reality.

3. Silence and Marginalization: Stylistic Techniques

As we have noted above, Allende develops the theme of the marginalization and silencing of women especially through her skillful narrative style and story-telling abilities. However, the communication of this topic is not limited merely to her development of characters and manipulation of situations. As we shall observe, she also makes use of a number of stylistic techniques in order to convey the same idea of the confrontation and transformation of silence.

a. Circumlocution or Duplicitous Language

As we observed in Chapter I, silence is often used as a part of a rhetoric of opposition. Women writers employ techniques such as false or devious language, duplicitous speech, and circumlocution, to resist the "censorship" of the dominant (masculine) order. We shall observe that Allende also uses these techniques in order to point out the conditions of inequality and denial of personhood in which women have routinely lived.

We encounter a prime example of this kind of duplicitous language in the opening chapter of *Eva Luna*, in the description of Consuelo's resistance to the tyrannical god preached

to her by the nuns. She prefers the image of a more joyful, maternal, and compassionate god, and questions the Sisters of Charity about this:

"Ésa es la Santísima Virgen María," le explicaron.

"¿Ella es Dios?"

"No, es la madre de Dios."

"Sí, pero, ¿quién manda más en el cielo, Dios o su mamá?"

"Calla, insensata, calla y reza. Pídele al Señor que te ilumine," le aconsejaban. (13)

Thus Allende effectively uses the words of an innocent young girl, ignorant of Catholic theology and traditions, to question the patriarchal order that marginalizes and silences women. This theme of resistance to the religious traditions that support patriarchal domination is further developed through the language used by the narrator to compare the convent with the house of the mad scientist where Consuelo goes to work. We are told that, after she overcomes her initial fright of her employer, she realizes that "el delantal de matarife y el olor a tumba de su patrón eran detalles ínfimos . . . [y] se sintió a sus anchas en esa casa, que le pareció el paraíso en comparación con el convento" (15). Despite the connotations of death suggested by the reference to a slaughterhouse and graveyard, Consuelo feels that it is like paradise when compared to the constraints that had been imposed on her in the convent.

This condemnation of the traditional role of religion in supporting patriarchal domination is also observed in the scene in which the narrator describes Eva Luna's first experi-

ence at confessing herself. When the priest asks her, "¿Te tocas el cuerpo con las manos?" (49), Eva, in her innocence, takes his evasive, indirect language literally and responds with a hesitant, "Sí. . ." The priest persists:

"¿A menudo, hija?"
 "Todos los días."
 "¿Todos los días! ¿Cuántas veces?"
 "No llevo la cuenta. . . muchas veces. . ."
 "¿Ésa es una ofensa gravísima a los ojos de Dios!"
 "No sabía, padre. ¿Y si me pongo guantes, también es pecado?"
 "¿Guantes! ¿Pero qué dices, insensata! ¿Te burlas de mí?"
 "No, no," murmuré aterrada, calculando que de todos modos sería bien difícil lavarme la cara, cepillarme los dientes o rascarme con guantes. (49)

In this way Allende denounces the patriarchal power structure by attributing to one of its representatives--the priest--an evasive, indirect use of language that leads to a complete breakdown in communication.

One final use of circumlocution that we shall observe is found in the chapter that describes the relationship between Lukas Carlé and his family. The narrator tells us that Carlé does not tolerate any noise in his house, and implies that by thus imposing an order of silence on his family, he negates their very existence. We are told that they "aprendieron a no llorar ni reír en su presencia, a moverse como sombras y hablar en susurros . . . a veces la madre creía ver a través de ellos y se aterraba ante la posibilidad de que se volvieran transparentes" (30). Thus, in an indirect way, Allende is

telling the reader that patriarchal imposition of silence on women effectively erases them, or denies their personhood.

b. Oblique or Elliptical Presentation

Another technique used by Allende in developing the theme of the marginalization and silencing of women is that of oblique or elliptical presentation of situations or characters. Again we find a good example of this in the description of Consuelo's experiences in the convent:

En ese lugar Consuelo pasó tres años con frío en el cuerpo y en el alma, taimada y solitaria, sin creer que el sol escuálido del patio fuera el mismo que sancochaba la selva donde había dejado su hogar. Allí no entraba el alboroto profano. . . . En las ciudades se vieron alguno adelantos . . . pero en el convento de las Hermanitas de la Caridad nada de eso importaba. . . . Dios era una presencia totalitaria.
(12)

Allende equates the presence of God with the solitude and "chill" that Consuelo experiences in both body and soul, and obliquely contrasts this with the signs of progress that can be noticed in the rest of the country, thus effectively criticizing the silencing and domination carried out by the religious authorities in the patriarchal power structure.

Another example of elliptical presentation to reinforce the theme of patriarchy's silencing of women can be found in the passage that describes Eva's conception. The narrator tells us that, while tending to the Indian gardener who has been bitten by a poisonous snake, Consuelo "comprendió que

había llegado el momento de justificar su nombre y consolarlo de tanta desgracia" (22). She thus fulfils one of the roles traditionally assigned to woman in the patriarchal system, that is, to satisfy man's sexual desires and bring him comfort. This image is carried even further, in Eva's reflection on the significance of the manner in which she was conceived. She remarks:

No tengo colmillos ni escamas de ofidio, al menos ninguna visible. Las circunstancias algo extrañas de mi concepción tuvieron consecuencias más bien benéficas: me dieron una salud inalterable y esa rebeldía que tardó un poco en manifestarse, pero finalmente me salvó de la vida de humillaciones a la cual sin duda estaba destinada. (25)

By reading this passage perceptively, we understand--beyond that which is explicitly stated, Allende's implication that Eva will overcome this life of silence and marginalization to which women have traditionally been subjected, and to which she also was undoubtedly destined, simply by being born a woman.

The passage in which the narrator describes Eva's first job interview is another paramount example of elliptical presentation. We read that the prospective employer examines her physically: "el cuero cabelludo por si tenía piojos, las uñas en busca de las líneas transversales propias de los epilépticos, los dientes, las orejas, la piel, la firmeza de brazos y piernas" (54). This brief description implies a total objectification of the young girl, a negation of her personhood. The manner in which this incident is recounted,

in a very matter-of-fact tone, emphasizes the fact that this reduction of human beings to objects is a way of life in a society that marginalizes some of its members in order to fortify the power structure of the dominant order.

Although the narrator makes a number of references to the political dictatorships in the country, the references she makes to the leaders of these regimes are consistently oblique. Their names are never mentioned; they are simply "el Benefactor" (11) or "el Amo de la Patria" (18), whose government is replaced by that of "el General y el Hombre de la Gardenia" (94). These seemingly positive, constructive titles contrast sharply with the description of the persecution and suppression carried out by the regime: "La vida política estaba congelada y cualquier asomo de originalidad podía conducir a un sótano, donde aguardaba un tipo rociado con perfume francés y con una flor en el ojal" (103).

In the same way, Allende obliquely denounces the ways in which official channels of communication such as the press and television tend to support repressive governments by claiming to be neutral. The narrator recounts a conversation between Rolf Carlé, news photographer, and Aravena, the director of national television:

"Necesitamos saber lo que pasa, Rolf. Creo que esos hombres son unos locos, pero puede ser que tengamos otra Sierra Maestra ante nuestras narices y no la veamos."

"Y si así fuera, ¿qué haría?"

"Nada. Nuestro papel no consiste en modificar el rumbo de la historia, sino simplemente registrar los hechos." (213)

At the same time, Allende seems to lay equal blame on the general populace, which seems to be more interested in the developments of the latest soap opera than in the results of the national elections. We read that "las elecciones presidenciales transcurrieron en orden y buen ánimo, como si el ejercicio de los derechos republicanos fuera un largo hábito y no el milagro más o menos reciente, que en verdad era" (272). This is followed almost immediately, and in the same paragraph, by an update on a popular soap opera:

Poco después Alejandra murió en un accidente de automóvil y Belinda recuperó la vista y se casó.
 . . . El país lanzó un hondo suspiro de alivio, porque había sido una tremenda prueba de paciencia, soportar las desventuras de esas gentes todos los días durante casi un año. (272)

Allende juxtaposes these two passages in such a way as to obliquely criticize both the perpetrator and the victim of the repression and silencing that is carried out by a suppressive regime.

c. Omissions and Understatements

Another technique used by Allende is that of omissions or understatements which function as strategies for revealing and undercutting the relative positions of the sexes. These tacit "silences" serve to expose the falsity and the unfairness of a system that marginalizes women and negates their personhood.

There are numerous examples of this type of intentional lack of emphasis in *Eva Luna*. To illustrate we will cite just a few, beginning with a reference to the death of the dicta-

tor: "El Amo de la Patria . . . se dio el lujo de morir tranquilamente en su cama" (18). By simply contrasting this peaceful death with the end that his enemies had desired and the North American Ambassador had feared for him, the narrator condemns the atrocities carried out by his regime without any need for additional emphasis.

The narrator further develops this denunciation of the repressive power structures in her description of the pathetic limitations of the people's dreams:

El país despertó de una larga siesta y en cuestión de horas se acabó la sensación de tristeza y de cansancio que parecía agobiarlo. La gente comenzó a soñar con una tímida libertad. Gritaron, bailaron, tiraron piedras, rompieron ventanas y hasta saquearon algunas mansiones de los favoritos del régimen y quemaron el largo "Packard" negro [del] Benefactor. (20)

This description is an understatement of the suppression to which the people have been subjected, thus emphasizing the need for real change.

Another illustration of this is found in the passage which describes the celebration of the début of a niece of the General. The city's best hotel is transformed for the occasion into a wintertime replica of Cinderella's castle. The narrator comments that "nadie se sorprendió ante el milagro de un hotel capitalino sumergido en el clima del Ártico, cosas aún más pasmosas habían ocurrido en el territorio nacional" (71).

Likewise when the dictatorship is overthrown, the narrator describes it in such a way as to accentuate the

implied lack of any real change for those who have been marginalized or suppressed: "[El Jefe Civil] volvió un par de horas más tarde diciendo que no había que preocuparse por esa vaina, en efecto había caído el Gobierno, pero todo seguía como antes" (165). Thus, we see that Allende uses understatement and omissions as strategies of reticence to reveal and undercut the falseness and the lack of justice in a system in which the downtrodden are consistently marginalized and silenced by the ruling power structures.

d. The Use of Symbolism

Allende makes us of many symbolic references in *Eva Luna*. One of the first is the passage relating Consuelo's decision to adopt the advent of the comet as the year of her birth. Asked when she was born, she responds, "El año del cometa" (11). The narrator thus implies that Consuelo's birth corresponds in historical importance to this "prodigio celeste".

Another emphasis that recurs throughout the novel is the importance of reading and writing, often symbolized by the mention of books. We read that the Professor's house was a "laberinto de libros" (17), which are described as a kind of treasure "con sus títulos y sus cantos de oro. . . . todas las obras del pensamiento universal se hallaban en esos anaqueles" (17). Furthermore, as we have already described above, *Eva Luna* attributes great importance to learning to read and

write, and this is symbolized in part by her acquisition of *A Thousand and One Nights* (141).

Words and language themselves often take on a symbolic kind of life. An illustration of this is found in the narrator's description of Eva's rebellion to her *patrona's* domineering attitude: "Un no monumental me creció por dentro, ahogándome, lo sentí brotar en un grito profundo y lo vi estrellarse contra el rostro empolvado de la patrona" (59).

A symbolic representation of the many suppressed members of society is found in Riad Halabí, friend and protector of Eva Luna. With the physical deformity of his cleft palate, he becomes a symbol of all those who do not have access to the power of words to transform society, or their place in the symbolic order.

Another important reference to the transforming power of words and language is the symbol of the "Materia Universal," a substance supposedly discovered by one of Eva's employers. This consisted of a mixture of wet newspapers, flour, and dental cement, which she kneaded into a gray dough (101). The narrator implies the inherrent symbolism in this kind of *papier-mâché* when she states that "la porcelana fría es una tentación peligrosa, pues una vez dominados sus secretos nada impide al artesano copiar todo lo imaginable hasta construir un mundo de mentira y perderse en él" (101). This very same "materia universal" is used later in the novel to help free a group of political prisoners. Eva teaches the guerrillas how

to prepare the dough and form a semblance of hand grenades that are so realistic that they manage to deceive the prison guards: "Hoy haremos llegar la masa al Penal. No aparecerá en el detector de metales. Esta noche los compañeros podrán fabricar sus armas" (259).

The symbolic importance of this "materia universal" is underscored by juxtaposing it with Rolf Carlé's journalistic coverage of the event:

"Las autoridades tratarán de silenciar la verdad y yo vine para ver si puedo contarla. ¿Y por qué estás tú aquí?"

"Para amasar." . . .

"Este país da para todo, hasta para fabricar armas con masa de empanada. Nadie creará mi reportaje," suspiró Rolf Carlé. (256, 259).

e. The Use of Irony

Finally, in our study of stylistic strategies employed by Allende in *Eva Luna*, we observe the use of irony. In many instances, the narrator gives a humorously ironic description of an event, a character or a situation in order to communicate the theme of silencing and marginalization.

An example of this is found in the description made by the narrator of a bronze equestrian statue of "el Padre de la Patria, con la bandera en una mano y las riendas en la otra, **humillado por tanta caca de paloma y tanto desencanto histórico**" (60; emphasis added). Thus, in one ironic phrase, Allende summarizes the disenchantment felt by the people who

have been subjected to humiliations and suppressions for so many years.

Another example of ironic portrayal is found in a conversation between Elvira and Eva Luna, in which they are discussing the possible outcome of a radio play. Eva comments that, if the heroine does not change, "estará siempre fregada" (70). Elvira responds, "No te preocupes, todo va a terminar bien. ¿No ves que ella es buena?" (70). To this observation the narrator adds the comment: "Elvira tenía razón. Siempre triunfaban los pacientes y los malvados recibían su castigo" (70). This observation serves, ironically, to elevate the logic of the world portrayed in the radio play to a kind of universal truth, but which does not reflect the actual balance of power experienced by the suppressed segment of society represented by Elvira and Eva.

The characterization of Melecio/Mimí also incorporates an ironic rendering of the balance of power between men and women. Eva comments that "tantas veces me habían dicho que era una desgracia nacer mujer, que tuve alguna dificultad en comprender el esfuerzo de Melecio por convertirse en una. Yo no veía la ventaja por parte alguna" (195). Mimí thinks of herself as a woman, and is constantly searching for a "perfect" relationship with a man: "añoraba un compañero para cuidarlo y servirlo, alguien que la protegiera" (196). Eva tries to protect Mimí from her own excesses whenever she falls in love:

Si un amante entraba en su vida, toda la casa se giraba en torno a él, ella se transformaba en una esclava dispuesta a complacerlo en las más atrevidas quimeras, para hacerse perdonar el hecho irrefutable de no ser una hembra completa. . . . se doblegaba y se hundía en la sumisión. (196)

Thus, in an ironic reversal of roles, Eva finds herself trying to defend Mimi from the madness of her self-imposed submission. The men she chooses are generally the tough, macho type: men who will exploit her and leave her in a deep depression when the relationship breaks up. Paradoxically, Aravena describes her as "la feminidad absoluta . . . totalmente mujer . . . adorable" (233).

Ironically, Eva herself does not do much better in her own love-life. In contrast to Mimi's submissiveness, she tends to be very assertive, not waiting for men to make the advances but taking the initiative herself. She comments that they tend to rebuff her, "tal vez asustados de mi atrevimiento" (197). Thus neither one finds fulfilment, not Mimi in her attitude of submission, nor Eva in her assertiveness.

4. Some Concluding Remarks

In this chapter we have observed Allende's concern for the topic of silence, and the relationship of women to the creative and transforming power of language. We noted that in her first work, *La casa de los espíritus*, this was already a very visible consideration.

In our analysis of *Eva Luna*, we noted that this feminocentric novel again focuses on the role of women in patriarchal society, tracing the protagonist's gradually growing awareness that, by appropriating the power of words, she can attain the status of active subject rather than being relegated to that of a passive object, or to being nothing more than the image of someone else's (a man's) desires. We also observed many examples of characters, both male and female, who fit into this category of passive object because of the silencing they experience as the marginalized members of society. We recognized that, in each case, their ability to recast their image of themselves, moving from the condition of passive object to that of active subject, was directly related to their ability to appropriate the power of language.

The protagonist, *Eva Luna*, is presented as a synthesis of the learning processes which the other characters undergo. As if to underscore the importance of recognizing *Eva* as an active subject, the narrator always depicts her in terms of her ability to transform reality through words, not in terms of her physical attributes, which would be more appropriate to the portrayal of a passive object. Whenever other characters in the novel describe her, or recognize her after being absent from her for a period of time, it is in terms of her talent for story-telling. On the other hand, in the entire novel the narrator never gives a detailed account of what *Eva looks like*.

We turn once more to Octavio Paz and his proclamations about the nature of woman:

La mujer encarna la voluntad de la vida. . . . Ser ella misma, dueña de su deseo, su pasión o su capricho, es ser infiel a sí misma. . . . Reaparece así la idea de pasividad: tendida o erguida, vestida o desnuda, la mujer nunca es ella misma. . . . no tiene deseos propios. (32-33).

Eva Luna, on the contrary, is depicted as an autonomous being who determines her own destiny, constantly creating and re-creating her life story through the transforming power of her words. Thus Allende creates a new image of the "ideal" woman, one which undermines and subverts the traditional image of the silent, submissive, passive object of man's desires, by affirming her right to create and resolve her own fate.

NOTES (Chapter II)

1. René Jara, "Los límites de la representación, la novela chilena del golpe" (1987), 132.

2. In Spanish the names are especially meaningful, since they all incorporate the idea of clarity and light: Nivea means 'snowy'; Clara means 'clear' or 'clarity'; Blanca means 'white'; and Alba means 'the light of dawn.'

3. All quotes from *La casa de los espíritus* are taken from the 1993 edition of the book, published by Plaza y Janés, Barcelona.

4. We understand the definition of a femino-centric novel as a reaction against the phallogocentric tradition. See also the definition of femino-centric provided by Nancy Miller in *The Heroine's Test*, 55.

5. Quotes from *Eva Luna* are taken from the 1994 edition published by Editorial Sudamericana, Buenos Aires.

6. For more details on the need to study the development of female characters within the context of their specific historical-cultural circumstances, see Showalter (*The New Feminist Criticism*):

I do not think that feminist criticism can find a usable past in the androcentric critical tradition. It has more to learn from women's studies than from English studies, more to learn from international feminist theory than from another seminar on masters. It must find its own subject, its own system, its own theory, and its own voice. (247)

Although psychoanalytically based models of feminist criticism can now offer us remarkable and persuasive readings of individual texts and can

highlight extraordinary similarities between women writing in a variety of cultural circumstances, they cannot explain historical change, ethnic difference, or the shaping force of generic and economic factors. (259)

Toril Moi also comments on this in "Feminist Literary Criticism":

Feminists therefore find themselves in a position roughly similar to that of other radical critics: speaking from their marginalized positions on the outskirts of the academic establishment, they strive to make explicit the politics of the so-called "neutral" or "objective" works of their colleagues, as well as to act as cultural critics in the widest sense of the word. (205)

7. We understand the meaning of "archetype" as defined by Estella Lauter and Carol Schreier Rupprecht in *Feminist Archetypal Theory: Interdisciplinary Re-Visions of Jungian Thought* (1985): "[Archetype is recognized as] the tendency to form and reform images in relation to certain kinds of repeated experience" (13-14).

