

The Surname, the Corpus and the Body in Rudolfo A. Anaya's  
Narrative Trilogy

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*My purpose is to tell of bodies  
which have been transformed into  
shapes of a different kind.*

--Ovid, Metamorphoses, I, i.

I. The unconscious speaks more than one dialect

In his essays and interviews, Anaya often deploys significant terms such as "collective subconscious" and "archetypes", producing an overencoded reader within the margins of his narrative. At such revealing moments, Anaya is tacitly legitimizing with his authorial blessing a specific reader theoretically composed of recognizable psychological and cognitive features. A similar operation occurs frequently in his narrative, particularly after 1972, where one finds a dissemination of intertextual allusions and connections to a myth, a film, or a novel, thus providing a "background" which clarifies or expands the textual meaning. In essence, there appears to be in Anaya's selected discourse a compelling wish for a given "message" to be firmly grasped by his authorial audience and, concomitantly, a compulsive desire to beguile the gullible. It follows then that the "clues" being transmitted, or the "truths" being disclosed, remain concealed like Ultima's revelations, which are a riddle, almost a hieroglyph, therefore unknown to those who, like Antonio Márez Luna, do not have eyes to see. In a strange parallel, Antonio's fate in Bless Me, Ultima (=BMU) is that of the trusting authorial audience: to "misread" the signs and to be blind to the textual truth which, by the rules of the narrative game, becomes the site of the transcendental signified. The critical question, therefore, leads us directly into problems of reading, textual lordship, and, like Border coyotés, to a transgression of limits and undocumented entries.

Within Anaya criticism there is a growing consensus as to what is emblematic in Anaya, producing, as a result, a stereotype,

now associated with magical realism, a geographical mystique, dream narratives, and the repression of history. In our desire to return to the Anaya who remains underneath a mountain of critical documentation (the record of "influences", sources, and alleged allegorical meanings), the question herein posited is that of an undocumented reading: what would it be like? As a transgression of the Anaya stereotype, it would be a reading that is undomesticated, alien, hence deportable. Since that is my intent in this critical study, the ground to be covered--although limited to the range of a narrative trilogy constituted, according to Anaya, by BMU, Heart of Aztlán (=HOA), and Tortuga (=T)--has as a comprehensive horizon his complete narrative corpus, from BMU to A Chicano in China (=ACC). The resolution is to accept Anaya's implicit challenge to read his trilogy as his autobiography and, along the way, to propose other theoretical entries into Anaya's narrative--e.g., the problem of the subject; the analysis of the "unconscious" in narrative texts; Anaya's concept of the act of writing, of the Body and the Name-of-the-Father or surname; and the theoretical conditions for a reading of Chicano "autobiography". Turning now the polemical foil towards Anaya-the-Father of his works, the intent is also to adopt an alien discourse, one of undocumented Luna(cy)--to echo Anaya's, therefore in the manner of a "speaking double."<sup>1</sup>

Based on cultural transgressions, Anaya's narrative accomodates both undocumented and coyote readings in so far as the latter is an active signifier in the history of racial relations in New Mexico. By force of the predatory and nocturnal signifier, our intended reading must deal with the register of "illegal" crossings, the smuggling of foreign bodies across a frontier, and the violation of a racial code by the transgression, even consented penetration, of one body by its racial opposite--Mexican or Anglo--, particularly when such transgression results in conception. The signifier "coyote", according to Theresa Meléndez,

has a range of meanings that have little, if anything, in common. However, the tenor of most of the approximately fifteen connotations, is attempting to bridge opposing forces or cross boundaries, as in the coyote of mixed ancestry, or in case of the smuggler who literally crosses borders.<sup>2</sup>

Born in New Mexico, how could Anaya escape from the pressing realities of local unwritten laws and social codes? In his narrative one easily locates reconciling figures who attempt to bridge differences or cross boundaries (e.g., Ultima, Crispín, Salomón), and coyotes of mixed ancestry (e.g., Cindy's "unborn" child conceived by Benjie in HOA). Meléndez discusses various coyote signifieds which include the stigma of offspring born from interracial unions (Mexican + Anglo), generally considered "outcasts" and "perpetual outsiders"; youngest members of a family (in this sense, Antonio and Benjie are coyotes); the underdog or dupe; the coyote as "other" or trickster; and the coyote's power of identity transfiguration or metamorphosis, and his ability to travel "from one level of meaning to another."<sup>3</sup> The free play afforded by the coyote signifier reveals other dimensions of Anaya's narrative, keeping the textual "meaning", like the Márez blood, in continuous dispersal and disjunction. Within this nomadism of the signifier, the coyote reading scans Anaya's ideological dislocations which occur after BMU. Under the coyote or undocumented reading, the Anaya stereotype splits, shatters in Anaya fragments, a plural Anaya who, nonetheless, retains traces of the same. This Anaya who is the same, though always different, is captured in the metaphor, that rhetorical operation which carries signifieds "from one place to another", where comparison is always an implicit possibility. How else is one to think or interpret Anaya's obsessive play with a few signifiers, such as the tree, the bridge, the apple, the mountain, and the river?

Anaya criticism tends to accept the self-referential commentaries of Anaya towards his narrative as the ultimate source of textual authority (the question seems to be, who knows more about Anaya's narrative than Anaya?), thereby admitting the author as the Fa(mo)ther of his literary creation. As a result, critics tend to indulge in unproblematical assumptions regarding the identity between author, narrator, and protagonist, assumptions which, I admit, Anaya continues to encourage. In this respect, Anaya's narrative fiction has become virtually his autobiography, and Antonio's prophetic powers have been transferred to the "real" Anaya. In a recent interview with César González, Anaya responds, "Let the critics criticize. Qué saben?"<sup>4</sup>

As his "speaking double", I ask the reader, what do you know? Test your knowledge in the following passage written by Anaya as his boat glides through the Yangtze River, and his mind drifts across distant memories of his life in New Mexico:

my task as a writer is to enter those streams of time. I remember the early fear and fascination I felt as a young man when I first discovered this...this is the work of a brujo, the task of the shaman, to fly into the other realms of time or heaven or hell and to rescue the souls of our characters. This is the work of the writer, to learn to fly. (ACC, p. 123)

Why do these passages seem to be a parody of Carlos Castañeda, forcing a smile, perhaps laughter, followed by the impression that Anaya is "misleading" his critics on purpose, leading them to further "research" on undisputed influences, sources, and authorial secret powers? As I will in pages ahead propose, this passage is an example of Anaya's rhetoric of disclosure and concealment, for in the inscribed cosmological topography (heaven, earth, and hell), Anaya is revealing much of the "cosmological" structure of his narrative trilogy, with BMU, HOA, and T, respectively, as the texts concerned with each plane or level. Anaya critics, however, would read this passage as a "proof" that Antonio is a brujo and a curandero, for isn't he Anaya's double? What is certain, at least in my view, is that Anaya's autobiography can not be understood by anecdotal resemblances with Antonio, Benjie, and Tortuga; furthermore, if the reader's generic definition of autobiography is "a retrospective prose narrative produced by a real person concerning his own existence, focusing on his individual life, in particular on the development of his personality," then the reader may ask, how can Anaya's autobiography be read in a narrative known for its elaborate rhetoricity?<sup>5</sup> Either Anaya was a child prodigy (and has become its adult version), or else he is rubbing the shepherd's wool over your eyes.

For the purposes of this study an autobiography can not be a "retrospective prose narrative" recounting the life of an "individual" but, instead, that narrative register with intermittent "slips of the tongue", recurrent thematic patterns, and the so-called obsessive metaphors which manifest the discourse of the unconscious. The perception of Anaya's "I", as it remains concealed behind his narrative and self-disclosures, can not, as a result, be seen as a unified,

integrated self who resembles the "real" Anaya; the "I" with the Anaya surname and imbricated in an autobiographical narrative, is a linguistic construct or, in Jameson's view (via Lacan), "one further text in its turn, a text on the level with the other literary texts of the writer in question and susceptible of forming a larger corpus of study with them."<sup>6</sup>

In an interview, Anaya claims that "beneath the surface" which is Chicano culture, "we will find the archetypes and the values and the primal symbols which we share in common with all mankind."<sup>7</sup> To be consistent with my coyote reading, I will invert Anaya's cultural postulate and propose that a theory of the unconscious that inscribes the subject in an immediate historico-cultural setting is far more promising to Chicano critical discourse, and to Anaya criticism, than the vague notions of the collective unconscious and the archetypes. If narrative is to remain one of the registers of the Chicano "experience"--however loosely defined, as long as such narrative has a claim to its historical particularity--, Chicano critical theory must question the determinism and false universality of such propositions, wherein cultures are understood as deviations from an original mother culture (to which one must return to find harmony), or as developmental stages of mankind's march towards improvement and globalization (a Western idea).<sup>8</sup>

In sum, since Anaya considers his narrative trilogy to be autobiographical, the task will be to examine the traces of psychic self-inscription; therefore, the narrative one reads is not a "veritable" account of the real life of an individual, but the rhesus or hieroglyphs which recontain the subject's psychography. It is in this semiotic context of the unconscious that Freud's proposition--"the unconscious speaks more than one dialect"--borders and crosses into Anaya's Pentecostal discourse.<sup>9</sup>

## II. An Eye, An "I", And Anaya

In Anaya's rhetoric of disclosure and concealment, the eye is the main organ of an exceptional sensorium. There seems to be always a punctual narrative return to a paradigmatic encounter between a spectator (e.g., Antonio, Anaya, etc.) and the scopic master (e.g.,

Ultima or one of her counterparts.) A variant of this encounter occurs in relation to the scopic adept (the spectator who suddenly knows "how to see"), and the New Mexican landscape whose beauty is revealed thanks to the teachings of a wise benefactor (again, Ultima, old ancianos, Cruz, etc.) To illustrate this point, let's open our eyes to one of the first instances in which Anaya, in an operation that transforms narrative fiction into autobiography, skillfully dislocates the original function of Antonio's encounter with Ultima:

I feel constantly in touch with that epiphany which opens me up to receive the power in my landscape...my vision was limited until I was taught to see the stark beauty which surrounded me. I was fortunate to meet a few, old ancianos who taught me to respond to my landscape and to acquire the harmony which is inherent between man and his place...Antonio's eyes had to be opened by Ultima so that he can see for the first time the beauty of the llano and the valley.<sup>16</sup>

Anaya's account clearly divides his life in two phases: one of scotomized vision ("my vision was limited"), and another of scotopic perception, acquired through the teachings of "a few, old ancianos." In addition, the differences between "fiction" (e.g., BMU) and "real life" are swiftly cancelled with the explicit reference to Antonio's epiphanic experience as having been Anaya's, but rewritten in fictional form. In other words, as of 1977 Anaya claims an autobiographical affiliation with Antonio; interviews and a recent autobiographical essay expand this kinship to Benjie and Tortuga which, at first impression, and in terms of narrative characterization, might amount to making apples and oranges analogous simply because of their geometrical symmetry.

Anaya concludes his essay with the admission that, in spite of his disclosures, they really explain "only a small part of the creative process that occurs in writing."<sup>17</sup> For those of us who have read Anaya over the years, this passage marks a moment of unconcealment, for Anaya's "journeys", as undertaken by his dramatis personae (e.g., Antonio, Clemente, Salomón, and perhaps Benjie-Tortuga), always end up in unexpected diversions, having journeys that are unfulfilled, unconsummated, with the object of a hero's desire (his personal quest) remaining forever absent, continuously replaced by illusory surrogates or unexpected reversals of fate (e.g., Antonio). The impression of having been in Anaya's intimate circle (what Anaya has given you) is

thus shattered, and some may be left assuming there must be more in Anaya but, due to limitations of space, or authorial discretion, it is better left unsaid (therefore, Anaya takes away). In a concluding comment, Anaya describes the act of writing as follows:

The private writing place becomes a madhouse, and the writer a mere guide as to the course of the character's lives...that which is honest to me and therefore to my writing comes from my deepest felt experiences...the exploration into my world is a process through which I come to know myself and my earth better. For the moment, I am content to continue this exploration, and to convey to my reader the center of my universe. (p. 102)

If one observes Anaya's metaphors of body ingress or irruption ("that epiphany which opens me up", "Antonio's eyes had to be opened by Ultima"), with variants of body fragmentation or bricolage (e.g., the Frankenstein model in HOA, but particularly in T), an anticipation will be posited regarding the "splitting" of an ego which, in the quoted passage, occurs in a field where Reason or Conscious Mind are subverted by the rebellion of lunatic characters who--now masters of the house--delegate to Anaya the task proper to a "mere guide", to the doorman of the asylum, confounded by the logomania and collective madness of the "unconscious" residents emerging from Anaya's "deepest felt experiences." The act of writing, as a result, is metaphorized as a subversive drama taking place in the writer's psyche. In a passage which appeared almost ten years later, Anaya returns to a description of his encounter with Ultima:

She laid her hand on my shoulder and I felt the power of the whirlwind. I closed my eyes and saw the heart of the lake, the deep pool of my subconscious, the collective memory and history of my people...In the process of writing, the serious writer enters planes of vision and reality that cannot be induced with alcohol or drugs...When the juices flow and the story begins to write itself, the soul of the writer seems to enter the story. The trance can only be explained as a kind of spiritual high...I feel that connection right now as I write these ideas down. The flow is natural. Life itself...Ultima opened my eyes and let me see the roots of my soul. (A, p.23)

The extraordinary experiences are, again, of at least two kinds: a personal encounter and the process of writing; both experiences could be rewritten as the inspiration and the actual process of creation of a literary artifact. But ~~where~~ one to do so, would it not be a rationalization of Anaya's passage, done in an attempt to reinstall Reason in Anaya's discourse? In other words, can we read Anaya literally (and seriously)? I will return to this point shortly; incidentally, notice that the visual metaphors remain active ("closed my eyes," "Ultima opened my eyes"), though now inverted, since the revelation is no longer of the landscape (1977 essay), but of Anaya's innermost being--hence, his spiritual landscape. The scopic perception, as a result, is the "vision" of a recontained collective history; Anaya, in an extraordinary moment triggered by Ultima, or by the process of writing, becomes a microcosm of a people, the historical allegory of Chicanos. These traces of Anaya's self-inscription in his narrative have, undoubtedly, been made possible by the allegorical readings produced by Anaya criticism in the 1970's. Anaya, after BMU, appears to have a long ear (although not a perceptive eye) pointing towards his critics.

Besides metaphors of visual perception (from scotomized to scopic precision, from a life of darkness to one of light and an extraordinary sensorium), one also finds seminal metaphors which suggest procreation; writing, then, becomes the analog, or sublimated act, of sexual, bodily ingress, leading to conception and birth of the literary "child" ("when the juices flow...the soul of the writer seems to enter the story... The flow is natural. Life itself"). The artistic experience associated with writing is thus returned to one of its classical topos, a regression to a "life" origin where literary creation is linked conceptually to childbirth, with the sublimated difference--almost erased from our vision--resting on Anaya's reversal to penetration and conception as if to emphasize the moment during which the writer, in an instant of divine frenzy (therefore unconsciously and involuntarily), inscribes himself in his story or narrative ("the writer seems to enter the story"). Doesn't this artistic phenomenon coincide, in an imaginary crossing of cosmological borders, with the role of the Archangel Gabriel in the Immaculate Conception, serving, as "he" does, as



# the supreme mediator between Heaven and Earth, between God and a mortal woman (hence, a cosmic coyote)? It is in the context of "forbidden marriages" or reprehensible conjunctions that the Immaculate Conception or eclipses are to be understood, along with much of Anaya's narrative and his view regarding writing, either as procreation or self-creation: "I wrote everyday. I created my own spirit." (A, p. 24)

In this sense, then, for Anaya each scriptural "intercourse", resulting in a published text, is the equivalent of a child, the carrier of his surname and known from then on as a member of the Anaya narrative corpus. Anaya's "body", in other words, increases with each "child", who now become kinship units of a mystical body which unites the offspring in a spiritual "brotherhood" or in a narrative community. Yet the writer's task corresponds to the work of fallen Adam; the artist, consequently, is cursed, procreating "children" who are flawed from birth: "Perhaps the writer or artist is a person who is damned...we must flee into writing to assuage the pain." (A, 23)

An overview of Anaya's descriptions of the scriptural act allows us, at this point, to "freeze" a thematic pattern that illustrates, from a different angle, Anaya's rhetoric of disclosure and concealment. Whereas in 1977 Anaya stressed the writer's role as a "mere guide" in a "madhouse", and writing, now beyond control, as the subversion of the unconscious, in 1986 the writer goes into a trance ("spiritual high") when touched by an apparition ("She laid her hand on my shoulder"), thereby entering into "planes of vision and reality" wherein the writer discovers the nature of his collective history and, following that initial stage, enters into a "creative plane" in which self-inscription and self-procreation are made possible ("I wrote everyday. I created my own spirit:"). In his recent book of Asian travels (ACC), on the contrary, the scriptural act is analogous to the act of flying (of a brujo) into different "streams of time" in "heaven or hell", "to rescue the souls of our characters."

In the four quoted passages, the act of writing occurs either (1) in cosmological planes (heaven or hell, through the brujo); (2) in a madhouse (through the "mere guide", i.e., the writer); (3) in

the writer's desk, turned metaphorically into a marital bedchamber; or (4) into the place of atonement and remembrance of former pains. It follows, then, that instead of pointing at Anaya's contradictions, one must--like the coyote signifier which traverses various levels of meaning--be watchful for a common denominator which binds cosmological planes, a madhouse, a bedroom, and an expiatory site. Writing, as a result, more than the rescuing of souls, the surveillance/super-vision of lunatic characters, the act of (self)procreation, or the act of atonement, is marked in all four instances by a crossing of frontiers, namely, from heaven to hell, from reason to madness, from a scotomized vision to scotopic perception in which vision trances are a "spiritual high", therefore almost equivalent to an orgasmic communion long after the entrance into a higher form of frontier ruled by Desire. The parallel between the act of writing and this moment of perfect vision is made explicit by Anaya in the 1977 essay in the context of Clemente Chávez's epiphany (HOA):

At that moment time is infused with power. As man and woman at the peak of their love break the shell of solitude that holds them apart and in tension, man and place achieve a similar climax in the realization of this essential metaphor. (p. 100)

Anaya's scriptural act, on the other hand, is a solitary activity where only the mind, the eye, and the hand-in-pen are at work. If such activity is metaphorically an act of penetration, transgression, and procreation, it resembles, to a greater extent, the youthful diversion of onanism in which one's Desire leads to an exploration, narcissistic to the highest degree, of oneself in a kind of "spiritual high". The sterility of the act, as a result, is compensated (in its sublimated form) by its scriptural counterpart, the Book's becoming into itself, the off-spring of "that stage of creativity, when the juices flow and the story begins to write itself". In sum, Anaya's repeated associations of the act of writing with vision, sex, and knowledge, suggest the presence of an intricate triad in which, as Freud clearly proposes in his essay "The Uncanny", an eye is transformed into a phallic icon; castration, consequently, is that condition in which man is blind, thus unable to read or solve riddles:

this fear of damaging or losing one's eyes is a terrible fear of childhood...A study of dreams, phantasies and myths has taught us that a morbid anxiety connected with

the eyes and with going blind is often enough a substitute for the dread of castration. In blinding himself, Oedipus, that mythical law-breaker, was simply carrying out a mitigated form of the punishment of castration.<sup>12</sup>

The rewriting of Freud's idea of castration as the radical separation from the (m)Other adds a Lacanian dimension that makes castration applicable to males as well as females, thus transforming the Phallus into something more than just a male organ. Anaya's triad of vision, sex, and knowledge subsumes under its dominion notions of females as purveyors of truth ("Woman, appear!...I seek to go to the truth, the door which opens to the mystery of the universe," ACC, p. 100), of scopic adepts whose bodies "tremble" in ecstasy during an epiphanic communion (e.g., when Anaya's characters have the uncanny feeling of "having been there before"), and so on.

