



Institut International de Sociocritique – Montpellier

International Institute for Sociocriticism – Pittsburgh



Sociocriticism



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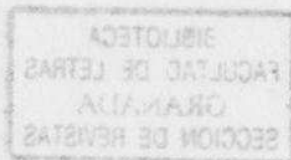
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SUMMARY

Space and Ideology

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SUMMARY

Space and Ideology

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ABSTRACTS

I. THEORIES

HENRI MITTERAND, « *Place and Meaning: Parisian Space in Ferragus by Balzac* ». Based on a study of *Ferragus* by Balzac, Henri Mitterand shows that space is, in itself, the material, the support, the instigator of the event; the principal ideological object; a form that governs (by its own structure and by the relationships that it produces) the ideological and symbolical functions of the narrative.

EDMOND CROS, « *Space and Textual Genetics – Magical Consciousness and Ideology in Cumandá* ». Examining the two different spaces (the forest and a series of clearings) selected by the narrative in this equatorial novel by J.L. Mera (1879), Edmond CROS points out the essentially conflictual functioning of the conceptual nucleus that constitutes the textual genetics as well as the extent, complexity, and wealth of the phenotextual realizations that it programs and never ceases to direct throughout the production of meaning.

ANTOINE BAILLY, « *Quality of Life and Realisation of Well-being in Space: A French and Swiss case study* ». The main objective of this paper is to analyse, in France and Switzerland, the various components of regional life to understand the way people perceive their

regions. It is our purpose to clarify the differences between economic quality of life and the realisation of individual well-being: groups of individuals rejecting the traditional values of our economic society aim, for the realisation of their personal well-being, at modes of life different from those of the urban society. Our paper shows the necessity to understand the roots of the sense of place.

II. TEXT ANALYSIS

LENNARD J. DAVIS, « *Known Unknown Locations: The Ideology of Novelistic Landscape in Robinson Crusoe* ». This paper asserts that the very fact of space in a novel is not a neutral element but itself is an ideological feature of the novel as a form. Although earlier literary works include space, the manifestation of space is more of a background than a fully developed, non-allegorical space. The occasion for the complex rendering of space, according to this argument, arises during the colonial period when Europeans needed to encompass foreign territories within an ideological matrix – which they did largely in descriptions written by explorers and then colonial legislators. Thus, in a novel like *Robinson Crusoe* – the first novel to use a complex, ideologically controlled space – foreign space is rendered understandable through description and controlled through language.

ELLEN PEEL, « *Feminist narrative persuasion: the movement of dynamic spatial metaphor in Doris Lessing's The Marriages between Zones Three, Four, and Five* ». Doris Lessing's *The Marriages between Zones Three, Four, and Five* presents geographical zones as spatial metaphors for women and men, and for feminist and patriarchal values. The metaphors are « dynamic, » for they undergo transformations as relationships change within and between the zones. As readers encounter Zones Three, Four, Five, and finally Two, they are drawn through four stages of feminist argument: that « utopian feminism » is admirable; that even a patriarchal dystopia can expose the static complacency of a utopia; that the female/male and feminist/patriarchal oppositions need not be so polarized; and that « skeptical feminism » entails moving beyond dualism and opening oneself to extreme difference. The narrative persuades readers to move away from familiar, binary thinking and toward the most

promising – and questioning – sort of feminism, that which seeks multiplicity and difference. Dynamic spatial metaphor draws readers into a process of skeptical feminism so that they engage in the very process about which they are reading.

CLAUDE JULLIEN, « *Space and civil Rights Ideology: The example of Chester Hime's The Third Generation* ». The Afro-American novel is a particularly fecund field for sociocriticism. *The Third Generation* presents a family symbolically split between the black and white communities that functions as a microcosm of the racial scene. A plea for family harmony thus translates as a plea for social peace and justice fully in keeping with the Civil Rights ideology of the early fifties.

DANIEL RUSSELL, « *Conception of Self, Conception of Space and Generic Convention: An Example from the Heptaméron* ». How does it happen that certain periods seem to show a preference for certain literary genres? In reply to that question, this article proposes the hypothesis of a close relationship between the conception of self and the choice of genre. The conception of self changes from one period to the next following the evolution of ideology and the conception of space. It is my contention that the dominant conception of self, as well as the conception of space that helped produce it, will govern the generic organization of narration during any given period.

EDWARD BAKER, « *El Madrid de Larra: del jardín al cementerio* ». Larra is constantly assailed by the contradiction between his public and private existence and represents it by writing the city in the context of work and leisure. In « *El castellano viejo* » (1832), he portrays the Spanish paradigm of incivility. In « *Jardines públicos* » (1834) he conceives of Madrid's new pleasure gardens as a school of liberal manners. For Larra, the pleasure gardens are a bucolic model of what Madrid should be, and a utopia where he resolves the professional writer's contradiction between public and private existence. The failure of Larra's liberal project leads him, in « *Día de difuntos de 1836* », to write the city as a cemetery and produce the symbolic space of his suicide.

MICHEL PLAISANCE, « *Space and Politic in the Florentine Comedies 1539-1550* ». After analysing the characteristics of theatrical space, the author examines several Florentine comedies from 1539 to 1551. In all of these can be found a political vision of the city or of the state which reveals the ideological choices of their different authors (Gelli, d'Ambra, Varchi, Grazzini), at a period when Duke Cosimo I of Tuscany, by means of an increasingly rigorous control, square mile by square mile, was mastering the Florentine and Tuscan territory.

THEORIES

PLACE AND MEANING : PARISIAN SPACE IN *FERRAGUS*, BY BALZAC*

Henri MITTERAND

I do not know if a semiotics of urban space exists — certain architects and town planners maintain that it does. The semiotics of urban space was the title of a special issue of *Communications*¹. In any case, space does exist as a novelistic term. In the classical novel, exemplified by Balzac, space, and particularly urban space, and even more precisely Parisian space, is both depicted and commented upon at the same time : on the one hand, it is included in the narrated world, at least in the capacity of circumscribed of the narrated actions ; on the other hand, it is the subject of a discourse, which is either explicit or implicit, belonging to a certain conception, a vision, a theory about Paris. Parisian space has a dual significance and a dual meaning. The novelistic term designates it, represents it, and gives it a meaning, in numerous ways and on numerous levels.

Here is an extract from *Ferragus* which is a very good starting point to bring out and examine this novelistic representation of Parisian space :

*Translated from French by Denise Mercer



At half-past eight one evening, in the Rue Pagevin, during a period when this street had not a single wall on which some obscene graffiti were not inscribed, looking towards the Rue Soly, which was the narrowest and least passable of all Paris streets not excluding the most crowded corner of the least frequented alley; in the beginning of February, about thirteen years ago, a young man, thanks to one of those chances which do not occur twice in a lifetime, was making his way on foot round the corner of the Rue Pagevin into the Rue des Vieux-Augustins, on the right-hand side, just where the Rue Soly begins. At this point the young man, whose actual residence was in the Rue Bourbon, discerned in the woman behind whom he was unconcernedly walking some vague resemblance to the prettiest woman in Paris, a person of impeccable and delightful character with whom he was secretly and passionately in love — hopelessly too, for she was happily married. His heart immediately gave a bound, an intolerable flush of heat ran from his diaphragm into every one of his veins, a cold shiver ran down his back and his head swam. He was in love, young, well acquainted with Paris and perspicacious enough to realize what ill repute could be incurred by any elegant, rich, young and pretty woman walking alone in that locality with furtive, perhaps guilty steps. Could it really be she, in so disreputable a spot, at such a time in the evening?²

I did not choose *Ferragus* at random — which by the way is not a novel, but rather a long novella — but because this text contains all of the elements of a literary semantics of space: In theory — with a preliminary discourse on the streets in Paris — and in practice, with a presentation of the street as a place of a narrative happening, as a field to display the actants and their acts, and as a circonstant, with the capacity to determine the novelistic action.

Narraticity of Places

First of all, let me sum up the plot of *Ferragus*, where Balzac's taste for social fantasy is given free rein, and which leads the reader through the Paris of 1818. Auguste de Maulincour, a young officer

belonging to the faubourg Saint-Germain society, convinces himself that the young woman whom he secretly loves, Clémence Desmarets, loving wife of a stockbroker, Jules Desmarets, goes to meet a lover on the Rue Soly. He reveals in spite of Madame Jules — as she is most frequently referred to in the story — that he had come upon her at that place, and that he is trying to uncover her secret.

He discovers that the person that Madame Jules is visiting is an old man called Ferragus — whose appearance seems contradictory to the way he really is: a miserable tramp in the street, and an extremely rich host in the various places, where, once again, he and Maulincour cross paths. He is an old man yet, nevertheless, loved by a young grisette who drowns herself in the Seine once she has been abandoned.

Maulincour's imprudent curiosity activates a quadruple series of catastrophes. To begin with, he narrowly escapes two murder attempts and a duel, which appear accidental. Then a police inquest lets people believe that Ferragus, whose occult powers Maulincour had discovered when it was too late, is dead. Now the mysterious character reappears at the ball given by the Seine Prefect under the identity of Monsieur de Funcal, attaché to the Portuguese Embassy. While at the ball, he seizes Maulincour's head and he puts a poison in his hair as if by magic, which will result in killing the young officer. I will leave out other signs which reveal Ferragus' ubiquity and the support that he receives from all spheres of Parisian society. However, after Maulincour has finally denounced Madame Jules to her husband, she cannot ward off his suspicions. Crushed, her honour and her love in doubt, she does not know how to stop him from discovering the new location where Ferragus receives her, a house on the Rue des Enfants-Rouges, in the Temple neighbourhood. And there Jules, surprising his wife and Ferragus, discovers what we have already guessed, even if we have not read Balzac's novella: Ferragus, alias Gratien Bourignard, an ex-convict, leader of the Thirteen, head of the secret Order of the Companions of Duty, is none other than the natural father of Madame Jules, whom he secretly protected since her birth, assuring her of a fortune, a happy marriage and all the honours of the world; just as she, also in secret, showered him with daughterly love.

Clémence does not outlive her lie or the fear that the discovery of her origins would change her husband's love for her. Her funeral procession is made up of thirteen carriages draped in black. One day, Jules Desmarests, who has been asking in vain for the Parisian administration to release his wife's ashes, receives the funeral urn sent by the father — *amicis duoderim juvantibus* is the text engraved in the urn. The stockbroker, entirely absorbed by his mourning, sells his business and leaves Paris. As he was coming out at the city exit on the Esplanade de l'Observatoire in his carriage, he recognizes in an old faded and distraught man who mechanically follows the bowling players' jack, Ferragus XIII, leader of the *Dévotants*, whose life, diabolical intelligence and strength seemed to be dying out one after the other because of a chance encounter on the Rue Soly, one evening, at eight-thirty...

My second digression will be used to observe that up until this point, fairly little consideration has been devoted to the spatial representation in literature. I am not talking about the textual space which one starts to methodically study: the places pointed out by the well known comments about the title, the cover, the incipit, the openings or the endings of the chapters, the typographical variations, the table of contents, etc.³ I am talking about the fiction-space, the content's-space, the topographical coordinates of the imagined and the narrated action. If one were to look at it from the point of view of the specialists in urban planning, as the object of direct perception, one would notice that they analyse and interpret the traffic and the housing formations without worrying too much about the discussions that they evoke. Moreover, they cannot be reproached; a lot can be taken from their work to analyse the discourse about space. If we turn to the analysts of literary short stories, we see that up until now, their curiosity has been limited to the logic of the actions, to the functions of the characters and to temporality.

There is no existing theory that is based on narrative spatialization, only a well defined line of research or a few others that are wroughly sketched out. The most lively position is presented by what Gaston Bachelard called the poetics of space, or better yet « a systematic psychology of the setting of our private lives »: the study of symbolic values attached either to the landscapes that are offered to the narrator's or to the character's view, or to their living quarters:

the house, closed room, cellar, attic, prison, grave... Open or closed spaces, confined or extensive, central or peripheral, underground or aerial, as many oppositions acting as vectors as a George Poulet or a Gilbert Durand have admirably explored, where the writer's and the reader's imagination can expand but who are generally studied for their own worth without examining their connection with the rest of the work's topographical system, or, more generally, with the totality of its narrative components. We need a morphological and functional index of novelistic places, analogous to the one that Philippe Hamon propose for characters.⁴

Philippe Hamon himself, in an article « le savoir dans le texte »⁵, indicates in passing that there exists a category of places, cybernetic places, that is to say « the places where information is stored, transmitted, exchanged and takes shape »: secret corners, meeting rooms, passage ways, and vantage points, to give a few examples. In 1970, Roland Bourneuf⁶, while considering the internal necessities required for the organization of novelistic shape, suggested that the topography of the action be described in a precise manner; that the aspects of the description be examined; that the relationships between the functions of space, the characters, the situations and the time be appreciated; that the degree of intensity or fluidity of the space be measured; and that the symbolic and the ideological values that are associated with its representation be brought out. It is a vast program that establishes a study of the narrativity of space but which, it seems, has hardly been followed up.

In his book, *Production de l'intérêt romanesque*⁷, Charles Grivel limits himself to bringing out what I would suggest be called the narrativity of space, versus its narrativity. That means that the totality of the characteristics makes the presentation of the place indispensable in order to give the illusion of reality. It is the setting that gives the story a base, because the event needs an *ubi* as well as a *quid* or a *quando*; it is the setting that gives the fiction an appearance of reality. Balzac presents the story about Auguste de Maulincour, Madame Jules, and Ferragus as if it were true by naming and by describing, in a familiar way, the streets and the homes where the story took place. The name of the place proclaims the authenticity of the adventure through a type of metonymical reflexion that short-circuits the reader's suspicions. Since the setting is real, everything

that is related to it and associated with it is also real. Yet at the same time, it announces its exceptional and dramatic nature: placed outside of the reader's immediate reality (Balzac's readers do not live on the Rue Soly), it seems like a container or a matrix of the extraordinary.

These heterogeneous considerations, resulting from different methodological *apriorisms*, do not constitute, however fertile they may be, a theory of narrative space — that remains to be done. One could investigate the reasons for the semioticiens' cautiousness about this subject. Perhaps one reason is that if one could conduct a study of spatial *circonstants* with the same theoretical presuppositions as in the study of actants, there still remains some insurmountable differences between the two. While the character, theoretically, is dynamic (the « directed force » in Etienne Souriau's terminology⁸), the place is seemingly inert, compared to the character who moves from one place to another while maintaining his power to intercede and whose existence, when he is absent, maintains its place and its role in the organization of the actants, the setting is only important if and when something takes place there. The setting presupposes the characters and the action, not vice versa. Finally, the last observation on this point, last but in no way least: to evoke the novel's setting one must become a bit of a cartographer. But it could be considered fastidious to have to transpose the verbal linearity of the critical discourse into the tabular language of a topographical map. The questions that are raised by the way of presenting space in the story are just as numerous and just as important. We will come back to the Rue Soly to evoke a few. Where should we begin?

*
* *

A Semantics of the Street

The street is an open and a limited space: open at both ends through which one arrives or one leaves, inside of which one parks, one drives, one meets others, and one is hailed down; limited and closed in on both sides by houses, walls and fences. The street space

is adjacent to the house's space. The street and the house define each other and they determine each other; belonging to different paradigms, together they constitute a syntagm — a *circonstant* syntagm. It is so for the Rue Soly and for the house into which Auguste de Maulincour sees Madame Jules enter. In the spatial organization, the street is a unit whose traits we can attempt to discover. Even Balzac himself attempted to do it in the prologue to *Ferragus*, but by favouring only one axis, only one sub-code: the social values associated with the street. Balzac writes:

In Paris there are certain streets which are in as much disrepute as any man branded with infamy can be. There are also noble streets; then there are streets which are just simply decent, and, so to speak, adolescent streets about whose morality the public has not yet formed an opinion. There are dowagers; respectable streets; streets which are always dirty; working-class industrious, mercantile streets. In short, the streets of Paris have human qualities and such a physiognomy as leaves us with impressions against which we can put up no resistance.⁹

In fact, this discussion about the Parisian streets in turn goes back to and orchestrates the social discourse, the hearsay of the hubbub. It comes from other traits, that are of a geographical, topographical and economic nature. They themselves are moulded by the history of the city's development, and each one determines the other. Depending on whether the street is located to the west or to the east, downtown or on the outskirts of the city, whether it is wide or narrow, new or old, whether there are merchants and craftsmen on it or not, it is assigned one modal index or another according to the dominant code. I use the term « modal » here because, in fact, the street becomes the object of a modal judgement in the explicit or implicit collective discourse, as the case may be, and whose canonic form is always: « It is possible for X... to live, to go through or to sojourn here. », or « It is impossible for X... to live, to go through or to sojourn here. » There are two variables: the subject of the sojourn or the passage, and the place of the sojourn or passage.

The association or the mutual exclusion of these two variables is controlled by the social code. Any infringement of this rule results in a drama, giving the place its significance. Being stationary or moving from one place to another is rigorously organized here. Each street, each residence is the place of a specific being and happening. The one who goes beyond these limits imposed by this urban semiology will have to pay the price.

The street is, therefore, taken into a systematic view of the entire urban space. The Rue Soly and the Rue Bourbon have a complementary distribution, as much as phonemes in a phonological system can have, with their common traits (both are places of residence, passageways, thoroughfares of urban social activity, meeting places for people outside of their homes) and their opposing traits (street of the established nobility, of the established austere values, versus the street of the rabble, of the seedy areas and of the dirty tricks). Parisian space is thus structured like a chessboard. In the novella's text, the mention of whichever one of these places presupposes the reader's familiarity with the entire Parisian topography. The reader does not discover the Rue Soly; he recognizes it and mentally finds it on a map of Paris which existed before the novel and before the reading of it, and which supplies a key to the understanding of the events related in the novella. The geographical « mimises » consists here in the reconstruction in the novelistic work of the exact distribution. The production of novelistic space is governed and preprogrammed by the social practices and by the secular language of the places in Paris. The novel is a topological metalanguage once removed: the citizen's daily discourse, reflected in the prologue of *Ferragus*, is a metalanguage of urban forms; and the novel's topographical system, along with the story, is a metalanguage of this discourse.

Parisian Material

Therefore, let us find the topographical structure of *Ferragus* on a map of Paris in 1808. In ten years, from 1808 to 1818, the city has not changed very much. Auguste de Maulincour lives on the left bank on the Rue Bourbon (which was called the Rue de Lille after 1830), in the faubourg Saint-Germain. It is the neighbourhood of the legitimist aristocracy. Jules Desmarets and his wife Clémence, Madame Jules, live on the Rue Ménars, in the immediate vicinity of the Rue Vivienne and the Stock Exchange, on the right bank. It is the area, where the bourgeois businessmen, bankers, stockbrokers and financial people settle. They are often of doubtful and mixed origins, like those of Madame Jules and her husband, but whose wealth allow them to keep company with the people from the faubourg Saint-Germain. The Baron of Nucingen's house, in whose salons Maulincour reveals to Madame Jules that he saw her on the Rue Soly, is located on the Rue Saint-Lazare, near the Chaussée-d'Antin, a little way beyond the circumference of the boulevards — if one believes the text of *Splendeurs et misères des courtisans*. As for Ferragus, he initially settled on the Rue Soly, between the Stock Exchange district and the Market place: a deserted, hidden street where he can keep a close watch over Clémence Desmarets, and maintain his clandestine contacts in the depths and on the dark fringes of the city. A little later, he will move to the Rue Joquelet, another discreet area even closer to the Rue Ménars. At the end of the story, he reappears much further to the east, very close to the Boulevard du Temple, and the Rue des Enfants-Rouges as if he had suddenly had to move away from the area where the multiple investigations (instigated by Maulincour's curiosity) were concentrated. Finally, a fourth type of place takes on a role in *Ferragus*: these are the buildings of the Parisian high administration, the Seine Prefect in particular, where the so-called Monsieur de Funcal poisons Maulincour during a ball.