8. In commenting on the importance of having her godchild baptized, *la Madrina* claims that:

Se hizo cargo de mí porque había adquirido un deber, más sagrado que los lazos de sangre, quien descuida a un ahijado no tiene perdón, es peor que abandonar a un hijo, decía. (46)

This is an interesting foreshadowing of the above-mentioned incident, when *la Madrina* abandons her own child, the two-headed monster to whom she gives birth.

9. In her article, "¿Una Scheherezada hispanoamericana?" Susana Reisz states that "La Madrina [fue] víctima de su

doble marginalidad--social y sexual" (117).

10. In "Las fronterizaciones de lo femenino: otra versión de la territorialidad," Lucía Guerra states:

El silencio es así parte de una profunda espiral de la hermeticidad que tiene como territorios concretos el espacio de la casa, el cuerpo femenino y *el ámbito intangible del entendimiento o capacidad intelectual.* (67; quoted in Rojas and Rehbein 123; emphasis mine)

11. Allende describes the preparations for the wedding as follows:

Al día siguiente llevaron a Zulema en procesión al baño público. . . . le quitaron la ropa en el baño, para que las parientes de Riad Halabí vieran que estaba bien alimentada y no tenía marcas. . . . El cuarto día ella, vestida con una túnica sencilla, recibió a sus suegros para agasajarlos con platos preparados por su propia mano y bajó los ojos modestamente. . . . El quinto día probaron la seriedad de Zulema exponiéndola a la presencia de tres trovadores que cantaron canciones atrevidas, pero ella se mantuvo indiferente detrás del velo. (136)

12. Specifically, in Zulema's case, within the limits of the house and the female body (see note 10, above).

13. In "A mulher en Eva Luna de Isabel Allende," Márcia Navarro comments: "Educada para ser dependente, [Zulema] afasta-se da palavra que poderia abalar sua convicção quanto ao lugar que a mulher deve ocupar na sociedade" (177).

14. There are, of course, numerous feminist writers who have expounded on this topic. A good example can be found in the essay "Sorties" by Hélène Cixous in which she describes the set of hierarchical oppositions which, she argues, have

structured Western thought and governed its political practices. She cites a number of oppositions found in Western culture and relates them to the opposition between "man" and "woman." She notes that one term of the opposition is always privileged; in this case, the man/subject is privileged over the woman/object.

15. She thereby exemplifies what Daly and others have referred to as "non-naming," wherein woman's experiences are negated by the encoding practices of male-dominated society.

16. In the "Introduction" to *A woman of Genius*, Margaret Sayers Peden states:

Almost three centuries have passed since Sor Juana's death in 1695. In spite of exhaustive research there are great lacunae in regard to her biography . . . and the intricacies of her personal relationships, that probably will never be filled in. (5)

Also, in the "Introduction" to her 1985 translation of some of Sor Juana's poems, Sayers Peden comments:

It is possible to document only a few of the major events of Sor Juana's life. About the details of that life, the ordinary, day-to-day activities, we can only conjecture. (1)

17. Irigaray seems to reflect what Lacan stated in his *Séminaire*:

Fondamentalement, la femme est introduite dans le pacte symbolique du mariage comme objet d'échange entre--je ne dirai pas: les hommes, bien que ce soit les hommes qui en soient effectivement les supports--entre les lignées, lignées fondamentalement androcentriques. Comprendre les diverses structures élémentaires, c'est comprendre comment circulent, à travers ces lignées, ces

objets d'échange que sont les femmes. (II, 304)

18. In a chapter in the book *Mujeres y literatura* (1994)

Colaizzi states:

Las mujeres, para existir socialmente, han tenido que identificarse con las imágenes que la ideología patriarcal ha creado para ellas (las imágenes de madre, virgen, *femme fatale*, prostituta, por ejemplo), estando en todas ellas sujetas al deseo masculino. (114)

19. The *Bildungsroman* has also been called at times a novel of youth, of education, of initiation, and of instruction. The term was popular in Germany and began to spread throughout the rest of Europe towards the end of the nineteenth century. The word "Bildung" implies portrait, image, or formation, in which the hero must submit to various rites of passage in order to "find himself." For more detail, see Gabriela Mora, "El Bildungsroman y la experiencia latinoamericana: La pájara pinta de Albalucía Angel."

20. Ester Gimbernat de González discusses at length the significance of and symbolism inherent in Eva Luna's name, in her article "Entre principio y final: La madre/materia de la escritura en *Eva Luna*."

CHAPTER III
THE MARGINALIZATION AND SILENCING OF WOMEN
IN CUENTOS DE EVA LUNA

The word "spinster" is commonly used as a deprecating term, but it can only function this way when apprehended exclusively on a superficial (foreground) level. Its deep meaning . . . is clear and strong: "a woman whose occupation is to spin." There is no reason to limit the meaning of this rich and cosmic verb. A woman whose occupation is to spin participates in the whirling movement of creation. She who has chosen her Self, who defines her Self, by choice, neither in relation to children nor to men, who is Self-identified, is a Spinster . . . spinning in a new time/space.

Mary Daly, *Gyn/Ecology* (3-4)

A. Introduction: Relationship to the Novel *Eva Luna*

Allende begins the novel *Eva Luna* with a quotation from *A Thousand and One Nights*, referring to Scheherazade's talent for story-telling. She makes a reference to the same young woman on the flyleaf of *Cuentos de Eva Luna*: "she was very eloquent, and pleased all who heard her" (1). In this way, together with the repetition of the name "Eva Luna" in the title, the author establishes for the reader an immediate association between the novel and the collection of short stories.

Another means by which Allende implies that *Cuentos de Eva Luna* is intimately related to the novel is by prefacing

the collection of stories with a quotation, presumably from a text written by Rolf Carlé, one of the fictitious characters in *Eva Luna*. This quotation has echoes of similarity to the framing story of *A Thousand and One Nights*, in which Scheherazade spends night after night telling stories to the Sultan, her husband. Here, Rolf Carlé presents the reader with a picture of Eva Luna, the story teller:

Te quitabas la faja de la cintura, te arrancabas las sandalias, tirabas a un rincón tu amplia falda, de algodón, me parece, y te soltabas el nudo que te retenía el pelo en una cola. . . .
 --Cuéntame un cuento --te digo.
 --¿Cómo lo quieres?
 --Cuéntame un cuento que no le hayas contado a nadie. (8-9)

We shall see that in this collection of short stories, which are supposedly the stories told by the fictional protagonist of the novel *Eva Luna* to her equally fictional lover Rolf Carlé, one of the themes which Allende develops is again the topic of women and silence. We shall observe that, once again, Allende is concerned with presenting us with a variety of images related to this topic: images that range from the roles traditionally assigned to women by patriarchal society to the transformational power of the spoken and the written word.

B. Patriarchy's Sentence of Silence on Women: Some Examples from the *Cuentos*

In Chapter II we have observed some of the direct and indirect ways in which women are conditioned to accept the

sentence of silence imposed on them by a patriarchal society. In *Language and Women's Place*, Lakoff attempts to provide diagnostic evidence based on language use for one type of social inequity, that between the roles of men and women. She finds that women experience linguistic discrimination in the way they are taught to use language, and in the way general language use treats them (4). Her observation is that the overall effect of this linguistic discrimination is that:

It submerges a woman's personal identity, by denying her the means of expressing herself strongly, on the one hand, and encouraging expressions that suggest triviality in subject matter and uncertainty about it; and when a woman is being discussed, by treating her as an object--sexual or otherwise--but never a serious person with individual views. (7)

As early as 1972, in his book *Sociolinguistic Patterns*, William Labov demonstrated that "women are more sensitive than men to overt sociolinguistic values" (243), values which both reflect and shape their respective roles in society. Ann Rosalind Jones, in "Writing the Body: Toward an Understanding of l'Écriture féminine," points out that French feminists in general believe that Western thought has been based on a systematic repression of women's experience (361). She discusses four French women--Julia Kristeva, Luce Irigaray, Hélène Cixous, and Monique Wittig--and suggests that they share a common opponent: masculinist thinking. Their common ground is an analysis of Western culture as "fundamentally oppressive, as phallogocentric"¹ (362). Jones claims that this position has also stirred up curiosity and set off resonances

among American feminists. She argues that only through an analysis of the power relationships between men and women, and practices based on that analysis, will we be able to put an end to women's oppression and discover what women are or can be (369). She concludes by saying that we must remember that:

What women really share is an oppression on all levels, although it affects us each in different ways--if we can translate *féminité* into a concerted attack not only on language, but also directly upon the sociosexual arrangements that keep us from our own potentials and from each other--then we are on our way to becoming "les jeunes nées" envisioned by French feminisms at their best. (375)

1. The Magical Power of Words

Throughout the stories included in *Cuentos de Eva Luna*, Allende gives a great variety of examples of the kinds of societal conditioning and silencing referred to above, and incorporates her own version of resistance to or attacks on this patriarchal domination. It is significant that the first story in the collection is entitled "Dos palabras." This is the tale of Belisa Crepusculario, a young woman who makes her living selling words. We are told that Belisa was born into an extremely poor family, and that until she was twelve she had no other occupation than to "sobrevivir al hambre y la fatiga de siglos" (12). Besides being a member of the marginalized classes of society, she is aware of her limitations because of being born a woman in a male-dominated society: "Consideró su situación y concluyó que aparte de

prostituirse o emplearse como sirvienta en las cocinas de los ricos, eran pocas las ocupaciones que podía desempeñar" (13).

What turns her life around is the experience of one day "discovering" writing, when the wind blows a page of the newspaper at her feet. When she realizes that words make their way in the world without a master, and they can belong to anyone who is clever enough to understand how to use them, she decides that selling words would be an honourable alternative to the limited career options that society has offered her. She pays a priest to teach her to read and write, and begins to travel through the country, stopping at fairs and in markets where she can set up her booth--four poles and a canvas awning to shelter her from the sun and the rain. She gains a reputation for being capable and fair in her chosen profession:

No necesitaba pregonar su mercadería, porque de tanto caminar por aquí y por allá, todos la conocían . . . hacían cola frente a su tendrete. Vendía a precios justos. Por cinco centavos entregaba versos de memoria, por siete mejoraba la calidad de los sueños, por nueve escribía cartas de enamorados, por doce inventaba insultos para enemigos irreconciliables. También vendía cuentos, pero no eran cuentos de fantasía, sino largas historias verdaderas que recitaba de corrido, sin saltarse nada. (11)

This is how she begins to bring news from one town to another; people pay her to add a line or two to her stories: our son was born, so-and-so died, our children got married, the crops burned in the field. She tells people of each other's doings, about distant relatives, about what is going

on in the civil war. One day, as she is busy selling legal arguments to an old man who has been trying for sixteen years to collect his pension, she is interrupted by a band of horsemen who come galloping into the plaza. They are led by "El Mulato," a huge man known for the speed of his knife, and his loyalty to his chief, the Colonel.

The picture that the narrator paints of these two men stands in stark contrast to that of Belisa, the trusted seller of words and bearer of news. Whereas she represents the downtrodden of society, especially women, they portray the image of the crude, uncouth, domineering elements of patriarchal society: "Ambos, el Coronel y el Mulato, habían pasado sus vidas ocupados en la Guerra Civil y sus nombres estaban irremisiblemente unidos al estropicio y la calamidad" (14).

Allende manipulates this very contrast, between Belisa and the duo of El Mulato/the Colonel, to introduce a theme that will recur frequently in the stories included in *Cuentos*: the apparently stronger, dominant members of society actually need the "weaker" members. Without the tempering influence of these seemingly powerless beings, the society that has been constructed on the basis of their oppression and subjugation cannot survive for long.

In this case Belisa is summoned by the Colonel to sell him the words for a speech, because he wants to win the popular vote for President in the upcoming elections. He is

tired of the terror he sees in people's eyes: "Estaba harto de comprobar cómo a su paso huían los hombres, abortaban de susto las mujeres y temblaban las criaturas" (15). Although he could simply ride into the capital and take over the government by force, the way he and his men have taken so many things without anyone's permission, he has decided that he does not want to be just another tyrant. There have been enough of those before him and, besides, his aspiration is to win people's hearts: "Deseaba entrar a los pueblos bajo arcos de triunfo, entre banderas de colores y flores, que lo aplaudieran y le dieran de regalo huevos frescos y pan recién horneado" (15). For this, he needs the persuasive powers of speech, and he turns to Belisa Crepusculario for help.

She spends all night and a good part of the following day searching her repertory for words adequate for a presidential speech. We note that she discards "las palabras ásperas y secas, las demasiado floridas, las que estaban desteñidas por el abuso, las que ofrecían promesas improbables, las carentes de verdad y las confusas." Finally, all she has left are "aquéllas capaces de tocar con certeza el pensamiento de los hombres y la intuición de las mujeres" (16).

She thus undermines everything that he and his men represent. And finally, she undermines even his autonomy, because she has instinctively realized that, despite his ferocious "puma eyes," he is the loneliest man in the world. When he pays her a peso for the speech she has written, she

informs him that this entitles him to a bonus of two secret words: "A quien le comprara cincuenta centavos, ella le regalaba una palabra secreta para espantar la melancolía" (11-12). These two words seem to have the power to keep him thinking obsessively about Belisa. In spite of great success in his political campaign, his physical strength declines, until El Mulato goes out to find Belisa and brings her to the Colonel. She has been waiting, knowing all along that he would come back, needing her. El Mulato is enraged because she, with words that she has whispered in the Colonel's ear, has done what years of battle had not been able to do. When the Colonel stands face to face with his men, they know that he is no longer the fearless leader that they are accustomed to following:

--Te traje a esta bruja para que le devuelvas sus palabras, Coronel, y para que ella te devuelva la hombría --dijo [el Mulato], apuntando el cañón de su fusil a la nuca de la mujer.

El Coronel y Belisa Crepusculario se miraron largamente, midiéndose desde la distancia. Los hombres comprendieron entonces que ya su jefe no podría deshacerse del hechizo de esas dos palabras endemoniadas, porque todos pudieron ver los ojos carnívoros del puma tornarse mansos cuando ella avanzó y le tomó la mano. (19-20)

By calling Belisa a witch, *El Mulato* attributes to her a power that he and the Colonel--as representatives of patriarchal society--do not understand, nor do they have access to.² Allende implies to the reader that, by breaking out of the role assigned to her by society, and realizing the

power of words, Belisa is able to help transform the repressive cycle of patriarchal domination.

2. The "Joke" of Being Born a Woman

In "Niña perversa," Allende again makes a subtle attack on the traditionally accepted roles for women in a patriarchal society. Here we read of Elena Mejías and her mother, who live together in the same house but do not seem to share any kind of love or intimacy. Together they run a boardinghouse according to rules so strict they seem more fitting for a seminary than a hotel.

Elena's mother is obsessed with preserving a clean reputation in the neighbourhood, and being able to command respect: "No quiero que mi negocio se convierta en nido de vagabundos y pervertidos, repetía con frecuencia la madre, para que nadie--y mucho menos Elena--pudiera olvidarlo" (22). She is also an example of the perpetuation of male dominance that Julia Kristeva refers to in "Women's Time," stating that in the symbolic order women have been assigned the frustrating task of having to uphold the very structure that has suppressed them, by transmitting it to the next generation (203).

When Elena becomes listless and loses her appetite, her mother attributes it to oncoming puberty and makes time to sit down with her daughter and explain to her "la broma de haber nacido mujer" (29). Elena listens in unbelieving silence to

the lecture about Biblical curses and menstrual flow, but secretly plans to meet with her mother's lover: Juan José Bernal--the Nightingale, as he liked to call himself, and as proclaimed by a poster he has tacked up on the wall of his room. Bernal was one of the boarders in this very "decent" boardinghouse, and days earlier when Elena discovered her mother in his embrace, the erotic scene she secretly witnessed had awakened in her a suffocating wave of impatient feelings that were totally unfamiliar to her. Bernal is asleep as Elena comes into his room, and his first reaction is to respond to her kiss while whispering his lover's name. But when he comes out of the fog of his half-sleep and realizes that he is caressing a child who is barely coming into womanhood, he slaps her in the face and throws her to the floor, terrorized by a tradition of ancient prohibitions and nightmares, screaming, "¡Perversa, niña perversa!" (32).

The irony of this story is that the "wicked" child grows up to be a healthy and normal young woman, not at all corrupt, as her mother had feared. Bernal, however, now married to Elena's mother, cannot shake from his memory the feeling of the bird-like body of the passionate young girl:

En verdad, a medida que transcurrían los años el recuerdo de esos huesos livianos, de esa mano infantil en su vientre, de esa lengua de bebé en su boca, fue creciendo hasta convertirse en una obsesión. (32)

He needs to invoke Elena's image to be able to feel any pleasure at all with his wife, and he begins to loiter around

schools and parks to watch the prepubescent girls from a distance, trying to recapture "el abismo de ese jueves inolvidable" (33). However, Elena has been sent away to attend a Catholic girls' school, then college in the capital, and finally begins to work at a bank. She does not return home for a visit until she is twenty-six years of age, and then it is to present her boyfriend to the family. Bernal, consumed by a constant burning desire for her ever since that fateful afternoon, anxiously waits for an opportunity to beg Elena's forgiveness for having rejected her so long ago. The young woman's reaction is one of puzzlement:

Elena lo miró asombrada y no supo qué contestar. ¿De qué niña perversa le hablaba? Para ella la infancia había quedado muy atrás y el dolor de ese primer amor rechazado estaba bloqueado en algún lugar sellado de la memoria. No guardaba ningún recuerdo de aquel jueves remoto. (33-34)

It is precisely the innocent quest for love that forced Elena out of her mother's home that enables her to elude the sentence of silence and submission imposed on women in the patriarchal order. Elena's mother, trying to fulfil the role assigned to her by patriarchy, is concerned about maintaining her reputation and being able to command respect in the neighbourhood, and especially perpetuating that same role of submissiveness and resignation in her daughter. The irony is that Elena manages to escape from the oppressive silence imposed on woman by patriarchal society; but her mother, so concerned with maintaining a proper respect in the community, ends up married to a man with deviant sexual desires, who

cannot forget a long ago afternoon when a young girl came to his room, looking for love, and he rejected her, calling her "wicked."