In this incessant crossing of frontiers and acts of body ingress-- all such acts depicted as personal moments of "truth"--, an important occasion is Anaya's marriage: he married "a woman from Kansas." (A, p. 22). Anaya, consequently, crossed a state frontier, marrying into a different "clan", similarly to BMU's Gabriel and María, with the difference that this "woman from Kansas" becomes Anaya's "other" or, at times, his "double"; the latter, both in the sense of a relation to Knowledge, or in scopic abilities when viewing landscapes:

She is glued to the new and mysterious sights the river presents us; she whispers she has been here before, in another time...The people are friendly, all smile, they act like they have never seen a Chicano walking with a Gringa down the streets of Chengdu...We wave. We are especially attracted to the babies. (ACC, p. 121, 99, my italics)

How do these people from Chengdu "act" when they see a Chicano walking in China with a "Gringa"? Do they "see" the differences between a Chicano and a Gringa, but conceal their prejudice ("are friendly, all smile") in regards to inter-racial couples? Are they really aware of such differences, or is it Anaya's projected vision that "sees" again a New Mexican street (he "has been here before") in China, a street in which Mexican-Anglo couples would definitely be noticed? The knowledge of having transgressed an unwritten law, a regional

(racist) taboo, does it create a consciousness of being constantly watched (by God, fate, society), therefore the indefatigable attempts to conceal, defer, camouflage, writing in riddles, personal codes and, at times, in a discourse of madness? Or is it that Anaya fears, more than Anglo racism (which exists), the "criticism" (being a Chicano writer) of some of his ethnocentric Chicano brethren (which exist, too)? In HOA, Anaya treats the subject of Anglo-Mexican unions (as I will shortly discuss), but from a negative, and presumably not personal, point of view.<sup>13</sup>

In this crossing of frontiers, Anaya is beyond ethnocentrism, both by reasons of ancestry and personal conviction (e.g., in BMU, the image of the city--Guadalupe--is associated with a multiracial population), and in so being he duplicates his mother's frontier marriage: "My mother left the river valley to marry a man from the llano, a vaquero, a man who preferred to ride horseback and work with cattle, not a farmer." (A, p. 16) From this autobiographical disclosure, one is suddenly back within the pages of BMU, with Antonio "torn" and undecided between the Márez (people of the llano) and the Luna (people of the river valley), and ultimately deciding that he will be both (of course, not knowing that his "destiny" is unrelated to his genealogical past; this does not apply to Anaya because he is not the offspring of a Mexican-Anglo marriage). But in the return to BMU, one brings back an insight regarding Anaya's narrative as auto(psycho)graphy: Anaya's mother was first married to "a man from the llano", his name being Salomon Bonney. This name is split and inverted in Anaya's narrative trilogy, as if symbolic of a double parentage, perhaps a homage to a mother's memory (of a former husband). In BMU, one reads that Gabriel's friends,

old amigos like Bonney or Campos or the Gonzales brothers would come by to visit. Then my father's eyes lit up as they drank and talked of the old days and told the old stories. (BMU, p. 3)

In the closing of the narrative trilogy, Salomón is Tortuga's "spiritual guide" and almost a voice from the underworld or from the beyond. Whereas Chicano literary critics may have been led to assume a symbolical correspondence between Salomón and its biblical antecedent, the name may have a different, more personal meaning. If we remember

Salomón's story, an instructive feature is his own crossing of frontiers:

My father was a farmer who planted corn on the hills along the river...a wild urge in my blood drove me from him. I went to join the tribe along the river... I forgot the fields of my father...I, Salomón, tell you this so that you may know the meaning of life and death... I tell you this because since that day I have been a storyteller, forced by the order of my destiny to reveal my story. (T, p. 22)

Exogamy is the foundation of a kinship system (Mexican + Anglo) essential to an understanding of Anaya's narrative, encoded in the conventional Spanish/Indian opposition, long resolved in Mexico, culturally as well as racially. In Anaya's oblique discourse, then, he crosses a frontier to marry a "woman from Kansas"; his mother, likewise, travels across a frontier line and marries a "man from the llano"; Salomón, in turn, joins a "tribe along the river", forgetting the fields of his father and obeying a wild urge in his blood. Anaya's secret mythology seems to be governed more by the fate of Aeneas than that of Ulysses, recapitulating a theme dear to the Lost Generation, namely, that you can not go home again.<sup>14</sup> Anaya reveals in his autobiographical essay that the marriage between his father (who had a daughter by a previous marriage) and his mother (who had a son and a daughter by Salomon Bonney) resulted in their having seven sons and daughters besides the original ones (therefore, ten children total, in three "sets", numbers which surface periodically in Anaya's narrative, sending most of us to consult books on numerology, wondering about Anaya's "hidden meanings"; but then, again, what do critics know? Qué saben?) Anaya's birth, under this light being shed by the rays of chance, could be seen as the will of fate, the intervention of an "invisible hand" in matters terrestrial: someone died so that another could live. On the occasion of a <sup>m</sup>comentary on King Lear and Cordelia, Freud writes the following observation:

One might say that the three inevitable relations man has with woman are here represented: that with the mother who bears him, with the companion of his bed and board, and with the destroyer. Or it is the three forms taken on by the figure of the mother as life proceeds: the mother herself, the beloved who is chosen after her pattern, and finally the Mother Earth who receives him again.<sup>15</sup>

Ultima, mother, and wife, as a result, represent women of vision, possessors of knowledge, and transgressors themselves of frontiers. Anaya, the youngest male in the family, finds his truth in "three inevitable relations", and acquires, in his father's eyes, the symbolism of Death: "A silence fell between me and my father. Why? Did the familiar story tell him that to his way of life his youngest son was lost?" (A, p.17)

Besides these frontier crossings, other rhetorical variants, such as that of scriptural creation, knowledge acquisition, or the revelation of a truth, appear articulated by Anaya in other metaphors of body ingress, as in the passage from ACC where Anaya describes the symbolical conjunction between one of China's supreme cultural codes (the dragon) and Anaya's body:

I sleep, and in my fitful sleep, a dragon enters my body...Only when I no longer resist does China rest in my heart. The dragon settles itself in me, its eyes breathing fire through my eyes...The tail of the dragon spreads to my feet. The dragon sex now goes into my balls and penis. Finally, it has entered me completely. I am still. I have made my peace with China. When I awaken, I feel refreshed, a new man. (ACC, pp. 45-46; also, p. 194)

The comprehension of a foreign body, like the smuggling of an alien code, is subject to appropriation in so far as the "seeker of truth" makes room for a metaphorical interracial union (Chinese/Mexican) the trespassing of a frontier (in a dream, or while awake), like the entry into the body of the "other", has the lure and the conditions for learning a "truth" or, as what the cliché refers to, for personal growth while one travels in foreign lands. In the illustration of the dragon, the union is both a reprehensible conjunction (fabulous beast + human), as well as a forbidden marriage: China (through its metonymical male dragon) and a Chicano (who becomes a metaphorical bride-- "Finally, it has entered me completely"--in the tradition of the great mystics).

In retrospect, every moment of revelation and of extraordinary cognition in Anaya's narrative is rhetorized in imagery of visual trances, in a discourse of rapture and communion where one hears/sees a trembling body, an elevation to a plane of eternity (the "freezing" of time), and the brief disclosure of harmony and perfection; also,

and as a recollection of a memory, a suggestion of momentary paralysis ("it has entered me completely. I am still"), the result of a transgression in the form of a symbolical rape which concludes in communion and renewal ("I feel refreshed, a new man").

The study of Anaya's "autopsychography", as rhetorized in his narrative trilogy, must then be based on these moments of self-inscription, of textual ingress by the "soul" of the writer (one of Anaya's favorite images), or, conversely, on the penetration of the writer's metaphorical, or oneiric, body by the presence of the alien "other" (e.g., China's dragon) which rushes in, undocumented, alien, undomesticated and nocturnal, crossing borders and permeating all with its faculty of comprehension and containment and making you feel refreshed and new.

### III. The Surname, the Corpus, and the Body

Anaya's autobiographical essay, with its unnumbered twelve sections and his claim to have been born with the umbilical cord around his neck like a hanged man (#12), shows Anaya at his best in terms of the rhetoric of disclosure and concealment. The narcissism of Anaya-the-wonder-child is balanced with the telling of bitter memories, such as the accidental shooting of Santiago Chávez's eye ("a bad memory of that haunts me still", p. 18); Anaya's crippling accident and the ensuing loneliness; the sudden racism which divided Anglos and Mexicans in Anaya's immediate world ("We who had always been brothers now separated into Anglos and Mexicans. I did not understand the process", p. 19, my italics); then, a shaken faith, a lost love, the unfulfilled parenthood, and the bothersome hounding of detractors: the literary critics. What gathers these memories within one conceptual framework is the fragmentation, "imbalance", or the Lacanian concept of castration, which continuously threatens Anaya's sense of communion, unity, and harmony. Of all, the crippling accident seems to have marked Anaya for life ("the scars I still carry", p. 20), so one must examine such incident as it is found inscribed in Anaya's narrative:

I have not spoken or written about this accident before...  
 I learned that indulging in confession did not really  
 help me...We learn very well to hide our disabilities...  
 we are reminded how little our friends know us...we learn  
 to hide our pain, to live within, to build a new faith  
 inside the shell of bones and muscle. (p. 20)

The pronominal shift from "I" to "we" is subtle and almost an unregistered transition from Anaya's youth to the narrative characters ("we") who recontain his "autobiographical" past (for Antonio does propose to build a new faith, BMU, p. 236; and Tortuga develops faith inside his cast-shell, while preparing for the spring miracle: the recuperation of body movement, almost analogous to rising from the grave.) Anaya adds: "It is easier to ascribe those times and their bittersweet emotions to my characters." (p. 22)

One noticeable feature of Anaya's characterization is the utilization of doubles (e.g., Antonio/Florence, Tortuga/Danny) which act as elements of plot development or as semantic units in the narrative's ideological field. These doubles become intertwined through the narrative in a continuum of questioning dialogues (e.g., God's mercy), instances of despair, or as demonic parodies of the counterpart (e.g., Bengie of Jasón in HOA). The category of the double, then, operates at different semantic planes, either establishing correspondences (e.g., Trementina sisters and clay dolls; Comanche Indians and bundles for crematory ritual), or parodies (e.g., Tenorio, and his daughters, of Ultima; the diurnal Antonio, while awake, a parody of the nocturnal Antonio, who dreams, etc.) Incidentally, it should be noted at this point that Anaya's trilogy is not a "trilogy" in the Balzacian tradition, where narrative characters reappear and are recognizable in different narrative spaces; in Anaya, the characters change from one text to the next. For example, in BMU, Chávez's brother is killed by a war veteran (Lupito), an act which serves to stress the war's "madness"; in HOA, on the contrary, Chávez's brother is "murdered by that pinche tejano who couldn't keep his wife home" (p. 4). Now the reason is adultery between a Mexican and an Anglo's wife (the "tejano"); Clemente Chávez, therefore, changes along with his brother's identity: in BMU, Clemente's pain at losing his brother moves him to mob rule and lynching; in HOA (now identified as "Clemente" Chávez), conversely, he is portrayed as the leader who wants to transform the world through the "fire of love".



What binds the trilogy together, then, is Anaya's psychographical inscription which operates on two levels simultaneously: within the text (through doubles), or between texts (through inversions and correspondences). "Outside" of the text, Anaya remains the same in his position against war and violence: in BMU, Chávez's anger becomes part of a global "madness"--World War II (therefore, he is wrong); in HOA, Chávez represents "pacifism" (he is prudent, therefore he is right), as opposed to Lalo (and other Chicano "radicals" of the 60's) who wants revolution, now.

Anaya's brush with death is narrated almost as poignantly as is his professed religious disenchantment ("a faith shaken"), which surfaces in BMU through dialogues between Antonio and Florence. The friend who saves Anaya from drowning is Eliseo ("I remember smiling," A, p. 20), a friend who is rewritten as Mike at the conclusion of the narrative trilogy, Mike being the one who saves Tortuga from drowning ("strong hands lifted me out of the water...I smiled," T, p. 125). In BMU, however, Antonio does not drown; his friend Florence is the one who has no one to lift him out of the water. Florence, then, is the only "double" who integrates the trinity formed by Anaya-Antonio-Tortuga (or Benjie), either through the theme of "a shaken faith" or a (barely <sup>e</sup>scaped) drowning; yet, he is also the one who represents a radical difference: Florence is blonde.

He was tall and thin, with curly blonde hair that fell to his shoulders. I had never seen anyone like him, so white and speaking Spanish. He reminded me of one of the golden angel heads with wings. (BMU, p. 33, my italics)

Does one perceive at this narrative instance a possible idealization of "Anglo" features (rewritten as Spanish), or a possible unconscious pull, desire, to merge with that "other"--be like him--who also speaks Spanish, therefore the implied possibility of a crossing of a racial as well as linguistic frontier (by a coyote)? Just imagine a tall, thin, and blonde boy talking to a short, dark boy (Antonio) about God's unmerciful ways, and have this blonde boy drown (Anaya's what-if-I-had-drowned question, answered with a character's death). Is Florence (in the underworld of Anaya's cosmology) a code character for Salomón and, ultimately, for Salomon Bonney? What is clear is that

Florence resembles the Sun King (with his long, blonde hair) who, after his daily "fall", allows night to rise and govern the heavens. This symbolical darkness appears in Tortuga's hair (as well as in Anaya's): "My hair had grown almost to my shoulders" (T, p. 129); "My hair hung nearly to my shoulders" (T, p. 163). This Christ-like cluster ("long hair", journey to the underworld and his rise to a celestial origin--a variation of the Sun King), with promises of death and resurrection, of dying so that others my live (Salomon Bonney/Anaya; Ultima/Antonio, etc.), stimulates discussion at various narrative planes and based on the motifs of double parentage, double birth or rebirth; the river as a signifier (site of the underworld, of the golden carp, of someone's drowning); and cosmological planes (heaven, earth, hell), as well as cosmic cataclysms (by deluge). If Anaya's birth can be interpreted as being an act of fate, his early contact with death at the river (while being "upside down" in the water), and his last-minute rescue (by Eliseo, whose name suggests fields, bliss, the afterlife), must have given Anaya a sense not only of a "double" birth, but that God was watching and saving him for better things:

I dove first. Then the world disappeared...I floated to the top of the water, opened my eyes, saw the light of the sun shining in the water...I struggled violently to move...to turn upside down so I could at least breathe and keep from drowning...Then I saw Eliseo tentatively approach my floating body...He turned me over...I had been saved for a new role in life. (A, p. 20, my italics)

Although this structural element can only be broached superficially, I will give it my attention momentarily for it is an instant of self-inscription registered throughout the narrative trilogy either in the form of the golden carp, Florence, Henry, or Tortuga. Whereas the first is a river god (therefore a chthonic ruler), the other characters descend to the underworld (i.e., they die) either literally (Florence and Henry), or metaphorically (Tortuga) The drowning is always portrayed as a body gliding through a river; in the case of Tortuga, his task is to leave behind the marine life of the turtle and adopt the habitat (terrestrial) of the lizard. The

"sacrificial" victims claimed by the river god (Florence, Henry) acquire divine characteristics at the moment of their death:

<u>The Golden Carp</u>	<u>Florence</u>	<u>Henry</u>
The golden fish swam by gracefully, cautiously, as if testing the water after a long sleep in his subterranean waters...He was beautiful; he was truly a god. The white sun reflected off his bright orange scales and the glistening glorious light blinded us and filled us with the rapture true beauty brings. (BMU, p. 227)	We looked and saw the body come up through the water, rolling over and over in a slow motion, reflecting the sunlight. The long blonde hair swirled softly, like golden seaweed... His open eyes stared up at us. (BMU, p. 229)	Both life and death came to the barrio. Like twin brothers in the wind-stream... The gurgling vortex drew him down three times and each time he went down Henry drank the golden beams that filtered through the water. The last time he surfaced he saw the golden moon... (HOA, 107, 110)

In his autobiographical essay, Anaya recalls how his mother nursed him back to health ("My mother nursed me through the worst part of the paralysis, daily massaging the stiff limbs back to life", p. 20). This role is given to KC during Tortuga's stay in the hospital, and curiously KC is introduced as a "dark woman" who says to Tortuga, "Now tell me, sweet child, you wanna walk like a man...or you wanna stay a turtle?...Give it to me, baby, give it to your mamma" (T, p. 63). In sum, Anaya either displaces himself on to a blonde counterpart, or displaces the mother on to a "dark woman" who, by locutionary patterns, is portrayed as a black female, i.e., a symbolical reduction of another racial group in the United States which is also familiar with codes of forbidden marriages.

In a family of several brothers and sisters--some by a different parent--, how does one establish a sense of brotherhood in spite of differences in complexion or racial background? How does one ignore the surrounding racism that introduces the wedge of disharmony in social or family relations? Anaya was troubled by the division ("We who had always been brothers now separated into Anglos and Mexicans", p. 19). Since the children of Anglo and Mexican intermarriages are labeled coyotes, these "outcasts" (and aren't the golden carp, Florence, Henry, as well as most Anaya heroes, "outcasts"?) are by definition without a brotherhood, without a "pack";

consequently their symmetrical opposite is the wolf who, by reason of community membership shares a "language" and a "social" system with other wolves. The coyote runs alone. Seen from this perspective, idealized brotherhoods (a constant theme in Anaya's narrative) are symbolical resolutions to a coyote condition, the result of the racism which dehumanizes the children of interracial couples.

But any discussion of brotherhoods in Anaya's narrative must begin with the surname. Anaya, in one of his trips to Spain, learned that "Anaya" means "brotherhood" or "brothers of a clan" in Basque. According to Anaya, this discovery suggested anarchy and rebelliousness (instead of what the name means: a fraternal contract, the obedience and submission to the Name-of-the-Father; in other words, the brothers' acceptance of the Law.) The name, in Anaya's interpretation, also clarifies a feature of temperamental lineage:

There is a story of an Anaya who had a strong argument with the parish priest...Knowing the anarchistic and independent nature of the Basque people has provided me as much of a clue to my father's nature as all the years I knew him. Perhaps I remember all this only because it sheds light on my nature. There is something of the rebel and the anarchist in me. (p. 17)

The symbolic function of names and surnames in Anaya's narrative has been examined amply by Anaya criticism to a point that the above disclosure can hardly surprise us; nonetheless, is this passage to be taken as the gesture of a Chicano who has decided to acknowledge either his Basque ancestry or to rationalize his own alleged temperamental inclination? If we return to the meaning of the surname, "Anaya" both as brotherhood and anarchy becomes a fusion of both surnames (Anaya/Mares, i.e., Anaya's maternal surname), combining mother and father as a thematic foundation of Anaya's narrative: a search for community and brotherhood (Anaya), coupled by an inherent tendency towards anarchy and rebelliousness (Mares): the defiance of the Law, the crossing of frontiers, and the overturning of one's "prescribed" fate. From yet another angle of vision, "Anaya" (interpreted in its isolated Ana-rchy) is the synecdoche of a linguistic coyote, for Basque is the "outcast" language of Europe (where does it belong?),

the language of a lost "brotherhood", the presumed native language of Iberia which survives in spite of several waves of conquests, cultural impositions, and Basque "submersion". The Basque, like the Native American and Mexican memories of Guadalupe, are a repressed memory. To follow Anaya in his rhetorical inversions and reversals, consider momentarily the revolutions of the surname in the following continuum: "Anaya"--the Basque word--means a brotherhood which is anarchy, an anagram, an anaphora, and an anastrophe, therefore, a brotherhood that is social chaos (absence of the Father and of the Law), a syntax inversion, an obsessive repetition, a "world upside down", respectively.

How did Iberia's (m)Other tongue survive? In the surname "Anaya" the dyadic value of brotherhood and anarchy becomes the contradiction and the compulsion to repeat a repressed Mother Tongue: the contradiction results in a muffled, obstructed discourse (it "comes out" in the language of conquest), while the repetition, the tautological redundancy, is the stammering of a Desire expressed through the (m)Other's repressed discourse:

Language is a code; it is a way of getting close to each other...I retreat to the comfort of my own native language, Spanish. The woman in the dream comes to speak Spanish to me and to comfort me; I need to hear the sounds of my native language to keep my reality together. I need the words I know and understand and can roll on my tongue to give focus to my being.  
(ACC, pp. 138-139)

The notion of brotherhood, which rises from the surname and its Basque meaning, becomes consequently a connecting thread that gives "unity" to Anaya's narrative corpus. It is in this sense that Anaya's paradigmatic hero--a young man in search of his "destiny", in the modes of self-knowledge or knowledge of the world--is the man on a personal search, journey, or quest for an ideal society, a better community, a "brotherhood" or social body where the hero truly belongs. Based on propositions advanced in this article, it is clear that Anaya's "politics"--antiracist and pacifist--is an advocacy for a society that would be "Pentecostal" in its language diversity, and plural in its cultural diversification (all equally touched by the

Paraclete). It is for this reason that Anaya's interest in Aztlán as a "reintegration" of a native populace (Mexicans returning to their origins, as if all Mexicans were Aztecs) is an eccentricity out of character in Anaya, but clearly within the "canon".

In sum, brotherhoods function in Anaya's narrative as (1) family clans, (2) regional loyalties (e.g., men of the llano), and (3) as ideal corps or groups of initiates who by definition have a privileged membership and an antithetical, sometimes parodic, double (a black magic cult, a gang of local youths, etc.) Anaya criticism, in its fixation on Antonio, has brought ideological closure to its readings of BMU by studying, and proposing, clan "resolutions" or "synthesis" as they occur in Antonio (Márez + Luna), thus neglecting the analysis of the membership, and apparent cultic goals, of BMU's ideal brotherhood, composed of youths (Samuel, Cico, and Antonio) and adults (Ultima, an Indian--Jasón's--, and Narciso). The cult is concerned with origins and with an advent, that is, with the prophecy of a god's return to rule on the land (Guadalupe), a site of multiethnic convergence, so an analog of the universal city or empire. The world at large, consumed by violence, becomes the macrocosmic reflection of a regional enmity of protracted duration (Mexicans invading "Indian" territory; Anglos then invading Mexicans, etc.) Since the original site of the "covenant" between the people and their gods (who sent them on a long pilgrimage to found their city) is Guadalupe, this urban site becomes the diachronic construct of three "settlements": Native American, Mexican, and Anglo. Given that Guadalupe (in Arabic, "wolves in the valley") is surrounded by water--therefore a metaphorical island--, the "end of the world" will be in the form of a deluge, with the carp's return and by the waters of the river. Lupito's slaying, as a result, represents the anthropomorphic transformation of an urban fate: violence, madness, and death at the hands of one's own community. <sup>16</sup>

The brotherhood of the golden carp, with the exception of Antonio (who is indisposed to violence), seems to be "besieging" the town of Guadalupe, as if to induce the second advent of the carp. Antonio's role in this drama is similar to Samuel and Cico, that is, through name symbolism: Antonio's middle name (a name of "power") is "Juan". Therefore, as "Juan"—and Antonio's residential

as well as physical resemblances to Juan Diego and the site of the Virgin of Guadalupe's apparition (at the Tepeyac hill)—he is an important structural element in a "micronarrative" which extends to two historical antecedents: to Juan Diego (Mexico, XVI century), and to John of Patmos (Roman Empire, first century A.D.). The micro-narrative, consequently, involves a man known by the same name, in an analogous geographical setting ("island"), with comparable visionary experiences, and in the case of Antonio/Juan Diego, with the same "Indian" complexion. When contrasted to other youths in town, this ideal brotherhood reveals the following differences:

BROTHERHOODS

Golden Carp

Samuel, Cico, Antonio  
("We shared a secret that  
would always bind us",  
BMU, p. 108)

Sheepherders/llano

Antonio, Jasón, Samuel  
Vitamin Kid (live "across  
the river", BMU, p. 32)

Delia boys/farmers

George, Willie  
("We banded together..",  
p. 55)

Los Jaros

Horse, Bones, Abel, Florence  
(live "across the tracks",  
BMU, p. 33)

These four groups of youths have not been randomly conceived by Anaya, for the hill and Delia youngsters are a "double" of the men of the llano (sheepherders/horsemen), and the men of the river valley (farmers); conversely, the Los Jaros boys are the direct parody of the cultic brotherhood. Horizontally, then, the involved groups are the registers of economic differences (ranching/farming); vertically, however, the groups suggest spiritual contrasts between visionaries and privileged chosen, and the wild youths close to inhuman features (Bones was brought up "on raw meat", BMU, p. 148; Horse and Bones are described as "swinging like monkeys on the bell ropes", p. 190): violence, foolishness, chaos; in other words, a replica of the doomed world of Guadalupe. The brotherhood of the

SAMUEL	Mentions (but Antonio is the only one to hear) that he went to the river that morning and found (Lupito's) blood.	Invites Antonio to go fishing and reveals the legend of the golden carp. Assures Antonio that this summer Cico will take him to see the golden carp.	--0--	Proposes the necessity of violence (p. 143) in the context of Renorio/Narciso feud. Samuel does not stop violence done to Antonio (by Los Jaros boys, p. 140).	Assures Antonio that Florence will be introduced to the golden carp that summer. Disappears from the narrative.	--0--
CICO		Takes Antonio to Narciso's house; then to witness the seasonal advent of the golden carp. Antonio is introduced to the prophecy of the carp.	--0--	Takes Antonio to see the golden carp for the second time. Helps retrieve Florence's body from the Blue Lake. Disappears suddenly from narrative.		
ANTONIO	Meets local youth at church (Lupito's mass), particularly Samuel and Florence.	Passes from first to third grade. Goes through an instance of "shaken faith" for the first time when told about the golden carp.	Antonio goes into a trance when he sees the golden carp in the river. Feels "a strange brotherhood" with Cico (p. 105) just before the carp's advent; Antonio watches the flight of two hawks over the road to Tucumcari. Thinks of death.	Tells Samuel that he saw the golden carp with Cico. Antonio still not full member of the cult ("You might become one of us", p. 138). Participates as Joseph in Christmas play. Witnesses Narciso's death.	Dreams that Florence suffers in hell. Is asked by local youth to condemn Florence for his blasphemy against God.	When witnessing the carp's second advent, asks that Florence be told about it. Shortly afterwards is in shock over Florence's death. Sees two hawks flying over the road to Tucumcari.
FLORENCE	Mentions that the boys from Los Jaros are going to hell.	Suggests that they all go swimming at the Blue Lake.	Participates in Christmas play as one of the wise men.	After the mock confession, the youths ask that he be condemned, stoned, and killed (p. 204). Antonio pardons him.	Drowns at the Blue Lake.	



golden carp, by contrast, symbolizes the group of "spirituals" who, awaiting a second advent, the coming of a New City, "besiege" Guadalupe and precipitate its doom with actions and sacrifices (pharmakos) serving as indexes of a (desired) forthcoming reintegration of society. What other features would allow the prophecy of the golden carp to acquire its full doctrinal force?