There are several zones which are different worlds separated by one natural boundary, the Seine, or by artificial boundaries, the streets. The Market place and the Eastern districts are across from the faubourg Saint-Germain, the Chaussée-d'Antin and the City Hall.

These four worlds — the legitimist's society, the financial bourgeoisie, the royal administration and the seedy areas — coexist and sometimes come into contact with one another; but each has its designated spots — where the others can be observed and kept in check. The reader who is familiar with the nineteenth century finds a distribution that he already knows and which is presented almost identically in *Lucien Leuwen* for example.

The novelistic space which at first glance seems contrasted and fragmented, where the action sequences are arranged according to ever changing settings, finds its inner correlation in the dynamics of the movement from place to place and in the shifting of an inquest that is activated immediately after Maulincour's unexpected meeting on the Rue Soly, and that will not stop. This investigation, in fact, unfolds in two successive times: with the two protagonists and along two geographical axes. The first of the two axes links the Rue Bourbon to the Rue Soly. This is the one that Auguste de Maulincour travels up and down untiringly, following Madame Jule's trail closely, until he has forced Ferragus to change his place of residence. The second axis is the one that runs from the Rue Ménars to the Rue des Enfants-Rouges, that Jules Desmarets will follow after Maulincour is no longer in the picture, until he has completely resolved the mystery that associates his wife to Ferragus.

The end point of each of these itineraries indicates a gap that each of the investigators feels the need to fill through a program of appropriate actions and leading to the most serious consequences. The uncovering of a secret and the search for a truth link the two main places together in this novelistic Paris and join the space that they define to the logic and the progression of an action. The proairetic code, the hermeneutic code and the « topostructure » mutually and jointly presuppose each other. The « Parisian material » becomes the very substance for the Balzacian novel, just as the « material of Brittany » was for the Arthurian romance. The reader successively adopts Maulincour's and Desmarets' frustration, and the wanderings that ensue. The movement in the reading of the text is identical to the topological route that blends into the narrative logic. Fictional space and book space become assimilated.

That having been said, the reading of *Ferragus* does not end on the Rue des Enfants-Rouges. Contrary to what may be expected, the epilogue suddenly enlarges the framework of the story by two spatial effects. They multiply the dynamic and the kinetic value of the panoramic view from the top of Père-Lachaise Cemetery where Desmarets sees all of the places where his wife's destiny is accidentally played out:

Jules perceived at his feet, in the long valley of the Seine, between the slopes of Vaugirard and Meudon, those of Belleville and Montmartre, the real Paris, wrapped in the dirty blue veil engendered by its smoke, at that moment diaphanous in the sunlight. He threw a furtive glance over its forty thousand habitations and said, sweeping his arm over the space between the column of the Place Vendôme and the gilded cupola of the Invalides: 'There it is that she was stolen from me, thanks to the baneful inquisitiveness of this crowd of people which mills and mulls about for the mere pleasure of milling and mulling about.'¹⁰

That is how the concern to compensate for the contradictions that separate the four worlds of the Parisian society, by a distant and unifying view, asserts itself. Opposite and conflicting plans take on their harmonious significance when seen from a distance by the one who survives the tragedy.

The other effect differs from the first by its way of presenting space and by its function. Connecting the village of Neuilly (where Ida's body has just been found in the Seine), Père-Lachaise Cemetery and the Esplanade de l'Observatoire where Ferragus wanders, an old lifeless man transformed into a type of living-dead in a hollow shadow, the narrator closes off the Paris of high society and low society in a triangle whose angles are located outside of Paris, and each one of which metonymizes death in its own way. Along with Jules Desmarets, we leave Paris by the bottom angle escaping, like the stockbroker, the desires and the fatalities that are concentrated in this crucible.

A Functional Toposemy

Ferragus, therefore, passes on to the reader an experience of Parisian space, marked out and directed, closeup and at a distance, multiform and uniform all at the same time. It is the sum total of all of the characters' experiences and assures the harmonious unity of the story. It is not enough, however, to examine how the spatial material of the narrative fits into its superficial presentation in other words, in this case, to describe the topography of *Ferragus* and the movements of the characters within the fields laid out. One must also try to bring out some of the structural relationships which are profoundly modelling. Space is one of the operators which institutes the action: I have indicated that there will not be any action here — in the Aristotelian sense of the word — no action — if one character does not meet another, at the beginning of the story, in a place which would imply the impossibility of such an encounter. The generating transgression only exists according to the nature of the setting in a locative system, that associated geographical landmarks and social landmarks. Is it possible to propose a model of this system which would integrate its virtualities of dramatic transformations?

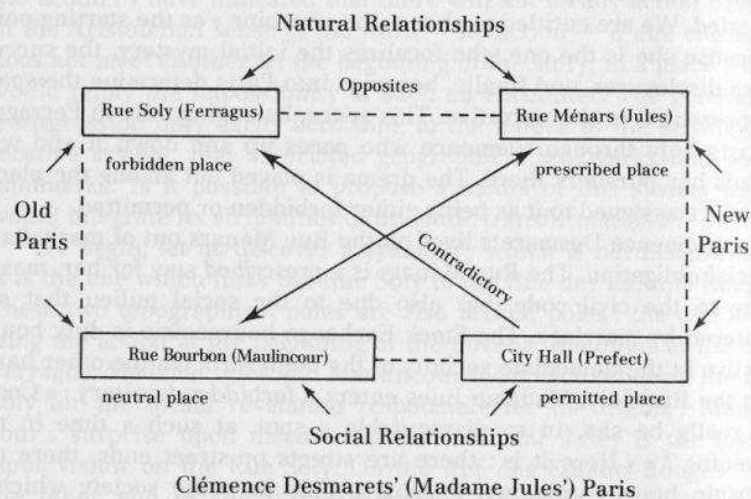
To begin, let us discover a symmetry which is not insignificant. It is the one which links the Rue Soly to the Rue des Enfants-Rouges. These two topographical poles are also textual poles: the one localizing the action at the beginning of the novella, the other at the end. *Ferragus*, Madame Jules and Maulincour meet each other on the Rue Soly for the initial revelation responsible for the drama: Maulincour's surprise upon discovering that Madame Jules is the mysterious visitor on the Rue Soly. On the Rue des Enfants-Rouges — at the other end of the text — *Ferragus*, Madame Jules and Jules Desmarets meet up with each other: another surprising discovery, that of the filial relationship between Clémence and *Ferragus*, and the final revelation that brings the Parisian existence of all three characters to an end.

One could discover other connections, other relationships of the same kind that link the story's form to the forms of the narrated space, and the textual topography to the referential topography. But I am coming back to the modal law already established: a place is

defined here by the possibility or the impossibility of meeting someone or other there. It is not a matter of a determinist relationship, like the one exhibited by the discourse of the same text with respect to porters: « In Paris the different types contributing to the physiognomy of any portion of that monstrous city harmonize admirably with the character of the *ensemble*. Thus, the concierge, door-keeper or hall porter, whatever the name given to this essential nerve-system in the Parisian monster, always conforms to the quarter in which he functions, and often sums it up. »¹¹ It is a question of a relationship between compatability and incompatibility, connecting the character and the place from the point of view of governmental obligations and restrictions. That is the particular way that Madame Jules' relationship is specified at each of its cardinal points already located. We are entitled to choose the « heroine » as the starting point because she is the one who focalizes the initial mystery, the successive disclosures, and finally, her trips into Paris determine the space represented in the narrative. This space, belonging only to *Ferragus*, exists only through Clémence who paces up and down it and who leads her pursuers there. The drama is played out among the places that are assigned to it as being either forbidden or permitted.

Clémence Desmarets lives on the Rue Ménars out of marital and social obligation. The Rue Ménars is a *prescribed* stay for her, mostly due to the civil code, but also due to the social milieu that she entered by marriage. The Stock Exchange bourgeoisie is duty bound to live in the immediate vicinity of the boulevard. On the other hand, on the Rue Soly, Madame Jules enters a *forbidden* territory: « Could it really be she, in so disreputable a spot, at such a time in the evening? » « Here it is: there are streets or street ends, there are certain houses unknown to most people in polite society which a woman belonging to it cannot enter without the most cruelly hurtful things being thought about her. »¹² On the other hand, at the Seine Prefect Ball, as at the Nucingen's reception, Madame Jules can be seen without causing a scandal. Although the Stock Exchange, a future supporter of the July Monarchy, and the high administration differ on a number of aspects, it is permissible for the one to frequent the homes of the other. The City Hall, still filled with men who were moulded by the Empire, is a sort of neutral ground where the faubourg Saint-Germain meets with the Rue Ménars without

concern, and where Monsieur de Maulincour can be found tracing Clémence Desmarets' steps. In any case, it is a *permitted* place for Madame Jules. Finally, if one considers that Madame Desmarets could be loved by Maulincour without demeaning herself, and that the society of the Stock Exchange district or of the Chaussée-d'Antin could receive the faubourg Saint-Germain society in their salons, we will admit that access to the Rue Bourbon is not forbidden to Madame Jules. Therefore, let us state as an hypothesis that in this way, a square of oppositions is built between the four cardinal points of the Paris in *Ferragus*, furnishing the constitutional model of the topographic functionality of this novella — in other words, its toposemical model.



In this square, the axis of the opposites sets the Rue Soly across from the Rue Ménars (forbidden *versus* prescribed), and the Rue Bourbon across from the City Hall (neutral *versus* permitted). The axis of contradictory places sets the Rue Soly across from the City Hall (forbidden *versus* permitted), and the Rue Bourbon across from the Rue Ménars (neutral *versus* prescribed).¹³ The axis of the subordinates links the Rue Soly to the Rue Bourbon — both of them bear the characteristic of archaic Paris — and the Rue Ménars to the City

Hall — both are marked by modernity. Let us again note that the ties that associate Madame Jules to the Rue Soly and to the Rue Ménars are natural links (blood relations, filial and carnal ties), whereas the ones that attach her to the Rue Bourbon and the City Hall are the social ties. It is clear that for this woman, the natural and the social prescriptions are not compatible. This exclusive relationship, that fits principally in the semantics of places, determines the character's destiny and acts as a base for the narrative.

The reconstruction of this genetic design presents at least two points of interest. Firstly, it shows that the choice and the disposition of the places in the story whose first concern is to obey (whether it be consciently or not) a formalizing rule are far from responding to a hit and miss process where the novelist randomly marks off the homes of his characters on a map of Paris, or a documentary process where the writer is seeking to maintain the law of authenticity or the law of resemblance. Is Balzac an abstract writer? Yes, why not, like all of the great novelists. In its profound structures, the novel only maintains its harmony and its effectiveness by the vigour of its paradigmatic and syntactic relationships that tie together the actants, the actions and the circumstances.

Secondly, the diegesis is a result of breaking the rules of the topographical obligations and restrictions code. It finds its dynamism in the generalization of disorder until transgressors are fatally punished, bringing the story back to inertia and restoring the permanent integrity to the code square. In *Ferragus*, one notes several trespasses on the forbidden areas. Madame Jules, certainly, has failed to keep the unwritten law which should keep her away from the Rue Soly forever. But Maulincour in turn breaks the invisible barrier without knowing it; the barrier that should keep him away from the Thirteen. Jules Desmarets, by going along the Rue des Enfants-Rouges, breaks the law of confidence that Clémence had begged him to respect. By letting herself be seen on the Rue Soly, Clémence has introduced into the system of constraints that govern her social existence and assures the survival of the group to which she belongs, an entropy that will only increase from « noise » to « noise », from disruption to disruption, until it comes to a standstill — death. This is the price of the success of the narrative contract, given of course, that each of

these disturbances, in a fictitious world, does not respond to anything else in the diegetic program except to a controlled transformation.

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Place and Ideology

The analyst in turn plays his hand by trying to establish a model of these virtual combinations. But this game only becomes truly interesting if it opens up to an interpretation or an hypothesis touching the meaning of these forms. Does the building up, then the fracturing and the multiple fracturing of the topological square in *Ferragus* take on a meaning, an ideological coherence?

In fact, the successive representations of this space tells the history of a society. The text, as we have seen, offers a fragmented image of the city and of contemporary Paris, then a unified and panoramic one. From the first viewpoint, the legitimist Paris, the financial Paris and the popular Paris observe each other, supervise each other and confront each other. From the other point of view, from high up on Père-Lachaise, they are seen in their vital solidarity. Balzac's message is not univocal.

The essential element is not the opposition between the houses on the Rue Bourbon or on the Rue Ménars and the house on the Rue Soly, « It was the kind of house that exists in its thousands in Paris: mean, vulgar, narrow, of a jaundiced tone, with four storeys and three sets of windows. »¹⁴ Nor the opposition, even more charged with symbolic values, between the bedroom on the rue Ménars « holy of holies, Balzac writes, a room muffled from all noises... whether these noises come from the streets or from neighbouring flats »¹⁵ where Jules Desmarets receives tokens of love from his wife and the « cabajoutis » where he goes to find her with Ferragus: « The cabajoutis is to Parisian architecture what the glory-hole is to a suite of rooms, a genuine lumber-room into which a jumble of most discordant objects have been flung. »¹⁶ Certainly Clémence's room could represent the glowing hearth, the sacred altar where the Gardian

Godess of marital union officiates, whereas the house on the Rue Soly and the cabajoutis on the Rue des Enfants-Rouges form the romantic setting of the anti-society, of the low society that lives in the shadows, with round about means, disguises and the « trompe-l'œil »: « Neither storeys nor windows make a whole, to borrow a term from painting; everything clashes, even external adornments. »¹⁷ Everything there is a pretence, everything there is the opposite to order, every thing lends itself to sheltering the secret plot and the hidden strength. It is the underside, if not the hell, of the high society.

But what I find most interesting is of another nature. *Ferragus* makes two opposite perceptions of the city work together: the one that the characters perceive, or more precisely the two masculine characters who cross it when going from one point to another; and the one that the narrator and, as a result, the reader discern. The first is dysphoric, the second is euphoric, indeed secretly jubilant.

In fact for Maulincour, at first Paris was nothing but trouble from the day when he began spying on Clémence Desmarets. Danger and death await him everywhere, in the most unexpected forms. There is no longer any possibility of finding refuge in a Paris that his adversary seems to have at his disposal as he pleases: « It's war to the death », he told himself as he tossed about in bed, 'A Red Indian kind of war: unforeseen attacks, ambushes, betrayals. A war declared in Madame Jules's name. Who then is the man she belongs to? What power then does Ferragus have at his command?'¹⁸ Yet, on the Rue Soly, destiny had notified him the first time he stood guard: « At that point the young man heard a cry: « Look out! » and received a slap on the shoulder.

'Can't you keep your eyes open?' a rough voice asked — that of a workman carrying a long plank over his shoulder. He passed on: his voice was the voice of Providence, which was saying to this inquisitive man: 'What are you meddling with? Mind your own business and leave Parisians to their own concerns.' »¹⁹ Maulincour died for having been involved in Ferragus' affairs, after having lived with a useless anguish and fury, the experience of a Paris turned enemy. The caste of the Rue Bourbon (the legitimist society — twelve years before 1830) which is looked down upon by the society of the Rue Ménars and struck in its vital parts by the society of the Rue Soly, can no longer (under the pain of death) become involved in what is

none of its « business », or claim to rule over Paris and its codes. From now on, what they want doesn't matter. Maulincour's death is a history lesson.

Even Jules Desmarets, who represents a real force, that of money and also the power of authority, is forced to recognize the strength, which is even greater still, of the Order of the Thirteen, when he receives *duodecim amicis juvantibus*, his wife's ashes from Ferragus. None of his interventions with the authorities had allowed him to obtain them. The power of the Stock Exchange runs into a counter-power, of an unidentifiable source. Let us not give the name « the Rue des Enfants-Rouges » the value of a political symbol: the Order of the Thirteen is none other than a revolutionary society and none other than a group of veterans from the Resistance who are serving the people. If Monsieur de Ronquerolles helps Bourignard, the convict, there, it is in order to monopolize the money and the power inside the profit society, without touching its bases. The history of the Thirteen is a right-wing anarchistic myth. Up to a certain point the places that Ferragus has at his disposal (free from Maulincour's and Desmarets' destinies) symbolize the popular Paris, a Paris seen as a permanent threat by the class to which Maulincour and Desmarets belong. And the success — only partial — of the undertakings of the Thirteen indicates the growing autonomization of these mysterious depths of Paris; a Paris seen henceforth by the faubourg Saint-Germain and by the Rue Vivienne as being a sick and malefic city.

In contrast to his uneasiness, we notice the underlying euphoria of the narrator who turns the image of Paris into a completely different conception that the one perceived by his characters. The final enlargement of the perspective bears witness to it because it challenges the meaning taken on by the city when restricted to the limits of its large boulevards. Seen from Neuilly, from Père-Lachaise and from the Observatoire, Paris becomes a unitary space, the very one which is depicted in the prologue of *Ferragus*: a « monster », but a « complete » monster, living like a « creature » a « marvelous monstrosity », in perpetual transformation and creation, harmonious even in its contradictions, that are resolved by movement and change. « Imperceptibly these joints begin to crack, movement is passed on from one to another, the streets become noisy with talk. By midday

all is alive, the chimneys are smoking, the monster eats; then it roars and stirs its thousand legs. A wonderful sight! »²⁰ In keeping with the goals of the novelist, who watches his characters from a distance, and who reads their adventure according to other criteria than their own, the story does not close in on the quadrilateral that is formed by the Rue Bourbon, the Chaussée d'Antin, the City Hall and the Rue des Enfants-Rouges. After Madame Jules' funeral, when Balzac writes, « Here, it might seem, ends our story », the logic square where the workings of the main story are resolved loses its *raison d'être*; and for the readers who « like to know everything », in the novelists words, the latter suddenly opens the Parisian space up to every potentiality: geographical possibilities, those of the future city that the Neuilly, Père-Lachaise, Observatoire triangle foretells; and the political potentialities that ferment in the schemes of the Thirteen. The expansive and exhilarating space of the narrator is replaced by the claustal and depressing space of the characters. That is when one understands the profound complementary nature, in *Ferragus*, of the story and of its bizarre prologue, of the telling of the story and of the discourse.