3. Balancing the Divine Scales of Destiny

In "Clarisa" we find another entertaining example of how Allende undermines the roles traditionally assigned to women in patriarchal society. Clarisa is pictured as a virtual saint, married to a man who, for more than forty years, has buried himself alive in a room at the back of the patio, unable to face life after his wife bears him two children who are mentally deficient. He had been a judge in a remote province, and Clarisa had married him out of filial obligation: "Clarisa se casó con él porque fue el primero que se lo pidió y a sus padres les pareció que un juez era el mejor partido posible" (37). While her husband uses the pretext of his retarded children to abandon his career, his family and his friends, and entomb himself in his room, Clarisa devotes her life to carrying out acts of mercy.

Seemingly miraculously, despite the husband who has interred himself in his room and the debilitating hours of her daily labours, Clarisa again becomes pregnant. When the midwife warns her that in all probability she will give birth to another abnormal child, Clarisa responds with the argument that God maintains a certain equilibrium in the universe: "Tal como Él crea algunas cosas torcidas, también crea otras

derechas, por cada virtud hay un pecado, por cada alegría una desdicha, por cada mal un bien. . . . El péndulo va y viene con inexorable precisión" (41). In time Clarisa gives birth to a healthy, strong boy with wise eyes and firm hands; fourteen months later, she gives birth to a second son with the same characteristics:

--Éstos crecerán sanos para ayudarme a cuidar a los dos primeros --decidió ella, fiel a su teoría de las compensaciones, y así fue, porque los hijos menores resultaron derechos como dos cañas y bien dotados para la bondad. (41-42)

It seems that this young woman, properly raised to carry out obediently the duties expected of her, has taken matters into her own hands. Years later, when she lies dying, she confesses that she has had an ongoing love affair with Congressman Diego Cienfuegos, to whom she had gone at one time to solicit a contribution for her works of charity. This woman, a virtual paradigm of saintliness, with a reputation for being a miracle worker, has her own interpretation of what is right and wrong. Commenting on her relationship with the Congressman, she states unequivocally: "Eso no fue pecado, hija, sólo una ayuda a Dios para equilibrar la balanza del destino. Y ya ves cómo resultó de lo más bien, porque por dos hijos retardados tuve otros dos para cuidarlos" (47).

Thus Clarisa lives her life in silence. At first, she is obligated in submissive silence to marry the husband chosen for her by her family, and staying with him even beyond the call of conjugal obligation when he abandons her and their

children by enclosing himself within the physical walls of his room, and the symbolic walls of his insanity. She is a model of charity and good works, praying for and feeding not only the destitute, but even the thief who breaks into her house late one night with the intention of robbing her. However, she also decides, in silence, to "balance the divine scales of justice" by ensuring that she has two healthy children who will care for her mentally retarded ones, thus effectively subverting the accepted precepts of the society she lives in.

4. Respectability through Marriage

The story of Amadeo Peralta, entitled "Si me tocaras el corazón," provides us with several examples of the complexity of associations that Allende establishes between women and silence in a patriarchal society. First of all, we have Amadeo, the son of a bandit who has amassed a fortune through smuggling and other questionable dealings. His father instructs him to find a sweetheart among the old aristocratic families in order to "buy" respectability for the Peralta family name. He begins to court the un-named daughter of a wealthy landowner whose family has lived in the same place for six generations. In spite of his shady reputation, she silently submits to her family's wishes and accepts him, because she is not very attractive and "temía quedarse sola" (71).

This homely daughter of the prosperous landowner silently bears her husband nine legitimate heirs, and she even endures in silence his liaisons with other nameless women who give birth to an indefinite number of bastards. She is equally silent on the topic of the woman he keeps prisoner in a cellar, something that has become a well-known legend in the community: "Esta parte de su leyenda negra se repetía con mayor certeza que la de sus negocios ilegítimos, en verdad muchos lo sabían y con el tiempo se convirtió en un secreto a voces" (78).

By the time the woman is discovered by a group of school boys while exploring the old ruins where she has been kept hidden for forty-seven years, Amadeo has achieved his goal of respectability. He has ensconced himself as an esteemed member of society:

No estaba dispuesto a dar explicaciones. Era hombre de palabra autoritaria, patriarca y bisabuelo, nadie se atrevía a mirarlo a los ojos y hasta los curas lo saludaban con la cabeza inclinada. (73)

A further ironic twist in this story is the fact that silence is seen as a vital characteristic of the *victim*. In a sense, both Amadeo Peralta's wife and Hortensia, the woman he keeps prisoner for more than forty years, are victims of his autocratic control, and both submit silently to his power. As Lakoff has pointed out, when a woman's personal identity is submerged and she is denied the means of expressing herself forcefully in an oppressive society, the ultimate effect is that "[women] are made to feel that they deserve such

treatment" (7). Both of the women in this story are examples of what Lakoff identifies as "women [who] have learned their lessons so well" (7) that they do not protest or speak out, even when the truth of Peralta's despotism and inhumanity is revealed and he is punished by being thrown in prison. Rather than joining in the attack against him, the former prisoner visits Peralta daily, bringing a saucepan of warm food to his cell. Questioned as to why she would bother to help someone who treated her as a slave and a prisoner, she responds apologetically, "Él casi nunca me dejó con hambre" (80).

Thus the victim is made to feel that she is deserving of the treatment she has received, and when the perpetrator of the abuse is punished she feels responsible for comforting him. This perspective, of assigning the guilt for the crime committed to the victim, is confirmed by the attitude of others. During the years that he keeps Hortensia confined, Peralta has contracted an Indian woman to come regularly to bring her food and clean out her cell. After Hortensia's release, the Indian woman is questioned as to whether she ever felt sorry for the poor woman. She refuses to answer, simply staring straight ahead with expressionless eyes: "No, no tuvo lástima porque creyó que la otra tenía vocación de esclava y por lo mismo era feliz siéndolo" (76).

C. The Objectification of Women -- Examples of Silencing

We have noted that as early as 1949, Simone de Beauvoir

argued that when woman is defined as Other, as has been the case in Western philosophical thought, she becomes object to man's subject and is thereby silenced. Ten years later, in his book on life and thought in Mexico, *El laberinto de la soledad*, Octavio Paz commented:

La mujer es un objeto, alternativamente precioso o nocivo, mas siempre diferente. Al convertirla en objeto, en ser aparte y al someterla a todas las deformaciones que su interés, su vanidad, su angustia y su mismo amor le dictan, el hombre la convierte en instrumento. (177)

More recently, in "Sorties," Hélène Cixous has described the set of hierarchical oppositions which, she argues, have not only structured Western thought, but have also governed its political practice. As we noted in Chapter One (7), she cites oppositions such as culture/nature, head/heart, form/matter, speaking/writing, and relates them to the opposition between man and woman. She asserts that one term of these sets of oppositions is always privileged over the other, and goes on to argue that such structures also govern the development of subjectivity, and thus of sexual difference. Within a patriarchal society, the opposition man/woman represents woman as the Other, necessary to the constitution and recognition of identity, but always threatening to it. Sexual difference is thus locked into a structure of power, where difference, or otherness, is tolerated only when repressed.³ In order to illustrate this point, she provides the example of the story of Sleeping Beauty: in this well-known fairy tale the woman is

represented as sleeping, as possessed of negative subjectivity until she is kissed by the Prince, a male. The kiss causes her to come into being, but only within a process that immediately subordinates her to the desire of the man who has authenticated her existence.

If we turn again to Paz, we see that he states that the notion of conceptualizing woman as object to man's subject makes her an instrument, sometimes of masculine desires, sometimes of the ends assigned to her by morality, society, and the law (31). He concedes that she has not been asked to consent to these ends, and that she participates in their realization only passively, as a "repository" for certain values. Whether as prostitute, goddess, *grande dame*, or mistress, woman has been assigned the role of transmitting or preserving the values of society, but this does not mean that she necessarily believes in them:

En un mundo hecho a la imagen de los hombres, la mujer es sólo un reflejo de la voluntad y querer masculinos. Pasiva, se convierte en diosa, amada, ser que encarna los elementos estables y antiguos del universo: la tierra, madre y virgen; activa, es siempre función, medio, canal. La feminidad nunca es un fin en sí mismo, como lo es la hombría. (32)

1. Woman as "Plaything"

In *Cuentos de Eva Luna*, Allende provides the reader with a number of ironic versions or parodies of this objectification of woman to satisfy male desires. One such example can be found in "Boca de sapo." Here we meet

Hermelinda, the only young woman in a harsh land of sheep herders. She is described as "una hembra . . . con una atrevida mezcla de sangre en las venas y muy buena disposición para festejar" (50). The narrator's choice of the word "hembra" (female) in describing Hermelinda is interesting, because it serves to categorize her as simply a representative of the female sex, rather than an individual, autonomous being.

We are told that she made her fortune on a mattress stuffed with raw wool. The narrator thus portrays her as a projection of the desires of the lonely men isolated on this sheep ranch, far from the comforts of civilization: "Tenía las carnes firmes y la piel sin mácula, se reía con gusto. . . . En cada abrazo, por breve que fuera, ella se revelaba como una amiga entusiasta y traviesa" (51). The only other woman in this desolate land is the English wife of the superintendent of Sheepbreeders, Ltd., who is depicted as the paradigm of the distant, aloof, and unattainable *grande dame*:

La esposa del administrador . . . no pudo resignarse a vivir fuera del corazón del Imperio Británico y siguió vistiéndose de gala para cenar a solas con su marido, un flemático caballero sumido en el orgullo de obsoletas tradiciones. (49)

We are told that the men only catch a glimpse of her from time to time, when she crosses the rose fence with her shotgun to hunt hares; even then, all they can see is a bit of veiled hat amid a cloud of dust and yelping Irish setters. The contrast to Hermelinda is obvious: the two women represent

what Octavio Paz refers to as the opposite extremes of woman as created by masculine desire. The English lady is the reflection of the *passive* ideal, wherein woman becomes a goddess, a being who embodies the ancient, stable elements of the universe. Hermelinda is the reflection of the *active* ideal, wherein woman is always function and means, a receptacle and a channel (32).

Furthermore, as if to underscore the representation of Hermelinda as a projection of man's desires, we are told that she conceives a plan to keep everyone happy and at the same time turn a profit. In addition to cards and dice, the men can try their hand at a number of games in which the prize is her body: "Los perdedores le entregaban su dinero y quienes ganaban también se lo daban, pero obtenían el derecho de disfrutar un rato muy breve en su compañía" (51). The games she invents are erotic versions of innocent children's games: a burlesque spoof of Blind Man's Bluff, playground swings, and coin-toss. The winner of these games obtains "el tesoro del sultán: dos horas detrás de la cortina a solas con ella, en completo regocijo, para . . . soñar con los placeres del paraíso" (53). Those who had lived those two precious hours told that Hermelinda knew ancient love secrets and could lead a man to the threshold of death and back again.

Things continue in this merry way until the arrival, one day, of Pablo, who sets out to conquer this sensual, lascivious being. When he wins his prize of two hours in her

company, he saunters toward her nonchalantly, seizes her hand and pulls her to her feet, prepared to prove that she cannot do without him. Rather than the stipulated two hours, they spend the whole night together and do not emerge until noon of the next day:

La mujer vestía pantalón y chaqueta de viaje y llevaba una bolsa repleta de monedas atada a la cintura. Había una nueva expresión en sus ojos y un bamboleo satisfecho en su trasero memorable. . . Se subieron a los caballos y echaron a andar. Hermelinda hizo una vaga señal de despedida a sus desolados admiradores y siguió a Pablo. . . . Nunca más regresó. (55)

The narrator tells us that Hermelinda's departure causes such consternation among the workers, that the management of Sheepbreeders, Ltd. decides to install swings, a target for darts and arrows, and an enormous open-mouthed ceramic toad so that the shepherders can refine their skill in coin tossing. This attempt to replace the woman with a series of playthings serves to emphasize the fact that she is not treated or seen as an independent being, but simply as a reflection of man's desires.

2. Woman as Sex-Slave

Another caricature of the conceptualization of woman as object is found in "Si me tocaras el corazón." We have already looked briefly at this story, observing that the victim is made to feel responsible for and deserving of the abuse she is subjected to. Another important element in this story is the fact that the women protagonists are treated not

as beings with specific needs and desires, but rather as objects that exist merely to satisfy man's wants and needs.

Hortensia, the woman who spends more than forty years locked up because of the capricious desires of her lover/master/jailer, is initially seduced by him when he observes her sitting cross-legged on the ground and playing soft music on a wood psaltery. She is pictured as the embodiment of the nymphs of Greek and Roman mythology, a lovely maiden whose charms cannot possibly be resisted by Amadeo Peralta. When he begs her to come with him, she hesitates, the last notes of her music lingering like a question in the air. Peralta then recites to her his entire repertoire of seduction, swearing that he has seen her in his dreams, that he has been looking for her all his life, that he cannot let her go, and that she is the woman meant for him. He easily leads her to his car and drives to a nearby clearing; an hour later, after satisfying his sexual cravings, he has completely forgotten her: "Después del breve encuentro con ella entre las yerbas de un terreno baldío, regresó a su casa, su trabajo y su desabrida novia de familia honorable" (73).

Hortensia, however, cannot forget him so easily. She searches until she finds him, and when she shows up on his doorstep his first thought is to be rid of her; but then, seeing her in her yellow dress, he decides that it would be a waste not to take advantage of the opportunity, and he takes

her to an old sugar mill belonging to his family, where she is to remain hidden for a lifetime. In all this, Hortensia is silent; she is simply the object of Peralta's desires, to be discarded or kept for his pleasure, as he sees fit. After he tires of the sexual games in the cellar, he feels that it is time to return to the world of the living and to "recuperar las riendas de su destino" (75). Thus Hortensia is relegated to the world of things, of inanimate objects intended for the satisfaction of man's desires. She is part of his sexual fantasies:

Algunas veces [Amadeo Peralta] acarició la fantasía de convertir a la muchacha en una concubina de cuentos orientales, envuelta en tules leves y rodeada de plumas de pavo real, cenefas de brocado, lámparas de vidrios pintados, muebles dorados de patas torcidas y alfombras peludas donde él pudiera caminar descalzo. (74)

In reality, her destiny is much less romantic. She is left in the cellar furnished with a few sticks of furniture and a straw pallet, like a wild animal that only needs a little food and water. When her yellow dress rots away she is left naked, waiting for the promised gifts, dresses, and jewels that she never receives. When she is discovered forty-seven years later, she is photographed by newspapermen who travel from every corner of the nation to see this creature who has been kept locked up like a wild beast. Not even she can remember her name or how she got there; she has been reduced to the state of object or animal, just as Peralta has treated her:

Hortensia parecía un triste mono de feria y de cerca inspiraba una lástima infinita. Ella no tenía

conciencia alguna de esas malignas transformaciones, en su memoria guardaba intacta la imagen de sí misma, seguía siendo la misma muchacha . . . (77)

The other woman in this story is Peralta's wife, the unattractive daughter of a wealthy landowner. She is no less an object than Hortensia, although she enjoys the status of wife. Whereas Hortensia represents the active ideal of woman as described by Paz, that is, a receptacle and a channel for man's desires, Peralta's wife is pictured as the opposite extreme of otherness: the reflection of the passive ideal, embodying the ancient, stable elements of the universe. However, she is no less a means to an end, in that Peralta chooses her to buy his way into a respectable family in the community and thus establish a proper, genteel image for himself. Just as his father has accumulated lands, money and power, she is simply one more acquisition, guaranteeing the status of the Peraltas as respected members of society. She establishes his dynasty by giving him nine legitimate children, and never complains, nor comments on the rumours that he keeps a woman prisoner in a cellar. Amadeo is now a rich and feared autocrat, who sits every Sunday at the head of a long table occupied by his sons and nephews, cronies and accomplices, and special guests such as politicians and generals, "a quienes trataba con una cordialidad ruidosa, no exenta de la altanería necesaria para que recordaran quién era el amo" (77).

Amadeo Peralta has managed to validate his role in society as a prime example of the patriarchal authority figure, by imposing the version of social reality he wanted for himself. He is both feared and respected, by members of his family, business associates, politicians, and representatives of judicial authority. As Susan Gal has stated in a chapter in *Gender Articulated: Language and the Socially Constructed Self* (1995), "The strongest form of power may be the ability to define social reality, to impose visions of the world" (178).

It is interesting to note, however, that Allende is not content to let Peralta's version of reality go uncontested: when Hortensia is discovered by a group of school boys, the public is outraged and voices its disapproval by punishing the perpetrator of this crime. It is as if they share a communal guilt, since for so many years they have given in to Peralta's authority and ignored the rumours about the woman being held prisoner. When it becomes public knowledge, they feel an overpowering need to establish their innocence, in order to avoid the charge of being accomplices in the act of destroying a human life: "La noticia produjo indignación en todo el país. . . . La indiferencia que durante casi medio siglo rodeó a la prisionera, se convirtió en pocas horas en pasión por vengarla y socorrerla" (79). The public attack on Peralta gives his enemies the courage to hold him accountable for abuses that have been overlooked for years. He is rejected by

family and friends, and becomes "un símbolo de todo lo abominable y abyecto" (80). Thus the public manages to assuage its guilt for having ignored the abuse of an innocent victim for almost half a century, and in the process, rid itself of an authoritarian caudillo.

3. The Transformation of a Woman from Passive Object to Acting Subject

In "Regalo para una novia" we find that Allende presents yet another amusing angle to the man/woman subject/object relationship. Here we meet Horacio Fortunato, proprietor of the immensely successful and financially thriving Fortunato Circus. We are told that he comes from a long line of circus people, the kind who are born with "huesos de goma y una habilidad natural para dar saltos mortales y a la edad en que otras criaturas se arrastran como gusanos, ellos se cuelgan del trapecio cabeza abajo y le cepillan la dentadura al león" (81). As a child he is abandoned, first by his mother and later by the succession of women his father marries. This leaves him slightly insecure with women, and combined with the fact that he grows up with the instability of moving every few days, of sleeping on wheels, and living beneath a canvas roof, he never marries or settles down to have a family. Rather, he travels a good deal, living most of the year in luxury hotels, and in the company of women who will not complicate his life with demands of marriage: "Disfrutaba de la compañía de

rubias de alquiler. Las escogía suaves y de senos frutales, como homenaje al recuerdo de su madrastra, pero no se afligía demasiado por asuntos amorosos" (84). To his grandfather's urging to marry and bring sons into the world so the Fortunato name will not vanish without an heir, he replies that "ni demente subiría al patíbulo matrimonial" (84).

The women with whom Horacio indulges in this series of temporary relationships represent what we have seen to be, according to the classification introduced by Paz, the *active* ideal of woman. Or as Colaizzi has specified, they are examples of the image of prostitute or *femme fatale*, objects of man's desires (114). They stand in contrast to the *passive* ideal of woman (in Paz's terminology), or the image of mother and virgin (Colaizzi 114).