At this stage of my analysis I feel it necessary to rethink, at least briefly, Florence's function in the narrative; what surfaces is a pattern similar to Ultima's (as scapegoat). First of all, Florence appears to be, from the point of view of his function in the plot structure, the offering being made by the cult's infant membership (Samuel and Cico) to the golden carp; it is in this sense that Florence acquires "divine" characteristics at the moment of his sacrifice by the river (golden, gliding body); in addition, Florence's drowning occurs at a narrative juncture too precise to be coincidental--almost simultaneously with the carp's second advent (as witnessed by Antonio) and Antonio's suggestion (to Cico) that Florence be initiated into the cult. In sum, Florence's drowning emerges as an integral phase within the cult's plan of action (a micro-Armageddon); it echoes autobiographical memories of an accident (Anaya's); yet it forms, within the narrative plot structure, a sub-system of its own:

Florence as sacrificial victim

	Chapter 3	Chapter 9	Chapter 11	Chapter 14	Chapter 18	Chapter 21
SAMUEL	Mentions (but Antonio is the only one to hear) that he went to the river that morning and found (Lupito's) blood.	Invites Antonio to go fishing and reveals the legend of the golden carp. Assures Antonio that this summer Cico will take him to see the golden carp.	--0--	Proposes the necessity of violence (p. 143) in the context of Tenorio/Narciso feud. Samuel does not stop violence done to Antonio (by Los Jaros boys, p. 140).	Assures Antonio that Florence will be introduced to the golden carp that summer. Disappears from the narrative.	--0--
CICO	--0--	--0--	Takes Antonio to Narciso's house; then to witness the seasonal advent of the golden carp. Antonio is introduced to the <u>prophecy</u> of the carp.	--0--	--0--	Takes Antonio to see the golden carp for the second time. Helps retrieve Florence's body from the Blue Lake. Disappears suddenly from narrative.
ANTONIO	Meets local youth at church (Lupito's mass), particularly Samuel and Florence.	Passes from first to third grade. Goes through an instance of "shaken faith" for the first time when told about the golden carp.	Antonio goes into a trance when he sees the golden carp in the river. Feels "a strange brotherhood" with Cico (p. 105) just before the carp's advent; Antonio watches the flight of two hawks over the road to Tucumcari. Thinks of death.	Tells Samuel that he saw the golden carp with Cico. Antonio still <u>NOT full member of the cult</u> ("You might become one of us", p. 138). Participates as Joseph in Christmas play. Witnesses Narciso's death.	Dreams that Florence suffers in hell. Is asked by local youth to condemn Florence for his blasphemy against God.	When witnessing the carp's second advent, asks that Florence be told about it. Shortly afterwards is in shock over Florence's death. <u>Sees two hawks flying over the road to Tucumcari.</u>
FLORENCE	Mentions that the boys from Los Jaros are going to hell.	--0--	Suggests that they all go swimming at the Blue Lake.	Participates in Christmas play as one of the wise men.	After the mock confession, the youths ask that he be condemned, stoned, and killed (p. 204). Antonio pardons him.	Drowns at the Blue Lake.

The possibility of this reading, when added to BMU's overall plot structure (and, in an underground form, extending it to the narrative trilogy), redirects our attention along two parallel dimensions or "plot-tracks" mutually aligned on a course which concludes with a sacrificial death of a scapegoat (e.g., Florence, Ultima), symbolically resolving community contradictions at the youth and adult levels. BMU's logic of plot actions, therefore, suggests the unfolding of a plan with metaphysical resonances totally beyond Antonio's understanding and definitely beyond his control. The resolutions brought about by the narrative plot (deaths of Lupito, Narciso, Florence, Ultima) would seem, as a result, to be marked by the sacrifice of one form of madness (always taking place either by the river or under a tree) as exemplified by an "outcast" (i.e., a coyote) turned into a scapegoat.

In HOA, brotherhoods have a different ideological function and are not related to catastrophic aims or to notions of cosmic/empire renewal. HOA is an "experimental" novel for Anaya in the sense that there is an inherent attempt at the narrativization of "how people take a political system in hand, one that is oppressing and using them".<sup>17</sup> HOA is, therefore, Anaya's "entrance" into Chicano politics, readings of Mexican history and, as he reveals to César González in an interview: "I was a hunter when I was writing Heart of Aztlán, I was going through tremendous enlightening experiences on the mountain. I was growing in a very positive, spiritual way."<sup>18</sup>

The change is obvious and radical, for whereas in BMU Anaya is desperately in search of his "natural voice" (A, p. 23), now Anaya is incorporating his "readings" onto his narrative; also, in BMU the brotherhood membership reflects racial differences in the community (an Indian, Mexicans, and the "Anglo" looking Florence, who becomes a virtual cult member at the moment of his death), differences which were to be resolved with the second advent of the golden carp; in HOA the emphasis is on Mexicans who are returning to their Indian origins (i.e., to Aztlán) to reconstitute, so to say, the communal or tribal body dismembered throughout Mexico over centuries of southern migrations. In BMU the brotherhood besieges Guadalupe (in a simulacrum of a regional Armageddon) in order to hasten its fall (anticipated by the prophecy, p. 110) and to foreclose

a period of global and regional violence; in HOA, on the contrary, there is a celebration of a return to origins, the crossing of political frontiers (doomed are the crossings of racial borders), and the return to the mythical city (Albuquerque) which, in HOA, is the original site of Aztlán--through the "door" made possible by the piedra mala:

The city of Albuquerque lay nestled along the river, with the mountains guarding her eastern door and ancient volcano cones as sentries at her western gate. And so the mountain had parted to allow them a glimpse of their new valley, their new home..."¡Miren! ¡Miren!" Clemente shouted, and then he added, "You know that the first Chávezes were from this valley. Before they went to settle in the llano of Guadalupe, they lived here!" He felt excited...they found many neighbors and compadres in common and Clemente realized that many of the families he had known in the small towns and ranchos were now here in the city. (HOA, pp. 9, 11).

The Aztlán "obsession" will be part of a larger Chicano construct which incorporates the popular motif of the pachuco now made into almost a historical antecedent of the Chicano movement:

Ana identified closely with the pachuco brotherhood, the carnalismo of the barrio. She adopted the pachuca's style, the language, and she had gone as far as tatooing a blue India ink dot on her forehead. With that she had sealed her independence and had began to move from the circle of the familia to a wider identification with the pachuco movement in the barrio. (HOA, p. 70, my italics)

The implied thematics of the "Mystical Body" as a community, a brotherhood, or a spiritual kingdom is rewritten in HOA as the Barelas barrio (to whom HOA is dedicated), the pachuco movement, and Aztlán, respectively. Even the omniscient narrator adopts in a recurrent pattern a pachuco "talk", thus undermining its third person mode with an unexpected "cool" diction:

The children...fell asleep in the arms of a mother, a sister, una tía or an abuelita, anyone. They were all one family...Outside the dance hall los vatos locos mounted those hours on the thin wings of marijuana smoke...Bengie. He was high on mota...(pp. 40-41)

In HOA, Crispín is the counterpart of Ultima; he also studies under a master and receives the blue guitar as a token of his apprenticeship. The guitar, therefore, is the symbolical analog of Ultima's owl (in turn inherited from "el hombre volador"): both "sing", and both are linked to a juniper tree, either in the form of a metonymy (the owl, by contiguity), or a synecdoche (the guitar, i.e., artifact for its source). One is lead to certain logical assumptions regarding both Jasón and Clemente Chávez as probable "heroes", but in retrospect, particularly from the vantage point provided by T, such assumptions are not fulfilled: Crispín dies, Clemente has not resolved anything ("the battle here has continued. It is like a war. Nothing<sup>is</sup> settled. The workers are without work," T, p. 168), and, more important as a plot element, neither Clemente nor Jasón inherit the guitar--Tortuga does. Yet both are groomed as potential inheritors of Crispín's guitar (hence, the reader is mislead).

Crispín first approaches Jasón, tells him the story of the guitar and the purpose of his crossing of the U.S.-Mexico border ("at last I moved north from Mexico in search of the land the ancients called Aztlán," p. 28)--all along sounding like a Chicano studies professor whose lecture is based on Carey McWilliams and Alurista. Crispín then hints at the need for an inheritor ("someday I will pass it on," p. 28). Pages ahead, Crispín accompanies Clemente in a "journey to Aztlán", and then the narrative proceeds to claim for Clemente the role of hero of the collective body or community. Anaya criticism, for the most part, was seldom convinced by Clemente's heroism; undoubtedly Anaya shared the same attitude, for Clemente is soon discarded from main stage. One could say that the problem of the "hero", both in HOA and T, is found in the distance between the telling and the showing; one reads of the character's "power", but nothing in their actions or discourse lifts them from their narrative mediocrity. One is reminded of the obvious: Anaya's narrative strength derives from a rich oral tradition rooted in rural New Mexico; the other side of this tradition, however, badly conceals its rustic provincialism and characters with stunted souls who, nonetheless, believe to be centers of the universe. Take for instance the Chávez family:

Jason

Jason was left with a humming in his ears. It was the same sound he had often heard in the hills of Guadalupe, in the evening when...he thought he heard the old Indian calling him. (HOA, 14)

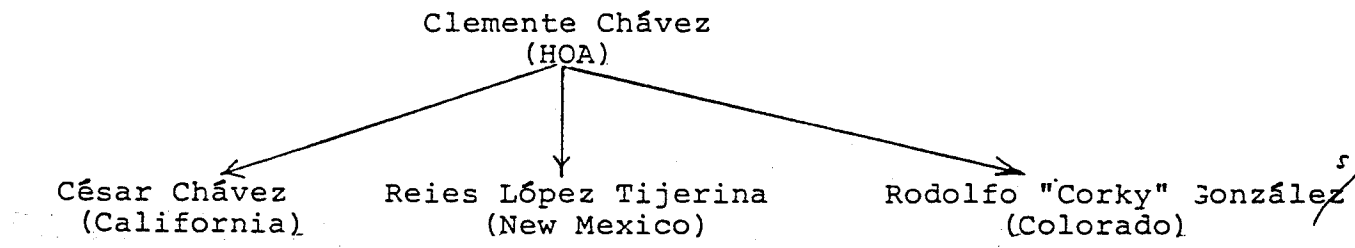
Clemente

there were certain spots of earth on the wide llano where he had once stood and felt the elation of flying! ...he felt himself soaring over the landscape. (HOA, 86)

Tortuga

I thought and remembered that I had often felt a force directing my life. At first I thought it was God... There seemed to be a purpose behind the smallest incident. So maybe there was a reason for my stay at the hospital...Salomón knew. (T, 103)

Anaya's characterization suffers after BMU due to the ideological "overload" characters are burdened with. As a result, one must redirect one's attention somewhere else to a dimension wherein such heroes acquire a different narrative purpose. For example, Clemente Chávez, as a signifier, has three historical signifieds easily identified by an informed authorial audience, particularly in regards to contemporary Chicano history. These signifieds are condensed into a leadership paradigm represented by César Chávez, Reies López Tijerina, and Rodolfo "Corky" González<sup>s</sup>. The shift of focus from a present signifier to three absent signifieds can be illustrated as follows:



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Clemente is the signifier for all three Chicano leaders in as much as he assumes activities associated with the leadership triad: as labor organizer (HOA, pp. 168-169); on issues related to land grants (HOA, p. 103); and as a community organizer of a "Crusade for Justice" (HOA, p. 141). HOA, in sum, appears to be Anaya's homage to three Chicano leaders (with Anaya's embedded view against violence), as well as a tribute to the people of Barelás, to whom the novel is dedicated; the result--formulaic, predictable, ideologically obvious--

is a faithful mirroring of the "Chicanismo" of the 1960's. Wishing to write a narrative thematically related to the Chicano movement (as Anaya viewed it), Anaya proposed two "heroes" who would represent organizational efforts at two different community levels: working class and youth brotherhoods ("the gang Jason had found," p. 44). The two heroes are portrayed simultaneously in only four chapters (1, 2, 3, 19), with Clemente active in seven (7, 8, 10, 13, 14, 15, 21), and Jason in nine chapters (4, 5, 6, 9, 11, 16, 17, 18, 20). At the end of the narrative each hero concludes the "story" according to the quest assigned by Anaya: Clemente reintegrates two collective bodies (his family and his community) thanks to the "fire of love" (p. 207); Jason, consumed by the fire of love he feels towards Cristina, wins the heart of his beloved.

What of Benjie? While Clemente has become impregnated with the desire to lead his people and reunite his family, and Jason, unable to consummate his love with Cristina, organizes a local gang while attempting for several chapters to prove his innocence in regards to Cindy's pregnancy ("Everyone knows you are the father of the coyotito that mocosa gabachita went away to breed!", p. 175), Benjie, on the contrary, has become Jason's demonic double: he crosses a frontier, violates a local unwritten law (hence, a reprehensible conjunction), and succeeds in getting Cindy (the "gabachita") pregnant (p. 181). Benjie, as a "coyote" himself (the youngest son), acts true to form: he is the scavenger who consumes what others (Jason) disdain or leave behind (Cindy). As could be expected, the violation of the Law results in a ritualized exile for both: the gabachita goes away "to breed", and Benjie, after his accident, goes away to a hospital (which becomes the object of the narration in T).

Raised to a level of abstraction, the narrative follows a course of action starting from a point of disintegration of the collective body (family, community), to its reintegration:

Old friends from the different barrios of the city met and the nexus was kept intact as the different barrios formed one larger community...La familia has been torn apart and scattered before, but it will come together again. (HOA, pp. 62, 205)

The quoted passage stems from two relatively distant sources (chapters 6 and 21), embracing the following plot actions:

- Chapter 7: Clemente's nadir; unemployed, dejected, downcast, begins to lose control of his family (family disintegration).
- Chapter 8: Workers' meeting; the discussion centers on the need for a leader; Crispín sings the legend of Aztlán; Clemente then visits the old witch, attempts to touch the piedra mala; gives up idea of being a leader.
- Chapter 10: The birth of Clemente's grandson raises questions about his destiny as a leader of the community; Crispín confirms this view; his answer, however, leaves Clemente wandering about its meaning.
- Chapter 11: Henry drowns in the river: motifs of "madness" and sacrifice of an "outcast".
- Chapter 12: Henry's wake; Lázaro ("Wrapped in his dusty, World War One coat, he looked like an old prophet walking out of the pages of the Bible", p. 116), the "one-eyed prophet" (p. 117), directs the prayers of the people--the entire community--attending the wake. The chapter emphasizes the idea of the resurrection of the body ("It re-enacted the mystery of Christ and the mystery of every life. Each man was born, he lived and died, and he rose again into the mysterious whispering winds of the universe", p. 118).
- Chapter 13: Crispín finds Clemente drunk, in the gutter, with stiff limbs (hence, metaphorically dead). With Crispín's help Clemente's limbs feel the return of life (p. 122), hence the Lazarus/Christ motif of resurrection. Clemente reconsiders being a community leader; Crispín recounts legend of Aztlán, and both visit the witch. The "journey" to the "heart of Aztlán".
- Chapter 14: Clemente visits priest Cayo and asks him to be the people's leader (pretended "double" of Father Hidalgo and his role in Mexico's wars of Independence); petition declined. Clemente attends workers' meeting, calls for a "universal brotherhood" (p. 147), is misunderstood when referring to the "fire of our soul" (p. 149), and the workers initiate a march towards the railroad's yards and set a boxcar on fire. Subtle irony: Father Hidalgo leads a mass of people who misunderstand him, causing destruction beyond his original intention; Clemente, who thinks the local priest could be a "double" of Hidalgo, ends up being such.

- Chapter 15: Failure of a coyote (Anglo/Mexican) marriage: El Super's daughter is pregnant (coyotito child, p. 151). Clemente visits El Super and asks him to be the leader of the community. (Clemente is being sought by the police.) Petition denied. Clemente is imprisoned, accepted by the people as their deliverer; for Clemente there is "no turning back" (p. 155). His "Father Hidalgo" role is fulfilled: precisely in chapter 15, the number associated with El Grito in Mexico.
- Chapter 17: Father Cayo, El Super, and other businessmen try to give Clemente "a bag of money" (the Judas variant, pp. 152, 169, 170) on condition that he leave town and forget about the strike. Clemente rejects the offer; Clemente's "touch" puts bag of money in flames. The miraculous aspect of such act foreshadows the conclusion: fire.
- Chapter 21: Reintegration and resurrection of the community (p. 204), and of Clemente's family (p. 205). Workers propose to demonstrate against the railroad's management. Lalo suggests that they burn everything; Clemente speaks again in favor of non-violence and about the "fire of love" (p. 207).

HOA's conclusion furnishes a contrast: after Clemente's momentary catatonia, the mobilization of the community (a "body" reintegration and movement) and the symmetrical paralysis (metaphorical disintegration and death, i.e., the opposite of the community) of Benjie. His injury, once interpreted according to the logic of the narrative, are none other than a retribution for his cultural transgressions (a strong term in BMU), such as his youthful impudence; distaste for pastoral life; his easy abandonment to urban ways; all culminating in an interracial liaison with Cindy. Clemente's family, on the other hand, finds its last-minute hold, its unity, in spite of the lacerations caused by urban deculturation.

A sub-theme that should be mentioned, for it relates to family and community reintegration, are HOA's three accounts of Anglo-Mexican unions or marriages (all ending in failure or separation). First of all, Clemente's brother, Guillermo, "murdered by that pinche tejano who couldn't keep his wife home" (p. 4); secondly, El Super's



daughter, who marries "a gringo from the rich Country Club district" (p. 40), resulting in an unhappy marriage, for "the daughter was in the last months of her pregnancy...her husband beat her, and so she returned to her parents" (p. 151); and thirdly, Cindy's pregnancy by Benjie ("she went to Benjie to get even with Jason!", p. 182). Of the three cases, two have a direct effect on Clemente's family, namely, a dead brother, and a "dead" son. In addition, Border stereotypes about Mexican husbands are reversed: Anglo males become wife-beaters; Anglo females, conversely, are lusty, adulterous, easy "flesh". Jasón, acting like a true Border hero, genealogically affiliated to the Gregorio Cortez lineage, refuses a possible marriage with the Anglo female (Cindy, whose name starts with a syllable that sounds like a transgression), preferring the Mexican Cristina, whose name suggests Death and Resurrection through Christ (and didn't Jasón fall in love with her during a wake?) In this context of death and resurrection--a theme which permeates HOA's narrative--, the disintegration of the Mexican rural family, as a problem, is erased and "resolved" with the emergence of a strong leader:

What Manuel had said was true. They needed a leader... Manuel continued. "You know that the familia without a strong father soon falls apart, and that a pueblo without a good leader is not united in its effort to serve the people, and a country without a good, strong man to guide it is soon overrun by its enemies. Our own revolutions have taught us the value of a wise leader, now we must find that man among ourselves--"... one of the men called to Crispín to sing them a song that would help bring them together again. (pp. 82, 83)

The telescoping of three "bodies"--familia, pueblo, country--is achieved by connecting the figure of the "strong father", the authoritarian ruler who, by virtue of charisma and personal omnipotence, keeps his people within the fold. This ideological dimension of HOA reveals how "political" Anaya can be and how misguided is most criticism which denounces Anaya for his repression of political "facts", assigning him to the category of the romantic visionary. Seen from this perspective, the political dislocation from BMU to HOA actually becomes a political translation of a metaphysics of government (siege of a city to hasten the end of the world and the Second Advent of a Christ-figure) to an authoritarian, phallogocentric government, with the strong leader as the

Father of all. But Clemente, even though meaning well, is an overburdened signifier, hindered as a character by the weight of Anaya's messages, encumbered by the gravity of pre-Columbian, Christian, and Mexican intertextual determinants, therefore almost a parody of the strong leader, particularly in the final scene, at the front of a river of people, burning with the madness of acquired mobility and the fire of love: a madman leading the mad, and a blind seer leading the blind. Approximately a year later, "the battle here has continued. It is like a war. Nothing is settled." (T, p. 168) So the "fire of love" resulted in violence, after all.