However, on the Esplanade de l'Observatoire, outside of the city, the bowling players' jack seems to take possession of Ferragus' soul: « This newcomer walked sympathetically along with the 'jack', a smaller ball at which the players aim and which is therefore the central point of interest... You would have taken him for a creature of fancy — the genie of the jack. »²¹ The jack's itinerary is the last of all of those that have gone through Paris and the story. That particular route owes everything to change. Is Ferragus' last word not there, and is it not the last manifestation of a motif that has little by little induced a « myth of the city's destination », according to A. J. Greimas' words in his article « Sémiotique topologique »²²? The story, that began with a caprice of chance, ends with an ironic symbol of the uncertainty of human destiny. One chance meeting is enough to throw off and to destroy four destinies all at once, whose world order seemed, nevertheless, to protect their autonomy and their safety. Do the comings and goings of the jack, which finally substitutes for the rationality of the city, an irrational and derisive space, contradict the optimistic vision that I believed could be detected at that time? Not

exactly, if one thinks that the jack's space is the game's space. The story, after all, is what gives a playfulness and therefore a future to the structure.

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One could still examine the urban topography of *Ferragus* in many ways. For example, one could state that workshops and manufacturing are absent. Does that mean that the confrontations that take place in it come from a petit bourgeois appreciation of contemporary history, whatever Balzac's intuition might have otherwise been about their profound meaning? I will simply note that the spokesman of Providence, the one who says *Look out!* at the instant when Maulincour is going to take a road with no return, is a worker. The workers are not so frequent in *The Human Comedy* that one would not be tempted to find a symbolic meaning in this episode.

Let us conclude first by pointing out that Balzac's discourse about Parisian space stacks up into a multiplicity of levels: on the surface there is a mimetic topography, then a formal indepth narrative model, and then an ideological symbol subsuming the whole. Beginning with this exploration, which is limited to a secondary text of *The Human Comedy*, one could extend the inquest to other works of a larger scale and piece together the totality of Balzac's remarks about the city. Balzac seems to have been the first to have listened so attentively to the signs that came from the modern city. In 1830, the rise of the large city revealed more directly than before the real way that collectivity functions. Balzac offers a doubly generating model of the phenomenon, that articulates both a theory of Paris and its novelistic myth.

This brings us to insist on the idea that the concept of realism is not in any way in contradiction with that of formalism, in spite of a terminology in which leftwing and rightwing dogmatism meet. *Ferragus* is a formalist story because of the work that is carried out and because of the vital connection — vital for the story — which is established between the topological system, the actantial system and the diegetic system.

The hypothesis of what I will risk calling an « actantialization » of space, at the very least in certain types of stories, is a product of this thinking. The work of the present semiotics opposes the actant and the circonstant with too much rigidity. When the spatial circonstant, as in *Ferragus*, becomes in itself the material, the support and the instigator of the event on the one hand, and the principal ideological object on the other hand, can one still talk about a circonstant, in other words, the setting? When novelistic space becomes a form which governs by its own structure, by the relationships that it produces and by the diegetic and symbolic workings of the story, it cannot remain the object of a theory of description, whereas the character, action and temporality would be the only things to come out of a theory of narrativity. The novel, especially since Balzac, narrativizes space, in the precise sense of the term. It makes it an essential element of the narrative machine. It is in this direction that a modern poetics of space could be oriented, which would be attentive to the original forms and values of each work taken apart and scrutinized in detail, and which would keep its distance with respect to a non-structural thematism such as a restrictive semiotics.

NOTES

- 1) *Communications*, n° 27, 1977: *La Sémiotique de l'espace*.
- 2) Honoré de Balzac, *History of the Thirteen, Ferragus*, trans. Herbert J. Hunt (New York: Viking Penguin Inc., 1974), pp. 34-35.
- 3) See Claude Duchet, « Pour une sociocritique ou variations sur un incipit », *Littérature*, n° 1 (1971), pp. 5-14; « La fille abandonnée » et « La Bête Humaine », éléments de titrologie romanesque », *Littérature*, n° 12 (1973), pp. 49-73.
- 4) Philippe Hamon, « Pour un statut sémiologique du personnage », *Littérature*, n° 6 (1972). Reprinted in *Poétique du récit*, « Points » collection, Paris: Seuil.
- 5) Philippe Hamon, « Le savoir dans le texte », *Revue des Sciences humaines*, n° 4 (1975), pp. 489-499.
- 6) Roland Bourneuf, « L'organisation de l'espace dans le roman », *Etudes littéraires*, April 1970, pp. 77-94.

- 7) Charles Grivel, *Production de l'intérêt romanesque*, (Paris: Mouton, 1973), pp. 104-110. For further information about space in the novel, see Joseph A. Kestner, *The Spatiality of the novel*, (Detroit: Wayne University Press, 1978).
- 8) Etienne Souriau, *Les deux cent mille situations dramatiques*, (Paris: Flammarion, 1950).
- 9) Balzac, p. 31.
- 10) Balzac, p. 147.
- 11) Balzac, p. 112.
- 12) Balzac, p. 34.
- 13) See F. Nef, *Structures élémentaires de la signification*, (Bruxelles: Ed. Complexe, 1976).
- 14) Balzac, p. 37.
- 15) Balzac, p. 81.
- 16) Balzac, p. 112.
- 17) Ibid.
- 18) Balzac, p. 66.
- 19) Balzac, p. 37.
- 20) Balzac, p. 33.
- 21) Balzac, p. 152.
- 22) A. J. Greimas, « Pour une sémiotique topologique », *Sémiotique et sciences sociales*, (Paris: Ed. de Seuil, 1976), pp. 129-157.

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SPACE AND TEXTUAL GENETICS

Magical Consciousness and Ideology in *Cumandá**

Edmond CROS

« The text opens up on different levels (narrativity, multiple signifier units which are – to give only a few examples – respectively: the characters and the symbolisation codes, and the chain of meaning forged by the signifiers...) where categories which are specific to these levels and linguistic categories operate within the scope of a process to create meaning which then tends to produce, in an apparently incoherent dispersed fashion, the semantic latency of an utterance that we designate as the genotext. The latter, therefore, only exists in these multiple and concrete realisations which are the phenotexts and correspond to an abstraction that is reconstructed by the analyst »... [Cros, 1983, p. 110].

In accordance with this basic hypothesis, it should be possible to go back to this genetic combinative no matter what the phenotextual realisation under consideration may be. I believed it was possible to demonstrate it by approaching text from various angles: semiotic texts and semantic contaminations (*Buscón*, *Guzmán de Alfarache*);

* Translated from French by Denise Mercer

communication situations (*La región más transparente*), characters (*Buscón*, *Guzmán de Alfarache* and the narrative (*Baisers volés* by Truffaut) [Cros, 1983]. Today I have the opportunity to consider the problem of space. Does the place set the foundation for the narrative (« because the place is what gives fiction an appearance of reality ») [Mitterand, 1980, p. 189 ff], which would imply that it is the origin of the narrative. It is not in itself quite the contrary and in the same way as the narrative, simply a product of writing, which is to say, a product of the « genotext » ?

In the way that I am presenting the problem, I would not be able to limit myself to a strict study of space and I will be led to consider several levels of the text that has been chosen as the object of this exposé (in this case *Cumandá* by Juan León Mera) [Mera, 1879] in order to bring out the convergence of my findings with the coherence of the mechanics of significances. Consequently one will forgive my brevity and, in some places, the apparent schematisation of certain argumentations; each of the following stages would deserve more ample, detailed and solidly debated considerations which however cannot fit into the framework of a simple article

1. 1. THE ARTICULATION OF THE DIFFERENT NARRATIVES.

(The progressive narrative, the regressive narrative, the counter narrative).

The tragedy or the progressive narrative

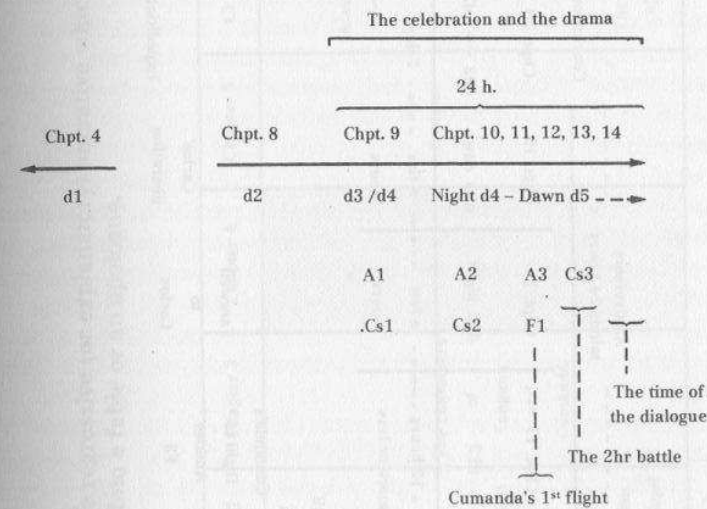


Table 1 : The tragedy or the progressive narrative (continued)

Anniversary minus 24 hours					Conclusion	
Chpt. 15	Chpt. 16	Chpt. 17	Chpt. 18	Chpt. 19	Chpt. 20	
d' → d'1	d20 → d22	d22	d22 night	d23 dawn	d23 → d33	
→ 1 day	→ 2 day	→ 12 hours more or less	→ a few hours	→ a few hours	→ 7 days	→ Several months
Marriage of Cu/Ya	Cumandás 2 flight	Cumandá's flight to Andoas F3	Farewell to Carlos	Carlos' liberation	Expedition	→ Several years...N

Table 2 : The regressive (or explanatory) narrative which transforms the tragedy into a fable or an apologue.

Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7
The theater	← 1767 → 1808				December 1808 → 1790	« una mañana se recordó »...
Descriptive	The historical content	The characters of Tongana and Cumandá		Andoas	The dramatic elements	Introduction of Carlos
	Introduction of Yahuarmaqui					

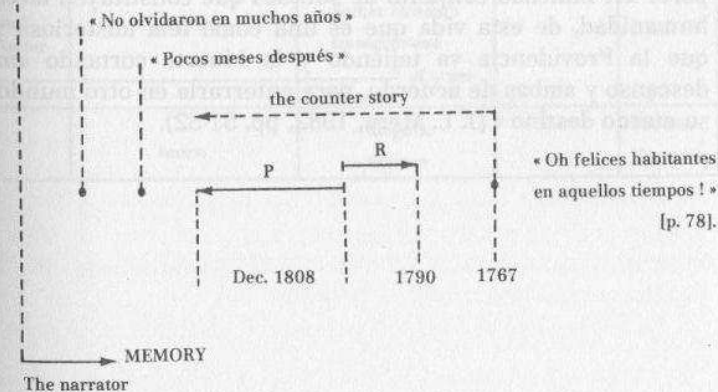
These first two diagrams call for a few brief comments; two starting points of the story are indicated by [d] and [d']; corresponds to the end of the full moon, to the marriage (which is not consummated) between Cumandá and Yahuarmaqui as well as to the latter's death. The code that is used indicates a rupture (is it significant?) in the transcription of the temporal continuity between Chapter XIV and Chapter XV; with the latter we link up with Chapter XVI, with the following expression which allows the connection between the first continuity and the second: « Quince días antes amaneció junto a Carlos, presa por los moronas »... (Chpt. XVI, ed. cit., p. 157). There I also write out the powerful moments of the story which are subject to the rhythm of triplication: Carlos three attempts [A₁ - A₂ - A₃ -; Carlos three redemptions -] which should be differentiated from the precedent series where the young man is saved three times by Cumandá [C_s¹: Yahuarmaqui's pardon; C_s²: the redemption by a warrior from Andoas; C_s³: redemption through transaction]; Cumandá's three flights [F¹-F²-F³]. Thus the dramatic architecture of the narrative is seen clearly; yet it deserves a study in itself that would bring out the various occurrences of the whole lexical field of the theater, the attention paid to the lighting as well as certain specifics resorts (dramatic turn of events, suspense, dialogues, etc...) an architecture that one will associate with the programme of reading suggested by the subtitle, « un drama entre salvajes ».

A closer study of the phenomenon also allows the appearance of a counter-narrative which is linked to the outline of a possible narrative, which is in itself explicitly pointed out but dismissed by the writing. Here I am alluding to the scenario that is invented by Cumandá's optimism: « Parto mañana... dentro de otras pocas tardes vendrá como una hermosa rodela (la luna, E.C.) por el lado en que nace el sol y entonces celebraremos la fiesta [...]. Al día siguiente de consumido el último pedacito de la madre Luna, podremos casarnos [...] bajaremos para Andoas donde el jefe de los Cristianos nos unirá y bendecirá »... (Chpt. IV, ed. cit., p. 63). This micro narrative, that contains the seed of a contradictory textual evolution versus the one which is chosen by the writing is directly linked to another possible one; the one being historical: what would have happened to the subcontinent if the Jesuits hadn't been chased away on August 19,

1767? « ...Habido habría en América una nación civilizada más donde ahora vagan, a par de las fieras, hordas divorciadas del género humano y que se despedazan entre sí »... (Chpt. 11, p. 49). The starting point of the regressive narrative (1767) is thus presented as an ideological base that causes the tragedy to diffract into a romance and prepares another narrative possibility but this time in the context of the future (The Jesuits' return restores peace, civilization and happiness); in such a way that this backward glance — conveyed by the regressive narrative — is converted at a certain level, into a vision, a movement which, I will gladly sum up as follows: it is by returning to the past that we can build the future, which, in a certain way abolishes linear time. Undoubtedly, we could, from then on, engage in a political reading of the novel recalling the Jesuits' apology to which García Moreno and Mera conformed as well as the protection that this order received under the presidency of the former. While these facts are not negligible, they are not, for the time being, a part of our goal.

Just as the counter narrative, on which it articulates, the regressive narrative is the vector for the category of *causality* which is realized undoubtedly by the refusal of the contingent and the evocation of Divine Providence but also and especially by the accentuation of the political *fault* (the banishing of the Jesuits) and the *sin* (Father Orozco sin which was at the origin of the whole tragedy).

Table 3



Here we find ourselves at the point of articulation of the system (Progressive narrative + regressive narrative + counter narrative) which amounts to saying that at the level of the macrostructure, the story appears as if it were programmed according to a mistake fault and a sin, which really means, according to two types of *transgressions*, the first being of a political nature and the second of a moral nature.

This valorization of the *causality* category corresponds with a concept which is clearly of an ideological nature and which produces, in the fiction, a certain type of historical philosophy according to which... « en la historia de los hombres como en la de los pueblos, hay una fuerza secreta, una ley íntima bajo cuya influencia se suceden los acontecimientos con admirable armonía y lógica infalible. No hay hecho estéril, ni que no sea hijo de otros hechos, ni que se presente aislado en el campo de la historia; todos tienen sus generaciones y genealógicos enlaces y no se les puede apreciar debidamente si no se penetra hasta sus raíces. Así es como el género humano se compone de infinidad de ramas asidas a un solo tronco allá en los orígenes de los tiempos, así también nos figuramos la historia viniendo en unidad sublime desde la narraciones mosaicas hacia nosotros. El Génesis es el Adán de la familia de la historia, esparcida por el mundo como la familia del Adán creado por la mano de Dios. La historia particular de cada pueblo no es más que una parte del inmenso conjunto de sucesos que constituyen la vida de la humanidad, de esta vida que es una como tela misteriosa y eterna que la Providencia va tejiendo y la Muerte cortando ambas sin descanso y ambas de acuerdo, para enterrarla en otro mundo y darla su eterno destino » [J. L. Mera, 1982, pp. 51-52].

1. 2. THE FUNCTIONAL MACROSEQUENCES.

1. 2. 1. In the progressive narrative.

Table 4

Initial state	interdiction { social or Family	Transgression	Punishment	
Cumandá and Carlos love each other				
	First strengthening of that which is prohibited			
Cumandá, who is married, should be sacrificed after Yahuarmaqui's death		Cumandá's 1 st Flight		
	reinforcement Second strengthening of which is prohibited			
		Cumandá's 2 nd Flight		
		Father Orozco's transgression		
Restoration of social and Religious order		of order		
	Incest	- diégesis + fantasy		Counter-Narrative

The family interdiction set down by Tubón (that his daughter cannot marry a white man) is the illustration of the dual social and divine interdiction (a woman cannot marry her brother). Thus order is respected by means of paternal authority which coincides in that way with Divine order. The narrative structure protects the value of the authoritative structure and makes the patriarchal power appear as if it were an authentic value whether it be of a religious or social nature. By way of a return effect the counter narrative is seen as a narrative which is both projected into the realm of possibility. (mentioned above) and literally repressed by the social value that we have just indicated, which highlights its fantastic nature.

1. 1. 2. In explanatory narrative

Table 5

Authentic Value	Prohibition	Transgression	Punishment
Christian Caritas	Cruelty	Terratenientes Cruelty	+
Christian Caritas	Vengeance	Tubón's Vengeance	+ terrestrial plane - spiritual plane

In the two narrative (progressive and explanatory) an identical central function is implemented – the *transgression*, which produces a same authentic value of the narrative: in the first case it is the respect of social (« misalliance », marriage, and traditions) and in the second case the respect of Divine law.

2. TYPOLOGY OF SPACE

The narrative choses a certain number of places which are organised according to certain recurring elements and which refer to two different spaces : the forest and a series of clearings or of oasis :

2.1. The forest

1.1. : it is furrowed by the turbulent waters of a multitude of rivers which make up the basin of the Amazon.

1.2. : starting with the elements of genesis, with the evocation of the first chapter « Las selvas del Oriente » (« El monte Tungurahua [...] parece haber sido arrojado por la mano de Dios sobre la cadena oriental de los Andes, la cual, hendida al terrible golpe, le ha dado ancho asiento en el fondo de sus entrañas »..., p. 41), and of an epic vision of the elements fighting against each other (« El Chambo [...] se golpea contra los peñascos [...] continúa con mayor ímpetu cavando abismos y estremeciendo la tierra », *ibid.*) the idea of chaos infiltrates which would characterize a primitive universe. From the first sentence, this textual anchorage contaminates the metaphorical system (« mar de vegetación prodigiosa »), following a superposition of images which is repeated throughout the novel and ends, here, two pages later, in an explicit inscription : « A la izquierda y a lo lejos la cadena de los Andes semeja una onda de longitud infinita, suspensa un momento por la fuerza de dos vientos encontrados ; al frente y a la derecha no hay más que la vaga e indecisa línea del horizonte, entre los espacios celestes y la superficie de las selvas en la que se mueve el espíritu de Dios como antes de los tiempos se movía sobre la superficie de las aguas »..., p. 43). In this way, not only the cosmogonic act in itself is inserted into the text (« parece haber sido arrojado por la mano de Dios ») but also its image through the image of the state which proceeds the cosmogonic act. This is how a matrix of expectation takes shape, a matrix which projects onto this landscape, a regenerated landscape where chaos is destined to be abolished.