Ironically, when he does fall hopelessly in love it is with Patricia Zimmerman, "una aristócrata cuarentona y altanera" (85). Besides being the furthest possible from the complacent blondes he has chosen to keep him company up to this point, Patricia is already married, to the owner of the very prosperous Zimmerman jewellery store. She, obviously, represents the opposite extreme of the ideal woman: a dedicated wife and mother described as "pequeña, fina, los huesos del escolte a la vista y el cabello castaño recogido en un moño severo . . . como la sombra de alguna antigua emperatriz viuda, en su atavío oscuro" (85). Horacio becomes obsessed with winning the love of this enigmatic woman,

sending her exotic flowers and other gifts which she refuses to receive. Finally he consults his grandfather for advice. This formidable ancestor, nearly deaf but still lucid at ninety-some years, suggests that in order to win her love, Horacio must give her something she does not have. To Horacio's protest that she is rich, beautiful, and classy, and already has everything--including a husband--his grandfather tells him to give her "un buen motivo para reírse" (88). This is significant, because up to this point Horacio has been treating her as an object, something that can be purchased with the right combination of gifts or riches, just like the women he has been accustomed to spending his time with. When his grandfather suggests that he give her a good excuse to laugh, he is in essence suggesting that her feelings be considered, that she be treated as a *person*, rather than simply as an object of man's desire.

This approach has the desired effect: when Horacio again confronts Patricia, it is with a spectacular show of circus tricks and acrobatics that would be enough to make even the most stoic person laugh. By permitting himself to look foolish, "con su melena aplastada con brillantina, su irrevocable sonrisa de galán, orondo bajo su pórtico triunfal, rodeado por su circo inaudito, aclamado por las trompetas y los platillos de su propia orquesta, el hombre más soberbio, más enamorado y más divertido del mundo" (92-93), Horacio has given her something that in her life of luxury she seldom

receives: he has treated her as a person. In response, she becomes an acting subject rather than a passive object, and laughing, walks forward to meet him.

4. Woman as "Other"

Let us examine one final example of how Allende deals with the dichotomy of man/woman and subject/object, in "El palacio imaginado." We are told of an unnamed, sleepy, southern country that is ruled by "El Benefactor" and his totalitarian government. It is a repressive regime in which any hint of subversion is immediately crushed in the name of the "President for Life," as the dictator prefers to call himself. This autocratic ruler is described as follows:

El Benefactor era un hombre tosco, de costumbres campesinas, se bañaba en agua fría, dormía sobre un petate en el suelo con su pistolón al alcance de la mano y las botas puestas, se alimentaba de carne asada y maíz, sólo bebía agua y café. (248)

He is not married, because he believes that love is a dangerous weakness. He is convinced that all women--with the exception of his own mother--are potentially perverse and that the most prudent way to treat them is to keep them at arm's length: "Decía que un hombre dormido en un abrazo amoroso resultaba tan vulnerable como un sietemesino" (302). This attitude towards women obviously reflects what we have seen as the relegating of woman to the status of object: whether as the passive mother-figure or the active but potentially dangerous object of male desire, woman is not treated as an

equal and autonomous subject, but rather as an object created as a specular image, the "other" to man's "one."⁴ Any complicated entanglement with her is to be avoided.

The woman who finally awakens some feelings of love in the aged caudillo is the wife of a foreign diplomat, Marcia Lieberman. She is pictured as a self-sacrificing woman who is prepared to follow her husband throughout his diplomatic career, content in the day-to-day freedom she enjoys as a result of her husband's remoteness and his immersion in his work and sports. Her role as wife is to accompany him at public events and manage his social calendar and domestic affairs: "Era un complemento indispensable en su carrera, le daba brillo en la vida social y manejaba con eficiencia su complicado tren doméstico" (251). However, he has never been even slightly curious about her feelings. Once again, we have the picture of a woman who is treated as an object, a necessary complement for her husband's diplomatic career, but not as an independent, thinking, feeling subject.

When El Benefactor approaches Marcia Lieberman, she is surprised into sympathy for the old man because he does not treat her with the exaggerated gallantries to which she is accustomed. Rather, he comes to her home dressed in civilian clothes and without his guards, looking like a dreary great-grandfather:

Apareció ante su puerta . . . para decirle que hacía diez años que no había tocado a una mujer y ya estaba muerto para las tentaciones de ese tipo, pero con todo respeto solicitaba que lo acompañara esa

tarde a un lugar privado, donde él pudiera descansar la cabeza en sus rodillas de reina y contarle cómo era el mundo cuando él era todavía un macho bien plantado y ella todavía no había nacido. (253)

By appealing to her as a person, as an acting subject rather than as simply the object of his desires, El Benefactor convinces Marcia Lieberman to accompany him. This in turn has a surprising effect on the aged tyrant: he falls in love for the first time in his eighty long years. He overcomes his fear of succumbing to her and begs her to stay with him; and Marcia stays, because she is moved by the ancient caudillo's loneliness, "y porque la alternativa de regresar donde su marido le pareció menos interesante que el desafío de atravesar el cerco de hierro tras el cual ese hombre había vivido durante casi ochenta años" (254).

However, Marcia soon discovers that El Benefactor's life-long habit of distrust is much stronger than his need to yield to tenderness, and so she renounces any hope of winning him over with love. She realizes, too late, that she has once again been relegated to the position of object, as companion to a man who will never let her get close to him, and who keeps her confined out of view of the public to avoid an international scandal.

There is a turning point in the story when El Benefactor invites Marcia to visit the "Summer Palace" he had built several years earlier, and which has subsequently been abandoned to the jungle in which it has been constructed. Marcia is enchanted by the Roman-style structure, sunk in the

riot of jungle growth: "El Palacio de Verano se había transformado en una criatura viviente, abierta a la verde invasión de la selva que lo había envuelto y penetrado" (256).

When El Benefactor sees Marcia so happy, a touch of the old passion returns to him, and he embraces her as he had in their first meetings. The week they had planned to stay there lengthens into two, because El Benefactor has seldom enjoyed himself so much. He strolls with Marcia around the grounds, pointing out the many species of orchids, the clouds of white butterflies, the birds with iridescent feathers that fill the air with their song:

Jugó con ella como un joven amante. . . . Esas inesperadas vacaciones lo pusieron de muy buen ánimo, la vida le pareció de pronto más amable y tuvo la fantasía de que junto a esa hermosa mujer podría seguir gobernando eternamente. (257)

The autocratic ruler has let down his defenses, and he inadvertently breaks his own rules when he unintentionally falls asleep in her arms one night. When he awakes in the early morning he is terrified, feeling that he has betrayed himself. He realizes that by treating her as an acting, thinking, feeling subject he can no longer maintain the distance that has always existed between himself and other women, who were nothing more than images that reflected his desires as a male, sexual being. She thus represents his most dangerous weakness, because she is the only person who can make him forget his power. He therefore returns to the capital, leaving Marcia in the Summer Palace, never returning

to visit her. Ironically, Marcia is content for the first time in her life, and decides to stay in the palace even when the death of El Benefactor ends the dictatorship, and any reason for her to remain hidden has disappeared. "No había nada fuera de esa región enmarañada que le interesara. Su vida transcurría apacible . . . inmersa en esa naturaleza verde, apenas vestida con una túnica, el cabello corto, adornada con tatuajes y plumas. Era totalmente feliz" (259). She has returned to a primitive state of being, where she is independent and autonomous, no longer relegated to the position of being merely an object to satisfy the desires of another being.

D. Living in Silence: Strategies of Resistance

In Chapter Two we discussed at length the fact that women are conditioned in many ways to live in silence. Women's voices are undervalued in decision-making processes, they are praised when they are soft-spoken, and they are routinely cast as "ladylike" figures, lacking authority or rationality (Lakoff vii-viii). This conditioning often leads to a set of speech patterns that is highly different for men and women. Women are socialized to be accommodating toward others (Hall 46). The significant differences between men and women in the distribution of turns in a conversational exchange reflect the differences between them in society's economic system (Zimmerman and West 124-25). Males are likely to have more

status and power than females, and both nonverbal and verbal cues are important in maintaining the social structure of these power relationships, particularly in restricting women to "their" place. Women's language keeps them at a disadvantage, while men's language--the dominant language--tends to ignore women or completely deprecate them (Henley 198).

Gilbert and Gubar refer to this enforced silencing of women as the reality of gendered experience ("The Blank Page"). Power and dominance constitute significant aspects of the interactions between men and women. The distribution of power in the economic structure of a society has its parallel in the dynamics of everyday interaction, and there are often patterned ways in which the power and dominance enjoyed by men in other contexts are exercised also in their linguistic interactions with women (Zimmerman and West 105). It has been suggested that the silence in which many women live is the result of male aggression, both physically and intellectually (Jacobus). The "authentic" woman is defined--by man--as being passive, lacking logic, centering on domestic emotions. This denial of power has led to self-doubt and perpetuated the state of silence in which women live. The world is created, controlled and ruled by a masculine figure of power and authority (Gilbert and Gubar, *The Madwoman in the Attic*). The values and assumptions encoded in our language are primarily

those of males (Kramarae 29), and have relegated women to living in silence.

We have also seen, however, that silence is not necessarily *only* a negative category devoid of communicative properties. It can express a variety of meanings and perform a range of functions, both positive and negative (Jaworski). Society has two conflicting yet simultaneous views of silence, one positive and one negative (Tannen, "Silence: Anything But"). As a negative function, silence can be regarded as the failure of language; as a positive function, it can serve as a chance for personal exploration (Allen).

Finally, we have seen that silence can also be used as a strategy of resistance or subversion. Women have employed linguistic devices such as circumlocution, oblique or elliptical presentation, as a means of opposition to resist the "censorship" of the dominant masculine order (Perez). Other aspects of silence, such as mocking submissiveness, unresponsiveness, exaggerated passivity, are also used as techniques of passive aggression, a refusal to participate in the conditions of inequality and denial of personhood in which women have routinely lived (Stout 18). Silence is neither a mere absence, nor is it neutral; rather, it is a "moment in language." It can be either imposed by some outside authority, or be a conscious manipulation. Silence can create a void in a linguistic exchange, giving the participants the

opportunity to re-evaluate their judgments about the topic at hand (Bruneau).

Silence can be used to censure, but this is not always the case. Silence also speaks, shouts, tells stories, sings; and it can be used as a weapon of resistance. It can give women, who are marginalized by patriarchal society and language, a space in which to construct their own sense of self (Russell 103). Silence can be used to show up the falseness and overinflation or pretensions of male powerholders (Stout 19). Silences and omissions in a text written by a woman can serve as strategies for undercutting and revealing the relative positions of the sexes. They serve as windows through which the discerning reader can see the falsity and unfairness of a system of misconstrued rules and practices regarding gender and the distribution of power. Silence can be a way to evade authority, to defy the impositions made by a patriarchal society, a revolt against that silence which has been dictated by a hierarchical power structure which denies the autonomy of women (Agosin).

We shall observe that, in *Cuentos de Eva Luna*, Allende makes use of many of the various strategies referred to above, both to reveal and to undermine the patriarchal power structure that has forced women to live in silence. Let us illustrate this imposition--and subversion--of silence with some examples from the stories in *Cuentos*.

1. Submissive Silence

Our first example is from "Niña perversa," which we have already briefly discussed above. Here we remark on the relationship between mother and daughter, who live together under the same roof but go about their daily routines in silence: "Madre e hija trabajaban juntas en las múltiples ocupaciones de la pensión, cada una inmersa en su callada rutina, sin necesidad de comunicarse" (22). They exemplify the societal ideal of the soft-spoken, ladylike woman. We have already noted that Elena's mother is obsessively concerned with what her neighbours might think, and this preoccupation seems to dominate all her decisions and actions, to the extent that she is willing to negate her own emotions and her fulfilment as a woman in order to comply with the image society imposes on her. When she does take a lover, it is in secretive silence. She seems to be so indoctrinated in the rules of patriarchal society that she is unable to break out of them. She is an example of what Paz refers to as the woman who, however unwilling, serves to perpetuate the very structures that oppress her.

2. From Silent Submission to Subversive Silence

Our next example is from "El oro de Tomás Vargas," in which we observe the incredible transformation of two women from an abject silence of submission to a triumphant silence of subversion. Antonia Sierra is the wife of Tomás Vargas, a

vain and miserly individual who lets his children go hungry and his wife wear rags while he wears Panama hats and smokes expensive cigars. He takes great pride in being the "most macho macho" in the region, as he announces at the top of his lungs, "cada vez que la borrachera le hacía perder el entendimiento y anunciar . . . los nombres de las muchachas que había seducido y de los bastardos que llevaban su sangre" (58). Antonia endures his carousing and womanizing in silence, never complaining that, besides caring for her children and looking after the garden and the hens, she must earn a few pesos by cooking lunch for the police, taking in washing, and cleaning the school. Even when her body is covered with black and blue marks, she says nothing, and no one needs to ask her, because everyone knows about the abuse she endures from her husband.

However, the day her husband brings Concha Díaz, his pregnant concubine into her house, Antonia breaks her code of silence. She shouts out, saying that "ella había aguantado mucho sufrimiento y mucha decepción, todo en nombre de sus hijos, pobres inocentes, pero ya estaba bueno, ahora todos iban a ver quién era Antonia Sierra" (60-61).

For the first time in her life, her pride is not strong enough to conceal her feelings, and her insults can be heard all down the main street. However, after a week her cries fade to an incessant muttering, and life settles into a hellish routine. While Antonia spends the nights huddled in

her children's bed, spitting curses, her husband snores in the bed next to her, cuddling Concha. During the day, Antonia performs her household tasks like an automaton, with bitterness overflowing her heart. She refuses to feed her husband any longer, and so Concha takes charge of this task after Antonia leaves the house every day, not wanting to meet her face to face over the cookstove.

Things continue this way for several months, but one day Antonia begins to feel sorry for the young pregnant girl, whose legs are so swollen that her veins seem about to burst, and who is so lonely and afraid that she never stops crying. Concha grows thinner every day, and Antonia begins to kill her hens one by one to make broth. This new alliance between the two women seals Tomás Vargas' fate. In silence, they become accomplices rather than rivals, realizing that by joining forces they can overcome the abuse and neglect to which they have both been subjected.

When the baby is born, Antonia accompanies Concha to the hospital and afterward shows off the child with a grandmother's pride. Tomás Vargas pretends to be drunker than usual, in order to keep from digging up his buried gold. Several weeks later, however, he loses a huge bet to the Lieutenant of the Santa María Prison and he is forced to go dig up his treasure:

Pasó un minuto largo antes que se escuchara su alarido. El teniente se metió en el follaje, lo cogió por los tobillos y lo sacó a tirones.

-- ¡Qué pasa!

--;No está, no está;
 --;Cómo que no está!
 --;Lo juro, mi teniente, yo no sé nada, se lo robaron, me robaron el tesoro! --y se echó a llorar como una viuda, tan desesperado que ni cuenta se dio de las patadas que le propinó el teniente. (67)

We read that when Tomás Vargas comes home, so racked with fear that he is blubbering and staggering, Antonia and Concha are sitting in the doorway, drinking coffee and watching it grow dark. Nor do they show any emotion when they learn what has happened, but continue sipping their coffee, unmoved. The next time Tomás Vargas ventures out to the tavern, he does not return home at night and two days later his mutilated body is found in the very ravine where he had hidden his treasure. Antonia and Concha bury him without grief and with no funeral procession. Afterward, the two women continue to live together, happy to help each other in bringing up their children, and in the many challenges of everyday life.

The narrator's silence on the subject of what happened to Tomás Vargas' buried gold is significant: it serves to underscore the silent complicity within which the two women, victims of his abuse while he was alive, manage to avenge themselves after his death. We are told that not long after the burial, they buy hens, rabbits, and pigs; they ride the bus to the city and return with new clothes for the whole family. The same year, they repair the house, paint it, add two rooms, install a gas stove, and begin a cookery business in their home. By transforming their silent submission to a subversive silence, they make their way out of poverty and

start off down the road to prosperity, presumably with the gold that Tomás Vargas had refused to share with them during his lifetime.

3. A Compact of Silent Revenge

Another interesting example of silence used to subvert patriarchal authority is found in "El Huésped de la maestra." Here we encounter Inés, the schoolteacher in the village of Agua Santa, who has apparently just killed one of the guests in her boardinghouse by cutting off his head. She comes to Riad Halabí, the town's merchant, for advice and help in disposing of the body. It is significant that the schoolteacher, a woman, goes to Riad Halabi, a foreigner, for help. They both represent marginalized sectors of society, the downtrodden, silenced groups of people who are so often the victims of the system of laws and "justice" established by the power structures.

Apparently the schoolteacher feels justified in having murdered her guest, because he was the one who years earlier had killed her only son for the "crime" of eating a mango:

Se había metido en un terreno ajeno a recoger un mango y el propietario, un afuerino a quien nadie conocía por esos lados, le disparó un tiro de fusil con intención de asustarlo, marcándole la mitad de la frente con un círculo negro por donde se le escapó la vida. (178)

The murderer had fled, meaning never to return, realizing that his life would be worth very little if he remained there. He has appeared again in Agua Santa due to some very bad luck:

he never meant to stop in the village, but as he was driving through town a rock shattered his windshield and he had to stay while the mechanic at the garage found and installed another windshield. Inés explains, "Tenía que hacerlo, así es la vida. . . . Ha cambiado mucho . . . pero lo reconocí al punto. Lo esperé muchos años, segura de que vendría, tarde o temprano" (181). Despite the fact that she is a member of one of the silenced, marginalized groups of society, and has killed a man, the schoolteacher believes that the judicial powers will treat her justly. Riad Halabí, however, is more realistic. When she suggests that they tell the Lieutenant what has happened, since she had every right to kill him as he had killed her boy, he responds that "[El teniente] no lo entendería. . . . La ley no funciona de ese modo" (181). He implies that the law favours those who represent the power structures, at the expense of the poor and disadvantaged classes represented by people like themselves. He decides that he will take care of the matter "a mi manera" (181).

Thus he initiates a silent complicity of revenge, in which the whole town participates, except for the representatives of judicial authority. He leaves the schoolteacher's house and makes a number of visits. Soon afterward:

Un cuchicheo persistente recorrió al pueblo, cuyos habitantes se sacudieron el sopor de años, excitados por la más fantástica noticia, que fueron repitiendo de casa en casa como un incontenible rumor, una noticia que pujaba por estallar en gritos y a la

cual la misma necesidad de mantenerla en un murmullo le confería un valor especial. (181-82)

By evening, people begin gathering to observe what is going to happen; men arrive at the tavern, women carry their kitchen chairs out to the sidewalk and sit down to enjoy the cool air, young people gather in the plaza as if it were Sunday. Even the girls of the local brothel are in on the "open secret," and invite the Lieutenant and his men, ostensibly to help them celebrate a birthday, but actually to keep them occupied and unaware of what is really happening in the town.