The besieged city, either Guadalupe in BMU or Albuquerque in HOA, remains distant from its realization into an ideal society or collective body, as envisioned by local brotherhoods. The trilogy's conclusion does not propose a plan for a social reintegration according to traditional forms, for now Tortuga functions--as a guitarrero-- as the "messenger" of collective cultural change. Incidentally, the message is to be encoded in the form of underworld songs whose content proclaim the death of the cultural past. From HOA's narrative loins will rise the trilogy's conclusion with its notions of paralysis/mobility; death/resurrection; social dispersal/reintegrated body, all proposed by a new thematic cluster: Lazarus, Jesus, Frankenstein, a trinity foregrounded as a thematic possibility in HOA's chapter 12. This thematic transition, however, does not minimize the differences that T claims for itself in comparison to HOA; according to Anaya:

Tortuga was my hospital story, and thus a very difficult novel for me to write...The theme of healing still occupied my thoughts...I looked around and saw that we had created a society that was crushing and mutilating us...People were sick, physically and spiritually...In Tortuga I took my characters to the depths of despair and human suffering, and they find in their hellish existence the faith they need to survive in the world. Perhaps I was finally bringing together my own foundations of faith, finally regrouping...and giving form to my own credo. (A, p. 26)

Anaya proposes in this passage a thematic continuation ("healing still occupied my thoughts") as well as a transition to matters which transcend ethnic concerns (therefore, unlike HOA's concerns with Chicano politics), for the interest now is in society in general ("we

had created"}. Anaya's transformations follow, consequently, a course which takes him from a "magical" point of departure (BMU), then to one of politics (HOA), concluding with a personally developed credo; hence, an artistic journey which, beginning in "a shaken faith", concludes in "wisdom". Contrary to an Anaya whose characters, in a subversive moment, take over and assign the task of "mere guide" to their creator, now the process is somewhat inverted, with Anaya "taking" his characters to the "depths". In other words, Anaya has taken over the "madhouse", rules over it, and ("finally") has brought together and given form to his own system of beliefs (in direct response to an initial "shaken faith"). The third "member" of the trilogy's body (i.e., T), as a result, is the culmination of a process already staged in BMU and HOA, which might explain Anaya's judgment: "I believe it to be one of my best works" (A, p. 26).

eg # The process of self-inscription is complete, for Anaya has become the "hero" of his own narrative journeys whose paradigmatic quest is the search for identity, knowledge, or function within the social body. Notice in passing the locus of faith, expressed through underworld metaphors ("depths of despair", "hellish existence"), and the formulation of a personal credo--so suggestive of an "eclectic" Frankenstein--, described in metaphors of body reintegration ("bringing together", etc.) Yet besides the modalities of thematic continuation, transition, and culmination of a personal credo, this passage, with its calculated indeterminacy ("Perhaps I was.."), establishes a double reader: on one hand, a reader whose concerns are with modern society (that crushes and mutilates "us"), therefore concerned with a general <sup>v</sup> condition; on the other, a reader encoded according to Anaya's narrative self-inscription ("I was finally... giving form to my own.."), consequently concerned with a specific situation: the strengthening of a shaken faith. Although Anaya gives and takes away, let's take both readers at once, proposing, however, to limit the attention of the remaining portion of this study to narrative raw material, more so than to its detailed analysis. ~~(Besides, César González asked for an article of 15 pages on Anaya's narrative trilogy, and I think borders have been transgressed.)~~

To begin with, it is obvious that the Anaya narrative variants, as represented by Antonio, Benjie, and Tortuga, are structured according to a process of inversion and transformation, to a point that one could propose Benjie-Tortuga as the demonic parody of Antonio who, during his dreams, ascends to a level of visionaries (consequently, an ideal community), whereas Benjie-Tortuga descend to the "depths" of hell, both in its urban and imaginary variants. In terms of character inversion, Antonio is innocent, bordering on the gullible; Benjie-Tortuga on the other hand, are "tough", cynical, transgression-prone. Antonio has symbolic contacts with women (particularly with Ultima); his demonic parodies have literal contacts with Cindy (both in HOA and T) and Ismelda. More important, however, is the transformation from a non-heroic role (i.e., Antonio's), to a "heroic" one (culminating in Tortuga). These narrative characters, as a result, form a heterogeneous triad (i.e., the "three sides" of Anaya, emblematic of a narrative "schizophrenia") which can, upon analysis, be reduced to a dioscuric couple whose inversions and transformations suggest the imaginary development of a cosmological topography (heaven, earth, hell), and the embryo of Anaya's body of beliefs:

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I was molded into a good Catholic, insofar as any Anaya can be molded into one. I kept asking...questions which had to do with the nature of the Trinity and the geography of heaven...Years later when I read Dante's Divine Comedy, I discovered that his inferno was like my hell...If the sisters of Santa Rosa had read Dante, they would have been able to answer my questions about the geography of hell. (A, pp. 17-18, my italics)

Taking this passage at face value, one readily sees Anaya's trilogy as the account of a cosmological topography consisting of three levels, with BMU=heaven, HOA=earth, and T=hell, and with two characters standing as direct opposites: Antonio and Tortuga.

An in-depth analysis of the logic of T's plot actions (which I can only outline in passing) would produce the following salient features: Tortuga visits Salomón's ward on three occasions: chapters 5, 15, and 22 (i.e., with "10" and "7" as intervening magical numbers associated with Tortuga's recovery and return home). In the first occasion, Tortuga is taken to Salomón's ward by mistake and unable to move (p. 38); the second, in a wheelchair (i.e., partial mobility) and

by his own free will ("I felt Salomón was going to tell me something that had to do with that nagging question and my reason for being here", T, p. 115); in the third, and last occasion, Tortuga walks to Salomón's ward and accepts his "destiny" as a guitarrero, i.e., a people's bard ("Destiny had suddenly converged on me and illumined my path", p. 172). Along with the theme of recovery, symbolically read as resurrection, one finds the sub-theme of transformation from non-acceptance of "freaks" or monstrosity, to a condition of understanding and identification. The first phase ("'I don't belong here!'...Freaks...please God...take me from this hell", p. 40), however, foreshadows Tortuga's reaction during his second visit ("'Damn all of you...This is a hell you've created! Pull the plug and let them die!'", p. 118), and Danny's action in chapter 24: he pulls the plug and lets them die (pp. 181, 182).

Tortuga's recovery fulfills Filomón's prophecy that he would get better in spring ("in the spring the river comes alive...even the mountain moves--'...I felt his forehead brush mine, and I felt a relief from the paralysis," p. 5) Shortly after Tortuga's arrival at the hospital, Ismelda appears and "squeezes" his hand, producing another miraculous effect: "Ismelda held my hand. Now my body seemed to want to come alive" (p. 11). One could dismiss these passages as just more examples of the "magical realism" that is so important, according to Anaya criticism, in Anaya's narrative; nonetheless, rereadings of this novel conclude with the proposition of a dilemma: either Tortuga's account (in first-person narrative mode) is the "story" of a narcissistic madman who finds meaning in every gesture, action, or batting of an eyelash (interpreted as a wink of "complicity"), or else Tortuga is surrounded by inhabitants of the underworld, i.e., by the dead; how else can one explain the fact that "everybody" seems to be expecting Tortuga's arrival, that all are supportive of Tortuga's return to the world "out there" by spring (you know the symbolism), that narrative characters have the same dream, and, through something resembling telepathy, read each other's thoughts? Take, for instance, the following passage:

I felt it was drawing me into a complex web. Somehow Ismelda and Salomón and Filomón and all the others I had met were bound together, and the force created was sucking me into it. When Ismelda sat by me I felt another presence hovering over us. When I looked into her eyes I often saw the outline of the mountain. When I asked her questions she would smile and tell me that my concern should be with getting well. But I had the vague, uneasy feeling that other things were in store for me. (pp. 101-102)

A few pages later, and with this as a background, Tortuga does not question why he has been "chosen", unlike Antonio who, upon being accepted into the golden carp's mysteries, asks "Why do you trust me?" (BMU, p. 101):

'the way I heard Salomón tell it Tortuga had to go. He never made any of the rest of us go back there...for some reason he picked Tortuga...' He looked at me...There was something in me that he could force to become the singer, the man who would not only feel the misery of the hell we live in, but also return to sing about it. (p. 134)

Tortuga's arrival at the hospital acquires, consequently, features associated with a journey to the Plutonian underworld, with Filomón as the ferryman and counterpart of the mythical Charon, and Tortuga as the Chicano Aeneas who has descended to Hades to consult with his "father" (Salomon Bonney?) regarding his destiny, intimately related to the foundation of a collective body or universal city: a New Rome. Incidentally, this underworld which welcomes Tortuga is metaphorically a multiethnic cemetery, having Native Americans (e.g., Jerry), blacks (the nurse known by "KC"), Anglo "cowboys" (Buck, of course), and Mexicans. The thematic structure, then, is appropriate, with the themes of disease, putrefaction (the coyote, again), and resurrection imbricated in a construct made of Lazarus (Luke 16:20, John 11:1-44), Jesus, and Frankenstein as its main structural elements:

#### The Frankenstein Model

Late that night he and Tuerto and Mudo came for me. Like three grave robbers they stole into my room...and carted me away. (T, p. 123, my italics)

#### The Frankenstein Film

We looked as the doctor and his assistants haunted the cemeteries and collected the cadavers he needed for his experiment. (T, pp. 147-148, my italics)

Along with this death/resurrection construct, and its winter and spring seasonal phases, Anaya diligently overloads his narrative with images of zoomorphic transformations (from a worm to a butterfly, from turtle to lizard, from Tortuga in a cast--metaphorically in a coffin--to Tortuga on his way home; i.e., the crossing of frontiers, either from earth to air, from water to earth, or again from earth to air, respectively), and references to films, explicitly to "Frankenstein" , or implicitly to "One Flew Over the Cuckoo's Nest", with its "mute" Native American, its riotous boat trip in the harbor (an appropriate parallel to the medieval Narrenschiff), and its institutional condemnation. Extracted from the Kesey-based film, these same features surface in Anaya's novel in the form of a Native American (Jerry) who escapes from the hospital (and dies); a riotous trip to the town's theater to watch a "monster"/freak movie (with--strange effect--mass fornication occurring in the aisles), and a hospital run by a Committee composed of apathetic "old ladies who don't have anything else to do" (T, p. 95).

These intertextual connections have their corresponding articulation in character doubles, such as Tortuga/Danny. The latter used to believe in Filo(Salo)món's stories, but no longer does and, as a result, has fallen from "grace" ("I used to believe in Filomón's crazy stories...So you're supposed to be the new Tortuga, huh!", p. 15; "I don't believe what Salomón says", p. 36); at the end of the narrative, when Tortuga is preparing to leave the hospital, another "Tortuga" is admitted into the hospital ("Samson was bringing in a new kid, a boy about my age who had his back in traction", p. 191); but Tortuga's story is not to be repeated, for Salomón has died. Yet the impression of a string of Tortugas visiting the underworld remains.

Danny's function in the logic of events as Tortuga's double is also revealing in his decision to pull the switch which controls the electricity sustaining Salomón's ward. In other words, Danny carries out consciously what Antonio in BMU executes unconsciously as an instrument of fate, namely, the undoing of the teacher-sage (in T, linked to the fate of Frankenstein-the-monster but in reverse: the switch is pulled to end life). Danny's action against Salomón and his ward could be the result of his mounting paranoia which leads him

to a decipherment of another "puzzle":

"But what does it mean?" he pleaded..."You should know why! No! You do know, but you're just not telling me... that's it! You and Salomón and all the rest know, but you're not telling me! I see it now!...You want me to become one of those rotten vegetables! I see it now! I see the plan now! To get me in there!" (T, 161, my italics)

Tortuga's moment of "recognition", on the contrary, is a "puzzle" whose decipherment results in the discovery of his destiny (in the manner in which Antonio's anagnorisis has been read, wrongly, by Anaya criticism):

He knew! He had known all along that Crispín would send me the guitar! That's why he kept saying I would learn to sing. But how did Crispín know? Did all of these people know something about my destiny which was revealed to me only in flashes of insight, like now, when everything suddenly seemed to fall into place and make sense. (p. 169, my italics)

Tortuga, then, not only recovers mobility (a metaphorical return from the grave), he also discovers that he is to be a people's bard, a "one-handed guitar man" (p. 190). The return of life to Tortuga's stiff limbs is portrayed as involving tenacity, anger, much support from "local" friends, and pain, which is posited as a conjecture in regards to the resurrection of the dead, considered to be excruciating. In the narrative, this motif emerges precisely at the juncture where KC is introduced (p. 60); during the viewing of the "Frankenstein" film (p. 148); and in the correspondences between film and the plot actions (p. 183). At the narrative's conclusion, the thematic construct Lazarus-Jesus-Frankenstein manifests its pervasive influence and ultimate function:

<i>Level:</i>	<u>Empirical</u>	<u>Symbolic</u>	<u>Imaginary</u>
<i>Strong Term:</i>	Tortuga	Resurrection	Jesus
<i>Weak Term:</i>	Danny	Putrefaction	Frankenstein

Besides being Tortuga's double, Danny and his two companions (Mudo and Tuerto) constitute a parody of the brotherhood of the golden carp, more specifically of Ultima. Alarmed, and fearful of the malignant growth spreading throughout his arm and body, Danny turns to readings of the Bible ("He knew in detail the stories of every cripple in the Bible", p. 91); awaits the end of the world and



Christ's second advent ("Danny...and the gruesome twosome...started sending everyone who would go to the recreation room because by that time they really believed that's where the second coming would take place", p. 95); and, along with his two "gruesome" friends, is associated with violence as a means of hastening the end (they pull the switch on two occasions, pp. 93, 181). Danny, Tuerto, and Mudo are also a parody of Ultima in as much as their names are indicative of a specific lameness: Mudo=mute; Tuerto="one-eyed"; and, because Danny is "one-handed", he would be known as "Manco", just like Tortuga, who is a one-handed "bard". This parodic triad, consequently, expresses physical disabilities related to speaking, seeing, and touching (hand contact), which form the basis of Ultima's mode of supercommunication, as exemplified in BMU's initial passage and first encounter with Antonio. In addition, Danny inverts Ultima's juniper tree (of resurrection) into a tree of death: "his arm is drying up.. It's turning dry and brown like an old branch...the damn curse has spread up his entire arm" (p. 93). Anaya's "obsession" with rhetorical twists surfaces again in the tree signifier: Tortuga, destined to resurrect from the hospital-cemetery, will return home with the blue guitar ("carved from the heart of a juniper tree", HOA, p. 27); hence, Tortuga is associated metonymically to the juniper (by contiguity); Danny, on the contrary, destined to remain underground, has an arm which resembles a withering tree branch: he is, as a result, in a synecdochical manner of speaking, a dying tree.

The basic conceptual framework that can be derived from the above considerations integrates a double opposition: life/death and God's wisdom/man's knowledge (derived from a "tree" which caused his death). Frankenstein's function in Anaya's narrative, then, serves as the prototypical example of man's vain attempt to be like God (through his science and technology) by resurrecting the dead: as a demonic symbol of Resurrection, Frankenstein is a corpse integrated scientifically with members of the collective, social body. Therefore, he remains science's Adamic scandal, mute and without God's breath.

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 /e Anaya's obvious advocacy of <sup>e</sup> euthanasia, made evident in key moments of the narrative, is an implicit feature of this conceptual framework. Ironically, the death which best illustrates euthanasia is Salomón's (and his "vegetables", i.e., a human garden of the underworld), so it follows that his teachings, as well as Tortuga's role as a guitarrero, are correlated to notions of cultural death and rebirth ("the past is useless to us. We must create out of our ashes", p. 160). Is this Anaya's "own credo" and message to Chicanos (or to you)? Perplexing wisdom. At this point, Anaya's narrative trilogy can be abstracted into this schematic outline:

	<u>BMU</u>	<u>HOA</u>	<u>T</u>
<i>UTOPIAN AIM:</i>	Carp's Second Advent	Return to site of origin (Aztlán)	Cultural renewal
<i>BROTHERHOOD'S POLITICS:</i> End of the World		Reintegration of scattered members of the community's body.	To mobilize physical body and culture of Tortuga and his people
<i>TIME:</i>	Future	Past	Future
<i>YOUNGEST SON:</i>	Antonio	Benjamín	Tortuga
<i>CONFLICT:</i>	Genealogy	Urban life	Life/Death
<i>SURROGATE VICTIM:</i>	Ultima/Florence	Frankie	Salomón

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 The relations established in the last category can be cleared by recalling that when Tenorio is about to shoot Antonio, Ultima's owl intervenes, is shot, and Ultima dies (to save Antonio); in HOA, Sapo intends to kill Benjie, but "Frankie" is shot instead (HOA, 195); in T, Danny attempts to drown Tortuga (euthanasia motif), but Tortuga is saved at the last minute; later, Danny pulls the switch off Salomón's ward, who dies so that Tortuga may live. Since Danny is the symbolical double of Frankenstein, the "Frankie" victim is repeated; since Salomón (Bonney) functions as a "father" figure, Tortuga's journey to the underworld becomes an Oedipal quest of identity and parricide (through a double, Danny): Salomón dies (twice) so that

Tortuga may live (again). Since Tortuga, as a signifier, refers also to zoomorphic and to geographical signifieds (reptile, mountain), and, in addition, it is associated with movement, "Tortuga" suggests then the crossing of elements (water--earth--return to water); topographical differences (high/low); and earthquakes (mountain + movement). Given that turtle's eggs hatch underground, their birth posits a curious simulacrum of Judgment Day: they literally rise from the earth, as if resurrecting from their graves. Nobody can deny a method to Anaya's madness.

(The) Turtle's Resurrection

Reptile

"The shells crack and break, squirming life breaks free... Some dark instinct fills them with the foreboding of death that greets all life...lizards, distant cousins of an ancient brotherhood... the sea...to return to it is to return to live with the ghosts of the past ...that is not our path, Tortuga,... it must shine on new worlds" (pp.81-82).

Hero

"Tortuga, we are beyond the last Greek hero...we are beyond all the heroes of the past...we are beyond everything that we have ever known, and the past is useless to us. We must create out of our ashes. Our own hero must be born out of this wasteland ...he must rise again from the ashes of our withered bodies...and he must not turn to the shadows of the past" (p. 160, my italics).

Mountain

"we found a wide meadow and...a giant juniper tree...the earth shook with tremors as he moved. Far beneath us the townspeople screamed in terror that the earth was ending... Ghosts arose and walked ...the forces of the fire and water dashed over the land to make it new again" (pp. 186-187, my italics).

Salomón's teachings, based on the mystery of life arising from the inanimate (e.g., the earth), are transcoded in anthropological terms related to cultural change (which corresponds to border crossings, forbidden marriages, etc.); similarly, other structural features, such as riddles, lame heroes (blind, one-armed), and the resurrection of bodies, are intrinsic to the Oedipus myth, a constant theme in Anaya's narrative, presented through notions of destiny, fate, sphinxes who "seduce" boys (e.g., Ultima), and the heroes' blindness.<sup>19</sup>

In conclusion, Anaya's testimony would make us believe that T represents the acquisition of form, the reintegration of his personal credo; also, that his narrative trilogy is his autobiography. One of the purposes of this study has been to examine the manner of self-inscription obsessively executed by the author, finding, after BMU, that the "story" becomes secondary and subordinated to the ideological investment of the narrative. Most of the themes and motifs, however, are already present in BMU, with accompanying apocalyptic imagery, forbidden marriages, and coyote signifieds;<sup>20</sup> above all, BMU has a conflict and characterization that allow its narrative to have a lasting effect on the imagination, more so than narrative forms (after BMU) based on an argument and ideological message too obvious to keep the imagination at work. Yet the belief that everything in life is infused with meaning, that life itself is a miracle, and that one is constantly surrounded by hieroglyphs, riddles, and riddles (and that the artist must be a riddle himself), reserves for Anaya's narrative a singular place in Chicano literature. I can't think of another Chicano novelist who has given himself to unreservedly to "Chicanismo" as Anaya has. His quest for "brotherhood", inscribed in the surname "Anaya", is unyielding.

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## Notes

<sup>1</sup>The texts to be discussed and quoted more frequently are the following: Rudolfo A. Anaya, Bless Me, Ultima (Berkeley: Quinto Sol Publications, 1972); Heart of Aztlán (Berkeley: Justa Publications, 1976); Tortuga (Berkeley: Justa Publications, 1979); A Chicano in China (Albuquerque: The University of New Mexico Press, 1986); and Anaya's autobiographical essay published in Contemporary Authors Autobiography Series (Detroit: Gale Research Co., 1986); all references will derive from these editions and will be indicated by acronymic designation ("A", for autobiographical essay) and page number.

<sup>2</sup>Theresa Meléndez, "Coyote: Towards a Definition of a Concept," Aztlán, Vol. 13 (1982), 299-300. For other coyote signifieds, such as coyote as seducer, see Claude Lévi-Strauss, From Honey to Ashes (New York: Harper and Row, 1973), p. 113; coyote as demiurge/lord of the underworld, see Lévi-Strauss, El origen de las maneras de mesa (México: Fondo de Cultura Económica, 1970), p. 253; coyote as carrion/raw meat eater, see Lévi-Strauss, The Raw and the Cooked (New York: Harper and Row, 1975), p. 336; for coyote as trickster/carrion eater, see Lévi-Strauss, "The Structural Study of Myth," Structural Anthropology (New York: Basic Books, 1963), pp. 224-225.

<sup>3</sup>Theresa Meléndez, op. cit., p. 304.

<sup>4</sup>See César González, "An Interview of Rudolfo Anaya by César González," Imagine (forthcoming).

<sup>5</sup>The definition has been taken from Philippe Lejeune, "The Autobiographical Contract," in French Literary Theory Today, ed. Tzvetan Todorov (London: Cambridge University Press, 1982), p. 193.

<sup>6</sup>Fredric Jameson, "Imaginary and Symbolic in Lacan: Marxism, Psychoanalytic Criticism, and the Problem of the Subject," Yale French Studies, No. 55/56 (1977), 340, note 4. The Lacanian discourse of the (m)Other--the locus of the primary unconscious and the black sun of unmitigated Desire--, allows for deeper insights in the study of Anaya's narrative. Consult Ellie Ragland-Sullivan, Jacques Lacan and the Philosophy of Psychoanalysis (Chicago: University of Illinois Press, 1986), pp.240, 279-280, 292-293.

<sup>7</sup>IN Juan Bruce-Novoa, Chicano Authors: Inquiry by Interview (University of Texas Press, 1980), p. 196. See my review in Campo Libre (Journal of Chicano Studies), Vol. I (Winter 1981), No. 1, 121-133.

<sup>8</sup>What remains theoretically inadmissible in analyses of the "collective unconscious" is the underlying theory which may be fragmentarily illustrated with the following passage taken from one of Erich Neumann's many books: "'early mankind' and 'matriarchal stage'

are no archaeological or historical entities, but psychological realities whose fateful power is still alive in the psychic depths of present-day man. The health and creativity of every man depend very largely on whether his consciousness can live at peace with this stratum of the unconscious or consumes itself in strife with it," The Great Mother: An Analysis of the Archetype (N.J.: Princeton University Press, 1972), pp. 43-44; see also, pp. 4, 13, 28. In a telling sequence of theoretical assumptions, a romance-like micronarrative emerges wherein the male hero (i.e., consciousness) slays the dragon ("early mankind" and "matriarchal stage", that is, ethnics and females; the monster, the unconscious.) A modern civilized man, Newmann seems to say, must learn to control the "devouring consciousness" (p. 28) which is the Mother, the Child, and the Primitive. The political significance of these passages can be taken to mean the necessity which drives Rational, modern man to take over the madhouse of the unconscious, to segregate the alien, to confine the maladjusted, unproductive, represented by hysterical mothers and minoritized children and ethnics. It is in this ideological context that Lacan's rereading of Freud can be appropriated by Chicano critical discourse to undermine dated theories of the unconscious.

<sup>9</sup>Taken from The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. and ed. by J. Strachey (London: The Hogarth Press, 1955), Vol. XIII, 177.

<sup>10</sup>Rudolfo A. Anaya, "The Writer's Landscape: Epiphany in Landscape," Latin American Literary Review, Vol. 5 (1977), No. 10, 99.