1. 3. : At the heart of this vision, there develops an opposite vision of Order, of the Center and of the Power. It is in this way that all of the rivers are regulated by force and the attraction of the Amazon, which is absent, imperious, and distant all at once : « El Pastaza, uno de los reyes del sistema fluvial de los desiertos orientales, que se confunden y mueren en el seno del monarca de los ríos del mundo », (p. 42). By successive touches and a sort of imperceptible semantic sliding, this spatial organization (*tributarios*, *tributo* like clichés of a geographic discourse) conveys a conception of social organization (*monarca*) which, in itself, transcribes a theocratic vision of Universal law (from *monarca* to *soberano*). The passage from geographic to symbolic is perceptible throughout the whole sequence : « Podrá decirse que todos ellos buscan con desesperación el término de su carrera, seducidos y alucinados por las voces de su soberano que escucharon *allá* entre las breñas de la montaña... », p. 42. Thus the tributaries rush down toward the Amazon to find the voice of the river that they heard *allá* ; now this *allá* is essentially a poetic place : given the configuration of the basin of the Amazon, it could not correspond with any specific localization ; it is a projected space, which will be the homebase of all of the rivers, in such a way that their course is presented as a search for a lost union, the reconstruction of an original communion. These symbolic connotations are even more evident since this appeal brings the meditation of the voice into play ; the death of the river (« el término de su carrera ») fulfills its mystical communion with its *sovereign* and reconstructs the figure of the body of Christ. In a type of return effect and an inversion of the cliché that would have what is real (existence) transformed into a river, the symbolic is retransformed into a reality (the river) that represents human life. The geographic description becomes the vector of a mystic conception. But we will return, in particular, that in this way, the descent of the rivers explicitly represents an ascent in time and begins a cyclic movement where birth and death coincide. With this key to the decoding we will perceive that the movements in space throughout the whole novel with a few rare exceptions are made by means of the river way ; from this point of view, do not the Jivaros who go down the Pastaza in order to reach Lake Chimano, describe, by their very displacement, the beginning of a quest for their origins ?

1. 4. : the narrator presents himself as the one with knowledge, who knows the landscape « El Chambo causa vértigo a quienes por primera vez lo contemplan [...] El viajero no acostumbrado a penetrar... », which causes the reader to identify with a traveler who has to be initiated and guided step by step : « Lector, hemos procurado hacerte conocer, aunque harto imperfectamente el teatro en que vamos a introducirte : *déjate guiar y síguenos con paciencia* »... The reader should cut himself off from the world : « Pocas veces volveremos la vista a la sociedad civilizada ; *olvídate de ella* si quieres que te interesen las esencias de la naturaleza y las costumbres de los errantes y salvajes hijos de las selvas »... (p. 47).

All of the semes of the concept of initiation are taken up again here and from them we could easily reconstruct the principal lexical field : the route blocked by obstacles that need to be overcome (esguazar, penetrar, saltar, arrostrar, salvar...) ; and plagued with dangers (peligros, abismos, arrostrar, resbala, se hunde, se suspende, profundidad, abismo que parece sin fondo, acróbata, agitadas aguas...), the fatigue which follows (cansancio, fatiga...) the pleasure which revives the desire and the enthusiasm (« no pocas agradables sorpresas »...) ; the presence of a guide... the traveler/reader follows the river, that we have just seen that even it was one of the images of the mystical journey. The theme of the « narrow entrance » dominates the totality of these semes and reoccurs throughout the chapter. It is a theme which is realized particularly in the description of the « Paso del Topo » : « El Paso del Topo es de lo más medroso. Casi equidistantes una de otra hay en la mitad del cauce dos enormes piedras bruñidas por las ondas que se golpean y despedazan contra ellas ; son los machones centrales del puente más extraordinario que se puede forjar con la imaginación y que se lo pone sin embargo, por mano de hombres en los momentos en que es preciso trasladarse a las faldas del Abitahua ; ese puente es, como si dijéramos, lo ideal de lo terrible [...] Sobre los hombros de los prácticos más atrevidos, que han pasado primero y se han colocado cual estatuas en la piedras y la márgenes descansan otra *guadúas* que sirven de pasamanos a los demás transeúntes [...] el vértigo amenaza y el corazón más valiosos duplica sus latidos. Al cabo está uno de la banda de allá del río y el puente no tarda en desaparecer arrebatado de la corriente »... (p. 43). Having overcome this last and terrible test, and once every link with

the other shore has been broken (« el puente no tarda en desaparecer »), we find ourselves prisoners of another space (« y empiezan las regiones orientales », (*ibid*) and on the edge of a new universe : « Y cierto, una vez coronada la cima se escapa de lo íntimo del alma un grito de asombro : *allí está otro mundo* » (*ibid.*). Signs of a sacred space are present on this new landscape (trees and stones had been erected : « comienza la ascensión del Abitahua, que es un soberbio altar de gradas de sombría verdura, *levantado* [...] En sus crestas más elevadas [...] *descuellan* centenares de *palmas* que parecen *gigantes extasiados* en alguna maravilla que está detrás »). All are preludes to the evocation of the Spirit of God that floats above the forest.

2. 2. The Oasis

2. 2. 1. The Christian Mission in Andoas.

a) In a global river network that is characterized by the vehemence and impetuosity of the waters, the image of calm waters, stands out against any invasion :

b) There is no easy access to the mission which is protected against any invasion by a thick wall of vegetation : « De Norte a Sur [...] se alzaba al cielo un gigante *muro* de verdura, formado de matorrales [...]. En esta *fortificación* de la Naturaleza [...] se notaban puntos sombríos [...]. Por la parte inferior del pueblo [...] había un barranco formado por un peñasco bastante elevado [...] *Los orillos del barranco estaban cubiertas de espesos matorrales* de guadúa espinosa [...] tanto que los indios preferían el tránsito por el río antes que animarse a luchar con aquel obstáculo de la Naturaleza. Por otra parte ésta constituía también una buena *defensa* contra cualquier invasión por el Norte » (p. 68). On the river side, there is access through a narrow entrance (the gorges of the Tayo, cf. p. 166).

c) It is presented like an orchard in the middle of a thick tropical forest.

d) The Circle image is present in this space (« De Norte a Sur y en regular *semi círculo* »... p. 68).

e) The freshwater river there is crystalline.

2.2.2. Lake Chimano (where the sacred indian ceremony takes places).

a) The Lake is, naturally, an expanse of calm waters.

b) *The narrow entrance* : « Llegaron a la desembocadura de un angosto que encadena el Pastaza con el Lago Chimano »... (p. 93).

c) The site is « cleared » : « Los indios *pinchos* [...] habían recibido la comisión de desembarazar una buena extensión de su orilla meridional »... and purified : « ... en el punto en que la víspera, a esas horas, no había sino malezas donde se arrastraban monstruosos reptiles que ahuyentaban la presencia del hombre »... (p. 93).

d) The image of the *circle* is detected there : « Abrese el Chimano en *elíptica* figura y tendido de Este a Oeste... las cabañas formaban una línea curva »... (p. 94).

e) The Lake waters are crystalline « los cristales del Chimano que las retrataba »... (p. 94).

The two sacred spaces (this one and the mission) are constructed using the same plan, except for two differences. Lake Chimano is, in fact :

f) : stained with blood, which almost constitutes a sacrilege. If the location of the celebration was changed that particular year, it is because « ahora que hay peleas diarias en esas tierras (en las orillas del lago Rumachuna) y que el lago está manchado con sangre, los buenos genios no aceptarían allí nuestras ofrendas »... (p. 62), and Yahuarmaqui asks that during the ceremony « no se riegue ni una gota de sangre »... (p. 104).

g) The victim of a fire (the end of Chapter XIV and the beginning of Chapter XV).

The other descriptions of clearings take up (more or less) certain themes from this plan.

2. 2. 3. Yahuarmaqui's new camp

a) The theme of calm waters : « ... plantaron al fin sus cabañas en la margen izquierda del Palora, a tres jornadas de su pacífica entrada en el Pastaza »... (p. 51) « El Palora, aunque algo precipitado, no arrastra ya en ese punto los despojos de la selva »... (p. 204).

b) The narrow entrance : « Del río a lo interior de la selva hay una angosta y sombría vereda [...] Suben una pequeña colina ; *salvan* un arroyo »... (p. 204).

c) -

d) The circle : « se encuentran en un campo abierto y *circular* »... (p. 204).

e) -

f) -

g) The camp is burnt down and after the fire, it is regarded as sacred : « ... los paloras se habían retirado sólo la víspera y pudiera que [...] asesinaran al padre, a Carlos y a todos los *profanadores* de la cabaña de la muerte »... (p. 206).

2. 2. 4. The Palm trees (The meeting place for the two lovers).

a) « Mana un limpio arroyo [...] Al entregar su exiguo tributo, aparece avergonzarse de su pobreza y se oculta [...] murmurando en voz apenas perceptible »... (p. 56).

b) « se levanta una colina de tendidas faldas que remata en corte perpendicular sobre las ondas de éste, antes del estrecho del Tayo »... (p. 56).

c) it is an idyllic oasis in the *locus amoenus* tradition (p. 57).

d) -

e) « Mana un limpio arroyo »... (p. 56).

f) -

g) The palm trees are burnt down.

2. 2. 5. The Tongana Family's Camp.

Only two elements from the descriptive plan emerged :

b) « En contorno se alzaba un robusto muro de lozanos plátanos » (p. 54) (Algo refer to the evocation of natural obstacles that Cumandá must overcome as well in order to reach this space when she escapes from Yahuarmaqui's tribe (p. 162-63).

c) It has to do with a cultivated orchard and an idyllic place (« a corta distancia estaban las chacras de yuca, patatas, maíz [...] hermoso cuadro por cierto »... (p. 54).

g) It is devastated by the storm.

A certain number of observations can be made with respect to the scheme that organizes the description of these clearings :

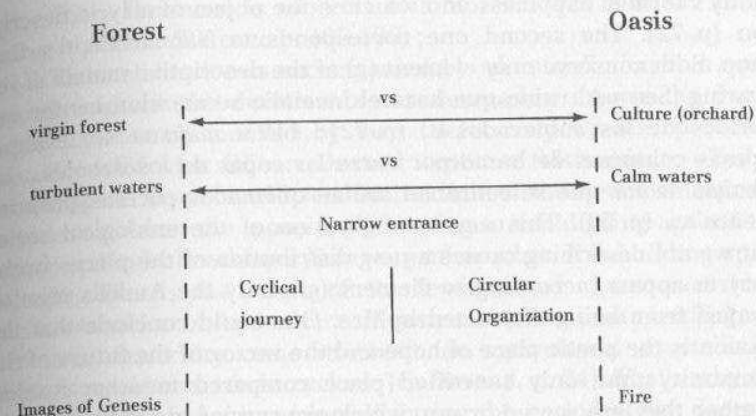
- Except for Tongana family's camp which, however, after the storm that destroys it is not found to be any less sublimated by the significative metaphors (« ni se sentó en el umbral [...] como la tumba de un ser amado rodeada de flores y bañada por la blanda luz de la luna »... p. 163), these different places are the sacred spaces or the places which are regarded as sacred by the narrative and are the true stakes of a Manichean fight between Good and Evil, God and Satan, Barbarism and Civilization.

- The five basic elements of the descriptive matrix (a, b, c, d, e) generates a chain of semantic meaning in the text which may be examined from several points of view. The image of the *locus amoenus* (calm and limpid waters, the orchard...) inserted into the heart of a vision of a dangerous tropical forest, and itself a vector of the circle image defines a place of refuge, a geographical catchment

basin, a poetic space of a «sweet coalescence of man and his environment», all of these traits which, according to Gilbert Durand, describe a «paradisiacal center». This is how one notices that the two contradictory landscapes (*locus amoenus* -vs- forest) are not distributed according to the diegesis (converted Christian Indians -vs- non converted Indians) but rather are a product of a more general systematic genetics which causes the Good and the Evil to coexist as if they were always present.

- It is not unimportant that at this point this first sketch articulates on two metaphors such as the narrow entrance and the wall which undoubtedly refers to a problematic of privacy and a defense of integrity but which are equally likely to oppose a given world to another world and to a systematics of passage from one to the other. The oasis being set at the heart of the virgin forest should be read not only according to the apparent contradictory nature of the two spaces but also, and especially, due to the semantic articulations which link them together (narrow entrance and wall) in a dynamic perspective which increases the importance of the sense of crossing. This is where time and space intersect since the Jesuit's action is what allows the institution of these oasis of peace, happiness and civilization. It is also where the fable which emerges from the progressive narrative pleads in favour of a return to this idyllic past. The distribution of space produces a political plan and a ideological path in the text by way of a temporal game (past-present-future). On the other hand, the two spaces are not different in nature but correspond to two different states of the same reality which are always reversible insofar as the cultivated clearing is always threatened by the forest which surrounds it. The intratextual system *Forest/Clearing* is therefore a metaphor of the *Time* and, what is more, a metaphor of cyclic time.

The basic elements of the description of these two spaces are partly similar and partly divergent or contradictory in such a way that the system which organizes the two descriptive matrices could be described as follows :



In the case of the clearings, the circle is what separates the two spaces and at the same time what the two spaces have in common.

The circle contains the forest but hems in the clearing. It is a sign of separation. In the second case, on the contrary, the symbolic cyclical course of the river constructs a discourse on fusion and communion. In both cases, however, the circle is a sign of order and organization. Generally, by means of the circle figure, each of these two spaces is projected into the opposite space. Except for one or two cases, it is the same for what is said about the waters whose tranquility is only a momentary state between two turbulences. In such a way that each of these two spaces, convokes its opposite; they are only the double realization of the same descriptive matrix which is diffracted on and into each one of them.

Up until this point however, such an explanation does not include two characteristics which seemingly are unconnected and yet each one belongs to one of the two spaces (Images of Genesis for the forest, the systematic of the fire for the clearings). The explanation also sets aside two places in the narrative which are more rapidly and more schematically described. The first of the two corresponds to a long evocation of «la antigua Puruha» (Chimborazo's present province) (See Chapter VI, Años antes, p. 71), space of the Orozco

family's former happiness and which is the object of a lyric description (p. 72). The second one corresponds to Yahuarmaqui's first camp. Both conserve only element (g) of the descriptive matrix of the clearing (See « Al ruido que hace el incendio se mezclan los feroces alaridos de los sublevados »... (p. 72); « Una mañana se levantan espesas columnas de humo por entre las copas de los árboles... las cabañas de los que se retiraban ardían quemados por sus propios dueños »... (p. 50). This new configuration of the analogical series that we are describing causes a new distribution of the places in the story to appear, according to element (g): only the Andoas mission escaped from being distructed by fire. One could conclude that the mission is the poetic place of hope and the vector of the future of the community; the only sanctified place compared to other spaces, whether they are sacred or not, which are carried along by the fight between Good and Evil. If, on the contrary, we present the hypothesis that the different descriptions which affect the configuration of the elements that we have studied above are realized by a genetic dynamics, we are led to connect the textual realizations of spaces to the other elements.

3. MAGICAL CONSCIOUSNESS AND COSMOGONIC RITES.

It is odd that the pagan celebration of Lake Chimano which was destined to celebrate the night star has not held the attention of the specialized critic, despite the fact that the moon is present from the beginning to end of the novel, whether it be in the descriptions (for example refer to p. 72: « Cuando la luna llena se muestra sobre esos colosales picachos »...), or in the metaphors and even though this celebration is located at the heart of the story and of the narrative whose progress, at first glance, seems to be directed by it. Now this is even more important since the evocation in question clearly corresponds to the agrolunary rites as if witnessing the principle elements that constitute it:

– This rite, which the Indians associate with the myth of the flood (refer to p. 62), is celebrated at the time or renewal of the vegetation when « se abren las últimas flores de los árboles y comienzan a madurar las primeras frutas »... (*ibid*);

– There the moon is adored like a Mother, that is to say as the source of all life (Refer to p. 105-106);

– This celebration is accompanied by an interdiction that operates throughout the duration of the decreasing moon: the young virgins cannot be touched by men (Refer to p. 63 and p. 149). I remind you of what Gilbert Durand wrote on this subject: « Today, the European farmers still seed at the time of the new moon, prune and harvest when the moon is decreasing to avoid going against the cosmic rythm by breaking a living organism when it is building up its strength. This is the origin of the feminine and almost menstrual *surdétermination* of Agriculture. Menstrual cycles, lunar fertility and terrestrial maternity come to create an agricultural constellation which is *surdéterminée* in cycles » [G. Durand, p. 34]. That's why the women would not be inseminated during the period of the decreasing moon. The cultural text that we bring up to date in this way is seen as one of the fundamental supports of the diegesis: the fact that Cumandá dies a virgin, thereby fulfilling the functions of an expiatory victim, does not constitute a simple, easy narrative recourse. But, on the other hand, by fleeing with Cumandá, Carlos in turn transgresses and at this level it is an interdict, so that the transgression of this religious taboo fulfilled in the fantasy space of the narrative the taboo of incest; thus in a way, it justifies sacrificing Cumandá. In the two ideological spaces that they cross through, the two lovers transgress the norms that the tragic conclusion (that sanctions these transgressions) only ratifies and reproduces.

I have deliberately set the modalities of celebration because by studying them, we will be able to recenter our analysis. In the novel, in fact, the sacred ceremony is organized in two stages. First the head chief receives the symbolic offerings. Before lighting a pyre when night falls, the moon, greeted by a choir of virgins, appears suddenly on the horizon: the ritual character of this act is brought out by the fact that the offerings received by Yahuarmaqui are thrown onto this pyre (p. 104-108). The ritual act thus makes the cosmogonic symbolism of the agrolunar myth appear, where the descending moon represents the end of the former world and the new moon represents the entering into the new cycle. The burning of the pyre is destined to ward off the darkness when the old moon is in the last agony and as a prelude to the resurrection of the star. (Refer to « una mañana,

la luna mostraba apenas un brevísimo hilo curvo luminoso: estaba en sus postreras agonías. El corazón de Cumanda agonizaba también pero el astro resucitaría, mientras que el ocaso para la dicha de la virgen iba a ser eterno »... p. 149). In the novel, fire is, in a way, one of the illustrations of the concept of passage from death to life, from the old world to the new world, from one cycle to another. This is how « los Jíbaros, terminadas las ceremonias de un entierro, tienen por costumbre quemar sus cabañas, excepto la que sirve de tumba, arrasar las cementeras y, dando sus canoas a la corriente del río, si acaso toman camino por tierra, alejarse tres, cuatro o más jornadas para levantar un nuevo caserío y labrar otras chacras; y a la patria del muerto nunca vuelven » (p. 208). The fire image is found right at the edge of death and renewal; here one clearly sees the effect of genetics on the diegesis; right before our eyes, this image is transformed from a narrative and descriptive sign into a *mythème*, a vector of a cyclic conception of time.

If we return to the object of our study, we notice that the two spaces are closely articulated, once again, one on top of the other, through the intermediary of this new element. Fire, in its role as metonymic sign of the figure of the cosmogonic act, reproduces in every description of the clearings the seme of the creation of the world which dominates in the evocation of the virgin forest. But on another level and by the fact that fire is the image of the primitive act, this same connection repeats a relationship of anteriority which, once again, makes space the metaphor of time.