At nine-thirty, Riad Halabí, the town doctor, and four hefty young men that the schoolteacher had taught from the first grade, meet in the back room of the boardinghouse. They stuff the cadaver in a canvas sack and unceremoniously throw it into the back of Riad Halabí's truck. They drive through the town, right down the main street, waving as usual to anyone they happen to see. Some pretend not to notice them, giggling furtively like children surprised at some mischief; others return their salutation with more than ordinary enthusiasm. The men drive to the spot where many years before the son of the schoolteacher had stooped for the last time to pick up a mango:

Los hombres encendieron sus lámparas y . . . cavaron un hoyo profundo, donde depositaron el saco de lona. . . . Regresaron al pueblo a medianoche y vieron que todavía nadie se había retirado, las luces continuaban encendidas en todas las ventanas y por las calles transitaba la gente. (183)

The next day the inhabitants of Agua Santa return to their usual chores, exalted by a magnificent complicity, by a secret kept in the community, one they will guard and enthusiastically pass down for many years as a legend of justice. It is a silent compact that lends a kind of restless elation to the air, a characteristic noted by strangers passing through but uncomprehensible to them, for they can find nothing extraordinary in this town that has the appearance of being an insignificant backwater like so many others on the edge of the jungle. Once again, the silence of submission to an oppressive order has been subverted and transformed into a silent revenge.

E. Linguistic and Stylistic Strategies

1. The Silent Power of Names

In our discussion of *Eva Luna* in Chapter Two we observed that, besides her masterful use of narrative style, Allende also employs various linguistic and stylistic strategies to communicate the theme of the marginalization and silencing of women. Likewise, in our study of *Cuentos de Eva Luna*, we shall observe that she again makes use of a number of these techniques.

Let us begin our discussion with a consideration of Allende's manipulation of the connotations and meanings of names. In Chapter One we noted that in *Gyn/Ecology: The Metaethics of Radical Feminism*, Mary Daly states that naming

is a power used to tame and domesticate women and nature. She asserts that naming separates men from nature and women, just as it separates the social and public from the domestic and natural. Submission to the false naming of things and of experience by the male has had, for women, the direct result of not naming, and thus not asserting a countervoice, leading to silence. She refers especially to naming in a general linguistic sense, but we can also apply what she says to the selection of proper names by an author, and see that this often reflects the inherent power of naming things to which Daly alludes. Especially when used by a woman author, the assignation of names to her characters can silently convey a strong message. We have already noted the importance of the name "Eva Luna," in that it incorporates the idea of the desire to live that is evidenced by the protagonist. By choosing to employ this name as the title of the novel, and including it in the title of the collection of short stories, Allende already implies the theme of women's desire for a full and complete life, and for recognition of her autonomous personhood, free from the oppressions, marginalization and silencing to which they have traditionally been subjected in patriarchal society.

a. The Transforming Power of a Name

In *Cuentos de Eva Luna*, we find numerous examples of the significance of proper names chosen by the author. Beginning

with the first story of the collection, "Dos palabras," we are struck immediately with the appropriateness of the female protagonist's name: "Tenía el nombre de Belisa Crepusculario, pero no por fe de bautismo o acierto de su madre, sino porque ella misma lo buscó hasta encontrarlo y se vistió con él" (11). This name seems to combine aggressiveness or belligerence ("bélico") with the poetry of twilight ("crepúsculo"). It is noteworthy that Belisa chooses this name for herself, rather than it being a name imposed on her by societal norms (baptism) or chosen by her mother. In the very next sentence we are told that she made her living selling words; this also is a career she has chosen for herself, to resist the socially acceptable options of prostitution or servanthood. Allende emphasizes the fact that Belisa is one of the downtrodden, a member of the marginalized classes of society. She tells the reader that the girl was born into a family so poor that "ni siquiera poseía nombres para llamar a sus hijos" (12).

In contrast to Belisa Crepusculario, we read about "El Mulato" and "El Coronel," whose names do not have any special meaning *per se*, but are recognized as nicknames or titles that society has applied to them, and that are associated with their basic characteristics of warlike aggression: "Sus nombres estaban irremisiblemente unidos al estropicio y la calamidad" (14). When El Mulato is sent to bring Belisa to the Colonel, she tries to hold her head high ("con dignidad")

in spite of the physical abuse she has endured. However, she is treated with a lack of respect or dignity by the man who has taken her prisoner; he does not even bother to find out her name, but simply calls her "mujer" (14). The Colonel is no better, although he has a voice that surprises her: "suave y bien modulada, como la de un profesor" (15). He does not ask her name either, simply asks if she is "la que vende palabras" (15), thus reducing her from being considered an active subject, to simply an object with a specific function.

Finally, when El Mulato realizes that Belisa has had an unexpected influence on the Colonel, rendering him incapable of continuing in his aggressive ways, he changes her designation from "mujer" to "bruja" (19). He seems to realize that she is not merely a "powerless other," but is not willing to recognize her autonomous personhood by using her self-chosen name. Rather, he relegates her to the category of powerful, malignant beings represented throughout the ages by witches.

b. "Clarity" of Judgment Represented by a Name

Sometimes Allende assigns names in a playfully ironic manner. In "Clarisa" the female protagonist's name brings to mind associations with clarity, light, lucidness. We are told that she "tenía una mirada traviesa y profunda, capaz de penetrar la maldad más recóndita y regresar intacta" (35). This perceptive, rational capacity seems to guide her in

dealing with life's challenges, even when her husband abandons her, hiding behind the walls of his mental breakdown. As we have seen, she decides to balance the scales of divine justice, even if it means that she must do so by having an illicit affair with a well-known politician.

The second example of creative naming in this story is found in the name of the congressman who becomes Clarisa's lover. His name is Diego Cienfuegos, and we are told by the narrator that he was "conocido por sus incendiarios discursos" (40). It is equally ironic that Clarisa choose him to be her accomplice in her decision to correct the equilibrium of nature, since he is "uno de los pocos políticos incorruptibles del país" (40). The narrator seems to agree with Clarisa's judgment, that this act is not a sin, but "sólo una ayuda a Dios para equilibrar la balanza del destino" (47).

Finally, we have in this same story the anecdote of the thief who breaks into Clarisa's house to rob her. He holds a knife to her throat and threatens her: "Silencio, puta, o te despacho de un solo corte" (39). By calling her a whore, he is giving her the name that people would have assigned to her had they known about her secret affair with the congressman. Clarisa, however, takes him literally and responds by saying, "No es aquí, hijo. Las damas de la noche están al otro lado de la calle, donde tienen la música" (39). She also creatively re-names his act of burglary, thus undermining the thief's evil intentions: "No, esto no es un robo. . . . Te

voy a dar algo de dinero por mi propia voluntad. No me lo estás quitando, te lo estoy dando, ¿está claro?" (39). Thus she subverts her role as victim, and by appropriating the task of naming that traditionally belongs to man, this woman frees herself from the oppression of a corrupt society.

c. Self-Fulfilment in a Name

"Tosca" provides another example of the interesting manipulation of names employed by Allende. We read about Maurizia Rugieri, daughter of a rich Italian family. At the age of ten she gives her piano recital, dressed in pink organza and patent leather shoes. At the end of the presentation she receives bouquets of flowers and a porcelain doll bedecked with ribbons and lace. Her reaction, however, is to reject all this fanfare and declare, "'Ésta es la última vez que toco el piano. Lo que quiero es ser cantante.' Y salió de la sala arrastrando a la muñeca por un pie" (95). Maurizia chooses the name "Tosca" for herself, in honour of the Italian opera that is the cause of her romance--and eventual love affair--with a young medical student. This choice of name is doubly ironic: its meaning of 'coarse, crude, uncouth, unrefined' reflects perfectly her behaviour in abandoning her loving, devoted husband and infant son. And her apparent reason for abandoning her husband is that he is too unrefined and common for her: "Era de carácter bonachón y generoso, reía con facilidad y gustaba de la música popular

y de la comida abundante y sin ceremonias. [Tenía] la apariencia algo vulgar" (96).

By thus turning her back on the life of luxury offered by her husband, and choosing to follow her medical-student lover to the oil fields where he has chosen to practise his profession, she fulfils the name she has chosen for herself. Her intention is to live out her destiny with grandeur, but years later when her husband's construction company comes to town to build the main highway, she realizes that she is the one who has lost out:

Era una mujer de cincuenta y un años, envejecida por el sol del trópico y el esfuerzo de fingir una felicidad quimérica. . . . Maurizia miró a Ezio Longo con ojos nuevos y vio por primera vez sus macizas virtudes masculinas. . . . En ese par de minutos vio los minuciosos engranajes de la trampa donde se había metido durante tres décadas de alucinaciones. (105-06)

She retreats, realizing that she has based her entire life on a mistaken conception of reality, and finally acknowledging that the true hero of the drama was Ezio Longo, whom she had rejected as being too "common" for the script she had chosen for her life. In the end, she has become an example of the power inherent in the process of naming; she lives up perfectly to the name which she has chosen for herself: "Tosca."

d. The Creative Power Inherent in a Name

There are many more instances of creative naming in the *Cuentos*, whereby Allende uses a name to imply or infer

meanings and connotations beyond the immediate, superficial context of the story. We shall take the time to briefly highlight just a few of these examples.

i. Uncomplicated María

"María la boba" begins by introducing the protagonist with the statement that she "creía en el amor. Eso la convirtió en una leyenda viviente" (127). Through this reference (which attributes to her the fame of a legendary figure) and the choice of her name (which is simply María, with no mention of a family name) Allende creates some immediate associations for the discerning reader. María is, of course, the name of the Virgin Mary. The Virgin Mary is probably the most important sacred figure in Latin America, where she is venerated and honoured in annual celebrations and festivities. The María of this story, however, is not only simple-minded; she is also a prostitute. Thus Allende effectively combines in this one character the two opposite extremes of the "ideal" woman: both the passive and the active objects of man's desires. As passive object, she represents the image of holy mother and virgin; as active object, she satisfies man's desire for a *femme fatale* who will satisfy his sexual needs without any demand of responsibility towards her, or the complications of commitments and obligations.

ii. Imaginative Names for Sexual Play-Things

We have already discussed two stories in which Allende portrays woman as a sexual play-thing or sex-slave ("Boca de sapo" and "Si me tocaras el corazón"). If we take a moment now to focus specifically on the names of the two women represented in these stories, we again note Allende's ingenious talent for conveying meaning through the choice of proper names for her characters.

The protagonist of the story "Boca de sapo" is called Hermelinda. We are told that she "ganaba la vida con juegos de fantasía" (49) which, as we have seen, are burlesque, erotic versions of common children's games. What is interesting about her name is that it combines two words, "Hermes" and "linda" to communicate precisely Allende's image of her. "Hermes" is a name that comes from Greek mythology, the god of commerce and cunning. "Linda" has connotations of beautiful, lovely, exquisite. By combining these two concepts, we see that Hermelinda is indeed depicted as a goddess who makes a business venture out of her beauty, selling to men the allure of her physical attractions.

Hortensia, the protagonist of "Si me tocaras el corazón," is depicted as a simple-minded young girl who is "picked" like a flower to be enjoyed for a time and then discarded. Amadeo Peralta effectively plucks her from her home, symbolically "deflowers" her, enjoys her company for a time, then tires of her and abandons her. Here again we see that the choice of

her name is significant, since it is, in effect, the name of a flower: "Hortensia" means 'hydrangea.' Just as a delicate flower will wilt when it is denied the simple needs of fresh air and sunlight, the Hortensia of this story loses her very humanity when she is locked up in a cellar for more than forty years and is denied the basic needs of human companionship.

iii. Ironic Use of "Misnomers"

Finally, let us look at one example of how Allende at times seems to purposely assign an inappropriate name to a character, using this "misnomer" to underscore a basic element in the story or to highlight a concept that she wants to communicate. In the story "Regalo para una novia," we read about Horacio Fortunato, who at forty-six years of age has not settled down to marriage and a family but rather has "hábitos de truhán y . . . fanfarronería" (81). He comes from a long line of circus people, and spends a good part of his existence in an ostentatious display of his lavish life-style. He is described as "un patán presumido," and exhibits "las vulgaridades [de] uno de esos nuevos ricos del petróleo o la cocaína" (89). His name, however, seems to be an ironic mistake: this vain, unrefined character is about as far removed as human nature can be from Horace, one of the greatest poets of ancient Rome, renowned for the beautiful songlike verses in his *Odes*. It is as though the narrator purposely provides us with the striking contrast between

Horace, the poet, and Horacio, the circus man, in order to highlight the boorishness and pomposity of the protagonist of this story.

This concept is further emphasized by the highly appropriate choice of last name for this character: the name "Fortunato" brings to mind the idea of fortune, chance, luck. It fits perfectly his image of a rich but unsophisticated individual, who has in effect made his "fortune" in the the unstable world of the circus. It is precisely this contrast in the connotations associated with his name which serves to accentuate the kind of person that the narrator wants to depict in the character of Horacio Fortunato.

2. Examples of Other Stylistic Strategies

a. Circumlocution, Oblique Language, and Elliptical Presentation

Just as we observed in our examination of stylistic strategies in *Eva Luna*, likewise in the *Cuentos Allende* at times makes use of circumlocution, oblique language, and elliptical presentation in order to convey her message about the marginalization and silencing of women in patriarchal society.

An example of the strategy of circumlocution is found in "María la Boba." We read that María declares that "Ahora me llegó el tiempo de morir," and that she "bebió sin respirar una jarra grande de chocolate espeso" (128). The narrator

never mentions explicitly that María has decided to terminate her own life, but she implies it by repeating at the end of the story, "entonces, con la misma delicadeza y consideración de todos sus actos, recurrió a la jarra de chocolate" (137). Thus the reader must understand beyond that which is explicitly stated, and read the story that is not told directly but is certainly implied by the elliptical statements about the jug of chocolate milk: that María has chosen the final silence of death to put an end to the marginalization and silencing she has suffered during her lifetime.

In "Tosca" we encounter another example of an elliptical statement that seems to summarize a lifetime. After Maurizia has wasted her entire life chasing after the dream of a lover who exists only in her imagination, she chances to see the man who for a short time was her husband, who had loved her passionately, and who could have made her happy. The narrator states that "ella vaciló por un momento infinito en la frontera entre la realidad y el sueño, luego retrocedió" (106), thus implying that she chooses to stay within the disillusion of her dream world rather than facing reality. The discerning reader understands the story that is not explicitly told, that Maurizia is a victim of society's casting of women as helpless, dependent beings who find fulfilment in romantic, idealized love, rather than being active subjects capable of asserting their independent personhood.

Another prime example of circumlocution is found in "El huésped de la maestra." Here we read of the complicity of an entire town to keep silent about a crime committed: the schoolteacher Inés has decided to avenge the death of her son by killing his murderer when he unwittingly stays as a guest in her boarding house. The narrator never states explicitly that the entire town is aware of the events of that afternoon, but it is strongly implied by the oblique description provided:

En las horas siguientes un cuchicheo persistente recorrió al pueblo, cuyos habitantes se sacudieron el sopor de años. . . . Antes de la puesta del sol ya se sentía en el aire esa alborozada inquietud que en los años siguientes sería una característica de la aldea, incomprensible para los forasteros de paso. (181-82)

Through this elliptical presentation, the narrator implies that the collective silence of the town becomes a weapon by which the people subvert the authority imposed by a repressive regime.

b. Omissions and Understatements

Again, in the *Cuentos* just as in *Eva Luna*, Allende uses the strategies of intentional omissions and understatements to emphasize the theme of the marginalization and silencing of women. Let us observe some examples from a variety of the short stories to illustrate this point.

First of all, we note in "Regalo para una novia" that the protagonist, Horacio Fortunato, "se propuso ser rico, con la ingenua intención de conseguir con dinero la seguridad que no

tuvo en su familia" (83). This declaration communicates to the reader much more than that which it seems to upon an initial, casual reading. The statement incorporates an intentional lack of emphasis, by means of which the narrator sums up Horacio's entire life. It implies his unhappy childhood, during which time he is abandoned by his mother and step-mother; his insatiable ambition for becoming rich and famous; his need to find security at any cost; and finally his belief that security can be bought with money, just like any other commodity.

"El huésped de la maestra" has numerous examples of omissions and understatements which serve to emphasize the theme of revenge devised by a town that rebels against a repressive power structure. In the opening paragraph, we read simply that the schoolteacher "anunció que acababa de cercenarle el cuello a un huésped de su pensión" (177). Riad Halabí, to whom she directs this comment, questions whether he has heard her correctly:

"¿Cómo dices, Inés?"
 "Lo que oíste, turco."
 "¿Está muerto?"
 "Por supuesto."
 "¿Y ahora qué vas a hacer?"
 "Eso mismo vengo a preguntarte," dijo ella
 acomodándose un mechón de cabello. (177)

This simple exchange serves to underscore the narrator's intentional lack of emphasis, as if the act of calmly killing a man were a common, everyday occurrence. In reality it is one of those earth-shattering moments that serve to change the

course of the lives not only of the individuals involved, but of an entire town. Further along in the story we read that Riad questions the schoolteacher, asking her how she killed him. She responds,

"Con el machete de picar cocos. Me vine por detrás y le di un solo golpe. Ni cuenta se dio, pobre diablo. . . . Mira qué mala suerte, este viejo no pensaba detenerse en Agua Santa, iba cruzando el pueblo y una piedra le rompió el vidrio del carro."
(181)

Again, the seeming lack of importance accorded the circumstances of the death of the man who seems to be simply a stranger passing through the town, actually serves to emphasize his relationship to both the schoolteacher and the rest of the town's people. She goes on to say that he is "el hombre de los mangos" (181), thus recalling another unnecessary and senseless death that had occurred years earlier. Through this strategy of reticence, the narrator manages to communicate volumes about the idea of a town seeking just retribution where the patriarchal power structures have failed to provide justice.

c. The Use of Irony

Irony, too, is another stylistic device that is employed frequently in the *Cuentos* to communicate the theme of marginalization and silencing. We shall observe just a few of the many examples that can be found, in order to illustrate the use of this strategy.

We begin with the ironic description of Elena Mejías in "Niña perversa," whereby the narrator relegates her to the status of object, as if she were part of the furnishings of the boarding house rather than an independent, autonomous being. We read that she "pasaba desapercibida entre los muebles ordinarios y los cortinajes desteñidos de la pensión. . . . Rara vez algún cliente se fijaba en ella y si lo hacía era sólo para ordenarle que rociara con insecticida los nidos de las cucarachas" (21). Thus, the few times that she is noticed, it simply serves to emphasize the fact that she is considered only in terms of her role as one of the inanimate objects of the household.