<sup>11</sup>Ibid., p. 102. Subsequent references to this essay will be made only with pagination in parenthesis.

<sup>12</sup>Sigmund Freud, "The Uncanny," in On Creativity and the Unconscious, ed. B. Nelson (New York: Colophon Books, 1958), p. 137. For a different translation, see same essay in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. and ed. by J. Strachey (London: The Hogarth Press, 1955), Vol. XVII, 231.

<sup>13</sup>In this respect, Light in August by William Faulkner is an example of a narrative in which a coyote (i.e., Joe Christmas), born of an Anglo mother (Milly) and a Mexican father, roaming the U.S. in a circus (confused by Milly's father, Eupheus, for a "white nigger") goes through life feeling self-contempt (for his assumed "nigger" blood). Christmas' castration at the hands of the Nazi-like Percy Grimm only serves to mark the conclusion of a life torn by racism, hypocritical religiosity, and isolation. For another Mexican-Anglo union, see the same novel, the characters being Nathaniel Burden and Juana; Christmas' death is the result of his murder of Nathaniel's daughter, Joanna, who also lived in loneliness.

<sup>14</sup> See Malcolm Cowley, Exile's Return (New York: Penguin Books, 1976), pp. 3-47; particularly the following: "Regional traditions were dying out; all regions were being transformed into a great unified market for motor cars and Ivory soap and ready-to-wear clothes...At the colleges they attended, usually some distance from their homes, they were divested of their local peculiarities, taught to speak a standardized American English and introduced to the world of international learning...the country of our childhood survives, if only in our minds, and retains our loyalty even when casting us into exile:.", pp. 4, 5, 14.

<sup>15</sup> Freud, "The Theme of the Three Caskets," On Creativity and the Unconscious, op. cit., p. 75.

<sup>16</sup> The roles of Samuel, Cico (=Ezequiel), and Antonio are clarified when they are themselves viewed as diachronic constructs made with biblical antecedents or with elements taken from Mexican history (e.g., Juan Diego, the Virgin's apparition, etc.) Samuel and Cico are both symbolical counterparts of their biblical namesakes, one as a priest, first born of a mother of six children in which the husband has two wives (i.e., double parentage); in addition, as a priest, Samuel's role is to serve, first, Saul ("a man from the land of Benjamin," I Samuel, 9:16), and secondly, to serve the youngest of Jesse's sons: David (therefore, the "Benjamin" or coyote of the family). Ezequiel, on the other hand, is the prophet who has a vision close to a river (much like Cico, linked to prophecy and the river); and is "among the exiles by the river Kepabar" (Ezequiel 1:1-2). Ezequiel is often seized by the spirit of God, "trances" described through images of body ingress ("As he spoke, his spirit came into me," 2: 1-2, 3:23), and associated with modes of revelatory truth. Both Samuel and Ezequiel treat the subject of a foundation, either of a genealogy (Jesse's mystical tree which leads from David to Jesus), or a Universal City, to be ruled by Christ (from the point of view of the New Testament). Furthermore, the Book of Ezequiel, divided into eight sections (David's number, being the eighth child), follows three phases: the prophecy of Jerusalem's fall; the city's destruction; and the advent of a ruler (David) whose "restored theocracy" is to be eternal (Ezequiel 48:35). Jerusalem is destroyed because of its sinfulness and violence; its reconstruction will result in a period of peace (34:25-27), and in a "multiethnic" community where aliens (and coyotes, for Jerusalem itself is "mixed", of an Amorite father and a Hittite mother, 16:3-4) are not ostracized, deported, or killed (47:21-23). Note that both books have an obvious political unity through David: Samuel relates David's terrestrial rise to power; Ezequiel, conversely, celebrates David's return as a spiritual power (37:24-26). Both prophets are marked by times of strife and urban deterioration; one of Ezequiel's first commands will return our attention to BMU: "Jerusalem...it will be the besieged and you the besieger" (4:1-3, also 16:1-4).

<sup>17</sup>In Bruce-Novoa, Chicano Authors, p. 192.

<sup>18</sup>Interview with César González, op. cit.

<sup>19</sup>See Claude Lévi-Strauss, "The Structural Study of Myth," op. cit., pp. 221-223.

<sup>20</sup>See my article, "Apocalypse as an Ideological Construct: The Storyteller's Art in Bless Me, Ultima," in this volume.



his son associating with an Indian (at least with "his"), or the fact that Jasón was ignorant of the carp's legend ("Perhaps later Jasón would know"); in HOA, Clemente Chávez sympathizes with Jasón's grief over the Indian's death (HOA, p. 7), and Jasón, very much in the manner of Antonio as the shaman's apprentice, suddenly appears as a character with mystical tendencies (HOA, p. 14). By this time, more than an unreliable narrator (Antonio), one has a probable example of a writer who "rewrites" his past work after having read his critics who want more brujos, apprentices, and epiphanies.

It might be worthwhile in this context to examine other dimensions of BMU's narrative pragmatics, for any comprehensive study must discuss eventually the literary conventions found in Anaya's narrative system. In an article based on reader-oriented criticism, Rabinowitz proposes a model composed of four audiences; applied to BMU, one would have the following:

- 1) the actual audience: readers who constitute Anaya's only "real" audience, i.e., those who purchase the book;
- 2) the authorial audience: readers who constitute Anaya's "hypothetical" audience and for whom he writes, considering 17 their "beliefs, knowledge, and familiarity with conventions;"
- 3) the narrative audience: the narrator's "imitation" audience;
- 4) and the ideal narrative audience: readers who accept "uncritically" what the narrator has to say.

Let us evaluate Rabinowitz audience model using BMU as the object of analysis. Anaya's actual audience, not surprisingly, seems to be his favorite, like many other writers whose favorite audience is the "working class" (according to Anaya, "Teachers and professors were reading it [BMU], but most rewarding of all, the working people were reading it");<sup>18</sup> the authorial audience is formed by Anaya's targeted reader (not necessarily Chicano, at least in BMU); and while the narrative audience is the audience who "listens" to Antonio's story, and who may or may not believe in magic, or in Antonio's "visionary powers", the ideal narrative audience believes uncritically in everything Antonio says (some critics definitely belong in this category). Although this model is far from being complete (as Rabinowitz agrees), for it does not incorporate a critical audience (the authorial is not enough), it does clarify the differences between the authorial audience

(who reads the "fictional" account written by Anaya), and the narrative audience (who listens to the story told by Antonio the narrator). The differences are as follows:

- 1) Anaya: addressing an authorial audience familiar with his usage of "literary" (storytelling) traditions;
- 2) Antonio: addressing a narrative audience who, although distanced from their cultural background, its members can still understand him;
- 3) Antonio: the "hero" in a story rhetoricized according to "folk" conventions.

In Anaya criticism it is increasingly difficult to distinguish between the "author" (Anaya) and the "hero" (Antonio), who are commonly held to be prophets or brujos; Antonio's role as storyteller has been ignored, in spite of the role's importance in Anaya's narrative.<sup>19</sup> Yet to understand the storyteller (what he is "now" in the time of the narration), one must first grasp the essential features of the story's "hero"; these are as follows: (1) his inability to interpret the nature of events, particularly those leading to Ultima's death; (2) his incapacity to understand his dreams (which lead to Ultima's undoing); and (3) his unwitting participatory role in Ultima's death. The first two redefine the narrative as the story of a "hero" who is more the instrument of Fate (thus serving its purposes), than one who is the fulfillment of exemplary character virtues (e.g., maturity, diligence, wisdom, etc.); the third feature introduces an ethical element which surfaces traditionally through the themes of remorse, sense of guilt, and sacrifice (with the victim as scapegoat). As a result, BMU can not be read as a Bildungsroman (this same judgment applies to novels ranging from Pocho to The Rain God), nor as the tale of an extraordinary hero (shaman, prophet, etc.). Upon further scrutiny, BMU appears to be a mixed generic construct (tragedy, pastoral, and apocalyptic), with tragedy as the main thread of the plot, beginning with a violation of a law (Ultima's interference in the destinies of Antonio, Lucas Luna, and Téllez), and concluding with a nemesis (Ultima's death). Antonio's role as an instrument of fate in Ultima's death, consequently, becomes an essential plot feature and the telos of the narrative itself. Antonio, in other words, is certainly a "man of destiny", but in ways he never suspected, for he is invested with a Judas-like function, namely,

to be a central figure in the Master's undoing. This reading challenges Anaya criticism to reexamine its fixation on Antonio as the "hero", collective or allegorical, of the narrative; Antonio is only the speaking subject (the storyteller) or a remote instrument of fate (the "hero") in a narrative which mixes an available heritage of genres (the task of clarifying the sources of BMU as a generic construct is beyond the limits of this study). This, in part, attests to BMU's importance in Chicano literature both as a cultural event and as a literary artifact.

## II. Judas as an Instrument of Fate

Antonio's "blindness" to events around him is presented through a process one could define as a progressive acquisition of awareness identified by the Aristotelian canon as the hero's moment of recognition or anagnorisis. This canon is inverted in BMU, for the moment of recognition, instead of disclosing the hero's true identity (to himself), reveals the identity of someone else: Ultima.<sup>20</sup> Antonio's inability to interpret everyday contingencies is made clear on three instances (pp. 111, 156, 241). The first instance deals with the thematics of sin (the legend of the golden carp, and the end of the world); immediately after Cico reveals to Antonio the carp's prophecy (to return when "the sins of the people would weigh so heavy upon the land that in the end the whole town of Guadalupe would collapse and be swallowed by water," p. 110), Antonio (storyteller) exclaims: "It was unbelievable, and yet it made a wild kind of sense! All the pieces fitted!" (p. 111, my italics).

In the second instance, Antonio is following Narciso who is on his way to warn Ultima about Tenorio's expressed intentions to kill her (his second daughter is dying). There's a storm, so Narciso decides to stop at Rosie's place to ask Andrew, Antonio's brother and frequent patron of Rosie's brothel, to replace him and run to Ultima with the warning. Antonio, who has been following on Narciso's footsteps, sees Andrew in the brothel ("A single red light bulb...His face was...bloody...Her face was painted red...", p. 155), and makes this comment: "My brother...all seemed to fit. And I remembered my dream;

Andrew had said that he would not enter the house of the naked women until I had lost my innocence" (p. 156). According to Antonio everything seems to "fit", although he ignores what is essential to puzzle: the red bulb and the two faces; his loss of innocence and the imminent death of Narciso, all symbolized by a storm and the violence of a color, represented by a bulb, blood, and a young woman's rouge.

Lastly, Tenorio's second daughter has died ("the town is in an uproar"), and is now about to look for Ultima with far from neighborly intentions ("the man has been drinking all day and howling out his vengeance on la curandera, Ultima," p. 239). Word of this reaches Antonio through his uncle Juan (the importance of this name will be discussed shortly in the context of apocalypse); he is told to go to his grandfather's house, but instead Antonio walks "carelessly up the road, unaware of what the coming darkness would reveal to me" (p. 241). As he is about to cross a bridge, Antonio almost bumps into Tenorio who is riding a horse and on his way to kill Ultima. Tenorio, in a moment of drunken euphoria, tells Antonio about his knowledge regarding the relationship between Ultima and her owl. Antonio (storyteller) then makes the following comment before he continues with his story: "It was when he said that the owl was the spirit of Ultima that everything I had ever known about Ultima and her bird seemed to make sense" (p. 242).

A summary view indicates that the moment of recognition is not related to Antonio's self-discovery (generally found in p. 236), but to his sudden recognition of Ultima's true identity (p. 242) and, most important, of his role in her imminent death. One also discovers that the "pieces" of Antonio's puzzle (which, I will later argue, is Ultima's riddle to Antonio, presented to him during their first encounter) are fragments foreshadowing Ultima's death; and that Antonio's loss of innocence (a major theme in the narrative) is caused by "the sins of the people", in other words, by a process of violence and murder which contains the deaths of Lupito (i.e., Guadalupe), Narciso, and Ultima, but with remote origins in the regional conflicts between Mexicans and Native Americans, and between the former and Anglo Americans ("the meeting of the people from Texas with my forefathers was full of blood, murder, and tragedy," p. 119). If we backtrack to the moment when

g Antonio begins to notice the surrounding puzzle ("All the pieces fitted!," p. 111), the irony of Antonio's understanding of the world around him will become obvious: when Cico declares that the golden carp will return when the land sinks with its own sins, Antonio begins, like a novice bricoleur, to "put things together" ("it made a wild kind of sense!"), arriving at the following stage of puzzle: "My own mother had said that losing your innocence and becoming a man was learning to sin. I felt weak and powerless in the knowledge of the impending doom" (p. 111). The irony of this remark is that Antonio does not yet understand the nature of the real impending doom (Ultima's death); his wisdom is visceral ("I felt weak and powerless.."); his response, candid and humorous ("I thought about telling everyone in town to stop their sinning, or drown and die," p. 111).

the The narrative process which leads to the moment of recognition, therefore, begins in chapter 11 (exactly at the center of the narrative) and concludes in chapter 22, just before the "story" ends. Antonio's progressive "enlightenment", ranging from the loss of innocence (Rosie's place) to the prophecy of the golden carp (the "end of the world"), and Ultima's death (the beginning of Antonio's remorse and, one assumes, his compulsive storytelling), are all somehow related to the town of Guadalupe, to the virgin known by the same name, and to apocalypse, which ~~such~~ virgin symbolizes in Mexican history and culture. The analysis of this structural "knot", due to its intricacy, shall reclaim our attention shortly.

Ultima's "sacrifice" at the hands of Tenorio is a negation of her promise to Antonio ("good is stronger than evil", p. 91), but a fulfillment of her destiny. It is in this sense that one must reread Ultima's initial words to Antonio ("I knew there would be something between us," p. 11), for more than an anticipation of her death at Guadalupe ("I have come to spend the last days of my life here, Antonio" p. 11), Ultima appears to know also Antonio's role in her death. At this point, Antonio's last farewell to Ultima acquires an ominous meaning: "Then I did something I had never done before. I reached up and kissed Ultima" (p. 234, my italics).<sup>21</sup> By modifying the traditional version of Judas, the storyteller is proceeding consistently

with his didactic plan, namely, to carry his culturally distanced and urbanized narrative audience from past traditional folk ways ("It was the custom...There was always room..," p. 4) to a situation belonging to cultural insiders and transformers.<sup>22</sup> On the other hand, between beginning and conclusion of the narrative there is a perfect correspondence of tokens of birth and death: just before Ultima's arrival at Guadalupe, Antonio dreams about his birth and hears Ultima declare, "I will bury the afterbirth...Only I will know his destiny" (p. 6, my italics). Just before her departure (death), Antonio runs to bury Ultima's owl, but now a lot wiser as to the nature of his destiny. This narrative juncture marks a decisive turn in our reading of BMU, for the recognition of this structural feature replaces Antonio as the hero, with Ultima now as the heroine who holds the reins of the plot's principal actions. In retrospect, every narrative detail seems to point in this direction, for Ultima is the one to engage in actions while Antonio, unable to understand much less to control the "world" surrounding him, remains a passive spectator of events whose unfolding he only comprehends too late. If BMU is a romance (as Calderón, following Northrop Frye, enthusiastically assures us), Ultima's role would give a forceful twist to a Chicano romance of the Southwest. I leave the study of this "generic question", however, for another occasion. For a discussion of Antonio's "destiny" and of his role in Ultima's death, out next step is to examine Antonio's inability to understand his dreams.

### III. Juan's Revelations on a Metaphorical Island

Antonio and the nature of his dreams are also best understood through his link with Ultima. In three dreams (VII, p. 132; VIII, p. 167; and X, p. 233) Antonio has clear indications not only of Ultima's death, but also of the cause and the agent. But Antonio's dreams remain incomprehensible; his dreams are prophetic, yet he remains blind to the significance of the dream narratives. Tenorio's threat to kill both Narciso and Ultima occurs at a fateful moment in the narrative (chapter 12, p. 127), right after having an eye destroyed by Ultima's owl. Though the link between the owl and Ultima

should have then been clear to both Tenorio and Antonio, it is not. I On chapter 16, just when Antonio (distracted as usual) is thinking of the Virgin of Guadalupe, day-dreaming that he is Juan Diego's "double" (and, indeed, Juan is Antonio's middle name), he runs into Tenorio and, in his attempt to intimidate him, threatens the former with Ultima's owl: "the owl will scratch out your other eye" (p. 181). This is the result of Antonio's threat:

He crouched as if to pounce on me, but he remained motionless, thinking. I braced to ward off his blow, but it did not come. Instead he straightened up and smiled, as if a thought had crossed his mind, and he said, "ay cabroncito, your curse is that you know too much!" (p. 181, my italics)

Antonio is definitely under a "curse", but Tenorio is wrong: Antonio does not "know". Does Antonio reach then a similar conclusion, discovering the link between the owl and Ultima? He doesn't, even though by chapter 16 Antonio has had previous disclosures of Ultima's death (p. 132), and of her relationship with the owl (p. 167). Ironically, that same night Antonio dreams again of Ultima's death ("But often at night I awoke from nightmares in which I saw Tenorio shooting Ultima as he had shot Narciso," p. 182); the "often at night" obviously compounds the futile warnings given to Antonio regarding the manner and agent of Ultima's downfall. As noted earlier, Tenorio gloats over Ultima's vulnerability (as suggested by Antonio) on page 242; three pages later (and as Antonio "closes" his story), Ultima dies just as foretold in Antonio's dreams, but with one important variance-- Ultima dies to save Antonio's life:

I froze as Tenorio turned and pointed his rifle at me. "--¡Espíritu de mi alma!" I heard Ultima's command ring in the still night air, and a swirling of wings engulfed Tenorio. He cursed and fired...That shot destroyed the quiet, moonlit peace of the hill, and it shattered my childhood into a thousand fragments that long ago stopped falling and are now dusty relics gathered in distant memories. (p. 245)

It is instructive to observe that the precise moment when Antonio's childhood bursts into fragments, the event is in perfect synchrony with Tenorio's shooting of Ultima's owl ("a swirling of wings"), marking, as well, the climactic moment reached by Antonio's narration. The "dusty relics" and "distant memories", as a result, constitute the narrative that is BMU, but, more importantly, they form a symbolic

concentration composed of three motif elements: the end of Antonio's innocence ("shattered my childhood"); the end of Ultima's life (the destruction of the "moonlit peace of the hill"); and the dénouement or unravelling of the plot's fabric. Consequently, the motifs weaving their way throughout BMU, such as the end of the world (the sinking of the "island" of Guadalupe, a town "surrounded by water"); Antonio's dreams and "destiny"; and the bond between Ultima, the owl, and Antonio, all meet at this narrative locus, revealing both the art of BMU's raconteur (Antonio), and the riddle-like structure of the "story".

If one follows the sequence of warnings received by Antonio regarding Ultima's death, and arranges them graphically, the following is the result:

PORTENTS OF ULTIMA'S DEATH

<i>Dreams</i>			VII	VIII		X
<i>Chapters</i>	11	12	13	14	16	22
<i>Clues (Ultima-owl link)</i>		p.127	p.132	p.167	p.181-2	p.233
<i>Antonio's "puzzle"</i>	p. 111			p.156		p.242
<i>Antonio's discovery</i>						p.242
<i>Antonio's remorse</i>						p.248

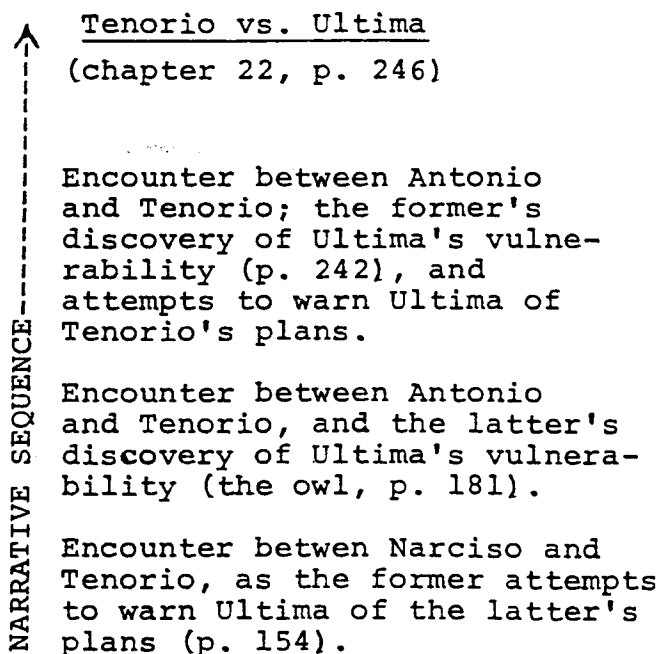
In this graph, Antonio's discovery of Ultima's true identity becomes a climactic moment in the narrative, linking dream prophecies, incidental clues, and puzzle-like situations which allow Antonio to become aware of his destiny at a decisive moment (p. 242), although the narrative has been moving and advancing towards Ultima's death. If one compares the thematic consistency of the three "prophetic" dreams (VII, VIII, and X) with the three instances when Antonio sees that "all of the pieces" fit, there will be a perfect correspondence: the prophecy of the golden carp and the sins of Guadalupe (chapter 11, p.111) form the beginning of the process which leads to Ultima's downfall, anticipating the confrontation between good and evil (Ultima and Tenorio) in Guadalupe (chapter 12); the process continues then to two dream revelations (dreams VII, VIII) and three clues (pp. 127, 132, 167) which should have formed part of the second "puzzle" situation (but do not); proceeds then with Antonio, following Narciso (chapter 14,



p. 156) who, on his way to warn Ultima of Tenorio's intentions, stops at Rosie's place and is killed shortly afterwards by Tenorio (thus fulfilling his threat made in p. 127); the process then advances to clues and dreams (chapter 16, pp. 181-182) where Antonio is still in the dark (!) about Ultima's identity, something to be revealed six chapters later (chapter 22, p. 242), right after another moment of "distraction":

I walked carelessly up the road, unaware of what the coming darkness would reveal to me...As I walked I gathered ripe mesquite pods and chewed them for the sweet juice...And so it was not until the horseman was almost upon me that I was aware of him. (p. 241)

This scene becomes the repetition of a preceding encounter between Antonio and Tenorio, where Antonio is also distracted, thinking about the Virgin of Guadalupe (chapter 16, p. 181); it is also homologous to the scene in which Narciso attempts to warn Ultima of Tenorio's plans (chapter 14, p. 154). Both scenes, as a result, contain and foreshadow the third (chapter 22, p. 242) in which Antonio comes across Tenorio in the "bosque" (the symbolical analog of the wilderness, violence, and evil; see pp. 16, 81, 97, 108) between El Puerto de los Luna and Guadalupe (south-→north direction), and runs to warn Ultima of Tenorio's vengeful plans (repeating Narciso's former actions). These figural "doubling" of scenes, or narrative telescoping, is a signpost technique that carries the reading to the final conflict between Ultima and Tenorio:



Every reader of BMU knows the aftermath: Tenorio fulfills his promise to kill Narciso and Ultima, and so does Pedro Luna--he kills Tenorio. Antonio's despair and remorse are evident right after the passage in which he becomes aware of Ultima's true identity:

A long time afterwards I thought that if I had waited and gone to my uncles, or somehow sneaked across the bridge and warned my grandfather that things would have turned out differently. (p. 243, my italics)

One paragraph prior to the conclusion of BMU, Antonio reflects again on the result of his "dream-fate" (p. 132), and states: "perhaps if we had come earlier we would have saved Ultima. But it was better not to think that way" (p. 248). This statement is almost an identical response to Narciso's death: "Perhaps if I had been closer to Narciso what happened would not have happened" (p. 159). As Antonio "relives" the deaths of Narciso and Ultima, he reveals in his narration his incapacity to understand the forces of destiny that threw him into the unfolding of events in which he functioned as an instrument (Ultima deploys him as "Juan"; fate makes use of him to bring Ultima to her doom, etc.). His feeling of impotence and remorse is expressed through phrases such as "if I had waited", "perhaps if we had"; the "instrumentality" of Antonio as a hero in the narrative appears to be the inversion of Antonio the storyteller, who displays full command in a well-structured cuento, playing with his audience through storytelling devices such as delayed (and false) information, strategic equivocality, and scene correlation or "doubling". Nonetheless, is Antonio really over his despair, or does Ultima's death haunt him in his adult years as a storyteller? Ultima seems to sense the probable impact her death might have on Antonio, so at the close of her third and last blessing, she adds: "if despair enters your heart look for me...I shall be with you" (p. 247). This closing passage recalls another found at the beginning of the narrative where the despair of the adult Antonio is disclosed:

As Ultima walked past me I smelled for the first time a trace of the sweet fragrance of herbs that always lingered in her wake. Many years later, long after Ultima was gone and I had grown to be a man, I would awaken sometimes at night and think I caught a scent of her fragrance in the cool-night breeze. (p. 11, my italics)

In the pursuit of his destiny, Antonio learns that he plays a role in the fulfillment of Ultima's destiny, that he is a part of a larger "scheme of things" that he does not understand, but that somehow his subsidiary role has been part of events having metaphysical resonances. And this is Antonio's greatness, and his tragedy. How might the narrative audience view Antonio? One is led to speculate that as it follows Antonio's "autobiographical" story, the impression moves from an initial presentation of the hero as being exceptional (prophecies, visions of his birth, etc.), to one of dramatic irony where the narrative audience is allowed to know more than the narrator's remote self (the hero), but not more than the storyteller (the deconstruction of the "story" is the task of the critical audience, i.e., of those of us involved in its analysis). The narrative audience then advances to an understanding of Antonio's fateful role and subsequent remorse. At this point the conclusion could well function as the demonic reversal of the beginning, with Antonio joining the forces of "darkness" (i.e. Tenorio) to undo Ultima; but Antonio, on the contrary--always courageous and faithful to Ultima--manifests himself as being predestined for such function, involved as he is in a "master plan" he does not understand. How would the narrative audience understand Antonio's role? What folk traditions are available that allow the narrative audience to recognize and comprehend Antonio's narration? Ultima and Antonio are "read" as variants of the Jesus and Judas story, with Antonio as the "disciple" who learns, to his anguish and dread, that his "destiny" (Antonio's quest throughout BMU) is to be instrumental in the master's downfall.