The description of each of the two spaces thus reproduces a discourse on creation by means of two different ideological paths or, more exactly, by deconstructing and by reconnecting two different cultural texts, the genesis and the agronular myth.

This coincidence between magical consciousness and Christian symbolism is fully realized on other levels. This is how a parallelism is imposed during the first reading between the song of adoration to the Moon and the *Salve Regina* of Chapter XVII (Refer particularly to: *Salve Virgen Maria / Reina de tanto amor! ; Salve! y que el nuevo día / Brille con tu favor! /*, p. 168). It particularly governs the narrative as we have seen with respect to the double transgression of which to two lovers become guilty. Finally it controls the readings of the outcome that is proposed to us. Here I should come back to a

classical problem that is posed by the passage from reality to the imaginary in *Cumandá*. Thanks to the study of the Indian uprisings in the jurisdiction of Quito that were made by Segundo Moreno Yañez, we know that the Guamote and Columbe uprisings did not take place in 1808 but rather in 1803. It seems that this five year difference is due to an error made by an historian, F. Cevallos, which would bring to the fore a written source of the novel. The most important aspect for our study is the change that affects the months, from February to December. Here the Christian symbolism recovers the cosmogonic symbolism, not to hide it but on the contrary in order to incorporate it better: this is how the sacrificing of Cumandá is dually ritual: if, in the Jivaro's tradition, she should accompany her difunct husband into death, on another level she not only buys back, Tubon's soul but her father's sin as well. She wears the marks of innocence of all sacrificial victims (she dies a virgin) and sacrificing her coincides, within the symbolic space of the text, with the birth of the Savior who brings a new era to humanity. In that way, we perceive her tragic end as the keystone of an ideological text which projects, as if in a fantasy, the national future into a return to the past, the victory of Good over Evil, the recapturing of the malefic and satanic forest, and the suppression of Barbarism.

I propose that we establish a temporary assessment of the analysis of the different textual levels considered above, by bringing out the conceptual categories which govern each one of them:

Textual levels	Semantic Process	Carriers of concepts
Articulation of the different narrative (Progressive + Regressive + counter-narrative)	Causality $\begin{cases} \text{sin} \\ \text{fault} \end{cases}$	(violation) Transgression
Functional Sequences	Return to old order	Violation (transgression)
Space	Forest - Oasis	Systematics of the passage from one space to another space
Myth	Reproduction of the cosmogonic act. Valorization of that which is cyclic	Passage from the old world to the new world
Cultural text of Christian Redemption	Theme of Atonement	From the old world to the new world

This table brings out the fact that a few essentials genetic elements are quite logically articulated on each other and are constantly whirling within the text :

1. The concept of passage, of crossing or of transgression, perceived in the full amplitude of its semantic field and from its etymology [*Trans-gredire*] justifies its effect in the narratological system.

2. The opposition [old world $\xleftrightarrow{\text{vs}}$ new world] can be produced by the spatial or temporal images but functions here in a cyclic movement ; in this way the access to the new world is fantastically projected in the form of a regression to the former state. We have seen this several times but from this point of view, the superposition

of the images of earth and water to represent the forest — which is recurrent in *Cumandá* — is no less significant. Gilbert Durand writes that it is, in fact, « the feminized and maternal abyssal zone which, for many cultures, is the archetype of the descent and the return to the original source of happiness [...] There would be waters found at the beginning and at the end of cosmic events whereas the earth would be at the origin and at the end of all life » (G. Durand, 1969, p. 256-262).

3. A conception of order and of the law which structures the projection of the old world and of the new world and transmits the dynamics of the trans-gression from one to the other.

4. IDEOLOGICAL AND SOCIAL FORMATIONS

Consequently, the discourse in *Cumandás* should be put back into the larger context of the social and ideological formations in Ecuador, at the beginning of the last quarter of the XIXth century.

The social formation is characterized by two main modes of production which are localized in the different regions of the country, in such a way that the political confrontation takes on the appearance of an interregional confrontation : the terrateniente from the *Guayaquil* region and, to a lesser extent, the commercial sector of Cuenca are against the precapitalism of the haciendas of the sierra. The assassination of García Moreno in 1875, marks on one hand, the failure of the unification project of the interregional terratenientes class through a ideology and a legal structure which are linked to the Catholic Church and, on the other hand, the end of the hegemony of the *serranos terratenientes* which was artificially maintained by this project, in spite of the new economic realities. The role that was played by the Catholic Church was, up until this point crucial : it traditionally constituted in itself a large fraction of the *terrateniente* class because of the extent and the number of *latifundios* who belonged to it with the Jesuits ranking the highest, at least for a long time. This is how Aquiles Pérez denominated 131 properties which belonged to them when they were expelled in 1767 : « Además de este total de 131 pertenencias agrarias de todos los climas, de diferente calidad de terrenos de variada producción vegetal, animal e industrial y que, en total, abarcaba una extensión territorial a través

de la cual un jinete podía viajar sin ocupar terreno ajeno, desde Rumichaca hasta Tumbes; poseían casas en esta ciudad capital y dueños eran de los edificios donde funcionaban sus colegios de Ibarra, Lacetunga, Ambato, Riobamba, Cuenca, Loja y Guayaquil». Contrary to what the narrator in *Cumandá* affirms, they did not behave differently than other latifundistas: «En esas numerosas propiedades servían de esclavos los indios mitayos, sus mujeres e hijos y los negros (*Ibid.*, p. 139). Since there are no documents concerning the eastern region, one can undoubtedly wonder about the way they acted there. All that remains is that the idyllic vision of Andoas given to us by *Cumandá* and the judgement passed on order's mission to civilize should be read with respect to the true reality of the Sierra based on all the facts, a reality that the author could not ignore. If we consult the text on this dual point of view (Reality \longleftrightarrow vs the ideological distortion of reality), certain fictional elements appear under a new light and, in particular, the fact that Riobamba's cruel and brutal settler reappears as a missionary priest, significantly displaced from the sierra to the virgin forest, a space where everything leads us to consider it utopic. This double face synthesizes in a striking way the ideological plan of a reality that is impossible to recognize and to assume and underlines the inherent contradictions of every theocratic state.

But the role played by the Church as keystone of the superstructure in this social formation is even more important for another reason that allows us to better understand André Guerrero's study about the «forma huasipungo de trabajo»; whereas in the capitalist means of production, the capitalist always appears as the owner of all of the working conditions, thereby imposing a relationship of dominance of an *economic essence*, it is quite different in the case which interests us. The production process of the hacienda, in fact, integrates on the one hand the hacienda's production which is organized and directed by the hacienda's administrative apparatus which completely owns the *hacendado* and, on the other hand, the goods that are produced on the plot of land allocated to the Indian peasant by the family productive apparatus which belongs exclusively to the worker. Such a division in the production process «confirma continuamente al huasipunguero en su condición de poseedor autónomo de medios de producción, como económicamente independiente del

terrateniente. En esta situación [...] la imposición de la obligación de devengar una renta en trabajo implica la existencia de una *coacción extraeconómica* sobre el productor directo que se funda en el monopolio de la tierra como principal medio de producción... (Guerrero, *Ibid.*, p. 19-20). This means that the existence of a particular superstructure at the heart of which the agents of the State Apparatus (*Tenientes políticos, curas, alcaldes de las comunidades*) play an essential role as mediators of the domination. According to A. Guerrero it is explained in the following way: «la importancia histórica fundamental del aparato eclesiástico como organismo ideológico preponderante de la superestructura nacional hasta hoy en día y el hecho de que la definición de sus relaciones con el Estado haya traducido, en lo ideológico, la lucha política entre las diversas clases y sectores de la clase dominante» (*Ibid.*, p. 20).

Now the «huasipungo forma de trabajo» implies, on the one hand, a specific social structure, namely the *extended family*, as productive apparatus. In fact, the lower level of productive forces, along with the need to leave sufficient time for the huasipunguero to be able to produce the goods which are essential for his survival, and the seasonal character of the agrarian productive cycle which demands that the ground of the *hacendado* be worked as well as the plot of land allowed to the worker, and at the same time, involve different productive agents: on the one hand, the *huasipunguero* who is obligated to work the land on the *hacienda*, on the other hand, the members of the extended family who, at the same time, ensure the essential tasks necessary for the reproduction of the former's workforce. Therefore such a social structure appears to be the foundation of the appropriation of the work by the landowners and therefore, as the foundation of the exploitation. This is what explains that the *huasipungo* serves as the place of residence not only for the *huasipunguero's* household and his unmarried children but also for other families who are related to the first one by marriage or by ritual connections (called *arrimados, allegados* or *apegados*) whose paid work force can be purchased by the landowner, in this case by a complimentary salary, and who are always mobilized, in the same way as the *huasipunguero*, and under the same conditions as he for all collective jobs such as the *mingas*. However, in this very way, the indian peasant's extended family does not totally guarantee the

material conditions of his reproduction and enters into a process of proletarianization and dependance with respect to the capitalist means of production.

We will emphasize that the process of domination does not directly govern the nearest worker but rather the social, family and tribal (or community) structures whose survival is essential to the appropriation of the work force. Now these are the social structures that, as we have seen, are considered sacred by the narrative in *Cumandá* insofar, as the examination of the narrative functions shows, the authority of the father (Tubón) just as that the ritual chief of the tribe (Yahuarmaqui), appear as a sorte of divine essence, in that their prohibitions coincide, in other forms, with God's.

One will object, undoubtedly with reason, that the « forma huasi-pungo de trabajo » is not apparent in the text. Yet it is true that the narrative highlights the social structures as mediators of the domination and that this very element, namely this very valorization, whatever the social structures which are involved may be, is the keystone to the superstructure which corresponds to the mode of production of the precapitaliste hacienda. This having been said, and considering the ideological shift that we have been able to observe in the case of the Jesuits' attitude, we can ask ourselves about certain points in the text and, in particular, about the attribution of the agrolunar rites to the nomad tribes whose activity seems to have been more directed towards fishing. Do not the indian communities that are described by the narrative correspond to the descriptions, which are once again transposed from a real space to a utopic space of Indian communities from the Sierra?

The political hegemony of the terratenientes serranos is going to collapse when García Moreno dies, as a result of the rapid development of the *costeña* region and the *haciendas cacaoteras* that are already clearly perceptible half way through century, when cocoa represents 50% of the total value of exportation. Guayaguil goes from having 13,000 inhabitants in 1820 to 22,000 inhabitants in 1857, to 36,000 inhabitants in 1880. In 1857, the income from the tithes on cocoa coming from the Guayaguil dioces represent 51% in 1872; 73% en 1879 [A. Quintero, 1982, p. 25-26], which explains the fact that the *haciendas cacaoteras* demand the abolition of the tithe;

being anxious to consolidate their connections with European capitalism, they also demand that the English debt suspended in 1869 by García Moreno be settled, as well as the reconstitution of an equal distribution of seats in the Assembly and congress between the 3 departments (Guayaguil, Cuenca, Quito). The system of equal distribution was nullified by the Convention of 1861 in benefit of a representation in proportion to the number of inhabitants, which favoured the Center of the country. The choice of Borrero as García Moreno's successor transcribes the reviewed alliance between Guayaguil and Cuenca against Quito, as well as the rise in power of the financial and commercial bourgeoisie that is articulated with the *terrateniente* class to form « un bloque dominante soldado orgánicamente por una relación de complementaridad » (A. Guerrero, 1980, p. 95). Borrero having refused to consider the reformation of the Constitution of 1869, it is the same ruling class which brings general Veintemilla into play under whose reign the *cocoa* and *cascarilla* exportation makes a significant leap (Quintero, 1982, p. 38). This class intervenes even more openly at the end of the century with the liberal Revolution led by Eloy Alaro whose first cabinet was made up of five ministers, two important shopkeepers from Guayaguil and a *Grancacao* hacendado connected to the financial capital (A. Guerrero, 1980, p. 95).

Therefore, J.L. Mera could, with just cause, write in his *Proemio to La Dictadura y la Restauración* that the assassination of García Moreno was the end of one era and the beginning of another (*ibid.*, p. 53). But it is clearly significant to state that in his historical study of the dictatorship of Veintemilla, he expresses the point of view of a conservative movement which was known as the *Restauración* who by having José Maria Plácido Camaño elected to the Presidency in 1833 after the fall of Veintemilla and the agreement that took place between the country's provisional governments (Alfaro, Pedro Gerbo, Sarasti), artificially prolonged the political hegemony of the *haciendas* of the Sierra. Between 1875 and 1877, which correspond to the period of the gestation, and the production of the text, J.L. Mera, therefore, could only conceive of the nation's future as a return to the old order. In his mind, the new era could only have been the reproduction of the previous epoch. As we have seen, this political plan fits into the cyclic structure around which the textual genetics

of *Cumandá* is organized, and the novel was written precisely, probably, within the first three years of the author's retirement from politics, under the Presidency of Borrero and the beginning of Veintemillas Presidency since, while the manuscript was edited in 1879, it was sent to the Real Academia Española in March of 1877.

The role played by the superstructure in the hegemony of the sierra and the role played by the Church, at the heart of this superstructure, are essential. J.L. Mera wrote (with respect to the authentic conservative way of thinking) that it was a matter of « esa escuela que busca y acepta todas las libertades fundadas en los principios católicos emanados de la Razón divina y sancionados por veinte siglos [...] que quiere la república fundada por el ejercicio de todos los legítimos derechos del pueblo y sustentada por la práctica leal de todos los deberes, [...] que quiere constitución y leyes nutridas de justicia ; [...] que proclama el principio de autoridad, sin el cual los códigos más juntos y sabios son letra muerta y la libertad mentira ; [...] escuela amiga de la verdadera civilización y del progreso de todo lo bueno y útil, de todo cuanto sirve para mejorar la condición humana en la tierra sin olvidar su destino eterno fuera del mundo » [R. Quintero, 1982, p. 217].

With a State Religion governing Education completely and, through the latter, governing the means of reproducing the ideology, when García Moreno dies, it is essentially the Church that is at stake. The debate is mainly centered on the tithes, which is a tax that the State was responsible for collecting for the Church and of which a third was retained ; this tax was leased and the farmer could sell his farming rights to a third person. Thus there existed a whole system of farmers and subcontracted collectors which was known as *diezmeros* and which often belonged to the local aristocracy [Moreno Yañez, 1976, G. Ortiz Crespo, 1981]. This tax was even heavier since it was based on the gross profit from the land, before any deductions and it had provoked numerous local rebellions for example the one at Guamote and Columbe which is mentioned in *Cumandá* as being at the origin of the misfortunes of the Orozco family. One again it is advisable to specify that the narrator does not mention the real structural cause of this rebellion and only attributes it to the cruel and inhuman attitude of an hacendado, which results in a new distortion of the facts whose ideological origin is thus, once again, brought to the fore.

Following the assassination of García Moreno, the *hacendados cacaoteros* on the coast asked that the tithe be suppressed because it prevented their products from being competitive on the market. The discussion on this point gives the impression of a religious war ; the bishops claiming that attacking the tithe would be the same as attacking the Church and the Catholic dogme. This is how the bishop of Cuenca considered, at a time which was noticeably later than the one that interests us, that « No es posible tolerar la blasfemia que se llame antieconómico e injusto el diezmo que fue establecido por Dios... ; Cómo ha de haber hecho Dios una cosa tan injusta y mala, que la ciencia moderna pretende corregirle » [Robalino, 1969, vol. VI, p. 238]. As incongruous as it may be, this assertion made by the bishop of Cuenca makes other values appear that help to structure the ideological formation, namely the scientific spirit, the economic plan and the concern for material goods versus the authentic conservative school's spiritual plan, immateriality and poetics. In such a way that the failure to integrate the Indian masses into the civilization could also be perceived by a type of return effect produced by another distortion of historical facts (On one hand, *Cumandá* is supposed to have taken place before the Independance and, on the other hand, the tragedy comes from the expulsion of the Jesuits) as the result of putting the liberal doctrines into effect, which, as J.L. Mera writes somewhere else « se enfrascan demasiado en la materia ». In the novel that is how all poetic idealization that redistributes the clichés of European romanticism and, which it seems useless to elaborate since it is so obvious (poetic descriptions, amorous feelings, Carlos' poetic disposition, asexued relationship between the couple, etc...), is recovered by the ideological authority and becomes an essential element in producing ideological effects.

At the end of this rapid skip through history, one notices the clarity with which the fundamental vectors of the ideological formation (the conception of authority and law which are relieved by a series of social structures such as the family, community or the Church ; the political project of *restauration...*) are realised on different textual levels : from the *mythèmes* to the actantial functions ; from the close overlapping of the sociocultural texts (agrolunar rites - redemption of Christ) to the systematics that organizes the descriptive matrix. At the heart of the genetic focus that in a way programs

the evolution of the text, the concept of [Transgression/Transition] is present as a complex semantic nucleus on which both the semiotics of authority and the cyclic dynamics of eternal return are articulated. Could this polysemy, that causes the analysis to stand out, be considered as a simple residue of the critical perspective, consequently deprived of all true significance, which, in return, would make conclusion look like an artificial construction? If this central concept [Transgression/Transition] is space where two value systems deconstruct into each other, is it not, on the contrary, under the effect looking at history and ideology under another light? This new problem, presented in these terms, invites us to take up all of J.L. Mera's remarks with respect to the order and the authority needed to organize every society. We have already seen that he condemns revolutions (cf. *supra*), which increases the impact of the opposite position that he takes in *La dictadura y la restauración*, when he justifies armed battle and civil disobedience to bring an end to the dictatorship of Veintemilla. «El ejercicio del derecho de insurrección, que en verdad es peligroso y terrible, es sin embargo el único medio que a veces le queda al pueblo contra la usurpación de todos sus demás derechos» [Mera, 1982, p. 118] (cf. appendix).

From this point of view, the return of the old order, or even still the Restauración and the cyclic movement, go through the transgressions of the law, in this case, civil disobedience. Transgression becomes the first condition to transition. *Transgression* and *Transition* are inevitably complementary.

But Mera's attitude also suggests that the former transgresses the Catholic and conservative orthodoxy, thus distinguishing itself from the position that would have been adopted by the Equatorian Church with respect to the fight for the Restoration during the period from 1882 to 1884, and approaches the libertal thesis of John Locke which touches on the natural right of rebellion (on this point, see R. Quintero, in Mera, 1982, p. 39-44). In the background of the political position taken that proclaims the revolt against the established authority, one seems to detect the interiorization of the feeling of ideological transgression. As proof I will use what is written in *García Moreno* [Mera, 1964, p. 74] and of which up until now I have only quoted briefly: The whole extract deserves to be quoted here:

« Si los cimientos del sistema democrático deben ser las virtudes, si debe serlo aquella rectitud de conciencia que enseña a usar y no abusar de los derechos y a cumplir con inquebrantable fidelidad todos los deberes, entre esos derechos debe enumerarse el de la justa rebelión, y entre estos deberes el de combatir contra la tiranía con la prensa, con el influjo personal, con la riqueza, con la desobediencia, con el acero, con los cañones »

(*La Dictadura...*, p. 122)

« Revolución es trastorno del orden si quiera para restablecerlo sobre otras bases »

(*García Moreno*, p. 74)

The panegyric of García Moreno seems to have been composed after *La Dictadura y la Restauración* [«Deseábamos escribir la historia del Ecuador desde 1845 hasta 1884; esto es, tomándola en el punto en que la dejó el Dr. D. Pedro Fermin Cevallos y encadenándola con la de la Dictadura del General Veintemilla y la Restauración, lapso de ocho años sobre el cual tenemos ya escrito bastante »... [Mera, 1904, p. 1 – The underlining was done by the author of this article], which is a good indicator that the previous position that was taken in August of 1880, in a *Letter* sent to a foreign newspaper, (see the appendix) was only circumstantial and had been the object of an internal debate where ideological and emotional, as well as religious and political planes confronted each other.