This same use of ironic description used to emphasize the seeming lack of importance of a character is observed in "El palacio imaginado." We read that

[el embajador Lieberman] apenas se daba cuenta de la existencia [de su esposa], sólo la notaba cuando estaba ausente. Para Lieberman su mujer era un complemento indispensable en su carrera, le daba brillo en la vida social y manejaba con eficiencia su complicado tren doméstico. (251)

She is nothing more nor less than an important prop for his political and social life, useful when in place but noticed only when missing. She has no autonomous, independent existence that is recognized by her husband or is of any significance to him.

We encounter another example of ironic usage in "Si me tocaras el corazón," wherein the patriarchal figure is the leader of a gang of ruffians and thieves. We read that "la

época del pillaje desenfadado había sido reemplazada por la corrupción y el despojo solapado" (71), with the overt implication that the modern era of corruption and bribery is every bit as much a crime as the acts of plunder they had been engaged in previously. Furthermore, we note that the status of women is again relegated to that of an object, something to be acquired like riches and other spoils. The father calls his sons together and assigns them the task of finding "novias entre los apellidos más antiguos de la región, a ver si lograban lavar [su] nombre . . . de tanta salpicadura de barro y de sangre" (71).

In "Tosca" we read of Ezio Longo, who has a presentiment of an impending disaster, and has prepared himself for all sorts of possible catastrophes, such as a business failure, an illness, or an accident that might befall his beloved son. But he is not prepared for the irony of what actually does happen: "La catástrofe fue un estudiante de medicina con quien Maurizia se tropezó en un tranvía. . . . no se le había ocurrido que un melifluo estudiante pudiera arrebatarse a su mujer delante de las narices" (97-98). In the end, she does leave her husband for this medical student; the ironic twist to this story is that Maurizia, Ezio's wife, loses her life by dedicating it to pursuing an impossible dream. When her lover dies of a fever, she continues acting out her charade of a devastated sweetheart; but in reality

en la intimidad de su cuarto, cuando estaba sola en la cama, sentía un profundo alivio porque ya no

tenía que seguir tirando la pesada carreta de sus sueños, ya no era necesario mantener vivo al personaje inventado para representarse a sí misma, ni seguir haciendo malabarismos para disimular las flaquezas de una amante que nunca estuvo a la altura de sus ilusiones. (104)

We shall observe one final example of the use of irony, in "Cartas de amor traicionado." Here we encounter an ironic reversal of the often negative connotations associated with the concept of silence. Analía Torres, left an orphan and in the care of the Sisters of the Sacred Heart, comes to love the austerity of the convent and whenever possible she escapes the noise of the other pupils and the classrooms, to enjoy stolen moments during which "se sumergía en el silencio con la sensación de abandonarse a un pecado" (233). Silence, thus, becomes a sought-after solace rather than being a hardship imposed by patriarchal structures.

d. The Use of Symbols

Throughout the *Cuentos* there are numerous cases of interesting symbols employed to underscore the theme of marginalization and silence. Again, we shall limit ourselves to observing just a few examples to illustrate the use of this narrative technique.

One example of the strategy of symbolism is found in "Tosca." Throughout the time that Maurizia lives isolated in a remote border town, having followed the illusions of her dreams, a macaw follows her around, flying above her head whenever she walks outside. We read that, at the very end of

the story, when she is faced with a momentous decision and hesitates just long enough to lose the chance of ever recovering a semblance of love or happiness, "abrió su *paraguas negro* y volvió a su casa con la *guacamaya volando sobre su cabeza, como un estrafalarío arcángel*" (106; emphasis added). Both the black umbrella and the presence of the hovering bird seem to symbolize the choice she has made: a choice for silence, death, and loneliness rather than life, love, and affirmation.

Another interesting set of symbols appears in "María la Boba." When María's friends decide to mourn her in the house on the Calle República where she had lived, there are various opinions about whether holding a wake in the house will bring bad luck, "y por si acaso quebraron un espejo para rodear el ataúd y trajeron agua bendita de la capilla del Seminario, para salpicar por los rincones" (129). This ironic juxtaposition of superstitious beliefs and religious traditions to ward off bad luck, symbolically represents two of the forces that have traditionally served to instill fear and consequently impose silence on the marginalized members of society: the forces of superstition, and of organized religion.

Finally, in "Cartas de amor traicionado" we encounter several symbolic representations. One is the feeling of suffocation that Analia suffers whenever she is forced into intimacy with her husband: "por las noches [cuando] se

encontraban entre las almohadas de plumas, Analía . . . creía sofocarse" (238). This feeling of suffocation represents the frustration she feels in her marriage, and is further translated into a symbol of silence: "Analía se cubrió con una coraza de silencio y poco a poco pareció irse secando por dentro" (239). Due to the constraints of the patriarchal society within which she lives, this silence can only be broken by the death of her husband. Then, her new-found freedom is represented by her guilty weeping "por el amor que nunca pudo darle y de alivio porque ya no tendría que seguir rezando para que se muriera" (241). It is portrayed by a symbolic act of burning the sheets she had shared with her husband, and moving her narrow cot into the main bedroom.

She also asserts her new autonomy by examining the accounts of the hacienda, dismissing her uncle and hiring an overseer she feels she can trust. Thus armed, she feels that she finally is in control of her own destiny and she sets out to find the man she had fallen in love with many years prior, through the letters he had written her, in the name of her husband. These letters symbolize all that her husband, "[con] la boca todavía infantil . . . demasiado bonito y un poco bobalicón" (237) could never be. They embody the frustrated love she has felt and kept in silence for all these years, until her husband's death frees her to overcome that imposed silence and decide her own destiny.

F. Some Concluding Remarks

In this chapter we have observed a variety of aspects of the relationship between women and silence. We have seen how Allende portrays, in the stories included in this collection, different perspectives on the silence forced upon women by patriarchal society, the theories regarding how the objectification of women leads to silencing, and ways in which women have learned not only to live with this silence that has been imposed on them but to *subvert* it and thus thwart the power structure that has oppressed them.

To conclude, let us return for a moment to the story mentioned earlier, which serves as a "framework" for the *Cuentos*. We remarked on the fact that, in addition to a reference to Scheherazade, Allende provides a preface to her collection of short stories: a quotation that is presumably from a text written by Rolf Carlé, one of the fictitious characters of *Eva Luna*.

If we turn now to the last story included in the *Cuentos*, we see that it deals again with the character Rolf Carlé. He is pictured here as a television reporter who has gone on assignment to interview people at the scene of a natural disaster. In the process, he gets caught up in the story of one young girl who is trapped in a mud slide: "Su cámara enfocaba con insistencia a la niña, su cara morena, sus grandes ojos desolados, la maraña compacta de su pelo. En ese lugar el fango era denso y había peligro de hundirse" (263).

Rolf exhausts all the resources of his ingenuity to try to rescue the girl, determined to snatch her from death. When she begs him not to leave her alone, he stays with her all through that night and the next day, helping her to drink some coffee, sip by sip. Revived by the warm liquid, she begins to tell him about her petty life, about her family and her school, about how things were in that little bit of the world before the volcano erupted. Then, to pass the hours he begins to tell her about his travels and adventures as a journalist. When darkness comes on the second day, Rolf tries to sing her to sleep with old Austrian folk songs he learned as a boy from his mother, but the girl is far beyond sleep. They spend most of the night talking and, imperceptibly, the walls of silence behind which Rolf has hidden for so many years begin to crumble:

El torrente de cuanto había ocultado en las capas más profundas y secretas de la memoria salió por fin, arrastrando a su paso los obstáculos que por tanto tiempo habían bloqueado su conciencia. . . . En esas horas revivió por primera vez todo aquello que su mente había intentado borrar. . . . Había llegado el instante de la verdad y ya no pudo seguir escapando de su pasado. (268-70).

We see that Allende uses this story of Rolf Carlé not only to enclose her collection within a framework, but also to reiterate her views on the power of language, of the ability of the spoken and written word to overcome silence--whether it be a self-imposed silence, or the controlling kind of silence that is imposed by a repressive power structure. Rolf Carlé has lived his life up to this point hiding behind a wall of

silence, and it is not until he finds the strength and the freedom to talk about his experiences (his words symbolized by the mud-slide) that he is freed from the impediment of this self-imposed silence.

NOTES (CHAPTER III)

1. The term "phallogocentric" has been coined to incorporate both the meaning of logocentrism and of phallogocentrism. In *A Reader's Guide to Contemporary Literary Theory*, Raman Selden and Peter Widdowson define these terms as follows:

The desire for a centre is called "logocentrism" in Derrida's classic work, *Of Grammatology*. "Logos" (Greek for 'word') is a term which in the New Testament carries the greatest possible concentration of presence: "In the beginning was the Word." Being the origin of all things, the 'Word' underwrites the full presence of the world; everything is the effect of this one cause. (145)

According to Freud, penis envy is universal in women and is responsible for their "castration complex," which results in their regarding themselves as "*hommes manqués*" rather than a positive sex in their own right. . . . Freud's theory [has been called] "phallogocentric," a term widely adopted by feminists when discussing male domination in general. . . . Some French feminists have emphasized that Freud's "penis" or "phallus" is a "symbolic" concept and not a biological actuality. . . . The word is also used in theological and anthropological literature with reference to the organ's symbolic meaning as power. (222-23)

2. On the topic of witches, Mary Daly states:

The role of witch, then, was often ascribed to social deviants whose power was feared. All women are deviants from the male norm of humanity. . . . However, those singled out as witches were frequently characterized by the fact that they had or were believed to have power arising from a particular kind of knowledge. (*Beyond God the Father* 64)

3. Colaizzi also comments on this concept of woman as Other, in her chapter in the book *Mujeres y literatura*:

Las mujeres, para existir socialmente, han tenido

que identificarse con las imágenes que la ideología patriarcal ha creado para ellas (las imágenes de madre, virgen, *femme fatale*, prostituta, por ejemplo, estando en todas ellas sujetas al deseo masculino), y han tenido que hacerse representar por aquellos valores y cualidades que no eran otra cosa sino el negativo de los términos positivos que los hombres habían elegido para representarse a sí mismos. (114)

4. This concept of woman as specular image was introduced by Luce Irigaray in her book *Speculum de l'autre femme* (1974). Colaizzi gives a succinct summary of Irigaray's arguments in her chapter in *Mujeres y Literatura*:

. . . así que el hombre es activo y la mujer pasiva; el uno productivo, racional, lógico, firme, voyeur, luminoso y creador como el sol; la otra receptiva, irracional, emotiva, imprevisible, exhibicionista, enigmática, oscura y peligrosa como la noche. Es decir, las mujeres han constituido la imagen especular, el "Otro," del "Uno" coherente y poderoso del sistema patriarcal que ha servido como fundamento a la racionalidad occidental; un "speculum," como lo llamó la teórica francesa Luce Irigaray. (114)

CONCLUSION

La mujer, según definición de los clásicos, es un varón mutilado. Pero no obstante lo que este concepto indica de fealdad intrínseca y extrínseca, de parálisis en el desarrollo, de despojo violento, no ha habido mujer que haya desperdiciado la oportunidad de contemplar su imagen reflejada en cuantos espejos le depara la suerte. Y cuando el cristal de las aguas se enturbia y los ojos del hombre enamorado se cierran y las letanías de los poetas se agotan y la lira enmudece, aún queda un recurso: construir la imagen propia, autoretratarse, redactar el alegato de la defensa . . . hacer un testamento a la posteridad.

Rosario Castellanos, *Mujer que sabe latín* (41)

In our study of some aspects of marginalization and silencing of women in two of Allende's works, *Eva Luna* and *Cuentos de Eva Luna*, we have noted that until very recently, literature--in particular, Latin American literature--was very much a man's world. In Allende's own words: "The world was run by men and written about by men who, consequently, wrote us [women], our role and our place in their world. The result was a crude patriarchal myth reinforced by separation, mutual ignorance and machismo" ("Foreword," *Short Stories* 5).

The editors of *Beyond the Border: A New Age in Latin American Women's Fiction* claim that many contemporary anthologies in Spanish, which are frequently used as reference books

or as textbooks at the university level, still ignore fiction produced by Latin American women.¹ They note, however, that some researchers are beginning to reverse this pattern (12).²

In *Stealing the Language* (1986) Alicia Ostriker also refers to the increased recognition being granted women writers in recent years, comparing this situation to what has traditionally been the case: "As several major studies of women's writing have demonstrated, the woman writer throughout most of our history has had to state her self-definitions in code, disguising passion as piety, rebellion as obedience" (6). She says that, although it has been customary to praise women writers by saying that "they do not write like most other women" (2), more and more commercial and university presses are beginning to publish works by women writers and recognize them for their individual voices: "Their books on the whole receive thoughtful reviews, written with clearer understanding and less condescension every year" (8).

The fact that since 1982 Allende has published five novels and a collection of short stories, all of them available in translation, and that her works are frequently included in anthologies of Latin American literature, establishes her as an important member of this growing corpus of women writers who are recognized both for their contributions to literature, and their depiction of women in that literature. She is conscious of her responsibility to help re-

define the characterizations of women in Latin American literature:

Only recently have women stormed the literary bastions *en masse* and seized the right to write themselves, to define themselves. . . . Writers' passions and anguish emerge from the darkness to which they were banished, redefining femininity in a welter of voices striving to create in letters women we can all recognize. (*Short Stories* 5-6)

Allende goes on to say that women writers have begun to write about women as they are, as they always have been, but that men, blinded by their own myths, have been unable to see them. It is within this context that we have analyzed the marginalization and silencing of women in patriarchal society, and the growing awakening and recognition that is being experienced by women within that tradition: an awareness of themselves as autonomous individuals with both a voice and something to say.

We have chosen *Eva Luna* and *Cuentos de Eva Luna* as the focus of our study because these two works form a closely related unit, with intertextual references linking them to each other³ and to that well-known prototype of story-telling, *A Thousand and One Nights*. Because the novel and the collection of short stories are so intimately related, they deal, as we have seen, with the same basic theme of how women have been repressed by Western, phallogocentric philosophy, and by literature as an agent that both reflects and perpetuates this repression.

Although Eva's story is fictional, the author has stated that it is also *almost* autobiographical. In a creative way, and using a fictitious character and circumstances, Allende portrays her own literary odyssey: "Eva's story is invented, of course, but I am Eva. Eva is the woman I want to be. . . . We both tell stories. She is my dreamself" ("Conversation with Isabel Allende" 625). This gives us a key to understanding Allende's writing. She has stated that when Eva Luna says that she writes *the way she wants life to be*, that is what she, Allende, also means to do. Writing is all about trying to understand what is really inside each human being and each event ("Conversation" 626).

We have seen in our analysis of the novel and the short stories that a recurring theme in Allende's writing is what many theorists have referred to as the set of binary, hierarchical oppositions that have structured Western thought, whereby woman is always placed on the side of negativity, lack, and emptiness. Julia Kristeva has pointed out that the place allotted to woman in the symbolic order has been a frustrating one, her task merely to perpetuate the contract by transmitting it to the next generation. She states that one possible reaction to this is the construction of a revolutionary countersociety, but she draws attention to the dangers which ensue when power changes hands without changing its nature. Other possible reactions include the quest for creativity through the idealization of the experience of

motherhood, and the production of a specifically women's writing ("Women's Time" 197-217). As Catherine Belsey and Jane Moore have pointed out:

The insistence that a political practice, the subordination of women, is based on falsehood, seems to imply that there is a truth about women which is outside culture, outside language and meaning. ("The Story So Far" 9-10)

Allende, however, does not propose the construction of a feminine *countersociety*, but rather a feminine *countervoice* within society.⁴ This is the reason why Eva Luna, the protagonist created by Allende, evolves from a young girl who is aware of the transforming power of language in oral storytelling, to the woman writer who decides to influence society through the power of written language. As readers we witness the moment when Eva finally sits down to write her first novel:

Desde que la maestra Inés me enseñó el alfabeto, escribía casi todas las noches, pero sentí que ésta era una ocasión diferente, algo que podría cambiar mi rumbo. Preparé un café negro y me instalé ante la máquina, tomé una hoja de papel limpia y blanca Creí que esa página me esperaba desde hacía veintitantos años, que yo había vivido sólo para ese instante, y quise que a partir de ese momento mi único oficio fuera atrapar las historias suspendidas en el aire más delgado, para hacerlas mías. (*Eva Luna* 230)

This almost unconscious act of writing reflects Allende's own experience. She recalls how, "un día de enero de 1981, coloqué una hoja en blanco en la máquina y escribí [el primer renglón de *La casa de los espíritus*], y seguí escribiendo y escribiendo sin pausa durante un año" ("La magia de las

palabras" 448). She states that, since then, she starts all her books in the same way: "I look forward to that day [of starting to write a new book] with great joy and anxiety, and ritually lay out all my things--my cup of coffee, paper--and start" ("Conversation" 623). Just as in the case of *Eva Luna*, the fictional character she has created, Allende herself also feels that the people of her stories seem to have a life and will of their own, that they take over her act of writing and develop lives that are independent of her, the writer: "A first sentence appears, and the story flows on its own" ("Conversation" 623). As *Eva Luna* states, "Los personajes se desprendieron de las sombras donde habían permanecido ocultos por años. . . . No sabía hacia dónde iba ni cuál sería el desenlace" (230-31).

We commenced our investigation of Allende's works with a theoretical study, in Chapter One, of the set of binary, hierarchical oppositions that, according to many theorists, have structured Western thought. These oppositions place woman on the side of negativity, lack, and emptiness, and in patriarchal society have traditionally led to marginalization and silencing. In Chapters Two and Three our study has focused on Allende's representation of and response to this marginalization and silencing.

As we have seen, the creative, transforming power of words is the central theme of the novel *Eva Luna*: "That's what the story is about; it's about storytelling and about

being a woman" ("Interview" *Contemporary Literature* 588). The focus of our analysis in Chapter Two has been on the transformation of the protagonist from a young girl, who is aware of the transforming power of language in oral story-telling, to a woman writer, who decides to influence society through the power of written language. This theme is developed primarily through the observation of the evolution of characters and events, and secondarily also through the analysis of Allende's use of a number of stylistic strategies --such as the use of understatements and omissions, of circumlocution and elliptical presentation, of irony, and of symbolism.

This same emphasis, on woman's growing awareness of and participation in the power of words to overcome silence and marginalization, is repeated many times throughout the *Cuentos*, although it is presented and developed in a different way than in the novel. As Allende has stated, "Novels are their contents. . . . Short stories are *how you tell them*" ("Conversation" 625; emphasis added). Thus, when working with the genre of the short story rather than the novel, Allende's focus changes from the gradual evolution of a set of central characters and events throughout the course of the novel, to the techniques she uses in telling the individual short stories.

In our analysis of the *Cuentos* in Chapter Three, we again observed a variety of methods which Allende uses in order to portray this message of the need for women to become aware of

the power of language. These included the use of ironic language, the creation of parodies of the traditionally accepted roles for men and women, highlighting the contrasts between male and female characters, and using names to convey meanings and connotations. The techniques vary, but the message remains the same: women must gain access to the power of the word in order to subvert, transform, and eventually overcome the marginalization and silencing to which they have been subjected because of the roles that have traditionally been assigned to them by patriarchal power structures.