The narrative audience has been alerted all along about this variant (rewritten in a matriarchal mode): the relationship between the Virgin of Guadalupe, Ultima, and the owl (a variant of the Father, the Son, and the Holy Ghost); Ultima's "saintly" bearing amid the people of Guadalupe and El Puerto ("She knelt by Ultima's path and touched the hem of her dress as she passed by," p. 96); Ultima's function as the "woman" in Revelation (12:1) in her encounter with the "red dragon (Tenorio) precisely in chapter 12 (pp. 123-128); Ultima's payment after the clearing of the curse in Téllez house: a sacrificial lamb (p. 224) which foreshadows her own "sacrifice";

Ultima's "work" on earth ("to heal the sick and show them the path of goodness," p. 247); her acts of thaumaturgy (the "resurrection of the dead", curing of "diseases", etc.); and her death so that others may live (Antonio). And, of course, Antonio's farewell kiss to Ultima, emblematic of Judas' kiss. The matriarchal displacement of the life of Jesus (=Ultima) and the Hellenized version of the Judas story (Antonio's preordained fate) can be conceptually schematized as follows:

	<u>Christianity</u>	<u>BMU</u>
<u>Christ's Parentage:</u>	Divinity + Virgin	Divinity + Virgin
<u>Symbolic Intermediaries:</u>	Dove	Owl
<u>Sacrificial Lamb:</u>	Christ	Ultima
<u>Instrument of Fate:</u>	Judas	Antonio

The Jesus/Judas story is not at all uncommon in regions close to the Mexico-United States Border. In fact, it is one of the best known throughout Christendom. For centuries, it has stimulated the imagination of Christians and given them a human paradigm of treason, hypocrisy, and remorse. The "kiss of Judas" soon became synonymous with perfidy and imminent death. Mexicans of the Border regions close to the Río Bravo share in this tradition. For instance, Américo Paredes' bricolage of the Gregorio Cortez legend contains elements taken from Christian iconography, encoded numerologically and with fragments of the Jesus/Judas story, all subsumed under a legend dealing with Border conflict. In the legend, Gregorio Cortez is "the seventh son of a seventh son"; <sup>23</sup> he has prophetic powers (p. 39); is a man of peace but also a man of "destiny" (pp. 35, 36); he has the gift of tongues (communicates with rangers as well as with mares, pp. 35, 45, 46); encounters "eleven" Mexicans upon his return to Goliad, and among them meets "El Teco" (El Tecolote = the Owl), of whom the legend says "Judas should have been his name" (p. 49); delivers Gregorio and receives a reward in silver, and is forever driven by a sense of guilt, etc. Paredes' version of the Judas story, although molded in the traditional version, has been "rewritten" in an ethnic mode:

El Teco did not enjoy the reward...because he could not spend it anywhere. If he went to buy a taco at the market place, the taco vender would tell him that tacos were worth two thousand dollars gold that day. People cursed him in the streets...he never knew peace until he died. (p. 49)

But Antonio's role suggests another, "estranged" (Hellenized) version of the Judas story; this Judas is the disciple who loves Jesus, is his faithful follower (never to deny him, like Peter), but who soon learns of his destiny: to be a crucial part in the apprehension of Jesus.<sup>24</sup> The Judas variant, then, is culturally the obvious reading, but the wrong one if such variant is the "traitor" and not the man whose fate has plotted against him. Nonetheless, Ultima and Antonio do not fit into only one "variant" for they have different significations in the narrative (e.g., Antonio as Juan Diego and as John of Patmos), all consistent with an overall plan: apocalypse, a world "upside-down", and the emergence of a New World. The narrative homology between BMU and John's Apocalypse, revealed in their common stylistic features, their use of symbolic numbers, and their syncretic amalgam--all embedded in an apocalyptic construct with dense ideological detail--can be also sustained due to a cultural continuum characteristic of the West.<sup>25</sup> As I will argue in what follows, echoes of this continuum resonate in BMU through Mexican cultural motifs.

### III. The Ideal Landscape in BMU

BMU's initial paragraph contains a symbolical condensation of the major features of apocalyptic literature: an advent, a revelation, and the "creation" of a new entity risen from its former, less conscious antecedent.<sup>26</sup> Marking the fateful encounter between Antonio and Ultima, this passage clearly divides Antonio's life in two periods with Ultima as the vital partition. As the second paragraph indicates, the true beginning of Antonio's story, and of his life for that matter,

begins with Ultima's arrival. Logically, the connotation of a double birth suggests also the idea of Antonio's double parentage: the mother, María, is the uterine origin of his biological life; Ultima, on the other hand, is the cause of Antonio's spiritual awakening and the flowering of his faculties of perception (in chapter 12, Antonio makes the comment: "I felt more attached to Ultima than to my own mother", p. 115). The initial passage reads as follows:

Ultima came to stay with us the summer I was almost seven. When she came the beauty of the llano unfolded before my eyes, and the gurgling waters of the river sang to the hum of the turning earth. The magical time of childhood stood still, and the pulse of the living earth pressed its mystery into my living blood. She took my hand, and the silent, magic powers she possessed made beauty from the raw, sun-baked llano, the green river valley, and the blue bowl which was the white sun's home. My bare feet felt the throbbing earth and my body trembled with excitement. Time stood still, and it shared with me all that had been, and all that was to come...(p. 1)

To say that Anaya's landscape descriptions are poetic, mystical, or epiphanic is merely to postpone indefinitely the analysis of the rhetoric deployed; in BMU, the landscape has no referential, mimetic function and it is integrally rhetorized in an apocalyptic mode according to the ideal landscape literary tradition. The revelatory experience undergone by Antonio is extraordinary in the sense that he reaches a peculiar level of cognition better known in apocalyptic literature as a vision trance.<sup>27</sup> This initial scene resembles a slow-motion take, allowing for the progressive, cumulative description of exterior details and mental processes, of physical distances, approximations, and the moment of contact (a hand, the earth, a trembling body). Noticeable also is the repetition of an advent ("Ultima came...When she came") and the "freezing" of time's flow ("the magical time...stood still...Time stood still"), narrated in the context of an encounter which generates a semiotic continuum and a series of reading expectations ranging from Michelangelo's pictorial depiction of Adam's creation (the approaching, "flying" deity, the nude body reclined against the earth, hand contact about to occur), to the sublimated, spiritualized eroticism of mystical raptures. This encounter

between Ultima and Antonio is described again a few pages later, but with important modifications:

She took my hand and I felt the power of a whirlwind sweep around me. Her eyes swept the surrounding hills and through them I saw for the first time the wild beauty of our hills and the magic of the green river. My nostrils quivered as I felt the song of the mockingbirds and the drone of the grasshoppers mingle with the pulse of the earth. The four directions of the llano met in me, and the white sun shone on my soul. The granules of sand at my feet and the sun and sky above me seemed to dissolve into one strange, complete being. (p. 10-11)

The differences between the first and second descriptions of this initial encounter are evident: in the first, the stress is on tactile contact ("She took my hand...My bare feet felt...my body trembled"); in the second, although repeating the hand motif, the emphasis is transferred to the visual ("Her eyes...through them I saw for the first time"), and to a synesthetic merging of the olfactory, tactile, and auditory senses ("My nostrils quivered as I felt the song of the mockingbirds...the drone of the grasshoppers...the pulse of the earth"). This sudden activation of Antonio's sensorium is apocalyptic in the sense that it is the unveiling of a surrounding world manifested through emblems of air dominion (mockingbirds, grasshoppers), cardinal points ("four directions of the llano"), and a concluding narrative principle, the adynaton, which "strings together" cosmic dissolution ("seemed to dissolve into") with anthropomorphic transformations ("into one strange, complete being"); yet, it is this process of disintegration/reintegration which best characterizes apocalyptic literature.<sup>28</sup>

In addition, these two passages introduce (1) a schematization of BMU's rhetorized landscape (e.g., the llano, the river valley); (2) the classical motif of the elements, with earth, fire, and water as dominants in the first passage, and wind in the second; (3) the thematics of flying ("her eyes swept.."), suggesting the perception of an owl in flight and confirming an affinity between a "flying" woman and a "flying" boy ("In my dream I flew over the rolling hills", p. 4); and the apocalypsis of a cosmic cataclysm and the rise of new forms of life. Ultima's owl-like sensorium (peripheral vision, powerful tactility), duplicated in a sympathetic transfer to Antonio (symbolically transformed into a fledgling owl), exhibits the presence of a more acute and unified sensory system than its human analog. Antonio's synesthetic trance, consequently, with its superior and harmonious unification of the senses, would appear to be the confirmation of the

relationship master-apprentice ("I knew there would be something between us"); but the narrative itself precludes such reading, for Antonio is not Ultima's "apprentice". These apocalyptic passages are best read as revelations of the sites (the llano, the river valley) in which Ultima will perform thaumaturgical acts, with Antonio acting alongside Ultima (Lucas Luna, Téllez) or "against" her as an instrument of fate.

While Anaya criticism has repeatedly interpreted these passages as paradigmatic of Anaya's epiphanic landscapes and of Antonio's exceptional prophetic faculties, the preceding analysis indicates that Antonio does not initiate vision trances on himself, for the activating principle throughout the narrative is Ultima. The irony of Antonio's storytelling becomes a key plot-element at this narrative locus: although Ultima reveals, as of their first encounter, her link to the owl, the sites of her forthcoming interferences (a man from las Pasturas, another from El Puerto de los Luna), and a "cataclysm" (her own death as the sacrificial victim which reintegrates the communal body), Antonio will not comprehend the magnitude of her revelation at first contact. When Antonio finally understands Ultima's "riddle" (p. 242), it will be too late.<sup>29</sup>

Ultima's self-disclosure to Antonio, subtly enacted in their first encounter, is repeated the day after Lupito is slain, and as Antonio remembers the tragedy ("I felt a soft hand on my head...her eyes held me spellbound," p. 28); it occurs again just before Antonio's departure to his first day in school:

I felt Ultima's hand on my head and at the same time I felt a great force, like a whirlwind, swirl about me. I looked up in fright, thinking the wind would knock me off my knees. Ultima's bright eyes held me still... But how could the blessing of Ultima be like the whirlwind? Was the power of good and evil the same? (pp. 51, 52)

The description of the first encounter occurs twice (pp. 1, 10-11), followed by two more instances of self-disclosure (pp. 28, 51); there are therefore, three revelations of Ultima's identity, with the third being also the occasion of Ultima's first blessing, followed by two more: one, before Antonio departs to El Puerto to spend a summer learning the lifework of the Lunas (p. 234); and, second, just before Ultima's death (p. 247). The three blessings, on the other hand, manifest Ultima's growing heterodoxy in matters related to institutionalized Catholic sacraments, for she moves from an orthodox blessing



(p. 51), to two others, given at crucial moments in the narrative (allowing the pupil to return to family ways: "you have seen too much death...Perhaps your uncles could best teach you.." p. 233) which are heterodox but, according to Antonio, just "as holy" (p. 234). In sum, chapter six becomes a narrative "turning point", with three apocalypses (pp. 1, 10; 28; 51; the first is repeated), and three blessings (pp. 51, 234, 247). The design formed by the three revelations poses an inherent contradiction in cognitive modes; concomitantly, Ultima's blessings are introduced in a progressively heterodox mode (deletion of the Trinity), therefore in a contradictory relationship in regards to institutionalized religion (Catholicism). The blessings, nonetheless, lead directly into the Luna side of the family, suggesting that once Antonio's "destiny" is fulfilled (i.e., Ultima's death), he is free to return to the matrilocal part of his kinship network.

Noteworthy of the blessings is that all three are of a liminal nature: (1) school; (2) the Luna workplace (pastoral, non-violent); and (3) an "entrance" into adulthood. In addition, the revelations and blessings have an instructive connecting link: during the third revelatory contact, Antonio is frightened by Ultima ("I looked up in fright") and has a moment of doubt ("Was the power of good and evil the same?"); on the other hand, Ultima has a moment of doubt during her first heterodox blessing (p. 234) in which she appears to be reconsidering the wisdom of her interference in Antonio's destiny ("you have seen too much death. It is time for you to rest..", p. 232). Sensing the nearness of her downfall, Ultima bids Antonio farewell, telling him "Be prepared to see things changed when you return" (p. 234). The revelations and blessings, consequently (planted on six nodal points of the narrative, from its beginning to its end), outline a conceptual schematization that is all-embracing, of a deterministic design, and tacitly embedded in the rhetorized description of the first encounter (see Table 1).

The conceptual framework that governs the diagram manifests two adynata side by side: time stands still and the universe dissolves into a new "whole" (therefore, from disjunction to conjunction, from discrete units to an organic body). These cosmic violations, structural features of the apocalyptic tradition, appear simultaneously with the

synesthetic reaction taking place in Antonio. The notion of "frozen" time negates the everyday conventions of time and space, meaning--for those who undergo such experience--a transformation through metanoia, defined by Frye as follows:

a change of outlook or spiritual metamorphosis, an enlarged vision of the dimensions of human life. Such a vision, among other things, detaches one from one's primary community and attaches him to another... As a form of vision, metanoia reverses our usual conceptions of time and space. The central points of time and space are now and here, neither of which exists in ordinary experience...the gospel of metanoia makes man a "new creature!"<sup>30</sup>

In his storytelling, Antonio gives signs that he never becomes a Luna (i.e., a farmer), although that appears to have been Ultima's last wish ("you have seen too much death," p. 233); that he is left marked for life, and detached from his "primary community" (Luna or Márez), is a fact foregrounded as of their fateful meeting.

Table 1

Ultima's Apocalypses and the Rhetorization of the Ideal Landscape

<u>Encounter</u>	<u>Revelation</u>	<u>Emblematic Bird</u>	<u>Structural Features and Qualities</u>
I. <u>Ultima</u> : "makes" beauty from the llano, the river valley, etc.	I. <u>Sensorium</u> 1. Visual 2. Tactile 3. Hearing 4. Smell 5. Taste (?)	I. The Owl 1. Master of air 2. Nocturnal 3. Wisdom/Magic	I. Time: stands still II. Sun: shines/dissolves III. Earth: mystery IV. Hills: wild beauty V. Llano: beautiful VI. River: magic/sings
II. <u>Antonio</u> : his body trembles, feels the power of the whirlwind, his nostrils quiver, etc.	II. <u>Cognition</u> 1. Landscape A. Llano a. Site of Márez clan; b. Site of Ultima's thaumaturgy (Télliez' house). B. River Valley a. Site of Luna clan; b. Site of Ultima's thaumaturgy (Lucas Luna). 2. Unity of Creation A. Elements (4); B. Cardinal points (4); C. Cosmic levels (Underworld, Earth, Sky, Sun).		

IV. The Rhetorization of Demonic Landscapes

Ideal landscape descriptions have their demonic parody in BMU, appearing on six narrative settings: (1) the slaying of Lupito (p. 20); (2) the curing of Lucas Luna (pp. 84, 87-88); (3) Tenorio's aggression against Narciso (pp. 151-152), against Antonio (pp. 180, 241), and against Ultima (pp. 244-245); (4) the meteorological effect of the atomic bomb (pp. 183-184); (5) the clearing of the curse on Téllez house (pp. 213, 221); and (6) Ultima's death (p. 248). Consistent with its narrative organization, BMU begins at daylight and concludes, in a "forked" mode, with night both as the time of the narration ("Around me the moonlight glittered...in the night a million stars sparkled," p. 248), and of the narrative ("Ultima was really buried here. Tonight," p. 248); not surprisingly, ideal landscapes are described with sunlight, whereas their demonic parodies are presented with storms, "eclipsed" suns, and whirlwinds. The first instance of a demonic landscape is introduced just after Lupito is slain:

The dark shadows of the river enveloped me as I raced for the safety of home. Branches whipped at my face and cut it, and vines and tree trunks caught at my feet and tripped me. In my headlong rush I disturbed sleeping birds and their shrill cries and slapping wings hit at my face. The horror of darkness had never been so complete as it was for me that night. (p. 20)

Begun and ended by metaphors of night, this passage abounds with demonic parodies of apocalyptic imagery ("The panoramic apocalypse ends with the restoration of the tree and water of life, the two elements of the original creation," notes Frye),<sup>31</sup> and with natural features conspicuous in their intended assault on Antonio. The portrayal of an inverted Garden of Eden is seen through splintered trees (branches, trunks) with anthropomorphic attributes associated with infernal suffering ("whipped"), unyielding constraint ("caught at my feet"), and error ("tripped me"): in other words, the reason and condition of the damned. Other motifs associated with Christ are also parodied: the vine that gives everlasting life, and the path that leads to it; the "disturbed sleeping birds" as an inversion of the Holy Ghost (dove), and as an analog of the inverted tree of life: both birds and branches attack Antonio's face, i.e., his social identity and site of sensory perception. The terror and physical damage caused

by this experience will be the occasion for Ultima's first thaumaturgical act ("There was a strange power in Ultima's medicine," p.25). Lupito is killed by the river, close to the juniper tree; in his mind, however, he is in the Pacific, at war with Japan; his death, then, links two violences, two forms of madness: one, global; the other, local. Where's God? Where's his justice?, will soon become Antonio's recurrent questions.