Thus, the study of *Cumandá* seems to confirm the essentially conflictual functioning of the conceptual nucleus that constitutes the textual genetics as well as the extent, complexity and wealth of the phenotextual realizations that it programs and never ceases to direct throughout the production of meaning.

Cumandá tells the dramatic story of a primitive Creole family settled in the rich province of Equator. The exactions of father (José Domigo de Orozco) provoke an uprising by the Indians who burn the property and assassinate the mother and the children while the father was absent; only the eldest child, Carlos, and a girl reported missing were saved. Eighteen years later, we meet up with the penitent settler priest in a mission set up along the shores of a tributary of the Amazon which crosses the lands of the Jivaros; he lives in the company of Carlos who falls in love with a young Indian, Cumandá. Her adoptive father vows a violent hatred towards whitemen and, with his sons' help, sets to work to separate the two young people. To end this intrigue he offers his daughter's hand to the old chief of the Jivaros' tribe, Yahuarmaqui, on the occasion of a religious ceremony organized in honour of the Moon Goddess and troubled by the unexpected attack of an enemy tribe. Yahuarmaqui dies as a result of this battle and, to respect tradition, Cumandá should be sacrificed in order to accompany her old husband into death. She escapes to find refuge at the mission but, in the meantime, Carlos has been taken prisoner by the Jivaros; desirous to save the one she loves, Cumandá escapes from the mission to give herself over to her torturers. The expedition that should have saved Cumandá arrives too late and we discover that she was Carlos' sister.

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APPENDIX

LA DICTADURA Y LA RESTAURACIÓN (pp. 117-123)

Juan Leon MERA

Nosotros que no vamos narrando simplemente los hechos, sino considerando sus causas y rodeándolos de ideas, si es posible hablar así, no hemos de entrar en el período de la restauración sin exponer antes nuestro juicio acerca de las revoluciones en general. Tenemos por necesaria esta exposición, porque si no faltan ciudadanos por desgracia aficionados a la detestable demagogia, tampoco faltan quienes condenen absolutamente el derecho que tienen los pueblos de resistir contra la tiranía y de levantarse en armas para combatirla y recuperar sus libertades. Y para desempeñarnos en esta materia vamos a copiar un trozo de una de las diez Cartas que, cuando Veintemilla era todavía presidente constitucional, pero siempre el mismo Veintemilla, fueron escritas con el propósito de hacer conocer en el exterior su mala política y la tristísima situación de la República, a par que de despertar a nuestros pueblos y prepararlos para la lid que veíamos inminente. Conservemos la forma, el colorido y el tono que entonces empleamos.

¿ Hay derecho para hacer una revolución ?

¿ Es conveniente la unión de conservadores y liberales ?

Reflexionemos.

La historia está llena de hechos que prueban que la tiranía ha caído frecuentemente a los golpes de la sociedad conmovida y armada contra ella.

¿ Por qué ha obrado así la sociedad, o el pueblo, que en lenguaje republicano es lo mismo para el caso ?

Porque la tiranía le ha obligado a tirar de su vaina la espada de un derecho natural, el derecho de vivir, de defenderse, de ser libre, de ser feliz.

El ejercicio del derecho de insurrección, que en verdad es peligroso y terrible, es sin embargo el único medio que a veces le queda al pueblo contra la usurpación de todos sus demás derechos. (...)

El Congreso que elegiste, infiel y prevaricador, ¿ te da leyes injustas, impías, vejatorias, opresoras ?

¿ Te da leyes que se atraviesen cual pesados y funestos estorbos en el camino de tu civilización y felicidad ?

Levántate, requiere la espada de tu derecho, ahuyenta del santuario de la Legislatura a tus Diputados y Senadores indignos, desgarrar su obra inicua, quémala y arroja al viento sus cenizas.

Esto más que el ejercicio de un derecho, es el cumplimiento de un deber.

Tu primer magistrado o tu Gobierno, hechura de tu voluntad, ¿ protege la formación de esas perversas leyes, o rompe y huella las buenas y sabias ?

¿ Te ha usurpado la libertad de elegir, de asociarte para objetos lícitos y honrados, de practicar tu religión, de publicar tu religión, de publicar tus pensamientos respetando cuanto merece y debe ser respetado, de defender tu hacienda, y tu honra y tu vida ?

¿ Roba las arcas nacionales que tú llenaste con parte de tu riqueza, con el fruto de tus fatigas y sudores, para que se te den escuelas y colegios, caminos y puentes, orden y paz, moral y justicia ?

¿ Sacrifica a sus intereses privados la fuerza de tus brazos y la sangre de tus venas ?

Derrama la corrupción en tus entrañas, y apaga la llama de tu vida espiritual, y aniquila tus esperanzas divinas, supremo remedio a tus amarguras y dolores ?

¿ Mancilla tu honra ante los demás pueblos civilizados, te atrae sus iras, o lo que es peor, su desprecio ?

¡ Oh ! si hace todo esto, levántate, Pueblo, sacude tu inercia, echa sin vacilar la mano a la espada de tu derecho, desnúdala, arroja del solio al miserable que así abusa de la potestad que le confiaste y labra tu desventura.

Esto, más que el ejercicio de un derecho, es el cumplimiento de un deber.

Sé que no faltan moralistas y filósofos que, piensan de diversa manera.

Yo, que indudablemente soy el último de los pensadores, me atrevo a juzgar que no es moral ni filosófico eso de que un pueblo tolere *por obligación* y con la impasibilidad de un rebaño el imperio de la iniquidad que suprime sus más vitales y sagrados derechos.

A fe que no comprendo a esos moralistas y filósofos, y ni aun quiero comprenderlos.

Ellos tiene mi respeto, mas nunca tendrán mi adhesión.

Otros que han profundizado más que yo las leyes eternas de la moral y la justicia y las necesidades sociales, tampoco los han comprendido.

En el primer cuarto de este siglo la América española se levantó contra la madre patria, combatió, triunfó, se independizó.

¿ Hizo mal o bien ?

Si mal, ¡ befa eterna a nuestros padres que nos hicieron nación, que nos restauraron la soberanía, que nos dieron república y que nos legaron, comprada con un inmenso caudal de sangre, la libertad de que tanto nos ufamamos !

Si bien, ¿ por qué condenar hoy en nosotros el derecho que ejercieron nuestros mayores ?

¿ Por qué se ha de respetar el despotismo brutal de los hijos de la democracia, cuando no se respetó el de los reyes que se titulaban padres del pueblo ?

La tiranía es tiranía, bien descienda del trono, bien suba de la democracia.

Ni Dios ni la sociedad le han concedido derecho ninguno.

Toda su potestad es violentamente conquistada o violentamente mantenida.

Es criminal necedad pretender que se respete la tiranía y se la deje obrar con entera libertad.

Es necedad más que criminal maniatar y amordazar al pueblo cuando quiere combatirla para recuperar sus naturales y legítimos derechos.

Sorprendente cosa me parece que la santa fuerza de la inteligencia, a nombre de la moral y la filosofía, venga en defensa de la maldita fuerza brutal que, a nombre de la bastarda ambición o de la infame codicia encadena a un pueblo y le sume en un abismo de miserias, dolores y vileza.

A la idea de tiranía sigue la del derecho de defensa de los pueblos, como a la idea de robo se sigue la del derecho de no dejarse robar, y a la idea de asesinato, la del no dejarse matar.

Si el ejercicio del derecho de insurrección no ha sido nunca extraño ni aun a pueblos acostumbrados al régimen de la monarquía absoluta, ¿cómo podría serlo a una república democrática?

Si los cimientos del sistema democrático deben ser las virtudes, si debe serlo aquella rectitud de conciencia que enseña a usar y no abusar de los derechos y a cumplir con inquebrantable fidelidad todos los deberes, entre esos derechos debe enumerarse el de la justa rebelión, y entre estos deberes el de combatir contra la tiranía con la palabra, con la prensa, con el influjo personal, con la riqueza, con la desobediencia, con el acero, con los cañones:

Sólo el crimen y la felonía deben estar excluidos de la lucha, pues del choque de una maldad con otra no puede nacer el bien.

¡Nada de asesinatos, de celadas infames ni de calumnias!

Quien emplea estos malditos resortes no puede invocar a Dios, y sólo Dios da la victoria y la libertad.

Estas líneas fueron escritas en agosto de 1880, cuando corría la vaga noticia de que se preparaba en el norte por emigrados y expulsados una invasión que debía ser apoyada por los patriotas de los pueblos del centro y de la costa. Como nunca habíamos reconocido la legalidad del Gobierno de Veintemilla; como habíamos visto siempre en él la dictadura bajo el nombre de poder investido de facultades extraordinarias; como todos los días eran advertidas en flagrante sus arbitrariedades y tiranías por cuantos tenían ojos para mirar claramente las cosas y buen sentido para juzgarlas; como la verdadera tristísima situación de la patria no era un misterio para cuantos la contemplaban libres de las preocupaciones de bandería. Y tanta mayor credibilidad entraña la buena fe de este nuestro sentir, cuanto fuimos del número de los que, durante la dominación del Dictador, vieron respetado su retiro, y muy poco o nada padecieron individualmente. No se crea, pues, que en nosotros obra el móvil del odio ni de la parcialidad política, ni que estampemos en estas páginas de historia ideas preconcebidas con torcido intento, que no hayan pasado, cual más, cual menos, por la prueba del crisol de la meditación.

Vamos escribiendo un libro para nuestros compatriotas, para todos ellos, hasta para los que piensan y sienten de muy diversa manera que nosotros; y el frente del libro irá nuestro nombre; y no querriamos ni que el libro sea falso, ni que sean engañados nuestros compatriotas, ni que nuestro nombre sea bafado.

Comenzamos la época de las heroicas y gloriosas campañas y batallas de la restauración.

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QUALITY OF LIFE AND REALISATION OF WELL-BEING IN SPACE : A FRENCH AND SWISS CASE STUDY

Antoine S. BAILLY

From a situation twenty years ago when they were no empirical studies available on spatial differences in quality of life, there is now a relatively large number of investigations in this field of research (Smith, 1973; Knox, 1975; Andrews and Withey, 1974; Atkinson, 1980...). However, most measures of regional quality of life are only concerned with the measurement of the «level of living» using attributes from «objective economic world»; if these studies have been successful in the evaluation of regional economic disparities (Smith, 1979; Johnston, 1976; Knox and Scarth, 1977) they do not discuss the impact of recent social and economic changes on the realisation of individual well-being (Campbell and Converse, 1972; Greer Wootten and Racine, 1984). The main objective of this paper is to analyse the various components of regional life, to open the debate on a vision more qualitative than quantitative, and to understand the images of the inhabitants who live in the regions. It is our purpose to

clarify the differences between economic quality of life and the realisation of individual well-being in different regions of France and Switzerland.

1. Quality of life and well-being : two very different concepts

Such research leads us immediately to differentiate between two concepts : first of all that of the economic quality of life, which expresses the means carried out by men in their daily material and social life (Smith, 1977). Then the realisation of individual well-being (Bailly, 1981) which is much more complicated, as it reflects feelings difficult to evaluate. « We can consider the realisation of individual well-being as the result of relations between man, society and the environment, between the ego and the outside, between the individual and the group (...). Most of all it is relative and dynamic » (Bailly, 1981)¹. As we see this concept is relative with reference to the ego ; in this sense it cannot be confused with economic quality of life, or welfare society, which is measured by objective indicators reflecting the state of material conditions and the standard of living of a human group. It is necessary to evaluate these feelings of well-being since there is generally a poor correlation between subjective reports on the realisation of individual well-being and indices which have been derived on an economic basis. The realisation of this duality is recent as it corresponds to the refining of studies on motivations and needs² (Maslow, 1954) used explicitly or implicitly by all social sciences (Greer-Wootten and Racine, 1984). We suggest in this paper that in many life domains it is difficult to derive satisfactory economic indicators reflecting territorial attitude and realisation of well-being over time. Therefore the main question of this paper is to know what kind of society we wish and what is important in the region for its inhabitants. If we try to understand, from a local level, what is really mobilized by people in their daily lives, if we wish to show the ways that explain the relations between individual and society, we must consider other means besides that of the knowledge of the quality of life. Have we not for too long been subdued by the myths of the industrial society, equality with regard to refrigerators, cars television... ? It would be to believe that our quest for a better society has become blurred and been replaced by the pursuit of purely material

values. Such a vision would mean the absence of territorial attachment, in fact the absence of projects other than those of the consumer society.

2. Economic quality of life and realisation of regional well-being

Space cannot be conceived as an object (in spite of its geometrical co-ordinates) but it is primarily man's home. It means that we do not only need to integrate economic life in our analysis, but also to grasp the connexions between men and their social environment. Outside forces having often limited regional life to economic life, men call on symbolic systems and on many values other than those of the consumer society in order to act in space.

Especially interesting to illustrate our remarks, works by Campbell, Converse and Rogers (1976) group the main components of spatial well-being and quality of life in the United States into 5 categories :

- Socio-economic (with, as main variables, the standard of living, savings and education)
- Employment (with, as main variables, the rate of employment and unemployment)
- Family (with, as main variables, the quality of family life, of marriage and friendship)
- Institutions (with, as main variables, those connected with national government, with administrative and religious organisations)
- Space (with, as main variables, the quality of the habitat, of the neighbourhood, and of communal life)

To neglect one or other of these aspects is to have a partial vision of regional life, for they all contribute in their way to the economic quality of life and to the realisation of individual well-being. Similar proof appears in an inquiry conducted on 3,288 Canadians in 1977 by the research Institute on Behaviour at York University. Among the aspects essential to economic quality of life and to individual well-being, let us mention the family (love,

marriage, children, friendship), work, health, the socio-economic level (education, revenue), the environment (housing, neighbourhood, town) and institutions (nation, government). From these studies it is possible to consider any region as a system made up of four principal aspects: the *functional aspect*, which reflects the economic level of the population; it is well integrated in the quality of life analysis. The *employment aspect*, linked with the main questions of employment and unemployment, is also often present in the economic quality of life analysis. The *subjective aspect* which is more personal and rarely approached except in humanistic geography, is the result of family life and of the sense of place; it is an integral part of individual realisation of well-being as is the *structural aspect*, which corresponds to the institutions that organise our social life.

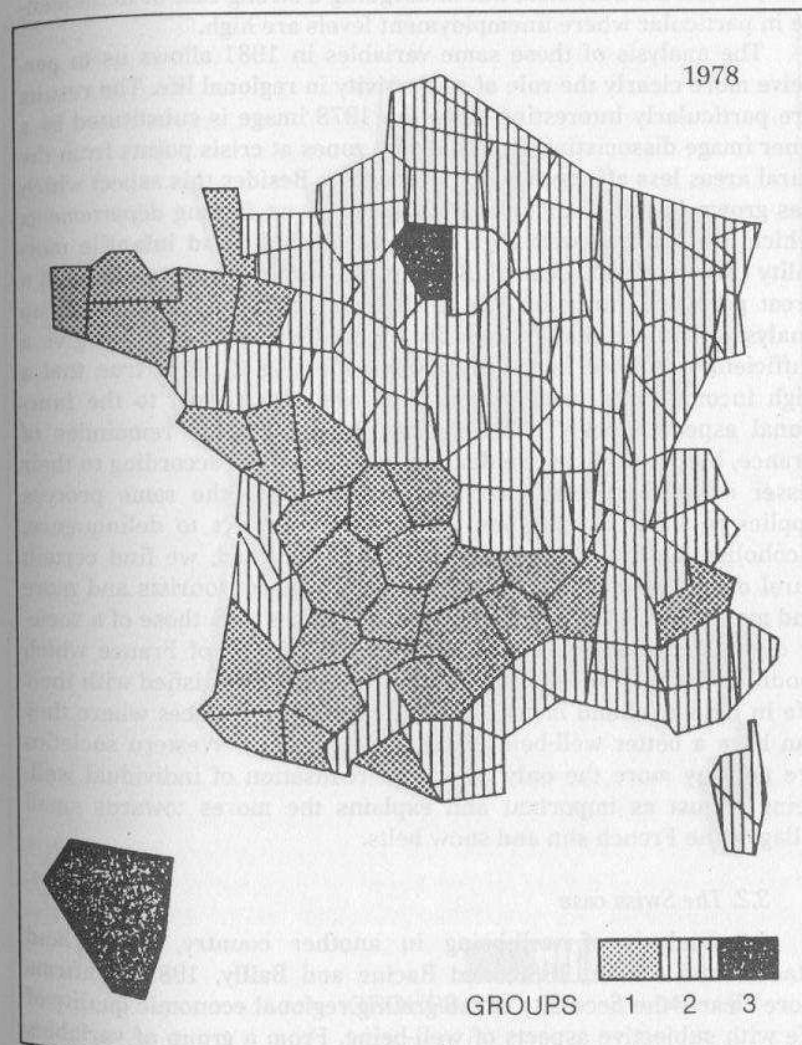
3. Sense of place : French and Swiss case study

3.1. The French case

In order to illustrate, among the four aspects, those most striking we have made (Bailly and Cunha, 1983) a comparative analysis of French *départements*. Through a principal component factor analysis of 18 variables taken from the statistics of *Le Point* (1978) dealing with the quality of life in France³, we extract 6 factors explaining 75.3% of the total variance. These allow us to compare the wealthy and well equipped *départements*, the old rural *départements*, and those of ancient industrialisation; other phenomena also appear which show a strong link between urban and industrialised *départements* having social problems (for example the high level of delinquency and criminality); certain *départements* differ from the others through their rate of suicides and that of mortality due to alcohol, thus illustrating a deep social problem; distinct also from the other *départements* are those that attract, in their quest for better well-being, tourists, secondary residences and retired people.