NOTES (CONCLUSION)

1. Although Allende has attained international recognition for her works, her own literary career initially reflected some of these same prejudices against women writers. Upon completion of her first book, *La casa de los espíritus*, she took it to some publishers: "Nobody wanted it--it was too long; I was a woman; nobody knew me" (Allende, *Writing as an Act of Hope* 43). She affirms that in Latin America there has traditionally existed a predisposition not to take women's literature--or any other aspect of women's creativity--seriously.

2. The editors cite as an example three anthologies of short stories that had been published in the nine years prior to the publication of their book (1991): *Detrás de la reja* (1983) by Celia Correás de Zapata and Lygia Johnson; *Mujeres en espejo* (1983) by Sara Sefchovich; and *Puerta abierta: la nueva escritora latinoamericana* (1986) by Caridad Silva-Núñez and Nora Erro-Orthman. They also mention the publication of an anthology of Latin American Literature which includes a significant number of works by women writers: *Voces de hispanoamérica. Antología literaria* (1989) by Raquel Chang-Rodríguez and Malva Filer; and a collection of critical essays, *La sartén por el mango* (1984) by Patricia Elena González and Eliana Ortega.

Besides these, in our study we have also noted the following recent works which deal seriously with Latin

American women writers: *Silencio e imaginación. Metáforas de la escritura femenina* (1986) by Marjorie Agosin; *Blaze a Fire. Significant Contributions of Caribbean Women* (1988) edited by Nesha Z. Haniff; *Women Writers of Latin America: Intimate Histories* (1988) edited by Magdalena García Pinto; *Plotting Women: Gender and Representation in Mexico* (1989) by Jean Franco; *Splintering Darkness: Latin American Women Writers in Search of Themselves* (1990) edited by Lucía Guerra-Cunningham; *Short Stories by Latin American Women: The Magic and the Real* (1990) edited by Celia Correás de Zapata; *Critical Approaches to Isabel Allende's Novels* (1991) edited by Sonia Riquelme Rojas and Edna Aguirre Rehbein; and *Mujeres y literatura* (1994) edited by Angels Carabí and Marta Segarra. This is obviously not an exhaustive list, but serves as an illustration of the fact that women writers are beginning to be taken seriously by publishers, editors, critics and readers of Latin American literature.

3. In Chapters Two and Three we have mentioned some of the intertextual references that link *Eva Luna* and *Cuentos de Eva Luna*, such as the repetition of the name of the protagonist, and the "quotation" by Rolf Carlé, a fictitious character in the novel, which Allende uses as a preface to the collection of short stories. Besides these, there are many other explicit links between the two works. For example, in such stories as "El huésped de la maestra," many of the

characters and places mentioned in the novel (such as Riad Halabí, the schoolteacher Inés, *la Señora*, *la Madrina*, the village of Agua Santa, Santa María Prison) resurface. Allende juxtaposes the two works in this way in order to imply that the short stories published in *Cuentos* are, in fact, those told by the story-teller protagonist of the novel *Eva Luna*. She has stated that, after the publication of the novel, people started asking her what those stories were, and at last she decided to publish a book of the stories supposedly told by her created character ("Conversation with Isabel Allende" 625).

4. Allende has stated:

It's a great temptation to create a literary universe where you are God and do everything; you make all the decisions and you are the only one who knows about the characters. But in a way, it's very artificial for me because I'm always trying to portray reality, something that is going on. . . . I want to stick to the rules of the world and talk about real people. ("Interview" *Contemporary Literature* 595)

BIBLIOGRAPHY

- Agosin, Marjorie. *Silencio e imaginación. Metáforas de la escritura femenina.* México: Editorial Katún, 1986.
- Allen, Carolyn. "Failures of Words, Uses of Silence: Djuna Barnes, Adrienne Rich and Margaret Atwood." *Regionalism and the Female Imagination.* 4: 1 (1978), 1-7.
- Allende, Isabel. *La casa de los espíritus.* Barcelona: Plaza y Janés, 1993.
- . *Cuentos de Eva Luna.* Mexico: Editorial Diana, 1991.
- . *Eva Luna.* Buenos Aires: Editorial Sudamericana, 1994.
- . "Foreword." *Short Stories by Latin American Women: The Magic and the Real.* Ed., Celia Correás de Zapata. Houston: Arte Público P, 1990. 5-6.
- . "La magia de las palabras." *Revista Iberoamericana.* 51 (1985): 447-52.
- . "The Spirits Were Willing." *Lives on the Line. The Testimony of Contemporary Latin American Authors.* Ed., Doris Meyer. Trans., Jo Anne Englebert. Berkley: U of California P, 1988. 235-44.
- . "Writing as an Act of Hope." *Paths of Resistance. The Art and Craft of the Political Novel.* Ed., William Zinsser. Boston: Houghton Mifflin Company, 1989.
- Ardener, Shirley, Ed. *Perceiving Women.* London: Malaby P, 1975.
- Austin, John L. *How to do Things with Words.* New York: Oxford U P, 1962.

- Bakhtin, M.M. "The Problem of Speech Genres." *Speech Genres and Other Late Essays*. Trans., Vern W. McGee. Eds., Caryl Emerson and Michael Holquist. Austin, TX: U of Texas P, 1988. 60-102.
- Bassnett, Susan. "Coming out of the Labyrinth: Women Writers in Contemporary Latin America." *Modern Latin American Fiction: A Survey*. Ed. John King. London: Faber and Faber, 1987. 247-67.
- Basso, Keith H. "To Give up on Words: Silence in Western Apache culture." *Language and Social Context*. Ed., Pier Paolo Giglioli. New York: Penguin, 1972. 67-86.
- Beauvoir, Simone de. *Le deuxième sexe*. Paris: Gallimard, 1967.
- Belenky, Mary, Blyth Clinchy, Nancey Goldberger, and Jill Tarule. *Women's Ways of Knowing*. New York: Harcourt Brace Jovanovich, 1972.
- Belsey, Catherine and Jane Moore, Eds. *The Feminist Reader. Essays in Gender and the Politics of Literary Criticism*. London: Macmillan, 1989.
- Benstock, Shari, Ed. *Feminist Issues in Literary Scholarship*. Bloomington: Indiana U P, 1987.
- Bock, Philip K. "I Think but Dare not Speak: Silence in Elizabethan culture." *Journal of Anthropological Research*. 32 (1976): 285-94.

- Bodine, Ann. "Sex Differentiation in Language." *Language and Sex: Difference and Dominance*. Eds., Barrie Thorne and Nancy Henley. Rowley, Mass: Newbury House Publishers, 1975. 130-50.
- Bobes Naves, Carmen. "El silencio en la literatura." *El silencio*. Ed. Carlos Castilla del Pino. Madrid: Alianza Editorial, 1992. 99-123.
- Bowlby, Rachel. *Virginia Woolf: Feminist Destinations*. Oxford: Basil Blackwell, 1988.
- Brotherton, P.L., and R.A. Penman. "A Comparison of Some Characteristics of Male and Female Speech." *Journal of Social Psychology*. 3.1 (1984): 1-19.
- Bruneau, Thomas J. "Communicative silences: Forms and functions." *The Journal of Communication*. 23 (1973): 17-46.
- Cabrera, Vicente. "La ironía metaficticia e intertextual de Eva Luna." *Literatura como intertextualidad*. IX Simposio Internacional de Literatura. Buenos Aires: Palabra Gráfica y Editora, 1993. 357-65.
- Cage, John. *Silence*. Middleton: Wesleyan U P, 1961.
- Carabí, Angels and Marta Segarra, Eds. *Mujeres y literatura*. Barcelona: P P U, 1994.
- Carvalho, Susan de. "Escrituras y escritoras: The Artist-Protagonists of Isabel Allende." *Discurso: Revista de Estudios Iberoamericanos*. 10 (1992): 59-67.

- Castellanos, Rosario. *Mujer que sabe latín*. Mexico City: Fondo de Cultura Económica, 1984.
- . *Al pie de la letra*. Mexico City: Editores Mexicanos Unidos, 1982.
- Castilla del Pino, Carlos, Ed. *El silencio*. Madrid: Alianza, 1992.
- Cerquiglini, Bernard. "The Syntax of Discursive Authority: The Example of Feminine Discourse." *Yale French Studies*. 70 (1986): 183-98.
- Ciani, Maria Grazia, Ed. *The Regions of Silence. Studies on the Difficulty of Communicating*. Amsterdam: J.C. Gieben, 1987.
- Cixous, Hélène. "The Laugh of the Medusa." *New French Feminisms*. Eds., Elaine Marks and Isabelle de Courtivron. Amherst: U of Massachusetts P, 1980. 245-64.
- . "Sorties: Out and Out: Attacks/Ways Out/Forays." *The Feminist Reader. Essays in Gender and the Politics of Literary Criticism*. Ed. Catherine Belsey and Jane Moore. London: Macmillan, 1989. 101-16.
- Coddou, Marcelo. "Dimensión paródica de *Eva Luna*." *Critical Approaches to Isabel Allende's Novels*. Eds. Sonia Riquelme Rojas and Edna Aguirre Rehbein. New York: Peter Lang, 1991. 139-50.

- Colaizzi, Giulia. "Mujeres y escritura: ¿Una habitación propia? Notas sobre una paradoja." *Mujeres y literatura*. Eds., Angels Carabi and Marta Segarra. Barcelona: P P U, 1994. 109-22.
- Cornillon, Susan Koppelman, Ed. *Images of Women in Fiction. Feminist Perspectives*. Bowling Green, Ohio: Bowling Green U P, 1972.
- Correas de Zapata, Celia, Ed. *Short Stories by Latin American Women: The Magic and the Real*. Houston: Arte Público P, 1990.
- Cruz, Sor Juana Inés de la. *Poems. A Bilingual Anthology*. Trans. Margaret Sayers Peden. Binghamton, New York: Bilingual P, 1985.
- . *A Woman of Genius: The Intellectual Autobiography of Sor Juana Inés de la Cruz*. Trans. and Intro. Margaret Sayers Peden. Salisbury, Conn.: Lime Rock P, 1987.
- Crystall, Elyse, Jill Kuhnheim and Mary Layoun. "An Interview with Isabel Allende." *Contemporary Literature*. 33 (1992): 585-600.
- Daly, Mary. *Beyond God the Father: Toward a Philosophy of Women's Liberation*. Boston: Beacon P, 1973.
- . *Gyn/Ecology, the Metaethics of Radical Feminism*. Boston: Beacon P, 1978.
- . *Pure Lust: Elemental Feminist Philosophy*. Boston: Beacon P, 1984.
- Derrida, Jacques. *Of Grammatology*. Trans., Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins U P, 1976.

- Donovan, Josephine. "Toward a Women's Poetics." *Feminist Issues in Literary Scholarship*. Ed. Shari Benstock. Bloomington, IN: Indiana U P, 1987. 98-109.
- Donovan, Josephine, Ed. *Feminist Literary Criticism. Explorations in Theory*. Second Ed. Lexington, Kentucky: U of Kentucky P, 1989.
- Eitinger, Leo. *Psychological and Medical Effects of Concentration Camps*. Haifa: U of Haifa P, 1980.
- Erro-Peralta, Nora and Caridad Silva-Núñez, Eds. *Beyond the Border: A New Age in Latin American Women's Fiction*. Pittsburgh, PA: Cleis Press, 1991.
- Farr, James N. "How to communicate with silence." *Nation's Business*. 50 (1962): 96-97.
- Felski, Rita. *Beyond Feminist Aesthetics. Feminist Litearture and Social Change*. Cambridge, Mass: Harvard U P, 1989.
- Foley, John Miles, Ed. *Oral Tradition in Literature: Interpretation in Context*. Columbia: U of Missouri P, 1986.
- Foster, Douglas. "Isabel Allende Unveiled." *Mother Jones*. 13 (1988): 42-46.
- Franco, Jean. *Plotting Women: Gender and Representation in Mexico*. New York: Columbia U P, 1989.
- Freire, Susana Matos. "Lo simbólico, real e imaginario en Eva Luna." *Cuadernos de Poética*. 15 (1988): 25-32.

- Frye, Marilyn. *The Politics of Reality: Essays in Feminist Theory*. Crossing Press Feminist Series. Trumansburg, NY: Crossing P, 1983.
- Gal, Susan. "Language, Gender, and Power: An Anthropological Review." *Gender Articulated. Language and the Socially Constructed Self*. Eds., Kira Hall and Mary Bucholtz. New York: Routledge P, 1995. 169-182.
- Ganguly, S.N. "Culture, communication and silence." *Philosophy and Phenomenological Research*. 29 (1968): 182-200.
- Gardiner, Judith Kegan. "On Female Identity and Writing by Women." *Critical Inquiry*. 8 (1981): 347-62.
- Gauthier, Xavière. "Is There Such a Think as Women's Writing?" *New French Feminisms*. Eds., Elaine Marks and Isabelle de Courtivron. Amherst: U of Massachusetts P, 1980. 161-64.
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic*. New Haven: Yale U P, 1979.
- . *No Man's Land*. New Haven: Yale U P, 1988.
- . "Sexual Linguistics: Gender, Language, Sexuality." *The Feminist Reader. Essays in Gender and the Politics of Literary Criticism*. Eds., Catherine Belsey and Jane Moore. London: Macmillan, 1989. 81-99.
- Gilbert, Sandra M. and Susan Gubar, Eds. *Shakespeare's Sisters: Feminist Essays on Women Poets*. Bloomington: Indiana U P, 1979.

- Gilligan, Carol. *In a Different Voice: Women's Conceptions of Self and Morality*. Cambridge, Mass: Harvard U P, 1982.
- González, Ester Gimbernat de. "Entre principio y final: la madre/materia de la escritura." *Critical Approaches to Isabel Allende's Novels*. Eds. Sonia Riquelme Rojas and Edna Aguirre Rehbein. New York: Peter Lang, 1991. 111-24.
- Goody, Jack. *The Interface Between the Written and the Oral*. Cambridge: Cambridge U P, 1987.
- Gubar, Susan. "'The Blank Page' and the Issues of Female Creativity." *The New Feminist Criticism. Essays on Women, Literature, and Theory*. Ed., Elaine Showalter. New York: Pantheon Books, 1985. 292-313.
- Guerra-Cunningham, Lucía. "Algunas reflexiones teóricas sobre la novela femenina." *Hispanamérica*. 10: 28 (1981), 29-34.
- . *Splintering Darkness: Latin American Women Writers in Search of Themselves*. Pittsburgh PA: Latin American Literary Review Press, 1990.
- . "Tensiones paradójicas de la feminidad: El personaje literario en la narrativa de Rosario Ferré." *Chasqui. Revista de Literatura Latinoamericana*. 13: 2-3 (1984), 13-25.
- Haas, Adelaide. "Male and Female Spoken Language Differences: Stereotypes and Evidence." *Psychological Bulletin*. 86.3 (1979): 616-26.

- Hall, Judith A. "Gender, gender roles, and nonverbal communication skills." *Skill in Nonverbal Communication. Individual differences.* Ed., Robert Rosenthal. Cambridge, MA: Oelgeschlager, Gunn and Hain Publishers, 1979.
- Hall, Kira and Mary Bucholtz, Eds. *Gender Articulated. Language and the Socially Constructed Self.* New York: Routledge P, 1995.
- Haniff, Nesha Z. *Blaze a Fire. Significant Contributions of Caribbean Women.* Toronto: Sister Vision, 1988.
- Hart, Patricia. *Narrative Magic in the Fiction of Isabel Allende.* Toronto: Associated U P, 1989.
- Havelock, Eric A. *The Muse Learns to Write. Reflections on Orality and Literacy from Antiquity to the Present.* New Haven: Yale U Press, 1986.
- Hedges, Shelley Elaine, Ed. *Listening to Silences: New Essays in Feminist Criticism.* New York: Oxford U P, 1994.
- Henley, Nancy M. "Power, Sex, and Nonverbal Communication." *Language and Sex: Difference and Dominance.* Eds., Barrie Thorne and Nancy Henley. Rowley, Mass: Newbury House Publishers, 1975.
- Hernández, Teresita and Clara Murguialday. *Mujeres indígenas, ayer y hoy. Aportes para la discusión desde una perspectiva de género.* Madrid: Talasa Ediciones, 1992.
- Houghton Mifflin Canadian Dictionary of the English Language.* Markham, ON: Houghton Mifflin, 1982.

- Irigaray, Luce. *Ce sexe qui n'en est pas un*. Paris: Les Éditions de Minuit, 1977.
- . *Speculum de l'autre femme*. Paris: Les Éditions de Minuit, 1974.
- Jacobus, Mary. "The Difference of View." *The Feminist Reader. Essays in Gender and the Politics of Literary Criticism*. Eds., Catherine Belsey and Jane Moore. London: Macmillan, 1989. 49-62.
- Jara, René. *Los límites de la representación: la novela chilena del golpe*. Madrid: Ediciones Hiperión, 1985.
- Jaworski, Adam. *The Power of Silence: Social and Pragmatic perspectives. Language and Language Behaviors*. V. 1. Newbury Park, CA: Sage, 1993.
- Jensen, J. Vernon. "Communicative functions of silence." *ETC*. 30 (1973): 249-57.
- Johannesen, Richard L. "The Functions of Silence: A plea for Communication Research." *Western Speech*. 38 (1974): 25-35.
- Johnson, Fern L. "Coming to Terms With Women's Language." *Quarterly Journal of Speech*. 72 (1985): 318-30.
- Kammer, Jeanne. "The Art of Silence and the Forms of Women's Poetry." *Shakespeare's Sisters: Feminist Essays on Women Poets*. Eds., Sandra Gilbert and Susan Gubar. Bloomington: Indiana U P, 1979.
- Kane, Leslie. *The Language of Silence: On the Unspoken and the Unspeakable in Modern Drama*. Rutherford, New Jersey: Fairleigh Dickinson U P, 1984.

- Karrer, Wolfgang. "Transformation and Transvestism in *Eva Luna* by Isabel Allende." *Critical Approaches to Isabel Allende's Novels*. Eds. Sonia Riquelme Rojas and Edna Aguirre Rehbein. New York: Peter Lang, 1991. 151-64.
- King, John, Ed. *Modern Latin American Fiction. A Survey*. London: Faber and Faber, 1987.
- Kolodny, Annette. "Dancing Through the Minefields." *New Feminist Criticism: Essays on Women, Literature and Theory*. Ed., Elaine Showalter. New York: Pantheon, 1985.
- Kramarae, Cherris. *Women and Men Speaking: Frameworks for Analysis*. Rowley, Mass: Newbury House, 1981.
- Kristeva, Julia. "Oscillation Between Power and Denial." *New French Feminisms*. Eds., Claire Marks and Isabelle de Courtivron. Amherst: U of Massachusetts P, 1980. 165-67.
- . "Women Can Never Be Defined." *New French Feminisms*. Eds., Claire Marks and Isabelle de Courtivron. Amherst: U of Massachusetts P, 1980. 137-41.
- . "Women's Time." *The Feminist Reader. Essays in Gender and the Politics of Literary Criticism*. Eds., Catherine Belsey and Jane Moore. London: Macmillan, 1989. 197-217.
- Labov, William. *Sociolinguistic Patterns*. Philadelphia: U of Pennsylvania P, 1972.
- Lacan, Jacques. *The Language of the Self*. Trans., Anthony Wilden. Baltimore: Johns Hopkins U P, 1968.