The unnatural meteorological changes which take place during daylight, on the other hand, involve the presence of Tenorio Trementina and are described on four narrative passages. The first is introduced when Ultima and Antonio are approaching El Puerto with plans of curing Lucas Luna; the second, when Ultima is inside Tenorio's bar "reasoning" with him ("tell your daughters to lift the curse," p. 87), and also as she leaves the bar, accompanied by Antonio. These passages, consequently, form a semantic unit: Ultima's acceptance to "interfere" in the destiny of Lucas Luna; her offensive strategy (goes straight to Tenorio's bar); and her direct threat ("I thought I could reason with you," p. 88); the passages are described as follows:

The drive to El Puerto was always a pleasant one, but today it was filled with strange portents...Whirlwinds and dust devils darkened the horizon. I had never seen anything like it...all around the sky darkened. (p. 84)

A strange, dark whirlwind swept through the dusty street and cried mournfully...The storm broke...and the rising dust seemed to shut off the light of the sun...so concerned was I with finding some direction in the strange duststorm...The rider...disappeared into the swirling dust...the sky remained dark around us. (pp. 88, 89)

If Ultima's arrival at Guadalupe is described as a "whirlwind" which causes Antonio to be swept away, in a vision trance, to superior modes of cognition, her destination to El Puerto, on the contrary, is portrayed as a progressive meteorological violence produced by the conjunction of two sharply opposed rivals: a healer and a destroyer. Anaya criticism has emphasized Ultima's qualities as a curandera, viewing her as a benefactress whose "white" magic is in opposition to the black arts of the Trementina sisters; but are they ever a match for Ultima? She openly scorns them, considering them mere "amateurs" (p. 92). The reading of BMU must be conducted at different levels, hence to limit one's critical focus to the ideologue (in Jameson's sense) of good and evil, or "white" versus black magic, is to remain at the story level of the narrative.<sup>32</sup> The thematic

cluster of thaumaturgy should be analyzed using Native American and Mexico-European cultural sources as constituents of an inter-textual setting; this task, obviously, falls outside the limits of this study, but the outlines can be sketched with one example: the cosmic correlation between Ultima (born in Las Pasturas) and Tenorio (from El Puerto) is made clearer when one remembers that the governing astral bodies, for each village, is the sun and moon, respectively. Ultima's conjunction with Tenorio, seen in cosmic terms, can be viewed virtually as an eclipse, with the correlative atmospheric disturbances that are associated with dangerous cosmic unions: darkened suns, strange portents, whirlwinds, duststorms.<sup>33</sup> At yet another level, one hears mythical echoes of the origin of fire, cooking, and a burned world: Ultima cooks her remedies (pp. 90, 93), burns the Trementina sisters' "evil load" (p. 97), burns the three bundles of evergreen branches, which are symbolic replacements of the hanged Comance Indians (p. 223); she asks Gabriel that her body be cremated after her death (p. 224), and orders Antonio, just before her death, to burn all her medicines and herbs "somewhere along the river" (p. 247). Associated with fire, Ultima--who is already linked to a bird--becomes a mixed metaphorical construct of the phoenix, a variant of the Resurrection, the tree of life, and apocalypse:

On metaphorical principles all the categories of apocalyptic existence can be thought of as burning in the fire of life. The bird is an image of the Holy Spirit, and the burning bird is the phoenix, whose story was regarded later as a type of the Resurrection...the tree of life...in Greek is also called phoinix.<sup>34</sup>

Contrary to the disjunction that as a rule should prevail between Ultima and Tenorio, the golden carp and Ultima are homologous (both are periodical and seasonal; both produce vision trances in Antonio; both cause his body to "tremble"; Antonio's cognitive faculties suddenly increase, etc.). The passage where this homology is evident is the following:

"The golden carp," I whispered in awe. I could not have been more entranced if I had seen the Virgin, or God himself...I felt my body trembling as I saw the bright golden form disappear. I knew I had witnessed a miraculous thing.. a thing as miraculous as the curing of my uncle Lucas. And I thought, the power of God failed where Ultima's worked; and then a sudden illumination of beauty and understanding flashed through my mind. (p. 105)

Strong examples of adynata, both Ultima and the golden carp represent the world's end manifested as a world "upside-down": he is an Emyrean god transformed (and demoted) into a chthonic beast; she, a "demonic" woman (as sorceress) transfigured (and promoted) into a Christological figure; the golden carp, originally master of the air, is now master of water (hence the expected deluge); Ultima's thaumaturgy connects her at times to the underworld (as "destroyer", making clay dolls), and at others, she is a mediator with the upper-world (she is master of air, her teacher was "el hombre volador", etc.). Her triumph over the Trementina sisters results in a proof of her healing powers; the women of El Puerto, nonetheless, have mixed feelings, and some call her a witch, while others think of her as a curandera or a virgin ("una mujer que no ha pecado," p. 96). The ambiguity of the last term is clarified when one reads it at different levels: in its metaphorical sense, Ultima is a construct of son and mother, Christ and the Virgin (of Guadalupe), a microsystem which encloses an ancient mystery, namely, the conjunction of different cosmic levels. And the triune aspect of Ultima combines three cosmic levels: as a witch, curandera, and virgin, she is the underworld, the earth, and the sky, respectively. The dispersal of signifieds in BMU is the result of a decentered universe and an upside-down world.

This narrative feature generates in BMU a continuum of variants, parodies, and cultural transgressions, such as, for example, an owl associated with beauty and goodness; a curandera whose face "was old and wrinkled, but her eyes were clear and sparkling, like the eyes of a young child" (p.10); youths--like Samuel, Cico, and Antonio--who seem "wise and old" (p. 71), have eyes which are "clear and bright, like Ultima's" but already show "lines of age" (p. 109), and who generally feel "older" than the rest of the local boys (p. 156); and, lastly, a Catholic priest (the Luna ancestor) who is the founding father of a numerous clan. These code violations--old woman with eyes of a child, youth with signs of old age, a Catholic priest and his progeny, etc.--, are adynata associated with paradox, transgressions of the logical order, apocalypses of a renovatio mundi.

The distribution of evil surfaces in the form of Tenorio, the Trementina sisters, static cultural structures (the Márez, the Luna),

and Anglo-American signifiers (the railroad, barbed wire, the atomic bomb). It is instructive to note that, similar to the ancient fear of uttering God's name, or of invoking the devil, Antonio (as a storyteller) portrays Gabriel as encoding the Anglo-American conquest of 1848 through technical metaphors (the railroad network), or as meteorological analogies of violence ("it was like a bad wave of the ocean covering all that was good," p. 51). BMU's demonic landscapes, in sum, are recontainments of evil seen through manifestations of destruction, disturbances of cosmic harmony (interferences, reprehensible conjunctions, etc.), and threats of a return to chaos.

V. Mulier fugit in solitudinem (Apocalypse 12:6)

Anaya criticism has been inclined to bring thematic closure to BMU's landscape either as Antonio's mystical experiences or his ethnic synthesis (Luna + Márez), thus interpreting Antonio's metanoic trance as foreshadowing the unity of his conflictive genealogy. This type of analysis, which gave BMU a political reading in the 1970's, has an ideological basis which can be retained, but without former "ethnic" or "oppositional" overtones. As every reader of BMU knows, Antonio is a pacifist, and his reactions to violence are visceral (he is always feeling nausea, throwing up, falling sick, etc., when confronted by violence, as illustrated in pp. 103, 154, 156, 202, and 231). A close reading suggests that Antonio, in his adult years, becomes an "apostle" like member of an Ultima cult, with an ecumenical scope not limited to U.S. Mexicans; Antonio's "proclamation" or kerygmatic discourse makes sense only in this evangelical context.

In general terms, however, the emblematic topography in BMU has been polarized in two categories: the llano (by referential continuity, Las Pasturas), and the river valley (associated with El Puerto de los Luna); the liminal post will be the hill (adjacent to the town of Guadalupe), site of Antonio's home and boundary of the llano. Because of BMU's metalinguistic landscape descriptions, the ideal topography triggers a number of possible readings; for example, in the first passage, a first reading seldom transcends the aesthetic level, and one may close the book assuming an implied ecological harmony of man with the forces of creation; but this is a surface reading, with possibilities of being rewritten differently: through a cultural code in which

the llano and the river valley, associated now to Las Pasturas and El Puerto de los Luna, respectively, appear as inherent features of a cultural conflict resolved in Antonio who, thanks to Ultima's intervention in his destiny, is able to synthesize the contradiction of a historical dialectic (Márez vs. Luna), becoming the logical counterpart to a racist ideology: an allegory of New World miscegenation (the elements being Spain and Native Mexico).

The polysemic dimension of the initial landscape description, then, can generate a number of readings which easily bring ideological closure to the narrative at an aesthetic or cultural "nationalist" level (i.e., an ethnic reading). In this study, I am proposing a third reading, not only of the initial paragraph but of the entire narrative. The reading incorporates the notion of pharmakos (scapegoat) to a narrative that, true to its "world upsidedown" configuration, appears to be a romance with internal conventional features of tragedy, thus once again "stringing together impossibilities": tragedy and Fate; romance and the Manichean opposition of good and evil; the former defined according to the Aristotelian canon; the latter, to Christian ethics. Even Antonio, as a variant of Judas, acquires structural meaning within this blending of cultural conventions.

In regards to her function as a pharmakos--the essence of Ultima's riddle presented to Antonio during their first encounter--, the logical connections are to be made with the two sites where the thaumaturgical works are to be performed, one in the river valley (Lucas Luna, chapter 10), the other in the llano (Téllez, chapter 20). The "beauty" of both threshold symbols, which for years have been the governing lifestyles, and economies, of farmers and shepherders, signifies the prospect of their unification through Ultima's sacrifice (therefore, from disjunction to conjunction, from conflicting members to a reintegrated body). The disharmony between feuding Mexican clans is bridged, at one level, by the marriage of Gabriel Márez and María Luna; at yet another level, by Ultima's interference in three destinies (although she "was not to interfere in the destiny of any man," p. 247), namely, Antonio (p. 6); Lucas Luna (p. 80); and Téllez (p. 217). Ultima accepts to function as a benefactress in the last two cases after making the following cautionary remarks:

The gaze of her eyes held them transfixed. "You must understand that when anybody, bruja or curandera...



tampers with the fate of a man that sometimes a chain of events is set into motion over which no one will have ultimate control. You must be willing to accept this responsibility." (p. 80)

This warning is given to members of the Luna clan--María, Pedro--, who accept the responsibility; at another level, one connects this passage to Ultima's interference in Antonio's destiny (p. 6), and a richer reading begins to unfold, with a different set of expectations; this reading is strengthened in subsequent chapters (when Antonio acquires features of a Judas variant), particularly during Ultima's last thaumaturgical intervention: Téllez ("'You know the rules that guide the interference with any man's destiny'...'I know,' my father said...'let the bad consequences in your chain of destiny fall on my head,'" p. 217). The question becomes, then, why did Ultima interfere in Antonio's destiny to begin with? Surely not to make a curandero of Antonio.

When Ultima arrives at Antonio's house, he gazes at Ultima and remembers his dream; he holds hand<sup>s</sup> with her, everybody expects him to show his good manners and welcome Ultima properly, but Antonio is under a vision trance and hardly hears his father and mother, who are prompting him to follow customary rules (p. 11). Ultima's owl-like sensorium--eyes, metaphorical talons--has just confirmed a relationship; Antonio, as well, has just transgressed a customary law of etiquette, eliciting from Ultima the phrase "I knew there would be something between us." And thus the bond is cemented. A rereading, however, indicates that such bond had already been established as of Antonio's birth; when the Luna and Márez clans argue over Antonio's destiny, it is Ultima who intervenes and changes Antonio's future life. Although only a dream, the reader is lead to assume that Antonio's birth occurs exactly as described (pp. 7-8). Ultima's interference in Antonio's destiny, as a result, brings along a responsibility that, given Ultima's prophetic powers, she must have accepted before Antonio's birth; this is partly disclosed when she offers the umbilical cord and the afterbirth to the Virgin of Guadalupe, while the Márez and Luna clans are arguing over the fate of the newborn.

The strife between the Márez and Luna clans form a microcosm of a regional discord, apparently the result of a momentum carried over

from the wars against Native Americans; the regional history is, therefore, a history of devastation and displaced aggression. It is in this context that the llano reveals itself as a demonic waste land.<sup>35</sup>

Besides being the youngest of María's offspring, Antonio is also the sixth, with a diffuse numerical symbolism: the days of Creation, and God's sixth covenant with Moses; John's Apocalypse, with number 6 linked to the name of the beast (=Nero), the New Babylon (Roman Empire), and war (e.g., persecution of Christians). Viewed as code terms, and commutable to other texts, the beast would be associated with Tenorio Trementina; the New Babylon, with Guadalupe; and war, through the local history of strife and persecutions: Mexicans against Native Americans; Anglo-Americans against Mexicans (a history "full of blood, murder, and tragedy," p. 119); and men in general against witches ("Under the old law there was no penalty for killing a witch," p. 82), an aggression that is described in the mob-scene against Ultima (chapter 12), and which reveals that such law is not "old" at all (pp. 125-126). Ultima's status in the region, consequently, is delicate and vulnerable to male aggression, which explains the uneasiness with which she is admitted in Gabriel's household. Ultima's frequent association with Native Americans would seem to apply more to their fate ("the only good witch is a dead witch"), than to their folklore. Her role as pharmakos or sacrificial lamb becomes, then, a required figure in this setting, for it discloses the violence of the region and the absence of the law, two motifs in the apocalyptic tradition whose demonic emblems are found in the Four Horsemen and the New Babylon.

In the historical references found in BMU, one reads that Antonio's ancestor, the priest Luna, was sent by the Mexican government to colonize New Mexico (pp. 27, 49), where he founded El Puerto de los Luna between the years 1821-1846 (years when the land belonged to Mexico), close to the town of Guadalupe. Although never stated, Guadalupe must have been a Native American settlement overrun by Mexicans from El Puerto, who then changed the name of the town to Guadalupe (the town's ethnic sedimentation, in other words, would be a parallel to Tepeyac hill in Mexico, where the Virgin of Guadalupe is superposed

over a preceding native deity, namely, Tonantzín). Besides Mexicans from El Puerto and Las Pasturas, however, Anglo-Americans also live in Guadalupe; this town, therefore, represents a slice of regional history (golden carp, Jasón's Indian, wars, etc.), as well as the prototype of the city, with peoples of diverse racial and cultural backgrounds.<sup>36</sup> Whereas Las Pasturas is now a desolate town (p. 2), and although El Puerto continues to be the stronghold of the Luna clan, Guadalupe is the only town with a mixed and growing population. Yet the point to be stressed is that in the three towns of the region, Guadalupe is the original site of the "settlements" and where the "people" communicated with the gods (p. 110), where communication was lost, and where the prophecy of the golden carp is expected to be fulfilled; hence, Guadalupe is at once Babel as well as where the Paraclete is awaited. Inherent in the various settlements of Guadalupe one finds the following periodization of a multilayered history of violence and conflict:<sup>37</sup>

Table 2

Diachronic Construct of History in BMU

<u>Settlement</u>	<u>"Worlds" or Eras</u>	<u>Phases of Revelation</u>	<u>Time</u>
6) Sixth Settlement (Dream, pp. 168)	Fulfillment of prophecy	Apocalypse	Future
5) Fifth Settlement (p. 119)	Anglo-American	Gospel of <u>Metanoia</u>	Present
4) Fourth Settlement (pp. 27, 49)	Mexican	(Western) Law	Past
3) Third Settlement	Native American	Wisdom	Legend
2) Second Settlement	Second "Fall" (p. 110)	Prophecy	} Myth .
1) First Settlement (p. 74)	The <u>People</u>	Fall of Man	

In a narrative such as BMU, the representation of history is logically encoded in a pre-modern, Manichean master narrative where the destiny of mankind hangs in the midst of an inexorable struggle between the forces of creation and chaos, harmony and violence, disintegration and reintegration. The result is a historical emplotment presented in the form of myth (e.g., the golden carp), and legend (the heroic past of the Luna and the Márez clans), with history, in its modern sense, as a subtheme embedded in the narrative: the 1846 war between the United States and Mexico; World War II (almost a century apart from the preceding war with Mexico). Yet if Antonio is seven years old in 1945, the adult storyteller would be addressing his narrative audience during the 1960's (when Anaya is writing BMU), therefore at the time of the Vietnam war ; since Lupito (i.e., Guadalupe) goes insane after military service in the war against Japan, the Asian conflict of the 1960's acquires the perverse features of a "double", the return of the "same": mankind's obsession with terrestrial empires.<sup>38</sup>

Present also in BMU is a "historical" construct that connects the narrative to the tradition of celestial empires, with its own versions of the Millenium, the Second Advent, and Apocalypse (best portrayed by the penitentes of New Mexico who act as "doubles" of medieval flagellants); and the "textual" sources are the Bible and Mexican history. It is also at this level that BMU establishes a synchronic unity composed of the Roman Empire, the Spain of the sixteenth century, and modern United States, all three signified by an island (literal or metaphorical), a man of revelations whose name is "Juan", and a time of "world" conflict.

Antonio's reference to the story of "Diego" rewrites legend in the interests of the narrative's "ideology of form" (in Jameson's sense). As is widely known, the Virgin of Guadalupe does not appear to a "Mexican boy" (as claimed by the storyteller), but to an adult Christianized Aztec; also, his name was not Diego, but Juan Diego (a "double" entity, since they are the names of two apostles).<sup>39</sup> Secondly, the analogies are made between Antonio's hill and the hill of the Tepeyac ("much like ours"), where the Virgin appeared to Juan Diego; this, logically, only serves to affirm the analogy between the infant Antonio (whose middle name is Juan) and "Diego" (whose

other name is also Juan). Thirdly, since the town of Guadalupe is surrounded by water, it is the equivalent of a metaphorical island, just like Tepeyac hill is a metonymical island (due to its contiguity to a lake). In sum, the narrative develops a diachronic construct composed of three Juanes, three islands, and three apocalypses or revelations, which in turn coincide with an empire, with the historical conflict of peoples of different "nationalities", and with a New World foretold in each apocalypse.

#### Apocalyptic History in BMU

<u>Site</u>	<u>Recipient of Vision</u>	<u>Time</u>	<u>Empire</u>
Storyteller's	Narrative Audience	1960's	United States
Guadalupe's Hill	Juan (young Antonio)	1945	Axis Powers
Tepeyac Hill	Juan Diego	1531	Spain
Island of Patmos	John	1st c.A.D.	Rome

The diachronic construct formed by the three apocalyptic Juanes obviously refers to a New Jerusalem, the New Church, or to the New World rising, frequently expected to last a millenium. BMU's ideology of form, therefore, is achieved ideologically (as this study has attempted to illustrate) as well as formally: John's Apocalypse has 22 chapters, and so does BMU; in Apocalypse (12: 3-6), the Beast attempts to devour the woman's child (who, by the way, "is destined to rule all nations with an iron rod"), while in BMU (also in chapter 12) Tenorio organizes a mob with the purpose of lynching Ultima (to avenge the death of his "child", the Trementina witch). The importance of number 22 is explained by Curtius in a brief study give to "literary trifling with numbers", as he calls it; Raban Mauer, according to Curtius, made a compilation of his De rerum naturis in 22 books; the Old Testament, "in conformity with the 22 letters of the Hebrew alphabet," has 22 books; St. Augustine's City of God is also divided into 22 books, just like BMU. "This fact," Curtius writes, "justifies us in seeing a stimulus to medieval numerical composition in 'Biblical poetics'...Here number is no longer an outer framework, but a symbol of the cosmic ordo."<sup>40</sup>

VI. The Horse, The Hanged Man, and Forbidden Marriages

The apocalyptic conventions that "speak through" BMU are ancient and of diverse sources, in character with Anaya's propensity towards syncretism, variants, and the transgression of static cultural structures. Viewed under this light, the best icon for BMU is that of the hanged man, represented numerologically by number 12, and rhetorically by the adynaton or "world upsidedown". Through these inversions, BMU nonetheless recontains Mexican historical constructs, autobiographical traces, along with the anti-war advocacy of the 1960's. BMU, in other words, achieves its truth in its inner coherence and not in a misunderstood representational intent. Its truth points towards a world-historical horizon and what could be referred to as a contradiction. Since Ultima, as an apocalyptic figure, represents a method of cognition, her revelations will stand in direct opposition to secularized, modern science. In this contradiction then, one finds the locus where the initial passage of ideal landscape description acquires a more profound meaning, revealing a lexicon and a cluster of signifiers in opposition to Ultima, either in the form of technical (e.g., the railroad), or scientific knowledge (e.g., the atomic bomb). Whereas Ultima's knowledge uplifts and "unfolds" the beauty of creation, and blesses in the name of health, goodness, and beauty, modern man's science has an opposite effect: madness (Lupito). The analogy between modern science and the Tower of Babel becomes at this point an implicit mental operation.

Ultima's apocalypse is, consequently, a symbolic resolution to two contradictions: one, social; the other, scientific. As already proposed, her death corresponds to the paradigmatic sacrifice of the pharmakos whose function is to reunite a society splintered by a history of conquest and violence. Secondly, Ultima's cognitive powers appear to be a symbolic resolution to a local contradiction between traditional and scientific knowledge. While this may suggest the availability of a "naive" resolution, one should remember that science's dismissal of traditional knowledge is known for its perversity, as Lyotard well illustrates:

The scientist questions the validity of narrative statements and concludes that they are never subject to argumentation or proof. He classifies them as belonging to a different mentality: savage, primitive, underdeveloped, backward...At best, attempts are made to throw some rays of light into this obscurantism, to civilize, educate, develop...It is the entire history of cultural imperialism from the dawn of Western civilization.<sup>41</sup>

This regional contradiction in "epistemic" modalities finds its emblematic representation in the horse and in its cultural correlates according to Native American, Mexican (Márez), and Anglo-American variants. Although brought to the New World by Spaniards, the horse soon became (from a Western point of view) an intricate part of the cultural fabric of Native Americans and a symbol of their freedom and nomadic way of life (ironically, this "Indian" lifestyle is appropriated by the Márez clan as their own, yet consider themselves descendants of Spanish conquistadores). Likewise, in BMU the Márez clan are "wrapped up" in a horse culture which distinguishes them from the sedentary and agricultural Luna clan. Anglo-Americans, conversely, achieve their cultural expression through an iron horse (i.e., the railroad) which radically transforms both the economy and the way of life of the region. Besides being a cultural emblem, and a symbol of war, the horse (in its Anglo-American version) also represents a new epistemological development: the metamorphosis of a natural horse into its unnatural "double" which, like the Trojan ancestor, carries the forces of empire in its belly.

Antonio, in his role as storyteller, refers to the Anglo-American arrival as a technical modality (railroad), a land tenure system (barbed wire, i.e., individual property as opposed to the traditional communal land holdings), and a regional origin (Texas), with its own history of strife and cultural upheaval. Antonio's rhetorical strategy is revealed in the thematic cluster organized with variations of the theme of metamorphosis or zoomorphic transformations, introduced as a faculty (when linked to cognition), as punishment (when associated with a transgression), or as entropy (when the result of war, such as madness, cultural regression, etc.).<sup>42</sup> The metamorphoses are revealed through an owl, carps, and "wild" boys, respectively. Horse,

for example, is given the following "horselike" description:

The Horse came up to me very slowly until his face was close to mine. His dark, wild eyes held me hypnotically, and I could hear the deep sounds a horse makes inside his chest when he is ready to buck. Saliva curled around the edges of his mouth and spittle threads hung down and glistened like spider threads in the sun. He chomped his teeth and I could smell his bad breath..."Whaggggggg!" he brayed. (p. 34)

If one compares this passage with the initial encounter between Antonio and Ultima, the parody will be evident. Instead of the unfolding of cosmic forces, gurgling waters, and the "hum of the turning earth", Antonio witnesses the unfolding of a face (mouth, saliva, spittle, wild eyes), and hears "deep sounds" originating in Horse's chest; instead of being "spellbound" under Ultima's gaze, Antonio is held "hypnotically" under Horse's "dark, wild eyes". Through a rhetorical operation, Horse has acquired equine traits expressive of an arrested cultural development and suggestive of the regional babel of tongues in which English has become the lingua franca, while Spanish is becoming, among the local youth, a fragmented language. Compared to Horse and Bones, the "spirituals" (Samuel, Cico, and Antonio) are the ideal counterpart and the mode of "cultural power" introduced by the narrative. The names alone are symbolical reductions of their significance: to war (horse) and death (bones); the members of the cult, on the contrary, are figural representations (if not fulfillments) of the Biblical priest (Samuel, with the barren mother and double parentage), the apocalyptic prophet (Cico = Ezequiel), and a saint associated with temptations and visions of Hell (Antonio). In sum, the rhetorical process organized around the horse motif ranges from a metaphor (the youth called Horse), and a metonymy (the Márez horsemen, "horse-like" by contiguity), to a synecdoche (a cultural "whole" represented by one of its parts--the iron horse).