Therefore this image of France is much more complex than one born of a simple study of the functional aspect of local life. Through a discriminant analysis (programme Congroup) (Fig. 1) we can distinguish for 1978 a triple face of France: a Paris region well equipped, which possesses a high standard with regard to functional regional

FIGURE 1



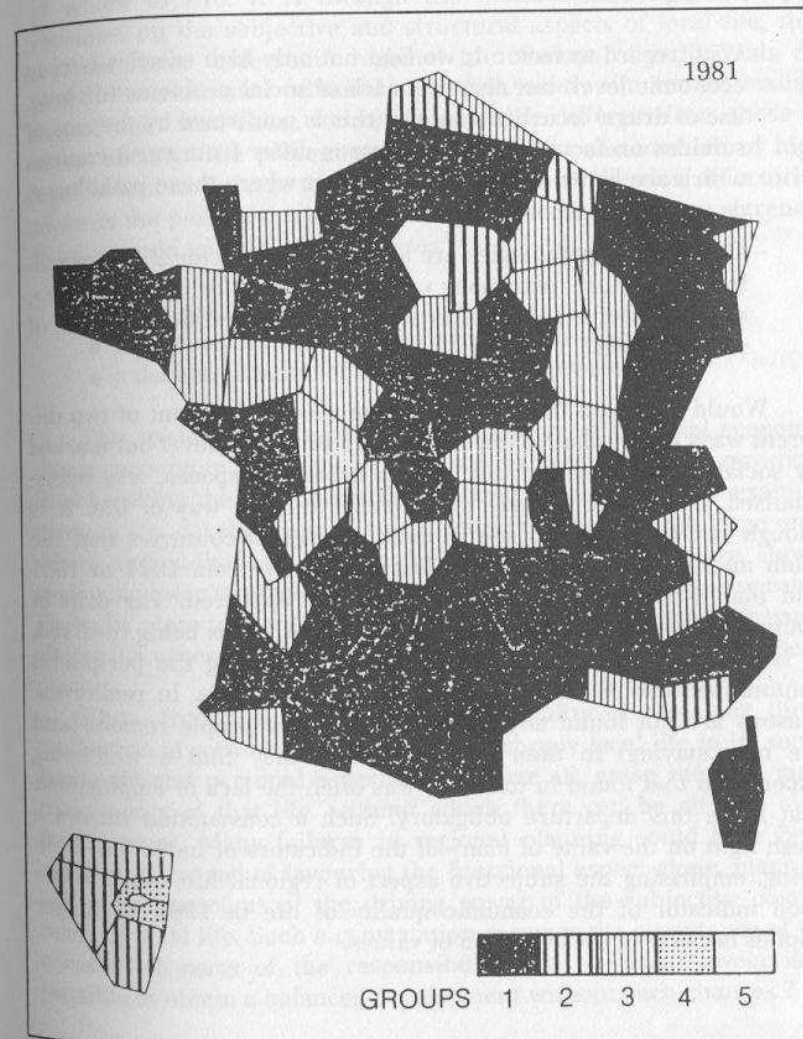
aspects; a rural West-South-West, having pathology linked with an ageing-process and a strong rate of mortality through suicide and alcoholism; and an industrialised North, North-East, East, South-East, which are educated, but undergoing a strong rate of delinquency in particular where unemployment levels are high.

The analysis of these same variables in 1981 allows us to perceive more clearly the role of subjectivity in regional life. The results are particularly interesting since the 1978 image is substituted by a finer image dissociating the industrial zones at crisis points from the rural areas less affected by unemployment. Besides this aspect which has grown in importance since 1978, we go on finding *départements* which are stamped with high levels of alcoholic and infantile mortality (North, Massif Central, Brittany) and other *départements* with a great power of attraction due to their amenities. A 1981 Congroup analysis confirms that the quality of life by itself would not give a sufficiently detailed image of regional life (Fig. 2). It is true that a high income Paris, well placed therefore with regard to the functional aspect, quickly differentiates itself from the remainder of France, but its suburbs are distinct from this town according to their lesser or greater resistance to unemployment; the same process applies to industrial regions more or less subject to delinquency, alcoholism and unemployment. On the other hand, we find certain rural *départements* especially those which attract tourists and more and more young people looking for other values than those of a society of consumer goods. We now have a new image of France which modifies the 1978 results, showing that people, dissatisfied with their life in industrial and metropolitan areas, look for places where they can have a better well-being. Economic values in Western societies are not any more the only ones: the realisation of individual well-being is just as important and explains the moves towards small villages, the French sun and snow belts.

3.2. The Swiss case

An analysis of well-being in another country, Switzerland (Racine and Cunha, 1983, and Racine and Bailly, 1987) confirms more clearly the necessity of integrating regional economic quality of life with subjective aspects of well-being. From a group of variables

FIGURE 2



on the quality of life (federal statistics) and on individual well-being according to the answers given by soldiers to a very detailed list of questions on their life, a principal component factor analysis gives the following results :

- With regard to factor 1, we find not only high salaries (strong economic level) but also the mark of social problems (divorce, use of drugs) in urban cantons (this is confirmed by the rate of suicides on factor 6). These cantons differ from rural cantons which are badly equipped, poorer but where these pathologies do not appear.
- These social pathologies are also found on factor 2 where « offenses against patrimony », « convictions for drug abuse », « demands of employment » show the socio-economic crisis of several towns.

Would we be on the point of seeing the development of two different ways of life, that of towns of a high economic level but marked by social pathologies and that of less urbanised spaces, less industrialised, of a lower income but offering another way of life. It is though not surprising to see in most occidental countries that the main metropolitan regions have lost population from 1971 to 1981 and that a counter urbanisation trend has appeared. The drift of young people to the cities has not only stopped, but is being reversed. It is often thought that young people were leaving the peripheral cantons because of the poor economic quality of life. In reality the reasons are not found any more ; many young people remain (and are now staying) in their cantons where they find a well-being superior to that found in towns. It was often the lack of employment that made this departure obligatory. Such a constatation throws a fresh light on the value of many of the indicators of individual well-being, emphasizing the subjective aspect of regional life. What was a good indicator of the economic quality of life in 1960 no longer applies because of the evolution of values.

CONCLUSIONS

This change in values and this new way of looking at certain aspects of consumer society are not without incidence on our choice of where to live. It is through the inclusion in our analysis of variables on the subjective and structural aspects of local life, that we can better understand regional life. Groups of individuals rejecting the traditional values of industrial society aim, for the realisation of their well-being, for at modes of life different from those of urban society. The present tendencies to the concentration of high level functions in large towns and to the decentralization of factories towards the peripheries does not take into account these new trends. People would wish from enterprises :

- more participation in local life
- a concern in local and micro-regional development
- a decentralization of decision making processes

This trend would favour the development of informal economy, and a conception of regional life based on decentralized innovation, thus breaking the mechanism of polarized development (for example through the development of small firms and not through large ones where the individuals do not feel involved). Planners are slowly reviewing their strategies and are taking a more qualitative approach giving its place to territoriality and values for local people. Our paper shows the necessity to probe deeper towards the roots of the sense of place.

Thus, from this simple dichotomy quality of economic life - realisation of well-being, we can study not only local life in its socio-economic and personal aspects, but, above all, grasp the four main components of that life, without which there can be no true local development. Many failures in regional planning could have been avoided, if instead of favouring the functional aspect alone, planners had been conscious of the driving power of the subjective components of local life. Such a constatation assumes the acceptance of the transfer of parts of the responsibilities to the local level ; is it possible to obtain a balanced development without such changes ?

By now, taking into consideration the subjective and institutional aspects of local life, we open a vision of development based not only on the vertical links of economic domination and dependance, but also on the horizontal relations between individuals, so important for the realisation of individual well-being. Let us not forget that after all, true scientific pertinency is always measured as a consequence of the ability to translate in scientific form, the experience of men, so that this knowledge becomes useful, and active.

* * *

NOTES

- 1) Well-being in this original sense is different from the concept of welfare ; it does not have any economic meaning. It is an *individual feeling* that can be studied through direct inquiries or analysis of different forms of art (literature, painting...). It cannot be studied by aggregate economic indicators.
- 2) We call « motivations » all the factors (conscious or unconscious) having an influence on behaviour. In Maslow theory on the hierarchical levels of needs, he differentiates between the physiological needs of level 1 (such as hunger), the social needs (social importance) of level 3, the need for autonomy and independence (habitat, territoriality) and lastly the need to understand one's ego (level 5). The first levels refer to quality of life, while the last two relate to the concept of well-being.
- 3) We do not use, as Knox and Scarthe do (1977), all variables given by Le Point since, from a multiple correlation study, we have noticed that many of them were reflecting the same phenomena and are redundant. Our 18 variables have then been tested for their importance on a group of students.

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« KNOWN UNKNOWN » LOCATIONS :
THE IDEOLOGY OF NOVELISTIC LANDSCAPE
IN ROBINSON CRUSOE

Lennard J. DAVIS

« Contemplating these essential landscapes, Kublai reflected on the invisible order that sustains cities, on the rules that decreed how they rise, take shape and prosper, adapting themselves to the seasons, and then how they sadden and fall in ruins. At times he thought he was on the verge of discovering a coherent, harmonious system underlying the infinite deformities and discords, but no model could stand up to the comparison with the game of chess. »

Italo Calvino, Invisible Cities

To begin writing a novel, almost before creating a character and a plot, one of the major tasks for a novelist is to establish a place or series of places in which characters will perform actions. While it may be more or less obvious that novelists must create locations, I want to stress that spaces in novels — and the whole enterprise of

creating space in a dimensionless medium — is qualitatively different from the use of space in other literary and non-literary forms. That is, space in novels, particularly realistic novels, must be more than simply a backdrop. Paradoxically, novelistic spaces must have dimensions and depth; they must have byways and back alleys; there must be open rooms and hidden places; dining rooms and locked drawers; there must be a thickness and interiority to the mental constructions that constitute the novel's space. It is almost impossible to imagine the novel as a form divorced from a complex rendering of space. And while modern novels have variously eschewed character and plot, very few have dispensed with location.

This simple idea that novels need to create locations is actually a fairly complex one. First, I want to stress that the creation of deep or thick space is not a universal given in all narratives. In fact, most narratives in most cultures before the advent of the novel in Europe in the eighteenth century, use a fairly flat, simple backdrop that lacks the thickness of novelistic space. Therefore, the next part of my argument is an historical one that grounds the development of novelistic space in a particular set of social and historical processes. Novelistic space as I will show is involved in a series of more or less hidden, ideological presuppositions about the nature of property and lands, foreign and domestic, the relationship of various races and classes to those lands, and the way Europeans at various times found it necessary to represent, describe, and control terrains and property — their own as well as others. In other words, the very idea of a «setting» could only happen as a result of a complex series of historical and cultural developments that occurred during the time of the novel's development in Europe. Likewise, as with other novelistic conventions, the seemingly neutral idea that novels must take place in locations was actually part of a collective structure of defenses that allowed eighteenth-century society a way to justify the ownership of certain kinds of property. In the simplest terms, locations are intertwined with ideological explanations for the possession of property.

My major argument places the novelistic use of space in the at first unlikely political development of colonialism. When Columbus set foot in the West Indies and when Cortes conquered Mexico, these explorers were, I believe, discovering land in a way not so different

from the way that novelists like Defoe discovered the ability to control property through literary representation. Tzvetan Todorov has shown the relationship between the political and linguistic or semiological incorporation of foreign lands in his *The Conquest of America*, and this essay is a kind of meditation on that subject as it applies to the novelistic depiction of terrain. Perhaps the mentality I am describing can be best summed up by Daniel Denton who in 1670 returned from America and wrote a book describing the area from New England to Maryland and 200 miles inland. This area he called «a known unknown part of America.» (4) This chapter will try to detail the process of description, and show how the attempt to transform terrain into a literary representation can create a «known unknown» space — an ideological representation of property that at once attempts to make it known and at the same time objectifies and falsifies it.

To begin with, one might want to locate three kinds of spaces in novels. The first is an actual geographical area such as the London of Dickens or the Paris of Balzac represented within the novel. The second kind of location would be a fictitious place totally created by the novelist — a Wuthering Heights or a Middlemarch. A third instance would be a re-named actual location purporting to be purely fictional such as Fitzgerald's East Egg and West Egg or Mrs. Gaskell's Milton which is understood to be Manchester. All of these depictions — even the ones of Paris and London — are ideological in the sense that they contain embedded social meaning. No author can actually recreate a place, but in using Paris or London — as well as Middlemarch or Wuthering Heights — the location becomes in effect reshaped through the intersection of the literary imagination and the social mythology. So in speaking of these locations, I intend to consider them ideological in the sense I have just described.

Certainly there were descriptions in earlier narrative, but they rarely achieved the depth and thickness of accounts in novels. In fact, I would assert that the very idea of an extended description of any place seems not to have been of general interest in medieval or renaissance Europe before the historical period roughly coinciding with the beginning of the novel.

One could of course argue that in allegorical works like *The Romance of the Rose* there were extended architectural details. But

the importance of the space in such works is directly linked to the symbolic function of the location. Detail is there to be interpreted not to create a space that can be controlled. Detail for aesthetic rather than moral or schematic purpose is virtually absent. Symptomatic of this phenomenon in painting is the backgrounding of landscape in Tuscan Renaissance works and the allegorical use of terrain in medieval art. Kenneth Clark in his *Landscape Into Art* divides the history of landscape painting similarly, describing how the medieval «landscape of symbol» gave way to a later «landscape of fact.» The development of landscape painting as a genre came rather late to Europe and coincides with the literary trend I am describing here. Clearly there is a convergent movement to try and control, enumerate, and represent property. John Berger in *Ways of Seeing* makes the argument that landscape painting gave to patrons «the pleasure of seeing themselves depicted as landowners and this pleasure was enhanced by the ability of oil paint to render their land in all its substantiality.» (108) Part of the question I am trying to answer in this article has to do with the urge of Early Modern Europeans to create, describe, and record space. Barbara Stafford has written an entire book *Voyage into Substance* which simply describes the way in which late 18th century painting for the first time systematically and scientifically attempted to describe and encompass the visible world. There is most certainly a changed attitude toward space during the Early Modern period, as I will show further, and the question is how did this change come about?

Were there any previous models for novelistic use of space? Novels might be closest to the Greek epic in its sense of space. Epics clearly take place somewhere, and though Troy might not be as clearly defined as Middlemarch, one nevertheless can envision the walls, the towers, the lone tree on the plain, the river, the armies, and so on. One can remember Odysseus' home with the feasting halls, the bedroom with the memorable bed, the swineherd's shack, Calypso's island, Circe's bed. Homer does not spend much time telling us *precisely* what these places look like, but within the imaginative structure of epics, space expands and is important.

Even in Greek art, according to Kenneth Clark, the landscape serves mainly «decorative ends.» Where there is landscape, as in the Odysseus series in the Vatican, «these are backgrounds, digressions, like the landscapes in the Odyssey itself.» (Clark, 1).

But the interior of, for example, Robinson Crusoe's cave strikes one as much different, so much more specific. Of course there is specificity in Achilles' shield, but the detail is there for its significance and commentary on the rest of the story. For the most part the detail of the island is much more irrelevant, and yet more important than the epic's.

One can make the argument, along with Georg Luckacs in his *Theory of the Novel* and Erich Auerbach in *Mimesis* that because the epic is authorless — in the sense that the concept of the author had not yet developed and the bard's subjectivity is subsumed in his function — that the relationship to objects will be different in the epic and in the novel. Since the epic is without subjectivity and author, according to Luckacs and Auerbach, it is also without perspective or depth. Its objects are bound together on an hierarchical single plane that assigns meaning in relation to social function. In the epic, social position and deed are identical and in this sense social position and object are interchangeable. (Bernstein, 59) Naturally described objects will participate in that system hierarchically. Tripods, goblets, cattle, and women are marked with value equivalents. In a novel like *Robinson Crusoe* however, objects and terrain have only a use-value, but they have no clearly assigned hierarchical and symbolic value. Hence, Crusoe can observe the irrelevance of gold and money — whose exchange value is meaningless in his primitive island economy. The point at which the novel diverges from earlier forms, theoretically speaking, is the point at which objects are included and described outside of an exterior, fixed system of meaning such as that provided by allegory. The new system of meaning by which objects are inscribed is the more ambiguous one of ideological meaning.

Further, one must recall that the epic is primarily not about place but about memory and voice. The listeners recall the fame and the exploits of past heroes, the place where all this happens is primarily a backdrop to the exploits. And the dominant presentation is made through the voice of the bard whose presence ratifies the tale telling. In a novel, there is no presence. The physical book itself is just the husk, the casing, of something not there.

Drama, of course, has a different relation to space. Playwrights need not manufacture an interior space since the action takes place

within the defined location of the stage; the problem is how to make us believe that the location is not merely a stage but is in some way Elsinore or Venice and that the space offstage is not the reality of props and burly stagehands but is continuous with the onstage decor.

Because space is so obvious in drama, its importance diminishes. Shakespeare rarely gives much indication of what a particular location is to look like. Place is not described to be delimited as it is in the novel. Elsinore or Venice is simply as you like it. This casual attitude toward space stands in sharp contrast to novelists' deep concern to shape and claim location. One immediately thinks of the contrast between the islands occupied by Prospero and Crusoe. In *The Tempest*, Shakespeare does not go beyond indicating the existence of an island after the initial scene of foundering at sea. Act I, scene ii begins merely with the instructions: «Enter Prospero and Miranda.» Shakespeare's point is that the action takes place on an island — any island — and the lack of specificity is not important. For Crusoe, the terrain, the location, the habitation is *everything*, taking the place of plot and even character. By contrast, *The Tempest* does not even describe Miranda's and Prospero's house.

Of course, one must recall the obvious from time to time — that there are actually no objects or landscapes in novels, that the novel can only imitate *accounts of or descriptions of* landscapes since the novel is exclusively a linguistic phenomenon, as Mikhail Bakhtin and Barbara Herrnstein Smith, among others, have pointed out. So we are discussing in essence the various conceptions of the language's ability to encapsulate and contain objects — the presuppositions behind various kinds and degrees of belief that a particular culture can use language to contain or describe objects. In talking in such general terms, the pitfall is of course that not all groups of readers accepted the values of this convention. Unfortunately I do not have the space or occasion to examine the range of readers who might or might not accept the convention, but my sense is that the majority of readers clearly were able to create a belief in the existence of interior space. In making my argument, I do not want to imply that this historical explanation will condition all future readings of these texts. Obviously, not all readers at all times will find in *Robinson Crusoe* the ideological constraints on place I am describing. But in a culture that continues to rely on linguistic (and now electronic and

chemical) representations of extended terrain, these issues will play a prominent part in perception.

My argument in following paragraphs will be that Defoe began *Robinson Crusoe* using the earlier, non-novelistic sense of space as simply a backdrop and then moved to a more complex rendering of space. Defoe made this move partly as a solution to the limiting «problem» of how to develop a story of man on an island for several hundred pages and partly as an intuitive sensitivity to a growing interest in controlled property.

To understand this claim more clearly, consider the opening section of *Robinson Crusoe*. The first actual scene, after a few details of Crusoe's growing up, is the one in which his father counsels Robinson to do what middle-class kids have always done. That advice is placed in a «setting» with the simple phrase: «He called me one morning into his chamber...» (5) This scene uses the older, non-novelistic sense of space — the traditional space of the ballad (as I was a walking or «In the town that I was born»), when Crusoe describes in a few sentences the facts of his identity and his family. Let me distinguish here between «setting» and «terrain.» A «terrain» is an actual place in the world; a «setting» on the other is a terrain incorporated into a story which serves as a very generalized backdrop to the action that will occur. «Settings», however, are not detailed or specific.