- . *Le séminaire. Livre II: Le moi dans la théorie de Freud et dans la technique de la psychanalyse.* Paris: Éditions du Seuil, 1978.
- . *Le séminaire. Livre III: Les psychoses.* Ed. Jacques-Alain Miller. Paris: Éditions du Seuil, 1981.
- Lakoff, Robin. *Language and Women's Place.* New York: Harper & Row, 1975.
- . "Stylistic strategies Within a Grammar of Style. Language, sex, and gender." *Annals of the New York Academy of Science.* Eds., Judith Orasanu, Mariam Slater, and Lenore Loeb Adler. 327 (1979): 53-78.
- Laurence, Patricia Ondek. *The Reading of Silence. Virginia Woolf in the English Tradition.* Stanford, California: Stanford U P, 1991.
- Lauter, Estella and Carol Schreier Rupprecht. *Feminist Archetypal Theory: Interdisciplinary Re-Visions of Jungian Thought.* Knoxville: U of Tennessee P, 1985.
- Lockert, Lucia. "Protagonists of Latin American Women Writers." *Michigan Academician.* XXV (1992): 59-65.
- Macaya, Emilia. *Cuando estalla el silencio: para una lectura femenina de textos hispánicos.* San José, Costa Rica: Editorial de la U de Costa Rica, 1992.
- Maloney, G.A. "Creative Power of Silence." *New Catholic World.* 219 (March, 1967): 58-63.
- Malraux, André. *Les voix du silence.* Paris: Gallimard, 1951.

- Manguel, Alberto. "Conversation with Isabel Allende." *Queen's Quarterly*. 99 (Fall 1992): 621-26.
- Marcos, Juan Manuel. *De García Márquez al Postboom*. Madrid: Editorial Orígenes, 1986.
- Marcus, Jane. *Virginia Woolf and the Languages of Patriarchy*. Bloomington: Indiana U P, 1987.
- Martínez, Z. Nelly. *El silencio que habla: Aproximación a la obra de Luisa Valenzuela*. Buenos Aires: Ediciones Corregidor, 1994.
- McCaffery, Larry, Ed. *Postmodern Fiction. A Bio-Bibliographical Guide*. New York: Greenwood P, 1986.
- Miller, Nancy. *The Heroine's Test. Readings in the French and English Novel, 1772-1782*. New York: Columbia U P, 1980.
- Moi, Toril. "Feminist, Female, Feminine." *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. Eds. Catherine Belsey and Jane Moore. London: Macmillan, 1989. 117-32.
- . "Feminist Literary Criticism." *Modern Literary Theory: A Comparative Introduction*. Ed. Ann Jefferson and David Robey. London: Bastford, 1986. 204-11.
- . *Sexual/Textual Politics*. London and New York: Methuen, 1985.
- Moody, Michael. "Entrevista con Isabel Allende." *Hispania*. 69 (1986): 149-51.

- Mora, Gabriela. "Crítica feminista: Apuntes sobre definiciones y problemas." *Theory and Practice of Feminist Literary Criticism*. Eds., Gabriela Mora and Karen S. Van Hooft. Binghamton, NY: Bilingual P, 1982. 2-13.
- Mora, Gabriela and Karen S. Van Hooft, Eds. *Theory and Practice of Feminist Literary Criticism*. Binghamton, NY: Bilingual P, 1982.
- Morris, Pam. *Literature and Feminism: An Introduction*. Oxford: Blackwell, 1993.
- Murray, David C. "Talk, Silence, and Anxiety." *Psychological Bulletin*. 75 (1971): 244-60.
- Navarro, Márcia Hoppe. "A Mulher em *Eva Luna* de Isabel Allende." *Travessia*. 21 (1990): 172-80.
- Neher, André. *L'Exil de la parole: Du silence biblique au silence d'Auschwitz*. Paris: Les Editions du Seuil, 1970.
- New International Version of The Holy Bible*. Grand Rapids, MI: Zondervan, 1988.
- O'Barr, William M., and Bowman K. Atkins. "'Women's Language' or 'Powerless Language'?" *Women and Language in Literature and Society*. Eds., Sally McConnell-Ginet, Ruth Borker and Nelly Furman. New York: Praeger, 1980. 93-110.

- Olsen, Tillie. "Silences: When Writers Don't Write." *Images of Women in Fiction. Feminist Perspectives.* Ed., Susan Koppelman Cornillon. Bowling Green, Ohio: Bowling Green U P, 1972. 97-112.
- Ong, Walter J. *The Presence of the Word.* Minneapolis: U of Minnesota P, 1991.
- Orlandi, Eni Puccinelli. *As formas do silêncio. No movimento dos sentidos.* Sao Paulo, Brasil: Editora da Unicamp, 1992.
- Ostriker, Alicia Suskin. *Stealing the Language: The Emergence of Women's Poetry in America.* Boston: Beacon Press, 1986.
- Otero, José. "La historia como ficción en *Eva Luna* de Isabel Allende." *Confluencia: Revista hispánica de cultura y literatura.* 4 (1988): 61-67.
- Panikkar, Raimundo. "The Silence of the Word." *Cross Currents.* 24 (1974): 154-71.
- Paterson, David. *The Shriek of Silence: A Phenomenology of the Holocaust Novel.* Lexington: U of Kentucky P, 1992.
- Payne, Judith A. and Earl E. Fitz. "Women and the Word." *Ambiguity and Gender in the New Novel of Brazil and Spanish America.* Iowa City: U of Iowa P, 1993. 164-82.
- Paz, Octavio. *El laberinto de la soledad.* Mexico: Fondo de Cultura Económica, 1959.
- Perez, Janet. "Functions of the Rhetoric of Silence in Contemporary Spanish Literature." *South Central Review.* I (1984): 108-30.

- Pescatello, Ann, Ed. *Female and Male in Latin America. Essays.* Pittsburgh: U of Pittsburgh P, 1979.
- Picard, Max. *The World of Silence.* Trans., Stanley Godman. Chicago: Gateway, 1964.
- Pino-Saavedra, Yolanda, Ed. *Folktales of Chile.* Trans., Rockwell Gray. Chicago: U of Chicago P, 1967.
- Pinto, Magdalena García. *Women Writers of Latin America: Intimate Histories.* Trans., Trudy Balch and Magdalena García Pinto. Austin: U of Texas P, 1988.
- Pratt, Annis. *Archetypal Patterns in Women's Fiction.* Bloomington: Indiana U P, 1981.
- Preston, John. "The Silence of the Novel." *Modern Language Review.* 74 (April, 1979): 257-67.
- Rakow, Lana F. "Rethinking Gender Research in Communication." *Journal of Communication.* 36.4 (1986): 11-26.
- Real Academia Española. *Diccionario de la lengua española.* Madrid: Editorial Espasa Calpe, 1994.
- Rehbein, Edna Aguirre. "The Act/Art of Narrating in *Eva Luna.*" *Critical Approaches to Isabel Allende's Novels.* Eds. Sonia Riquelme Rojas and Edna Aguirre Rehbein. New York: Peter Lang, 1991. 179-90.
- Reisz, Susana. "¿Una Scheherazada hispanoamericana? Sobre Isabel Allende y *Eva Luna.*" *Mester.* 20 (Fall 1991): 107-26.
- Rich, Adrienne. *On Lies, Secrets and Silence: Selected Prose, 1966-1978.* New York: W.W. Norton, 1979.

- Riquelme Rojas, Susan and Edna Aguirre Rehbein. "Interview With Isabel Allende." *Critical Approaches to Isabel Allende's Novels*. Ed. Sonia Riquelme Rojas and Edna Aguirre Rehbein. New York: Peter Lang, 1991. 193-98.
- Rivero, Eliana S. "Scheherazade Liberated: Eva Luna and Women Storytellers." *Splintering Darkness. Latin American Women Writers in Search of Themselves*. Ed., Yvette E. Miller. Pittsburgh, PA: Latin American Literary Review P, 1990. 143-57.
- Rojas, Mario A. "La casa de los espíritus de Isabel Allende: Una aproximación socio-lingüística." *Revista de crítica literaria latinoamericana*. 11 (1985): 205-213.
- Rojas, Sonia Riquelme and Edna Aguirre Rehbein, Eds. *Critical Approaches to Isabel Allende's Novels*. New York: Peter Lang, 1991.
- Rosaldo, Michelle Zimbalist, and Louise Lamphere, Eds. *Women, Culture and Society*. Stanford: Stanford U P, 1974.
- Rosenberg, Bruce A. *Folklore and Literature: Rival Siblings*. Knoxville: Tennessee, U of Tennessee P, 1991.
- Rovine, Harvey. *Silence in Shakespeare. Drama, Power, and Gender*. Ann Arbor, MI: UMI Research P, 1987.
- Russ, Joanna. *How to Suppress Women's Writing*. Austin: U of Texas P, 1983.
- Russell, Elizabeth. "El sueño de un lenguaje común." *Mujeres y literatura*. Eds., Angels Carabí and Marta Segarra. Barcelona: P P U, 1994. 101-08.

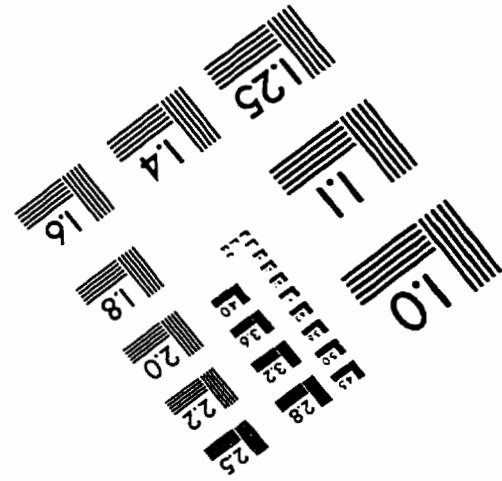
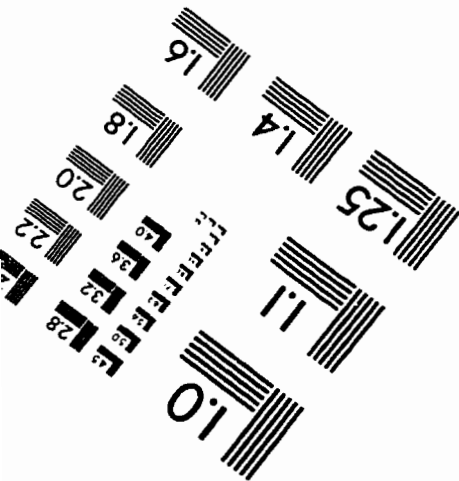
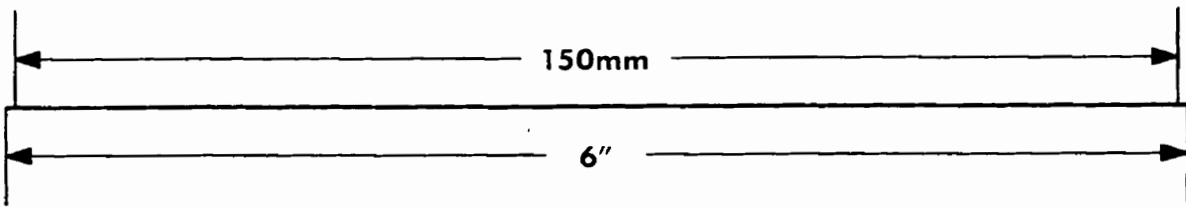
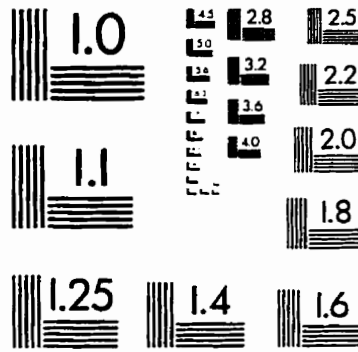
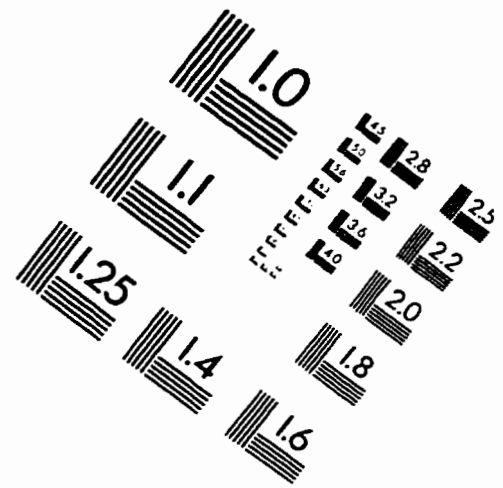
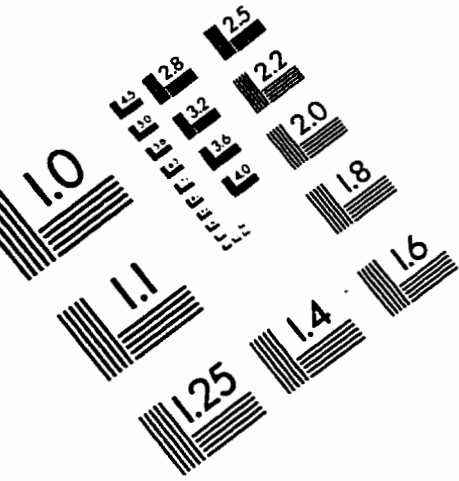
- Samarin, William J. "Language of silence." *Practical Anthropology*. 12 (1965): 115-19.
- Saunders, George. "Silence and Noise." *Perspectives on Silence*. Ed. Debra Tannen. Norwood, New Jersey: Ablex, 1985. 165-83.
- Saville-Troike, Muriel. "The Place of Silence in an Integrated Theory of Communication." *Perspectives on Silence*. Eds., Debra Tannen and Muriel Saville-Troike. Norwood, N.J.: Ablex, 1985.
- Scholes, Robert and Robert Kellogg. *The Nature of Narrative*. London: Oxford U P, 1966.
- Scollon, Ron. "The Machine Stops: Silence in the Metaphor of Malfunction." *Perspectives on Silence*. Eds., Debra Tannen and Muriel Saville-Troike. Norwood, N.J.: Ablex, 1985.
- Sefchovich, Sara. *Mujeres en espejo: Narradoras latinoamericanas. Siglo XX*. Mexico: Folios Ediciones, 1983.
- Segarra, Marta. "Mujer, Islam y literatura en la lengua del colonizador." *Mujeres y literatura*. Eds., Angels Carabi and Marta Segarra. Barcelona: P P U, 1994. 165-75.
- Selden, Raman and Peter Widdowson, *A Reader's Guide to Contemporary Literary Theory*. Third Ed. Lexington, KY: U of Kentucky P, 1993.
- Showalter, Elaine. *The Female Malady*. New York: Pantheon, 1986.

- . "Feminist Criticism in the Wilderness." *Critical Inquiry (Special Issue: Writing and Sexual Difference)*. 8 (1981): 179-205.
- . "Feminists Under Fire. Images of the New Woman from the Nineties to the 1990s." *Times Literary Supplement*. June 25, 1993: 14-15.
- Showalter, Elaine, Ed. *New Feminist Criticism: Essays on Women, Literature and Theory*. New York: Pantheon, 1985.
- Sibelman, Simon P. *Silence in the Novels of Elie Wiesel*. New York: St. Martin's Press, 1995.
- Sontag, Susan. "The Aesthetics of Silence." *Styles of Radical Will*. New York: Farrar, Straus and Giroux, 1976.
- Spender, Dale. *Man Made Language*. New York: Methuen, 1987.
- Steiner, George. *Language and Silence*. Oxford: Oxford U P, 1967.
- Stimpson, Catharine R. "Introduction" *Feminist Issues in Literary Scholarship*. Ed. Shari Benstock. Bloomington: Indiana U P, 1987. 1-6.
- Stout, Janis P. *Strategies of Reticence: Silence and Meaning in the Works of Jane Austen, Willa Cather, Katherine Anne Porter, and Joan Didion*. Charlottesville, Virginia: U P of Virginia, 1990.
- Swacker, Marjorie. "The Sex of the Speaker as a Sociolinguistic Variable." *Language and Sex: Difference and Dominance*. Eds., Barrie Thorne and Nancy Henley. Rowley, Mass: Newbury House Publishers, 1975.

- Szerlip, Barbara. "Inventing Memories: An Interview with Isabel Allende." *Poets and Writers Magazine*. 21 (1993): 38-55.
- Tannen, Debora and Muriel Saville-Troike, Eds. *Perspectives on Silence*. Norwood, New Jersey: Ablex, 1985.
- Tannen, Debora, Ed. *Spoken and Written Language: Exploring Orality and Literacy*. Norwood, New Jersey: Ablex, 1982.
- Thorne, Barrie and Nancy Henley. "Difference and Dominance: An Overview of Language, Gender, and Society." *Language and Sex: Difference and Dominance*. Ed., Barrie Thorne and Nancy Henley. Rowley, Mass: Newbury House Publishers, 1975. 5-32.
- Thorne, Barrie and Nancy Henley, Eds. *Language and Sex: Difference and Dominance*. Rowley, Mass: Newbury House Publishers, 1975.
- Trieste, Marina Sbisa. "Some Remarks on Women's Language." *Pragmatics and Linguistics*. Odense: Odense U P, 1986. 173-78.
- Vallejo, Catharina V. *Teoría cuentística del siglo XX. Aproximaciones hispánicas*. Miami: Ediciones Universal, 1989.
- Woolf, Virginia. *A Room of One's Own*. London: Hogarth P, 1959.
- Zimmerman, Bonnie. "Feminist Fiction and the Postmodern Challenge." *Postmodern Fiction. A Bio-Bibliographical Guide*. Ed., Larry McCaffery. New York: Greenwood Press, 1986. 175-88.

Zimmerman, Don H. and Candace West. "Sex Roles, Interruptions and Silences in Conversation." *Language and Sex: Difference and Dominance*. Eds., Barrie Thorne and Nancy Henley. Rowley, Mass: Newbury House Publishers, 1975. 105-25.

IMAGE EVALUATION TEST TARGET (QA-3)



APPLIED IMAGE, Inc
1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989

© 1993, Applied Image, Inc., All Rights Reserved