Having reached this point, it appears that the reading touches what the narrative can not utter by itself (the "unspeakable" in BMU), not because of literary decorum but because of an unwritten law regarding what may be called forbidden marriages. One can easily grasp the commutability of the males from Las Pasturas (e.g., Márez) and



the men from Texas (e.g., Anglo-Americans): in both instances, they are related in BMU to aggression. "Márez" and "Anglo", in a sense, are code terms that can be interchanged, reducing the regional violence to one between Anglo-Americans and Mexicans. María, by marrying outside of "her clan" (Gabriel), has, in a way, married an "Anglo", thus transgressing a local prohibition regarding interracial marriages. The commutability of code terms (Márez = Anglo) would better explain, from a historical and cultural point of view, the long-standing enmity between the Márez and the Luna clans ("We have been at odds all of our lives," p. 235); as it stands in the narrative, such enmity has been coded according to a preceding opposition that has been resolved in Mexico, namely, the conflict between Spaniards and the Mexican native population, a conflict which resulted in mestizo offspring. In New Mexico, the offspring of Anglo-Mexican unions are still called coyotes; could BMU be "talking", in its own muffled way, about coyotes in New Mexico, and not about Mexican mestizos? Antonio's dilemma (to be a Márez or a Luna) may conceal much more than a choice between being a horseman or a farmer.

#### VII. Summary

BMU is a richly textured narrative which operates with culturally relevant expectations. The story line appears at times to wander over to secondary themes, turning on itself--against itself--at key passages, advancing then to another narrative signpost, another meaningful thematic knot, at which point one discovers that the narration had been moving all along toward its climactic end. In the ontological duality established between the "speaking subject" (the storyteller) and his remembered "self" (his distant "I"), to the young Antonio corresponds the role of passive witness without sight, registered in the narration of a consciousness which is retroactive vision, narrative memory, and remorse. The narration incorporates on its path fragments of Native American lore, Christian iconography, and Anglo-American emblems (the railroad, barbed wire, institutional hegemony). The reading of BMU, therefore, becomes a complex activity, "identifying" with the narrative audience ("listening" to Antonio's yarn)

while, at the same time, keeping a critical distance, in search of structuring significations and correlative mechanisms that govern the flow of the narrative.

The rethinking of BMU as a fragment of a larger narrative corpus has led to the examination of the storyteller's art and to the analysis of apocalypse as an ideological construct. The results have revealed a pattern of recurrent motifs and themes throughout BMU's discourse, such as numerology; the Judas variant to the traditional "traitor" motif; the theme of double parentage; spiritual brotherhoods; forbidden marriages; the "double" or split character; the topos of the world "upsidedown"; and the "hanged man". Embedded in this pattern is a duality composed of (1) Ultima, as a woman who represents a symbolic personification of regional folk wisdom (Mexican + Native American); who crosses regional and cultural frontiers (in her role as sacrificial victim); and who is a symbolic resolution to conflictive epistemic modes (traditional vs. modern knowledge); and (2) Ultima's metaphorical son (Antonio), who plays a decisive role in her downfall, hence Antonio's remorse and role as Judas (with the correlative signifier of the tree). This thematic construct recontains the ancient belief that someone must die so that someone else may live, a belief fundamental to Christology, as well as to Anaya's narrative (in BMU, Ultima dies to save Antonio; in Heart of Aztlán, Frankie instead of Benjie; in Tortuga, Salomón, once Tortuga's "destiny" is set.

This motif and thematic pattern, with its own ideological base, could be read as the intermittent, half-concealed, register of authorial self-inscription; conventional critical approaches find it instead in Anaya's "collective unconscious", or in his epiphanies and "flight from history". In a separate study I undertake a more sustained analysis of such autobiographical self-inscription as it surfaces in Anaya's narrative trilogy, using this study as its foundation.<sup>43</sup>

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Notes

<sup>1</sup>Octavio Armand, Cómo escribir con erizo (México: Asociación de Escritores de México, A.C., 1979), p. 10.

<sup>2</sup>"The Triumph of White Magic in Rudolfo Anaya's Bless Me, Ultima", Mester, Vol. XIV (Primavera 1985), No. 1, 41-54.

<sup>3</sup>"Rudolfo Anaya's Bless Me, Ultima. A Chicano Romance of the Southwest", Crítica, Vol. 1, No. 3 (Fall 1986), 21-47.

<sup>4</sup>"Anaya, Rudolfo Alfonso", Chicano Literature: A Reference Guide, eds. Julio A. Martínez and Francisco A. Lomeli (Connecticut: Greenwood Press, 1985), pp. 34-51.

<sup>5</sup>"Myth as the Cognitive Process of Popular Culture in Rudolfo Anaya's Bless Me, Ultima: The Dialectics of Knowledge", Hispania, Vol. 68, No. 3 (September 1985), 496-501.

<sup>6</sup>"Ilusión y realidad en la obra de Rudolfo Anaya", in Contemporary Chicano Fiction, ed. Vernon E. Lattin (New York: Bilingual Press, 1986), pp. 171-199.

<sup>7</sup>In a keen attempt to "politicize" BMU, Lamadrid produces a reading which transforms Antonio into a cultural mediator, with permutations as trickster, curandero, or political activist; according to Lamadrid: "After Ultima's death, her knowledge continues in Antonio and the reader feels sure that whatever his fate may be, he possesses the conceptual tools to continue to help his people and culture with their internal conflicts as well as with the oncoming struggle between a whole new set of oppositions stemming from the fast approaching aggressive proximity of the Anglo culture and way of life" ("Myth as the Cognitive Process of Popular Culture...", op. cit., p. 500). At the surface level, objections to this interpretive passage could point to the idea of fulfillment of the apprentice's role ("her knowledge continues in Antonio") as being only an assumption made by Lamadrid, for there is absolutely no reference to a continuation of Ultima's knowledge. On the other hand, how would Ultima's knowledge function in the "oncoming struggle" with Anglo culture? Surely, clay dolls and pins are out of the question. Secondly, if Ultima, as her name suggests, represents the closing of an era and the end of a cultural paradigm, how can Antonio continue practicing with epistemic categories that belong to an unrememberable past? Furthermore, Anglo Americans are not "fast approaching" New Mexico; they have been there for some years with a history not unknown to Antonio ("The meeting of the people from Texas with my forefathers was full of blood, murder, and tragedy", BMU, p. 119). Lamadrid's passage concludes, nonetheless, a forceful, allegorical reading of BMU processed on a posited problem (two feuding families), resolved in Antonio (synthesis of the Márez and Luna families), and therefore representative of ethnic unity, a stage necessary for Antonio (and the people he represents) to meet another opposition (i.e., Anglo culture) in a struggle which, according to the inherent principles of the dialectic, might result in another synthesis: Mexican + Anglo. Or

could the opposition be sustained indefinitely? Lamadrid's article offers no comment. At this point, however, the imagination easily wanders to one of Anaya's "repressed" questions, though partly posed in Heart of Aztlán: Cindy's "coyote" child conceived by Bengie.

<sup>8</sup> According to Juan Bruce-Novoa: "the space of literature is open to Antonio and he becomes the narrator of the novel...He creates the novel to keep his promise to Ultima within a space of total harmony analogous to the one she revealed to him, and ultimately the same" (quoted by José Monleón, "Ilusión y realidad en la obra de Rudolfo Anaya", p. 192). Novoa is right in asserting that Antonio is the narrator in BMU, but his assumption regarding Antonio's "creation" of a novel is unfounded, for nowhere in the narrative is there a reference to such action. Secondly, is the "space" revealed to Antonio by Ultima one of "total harmony"? If Ultima signifies anything to Antonio it is, on the contrary, the disharmony of the world, made evident as of Ultima's arrival at Guadalupe.

<sup>9</sup> Novoa's reasoning has lead other critics, such as José Monleón and Héctor Calderón, to similar conclusions. Monleón, for example, adds: "Ultima...es defendida y ensalzada en la medida en que es vista como antecedente directo del escritor moderno... El poeta--en eso se convierten Antonio y Tortuga...reemplaza al curandero. BMU es el proceso de iniciación de Antonio no sólo como persona sino como escritor" (Monleón, "Ilusión y realidad en la obra de Rudolfo Anaya", p. 190). Monleón sees in BMU the replacement of the curandero by the modern writer (a poet now, not a novelist). Beginning with Novoa's assumption (Antonio = novelist), Monleón then proceeds to base his argument on the political views of Christopher Caudwell, resulting in a most interesting syllogism: (premise #1) = "Antonio is a poet"; (premise #2) = "poets can't undermine or work against their social class"; (conclusion) = "which explains the political ambivalence of Anaya the poet/writer". Basing the argument of his article on an obviously "inharmonious" foundation (Novoa's interpretation of BMU and Caudwell's crude notions of "reality" and "illusion"), Monleón's article will convince only the gullible or the uninformed. Novoa's interpretation, on the contrary, is based on birth tokens and a promise not kept: the former disclosed by Antonio's choice of "pen and paper" when still a child (p. 51); the latter, when Antonio promises Ultima "You will never die...I will take care of you" (BMU, p. 11). Since at the conclusion of BMU Ultima dies, Novoa interprets a problem (a promise not kept) resolved by an action: the writing of a novel where Ultima "lives". In their interpretations of BMU, Monleón remains caught in Caudwell's illusions; Novoa, on the other hand, continues reading novels as if all were portraits of the novelist as a young man. Nonetheless, Novoa's interpretation has a peculiar resonance in a recent article by Calderón, who adds: "Only the visionary Antonio, who in his dreams dons the priestly robes as poet and prophet, is capable of articulating the teachings of nature...Ultima is..."

superior to any realistic portrayal of a curandera. Her vision animates the landscape for Antonio; through her prophecy his future is determined. She is...the Romantic genius loci of the llano with whose guidance the future writer Antonio (and Anaya) is blessed" (Calderón, "...A Chicano Romance of the Southwest", p.30). What does this mean? Apparently that Antonio is a prophet ("visionary") like Ultima ("through her prophecy..."), and that Antonio is also a writer ("and Anaya") who, one presumes, will write BMU. But immediately after raising Antonio to the prophetic heavens as well as sinking him to the less grandiose role of a writer, Calderón turns towards Antonio's "novel" (BMU) and judges it as a "flight from history": "Anaya's narrative strategies can be pressed for meaning within a wider cultural context and interpreted as a flight from history...The agents of imperialism, the conquistador, and the priest, are legitimated and viewed as better alternatives to the fallen men of Guadalupe" (p. 39). Compared to Lamadrid's political reading of BMU, Calderón's represents its direct opposite: one views Antonio as preparing for the "oncoming struggle" with Anglo culture; the other sees BMU as a "flight from history" and giver of legitimacy to the "agents of imperialism".

<sup>10</sup>See Rudolfo A. Anaya, A Chicano in China (Albuquerque: The University of New Mexico Press, 1986), p. 119-120.

<sup>11</sup>Fredric Jameson, The Political Unconscious: Narrative as a Socially Symbolic Act (New York: Cornell University Press, 1981), p. 13.

<sup>12</sup>See Rudolfo A. Anaya, Bless Me, Ultima (Berkeley: Quinto Sol Publications, 1972), for the following passages: "I do not know what he said because of the shouting," p. 118; "that is all I remember," p. 94; "I don't know how long I stood there thinking," p. 152; "I did not know why he would pause here...I did not know what to do," p. 155; "I think I started laughing, or crying," p. 163, etc. All further references derive from this edition and pagination will be given in parenthesis.

<sup>13</sup>For example, "He seemed to be thinking," p. 19; "he seemed older than the rest," p. 53; "She held her head high, as if sniffing the wind," p. 121 (my italics).

<sup>14</sup>For example, "Bones might kill you and not care," p. 139; "if you had to stay after school it was eerie and lonely," p. 141 (my italics).

<sup>15</sup>For example, "It was the custom to provide for the old and the sick. There was always room in the safety and warmth of la familia," p. 4; "harvest time was a time for work and not for mitote," p. 131.

<sup>16</sup>Cordelia Candelaria, op. cit., p. 41; see also pp. 37-38.

<sup>17</sup>Peter J. Rabinowitz, "Truth in Fiction: A Reexamination of Audiences," Critical Inquiry, Vol. 4 (Autumn 1977), No. 1, 123. See also Jonathan Culler, On Deconstruction: Theory and Criticism after Structuralism (New York: Cornell University Press, 1982), 1-83. It is appropriate at this time to remember the obvious, namely, that Anaya wrote BMU with an ethnically unidentified audience, that is, he did not write it specifically for a Chicano readership, and intended at first to have it published through a Boston or New York firm; this does not apply, obviously, to the narrative written by Anaya after BMU; by that time, according to Anaya, "I had made my connection to the Chicano movement...Everywhere there was a feeling that the artist had to return his art to the people, to the pueblo," in Rudolfo A. Anaya (autobiographical entry), Contemporary Authors Autobiographical Series (Detroit: Gale Research Co., 1986), p. 25.

<sup>18</sup>Anaya, Contemporary Authors, op. cit., p. 24.

<sup>19</sup>See the excellent short story by Anaya, "The Place of the Swallows," in The Silence of the Llano (Berkeley: Tonatiuh-Quinto Sol International, 1982), which illustrates the role of the storyteller (with a reference to Salomón and the death of a "turtle"), and has an oblique insinuation to a "Gang of Four" and to the notion that a storyteller must walk alone.

<sup>20</sup>Most Anaya criticism locates Antonio's anagnorisis at a different place (p. 236), during Antonio's talk with his father. The true moment, however, occurs 6 pages later, when Antonio discovers his "destiny" in regards to Ultima's downfall: "I was afraid for Ultima. I realized the evil Tenorio had found a way to hurt Ultima... A long time afterwards I thought that if I had waited and gone to my uncles...that things would have turned out differently" (pp. 242-243, my italics).

<sup>21</sup>This "transgression" recalls another which occurs at the beginning of the narrative: Antonio's first greeting to Ultima when she arrives at Guadalupe; instead of calling her "la Grande", Antonio addresses her by her first name, Ultima ("My mother was shocked...But Ultima held up her hand... I knew there would be something between us", p. 11). Antonio is a man of fate and Ultima, as well as his mother, are concerned over his "destiny" and, as such, resemble the Fates who "weave" a man's destiny; at the beginning of BMU, when discussing Ultima's moving from Las Pasturas to Guadalupe, María's decision (and Gabriel's) to bring Ultima to their home is actually part of Antonio's destiny: María, at the moment of her decision, is weaving, assuming the activity associated with the Fates ("I knew her nimble fingers worked the pattern on the doily she crocheted", p. 2); much later, when Antonio is almost dying of pneumonia, Ultima sits by

his side ("she sat crocheting...she did her embroidery work. She told me stories about the old people of Las Pasturas", p. 170). The Fates, according to Barbara G. Walker, "bear traces of the Triple Goddess as three Fates rulers of the past, present, and future in the usual personae of Virgin, Mother, and Crone...Nearly always, they were weavers...Greeks still say the Fates visit the cradle of every newborn, to determine the child's future as his fairy godmothers" (The Woman's Encyclopedia of Myths and Secrets [San Francisco: Harper and Row, 1983], 302-303).

<sup>22</sup> This aspect is articulated in p. 236, during the talk between Gabriel and Antonio, and frequently interpreted as Antonio's moment of recognition. The didactic process inherent in Antonio's account appears to range from the assumption of a U.S. Mexican audience which is culturally, and historically, distanced (with Antonio as a point of reference), to one of cultural insiders, and then (reaching the didactic objective) to one of cultural transformers ("reform the old materials, make something new", p. 236). Stretched enough, this could mark the narrative audience's anagnorisis in an ideal situation; nonetheless, it remains a pedagogical lesson worthy of reflection. For a similar view, although in reference to the teaching of literature, see Northrop Frye's discussion of (1) "social mythology", (2) "serious belief", and (3) "individual recreation of mythology" in The Secular Scripture: A Study of the Structure of Romance (Massachusetts: Harvard University Press, 1976), pp. 167, 170, 171.

<sup>23</sup> Américo Paredes, "With His Pistol in His Hand": A Border Ballad and Its Hero (Austin: University of Texas Press, 1958), p. 35. The legend of Gregorio Cortez is Paredes' own bricolage or "arrangement", as he informs his readership: "It is the legend [of Gregorio Cortez] that has developed the heroic figure, which the ballad keeps alive...The legend, on the other hand, has grown considerably...There is no standard version of the legend and it is never, as far as I know, told complete at one sitting...The legend as it appears...is my own creation. I have put together those parts that seemed to me the farthest removed from fact and the most revealing of folk attitudes" (pp. 108, 109).

<sup>24</sup> This "Hellenized" Judas is also found in the version given by Tim Rice and Andrew Lloyd Weber in the musical recording of Jesus Christ Superstar, released by Decca Records in 1969.

<sup>25</sup>The point to be made in this context is not to suggest the critical precondition of biblical exegesis for a proper analysis of BMU, but merely to emphasize the rhetorical framework that informs the narrative, and to provide for a critical ground where BMU can be analyzed as an ideological construct built with apocalyptic notions transmitted to New Mexico, in great measure, by the Franciscans (e. g., the penitente tradition, the Virgin of Guadalupe, a theological sense of history with an ecumenical scope). Regarding the origin of the penitentes, see Frances L. Swadesh, Los primeros pobladores, trans. Ana Zagury (México: Fondo de Cultura Económica, 1977), pp. 79-107; also, for a parallel with the Flagellant Movement and its notion of the end of the world, consult Marjorie Reeves, Prophecy in the Later Middle Ages: A Study in Joachimism (Oxford: Clarendon Press, 1969), pp. 54-55; refer to the chapter on Charles V and the prophecies linked this emperor, pp. 359-374. For a general overview of the Franciscans in Mexico, consult John L. Phelan, The Millennial Kingdom of the Franciscans in the New World, 2nd ed., rev. (Los Angeles: University of California Press, 1970), pp. 41-58.

<sup>26</sup>On this subject, consult, Marjorie Reeves, Prophecy in the Later Middle Ages, pp. 270, 447, 503; also, the excellent study by David E. Aune, Prophecy in Early Christianity and the Ancient Mediterranean World (Michigan: W. B. Eerdmans Publishing Co., 1983), pp. 106-138; and Northrop Frye, The Great Code: The Bible and Literature (New York: Harcourt Brace Jovanovich, 1982), pp. 135-137.

<sup>27</sup>See Aune, Prophecy in Early Christianity, p. 19.

<sup>28</sup>Regarding the adynaton, see Ernst R. Curtius, European Literature in the Latin Middle Ages, trans. W. R. Trask (Princeton: Princeton University Press, 1973), p. 95.

<sup>29</sup>Antonio completes the "puzzle" in p. 242; notice that just before chapter 12--in other words, just before the mob scene in which Tenorio attempts to lynch Ultima and ends swearing that he will kill her--, Antonio has a dream in which Ultima tells him, "You have been seeing only parts...and not looking beyond into the great cycle that binds us all," (p. 113). In spite of the dream, Antonio continues seeing only parts.

<sup>30</sup>Frye, The Great Code, pp. 130-131; see also pp. 136, 165.

<sup>31</sup>Ibid., p. 137.

<sup>32</sup>See Jameson, The Political Unconscious, pp. 110-119.

<sup>33</sup>Consult Claude Lévi-Strauss, The Raw and the Cooked, trans. John and Doreen Weightman (New York: Harper and Row, 1975), pp. 298-299.



<sup>34</sup>Frye, The Great Code, p. 162.

<sup>35</sup>According to Frye, "the social relation is that of the mob, which is essentially human society looking for a pharmakos, and the mob is often identified with some sinister animal image such as the...Beast," in Anatomy of Criticism: Four Essays (Princeton: Princeton University Press, 1971), p. 149. Prior to this, Frye refers to the pharmakos as the sacrificial victim "who has to be killed to strengthen the others," p. 148.

<sup>36</sup>Regarding the city and apocalyptic literature, consult Frye, The Great Code, pp. 144, 154-156.

<sup>37</sup>Ibid, p. 106; the phases of Revelation, somewhat modified, have been taken from Frye. In BMU, the sources of myth are Samuel and Cico (pp. 73-74, 104-111); of legend, the sources are Ultima (pp. 37, 39, 115, 170, 216), Gabriel (p. 27), María (p. 49), and the people of Las Pasturas (pp. 118-119). While myth deals with the two original settlements and their transgressions, and subsequent "fall", clan legends also refer to foundations (El Puerto, Las Pasturas), transgressions (e.g., a priest's celibacy vows), a "fall" (division among local Mexicans), and to their subsequent uprootedness after the war of 1846.

<sup>38</sup>Ibid, pp. 83, 89, 93-94, 160, 177, for the role of empires as a major theme in apocalyptic literature.

<sup>39</sup>There are only three extended references to the Virgin of Guadalupe in BMU, and they refer to the Virgin's relationship to the town of Guadalupe and to Ultima's owl (p. 12); to the Virgin's apparition to "the little Indian boy in Mexico," and her healing powers (p. 42); and in the longest reference where the parallel is fully established between Juan Diego and Antonio (p. 180). If one recalls the textual setting of each reference, the first corresponds to Ultima's arrival and takes place in Antonio's dreams; the second, to the first occasion in which Ultima begins her "history lessons", telling Antonio about his past ("Long ago...long before you were a dream...", p. 37), and her lessons in herb collecting (the tree of life, by semantic expansion); the third, to Antonio's first encounter with Tenorio, exactly where Narciso was killed (the juniper tree), and corresponding to the site in which Antonio indicates to Tenorio (without himself knowing) the spiritual bond between Ultima and the owl, information which will lead eventually to Ultima's death.

<sup>40</sup>Curtius, European Literature, pp. 508, 509.

<sup>41</sup>Jean-Francois Lyotard, The Postmodern Condition: A Report on Knowledge (Minneapolis: University of Minnesota Press, 1984), p. 27. A few pages later, Lyotard adds the following comment: "Technology is therefore a game pertaining not to the true, the just, or the beautiful, etc., but to efficiency: a technical 'move' is 'good' when it does better and/or expends less energy than another" (p. 44).

<sup>42</sup>The theme of entropy emerges as a narrative construct in Heart of Aztlán, where urbanization, gangs, war, and labor problems are developed by Anaya with a marked difference.

<sup>43</sup>See my article, "The Surname, the Corpus, and the Body in Rudolfo A. Anaya's Narrative Trilogy," in this volume. These two articles update my previous analyses of Anaya's narrative, such as "Estructura y sentido de lo onírico en Bless Me, Ultima," Mester, Vol. V (Noviembre de 1974), Núm. 1, 27-41; and "Degradación y regeneración en Bless Me, Ultima: el chicano y la vida nueva," Caribe, Vol. I (Spring 1976), Núm. 1, 113-126; reprinted in The Identification and Analysis of Chicano Literature, ed. Francisco Jiménez (New York: The Bilingual Press, 1979), pp. 374-388.