In the hands of a novelist like Dickens, as we will see, that scene might have been treated quite differently. We would visualize fully the father, his features expressing his sentiments, the room would act as an index to the state of life of the family and these details would accumulate to a full statement. If one compares this description of space, actually only the words «his chamber» defining the setting, with Balzac's nine-page opening description of Madame Vauquer's boarding house in *Le Père Goriot*, the remarkably large distance description has travelled over the 100 years that separate these works give us some indication of the importance the illusion of space has to the nineteenth-century novel.

But here, all we have is the simplicity of the words «his chamber.» The space is claimed by the adjective but not by the novelist. Settings such as this one are generalized — not detailed or specific. But by the necessity of Defoe's limited plot, as this novel of

claiming and possessing advances, as Crusoe claims his island, Defoe too will have to claim the interior space of the novel in a rather new and different way than any preceding European writer. It is this use of novelistic space I will call «location.» Just as Hollywood looks at a terrain and then turns it into a location so novelists go beyond *setting* and *terrain* to transform their space into an intentional *location*. In the course of writing *Robinson Crusoe*, I want to argue, Defoe moves from tale or ballad-like setting to the novelistic equivalent of «shooting on location.» And as I want to show, locations are ideological precisely because they delimit action and enclose meaning while appearing only to neutrally describe. Paradoxically, as in the cinema, locations do not really exist anywhere since they are created for the moment of filming. Even if a location is a street in New York City, that street must be remade, lit, cleared or arranged for the camera. Locations are in this sense «know unknown» spaces since by making themselves known to the viewer they, at the same time, become unknowable — outside the parameters of normal perception. In effect, the facade of the frontier town on the Paramount lot and the desert island of Crusoe are comparable. The more Defoe describes the island, the more it becomes unknowable by furthering its existence as a purely linguistic phenomenon. The more a filmgoer gets to know the layout of Dodge City the more duplicitous the experience becomes since there is no continuous Dodge City, but only a series of shootable locations connected by the film editor's skill.

One way to explain this interest in location of the early European novel is to connect it with property relations during this historical period. English power over the colonies in *Robinson Crusoe* is particularly relevant. That is, *Robinson Crusoe* is largely about the claiming of an island that does not «belong» to Crusoe except in the sense that he is a European and builds something there. But Crusoe's claiming is not so simply the manifestation of a military might, although he does demonstrate that too, but of establishing an ideological right to the island. Defoe causes the claiming of the island to be interpenetrated with morality, thought, and desire. Crusoe's and Defoe's ways of thinking about the island are inseparable from the island; thus the island becomes an occasion for examining that way of thinking. In this sense, the creation of a place becomes part of the

process of ideological control. As Geoffrey Sill has pointed out, *Robinson Crusoe* was written «to answer a specific reforming end, and to arrive at this end by systematizing the ideas of nature, kingship, providence, opportunity, and self-restraint into a coherent, new personality [and is therefore]... a work of ideology as well as a work of fiction.» (158) In effect, Crusoe's advice throughout the work connects a series of injunctions about work, the world, religion, sexuality, sovereignty, knowledge, and so on, but these can manifest themselves purely on the level of location.

Another clue to a growing interest in property can be found in the history of English property laws. The history of such laws shows a greater and greater interest into turning real property, that is land, into a commodity like any other. Under the feudal structure of tenure, the tenant did not own his land nor did the lord, who received the land from the king. Actually, all land was the King's land but under the system of feudal obligations the King could not be said to own the land either because he «owned a duty to recognize and protect the possessions of the tenant.» (Baker, 199) Land in effect was not owned and therefore could not be transferred or sold. The history of «uses» and «settlements» is too vastly complex to explain here, but the point is that by the eighteenth century, land could be sold and transferred under the «strict settlement» which had certain provisions particularly that restrictions could only be placed on land for one generation. Giving owners the power to sell represented a realization of «the economic fact that...a settlement of land was a settlement of wealth, which need not be tied to specific pieces of land.» (Baker, 247) In other words, the value of land could be commodified, bought and sold, and did not inherently reside in the land. The movement in law is toward the creation of controlled, commodified property.

In novels, space — such as Crusoe's island — is attributed a specific or relatively specific purpose. In life the meaning of spaces is much more diffuse and varies from person to person and culture to culture, according to Yu-Fu Tuan in *Topophilia*. Likewise in the colonization of space, specific purpose was attributed by an exterior culture whose task was then to see that meaning as inherent in and indigenous to the colonized space. Or as Edward Said has written in *Orientalism* about the study of the Middle East «that Orientalism

makes sense at all depends more on the West than on the Orient, and this sense is directly indebted to various Western techniques of representation that make the Orient visible, clear, 'there' in discourse about it. And these representations rely upon institutions, traditions, conventions, agreed-upon codes of understanding for their effects, not upon a distant and amorphous Orient.» (22) At roughly the period that Europe was creating the representation of its colonies, its novelists — at least Defoe — were colonizing another kind of space — a space perhaps more complete and total because it was inside the mind of some captives of the novel — the middle-class reader.

What was being claimed in a tentative way was not merely the castles of imagination, but the very way the world was seen and European society was conceptualized. Of course, colonizing is not merely a literary exercise, but the project of colonizing cannot exist without the help of ideological and linguistic structures. A country must do more than simply steal another country — a series of explanations, representations, and rationalizations must intervene to justify political action. Even the inhabitants of the targeted colony must, for a successful colonization, accept the domination of the language and symbols of this takeover. To win hearts and minds, one must occupy hearts and minds — in the dominant as well as the occupied countries.

The very project of writing a novel relies on the specificity of locations and the detail of creating a description or a texture to a location we come to believe is «there.» In essence that space must be controlled, and therefore becomes «property» which is after all controlled space or location. Thus, we may say that property is a precondition for the novel since novels must be set in controlled or claimed places. Middle-class readers, reliant for their existence on the relatively new emphasis on movable and controlled property, might have found this emphasis congenial.

We have a tendency to think that the way we conceptualize space is the way space has always been thought of. But writers like Yu-Fu Tuan and Clarence Glacken show us that different epochs have regarded nature and space differently. Particularly, it is Tuan's point that with the rise of the modern state came a change in the way Europe regarded space. The modern state is too large to be perceived

as a natural unit, the way for example the Greeks held allegiance to their home region, to their city, but not much farther than that. But «the modern nation as a large bounded space is difficult to experience in any direct way: its reality for the individual depends on the ingestion of certain kinds of knowledge.» (100) In effect, the modern state required the recreation of its space through ideological means. Modern patriotism is therefore a product of language and information dispersal in rather a different way than earlier types of patriotism linked to a land bounded with directly perceivable horizons. The novel's embing of space with ideological significance seems to be part of a larger project of the modern state which attributes meanings to locations at home and abroad.

Power and physical space were fairly consciously manipulated by those who created the system of the modern state. For example, cities in medieval Europe were built haphazardly with streets small, narrow, and criss-crossed. When a ruler like Louis XV wanted to display the royal prestige of the centralized state in 1746, he had to impose on the medieval pattern of Paris nineteen «*place royales*» with radiating streets forming stars and at the center of each star was to stand a statue of the Divine Monarch. (Tuan, 159) To create the central pull of the modern state, urban landscape had to change and in effect become ideological. The radiating and converging avenues of Paris stood for political power as well as aesthetic ease as would the British Empire's creation of its colonial center in New Delhi with its massive avenues and radiating vistas as a correction to the crazy quilt pattern of the Old Dehli. England's industry in building over the preexistent Delhi is not unlike Crusoe's remarkable reshaping of his environment.

To return to the text of *Robinson Crusoe*, as I pointed out, Defoe begins his work with a non-novelistic use of space as had most writers before him.

Early in the novel, settings are simply nautical notations plotting the coordinates of the tropical and the equatorial. (10) These nautical references give the impression of a cartographic mastery over unknown worlds, but no thick space is created for the reader, who at this early point in the narrative is provided with only the tale, the teller, a few anecdotes, an inventory slip, and a map. What space there is signifies that of the unknown, the exotic and the dangerous.

Most of the countries Crusoe visits before arriving at his island are undescribed places that tend to echo with «dreadful noises of the barking, roaring, and howling of wild creatures.» At another, Crusoe writes that it was «impossible to describe the horrible noises, and hideous cries and howlings, that were raised as well upon the edge of the shore...» (22) And yet another setting yields one animal who emits «the most hideous roar that ever I heard.» (24) For Defoe, inarticulateness is the recurrent feature of unclaimed territory that cannot be understood through recognizable European signs.

These lands are hostile, peopled and animated with horrors, hence not worth colonizing (at the moment) and therefore not describable. I would fine-tune the definition of «terrain» here to say that it becomes location (that is, the novelistic use of place) only when a nation, character, or author seeks to control that property — the attempt to describe in a novel would then be the literary equivalent of the act of political, legal, or military control of property. The desire to describe and the desire to possess politically are not simply related metaphorically, as I have indicated, because political occupation needs ideological justification. The idea of description is profoundly dependent on cultural notions of what one can claim, envision, or comprehend in words. Wayne Franklin in his book on early american discoverers, singles out a description by the conquistador Cortes of a market in Mexico. This account ends on a note of indescribability and befuddlement:

Finally, besides those things which I have already mentioned, they sell in the market everything else to be found in this land, but they are so many and so varied that because of their great number and because I cannot remember many of them nor do I know what they are called I shall not mention them. (3).

While Cortes, like Crusoe, cannot describe the confusion of things, he nevertheless uses his language to claim and refashion the object. Cortes' confusion is the rule rather than the exception among travel writers who «universally had trouble representing what they saw.» (Stafford, 28) But, as Franklin stresses, Cortes' concern does not accidentally relate to description and reporting. «More than any other emblem of identity, language seemed capable of domesticating

the strangeness of America.» (5) Such descriptions filled out the void of the colonies so that they could be made understandable to Europeans — remade in Europeans' own descriptive terms. In short, according to Franklin, in the New World «the reportable was the feasible and the conceivable as well.» (4)

Particularly in the affective and aesthetic realms, the colonies presented untold problems to European cognition. Dutch settlers found «the great valley views [of the Hudson] too measureless, heavens too vast for charting.» (Van Zandt, vii) The very idea of «wilderness» was too imposing and strange for settlers — even well into the nineteenth century — since Europe had virtually eliminated any pretension toward wilderness. The first Puritans dealt with the impenetrability of the wilderness by laying on biblical iconography. (Carroll, 6) Even the lowly Catskills remained until well into the nineteenth century — before general familiarity and exploring of the wilder Adirondacks and the Rockies and Sierras — an object of awe and wonder. As Roland Van Zandt notes, speaking of the Catskills, «it was the unique quality of the American wilderness, that became a major obstacle in the intellectual assimilation of European canons of aesthetic judgment.» (153) European aesthetics of the late 18th century focussed on the doctrine of «Association» in which the observer appreciated the landscape by the series of mental associations it called forth particularly concerning «ruins and relics, myths and legends, of all past human history.» (153) But the problem with America, was that there were no ruins and relics, its myths were hidden behind the obscure veil of the Native American's signs and symbols, and the wilderness resisted such associations. As Barbara Stafford points out, ruins and relics, «the enfeebling of material objects[,] was intrinsically inimical to voyagers who believed that distant or strange lands and their marvels existed without the need for human intervention.» (4) In other words, the space of the colonies were without preordained meaning or ideology, and so that meaning has to be supplied from without. The paintings of the Hudson River School — particularly those of Thomas Cole, John Frederick Kensett, Jasper Francis Cropsey, and Frederick Church — along with the writings of authors like James Fenimore Cooper, gave a meaning to the wilderness, inscribed the natural forms with intelligible iconography and so turned them into ideological space.

The inherent contradiction in describing but being unable to completely subsume the New World under descriptive control focuses attention on the colonizing European's attitude toward the native's linguistic abilities. It was necessary to think of the native as essentially bereft of language. Since natives could not describe their own space they could not be said to own it in the same way as the European — and here the ability to describe land has its legal consequences as well since deeds and land claims require a specialized kind of linguistic notation. So, if land required description, it was European description it required. Typically, one settler in South Carolina noted that Indian language lacked

terms to express abstract and general ideas, which is an evident proof of the little improvement of the understanding among them: time, duration, space substance, matter, body, and many such words have nothing equivalent in their languages, not only those of a metaphysical, but likewise those of a moral nature, cannot be rendered into their tongue, but imperfectly, and by a circumlocution; they have no words that correspond exactly to those of virtue, justice, liberty, gratitude, ingratitude, etc. (Milligan, 517)

It goes without saying that lacking those concepts, such people could not be seen as responsibly owning or describing their universe — moral or otherwise. Tuan points out that the dichotomy between visitor and native renders the native voiceless — particularly when the native is a so-called primitive:

Only the visitor has the viewpoint... The native, by contrast has a complex attitude derived from his immersion in the totality of his environment. The visitor's viewpoint, being simple, is easily stated... The complex attitude of the native, on the other hand, can be expressed only with difficulty and indirectly through behavior, local tradition, lore and myth. (63)

It is the complexity of the native's view of the environment that stands against the visitor's incomprehension and consequent simplification. Simplification permits colonists to flatten the object of their

desire so that it may be taken without guilt or shame, but it is also the process that allows novelists and painters to transform the complexity of the topological to the aesthetic and the ideological.

In *Robinson Crusoe* this theme continues since, although Friday has a modicum of intelligence, he never sufficiently masters English to allow him legitimate linguistic status (the way the Portuguese captain is «permitted» by the convention of the novel to be represented in Standard English without knowing a word of it). Friday's claim to the island is perhaps stronger than Crusoe's, since Friday lives in the region, but it is Crusoe who «discovers» it and becomes the «Governor» of the domain, and Friday never is thought staking a claim. It is Crusoe's language combined with his industry that makes his claim special. In the same ideological triangulation language, industry, and moral right are thought distinctively European and therefore the qualities that transform the shapeless nature of the New World into describable locations. Indians, on the other hand, were considered lazy, slothful, and morally bereft — hence incapable or unworthy of their land. As one contemporary writer put this notion:

... a rude and unpolished America peopled with slothful and naked Indians, instead of wellbuilt houses, living in pitiful huts and cabbins, made of poles set endways; then surely the brute Beasts condition, and manner of living, to which what we have mention'd doth nearly approach, is to be esteem'd better than Man's, and wit and reason in vain bestowed on him. (Glacken, 483)

And to put a finer point on the argument, Buffon wrote of the Native Americans, that they «lack the force and vigor to change the physical environment, as other peoples, especially in the Old World, had done.» (Glacken, 588) That is, novelist and settler come together in their industrious transformation of terrain into location. Journals, novels, travel accounts and so on grant through the skilled use of language, title and deed to what is described.

The frequency with which Crusoe uses phrases like «nothing can describe» or «which I cannot describe» (37, 39) may also be thought of as part of a novelistic frustration about creating a space

out of nothing — especially a nothing which is so terribly « other » as to be outside the discourse of a reasonable Englishman.

Although terrains may have been converted to places with purposes or functions in some earlier works (for example, Hell in the *Divine Comedy*), the schematic meaning of those places was always foremost. However, the intentionality of Crusoe's island is much less obvious, embodied subtly in objects and acreage, much the same way that ideological structures work without overt compulsion or even visibility. On the other hand, while we are meant to believe in the fullness of Dante's space, we always remember the allegorical meaning, the schematic justification. The third ring of Hell means something, but what does the « other side of the island » mean? Defoe himself, as a novelist, was in suspect terrain when he created the space of Crusoe's island — and it is the anxiety of creating space that is recorded by Defoe.

Through an overdetermined combination of colonial-influenced thought-patterns, middle-class interest in controlled property, and the arbitrary limitation of *Robinson Crusoe's* plot, Defoe comes to create an extended, non-allegorical space almost by necessity as Crusoe first explores the island, builds his house, and settles the location. Crusoe's first attempt to describe the island amounts merely to a list of objects :

I began to look round me to see what kind of place I was in, and what was next to be done, and I soon found my comforts abate, and that in a word I had a dreadful deliverance : for I was wet, had no clothes to shift me, nor any thing either to eat or drink to comfort me, neither did I see any prospect before me but that of perishing with hunger, or being devoured by wild beasts. (39)

Without the available concept of extended description, inventory is about the only permissible form of representation. Inventory revolves around the presence or absence of useful objects. According to Svetlana Alpers in *The Art of Describing : Dutch Art in the Seventeenth Century*, this tendency toward the representation of objects would classify Defoe as more of a describer than a narrator, if one kept her distinction between the descriptive Flemish painters and the action-oriented Italians. Alpers equates this tendency toward the

« descriptive » with the « realistic. » (xxi) As the Flemish painters were drawn to the painstaking representation of objects, Crusoe's first descriptions seemed to have to be made around useful things as part of Defoe's realistic effect. Also, Kenneth Clark notes that the earliest non-symbolic landscapes were made up of inventories of objects, as are for example the medieval tapestries filled with detailed illustrations of flowers and plants. « The art of painting, in its early stages, is concerned with things which one can touch, hold in the hand, or isolate in the mind from the rest of their surroundings. » (11)

Most of the objects Crusoe lists are of European origin — either brought to the island or manufactured there. They amount to a relative inventory of wealth and power. It is curious that only when the island is littered with the flotsam of civilization — thus made sensible and recognizable to Crusoe — can it be claimed enough to describe. Marx in his well-known commentary in *Capital* on Defoe's work, wrote that « all the relations between Robinson and the objects that form this wealth of his own creation, are here so simple and clear as to be intelligible without exertion... And yet those relations contain all that is essential to the determination of value. » (77) In other words, the objects embody ideologically the whole system of European economic relations.

Crusoe's private act of settling the island can be seen as a kind of parody, intended or not, of what England was doing throughout the world, and the only thing that makes Crusoe's task less distasteful is that the island appears uninhabited and empty. But, as Johannes Fabian points out in his history of anthropology, « political space » is not the same thing as

natural resources. ... [it is part of an] ideologically construed instruments of power.... It has long been recognized that imperialist claims to the right of occupying « empty » under-used, undeveloped space for the common good of mankind should be taken for what they really are : a monstrous lie perpetuated for the benefit of one part of humanity... (144)

If the cannibals of the second half of the novel had appeared earlier, Crusoe no doubt would have had to shoot them — making much

more obvious the power relations implicit in his activity, thrift, industriousness, and so on.

When Crusoe views his island as a collection of objects to be used, he still is within the prenovelistic discourse. In effect Defoe is following the line of discoverer's journals which also view the New World colonies as inventories of goods. The records of the East India Company during the sixteenth and seventeenth centuries reveal a dearth of any extended descriptions of India before the eighteenth century. Typical of the type of letters sent back to England from India is one from an employee of the company who wrote in 1614 :

But to speak in general of the country itself, it is a place of good trade and divers good commodities to be had, especially indigo... (Foster, 144)

« Speaking in general » of India meant speaking of its natural resources. There is little sense that one might want descriptions of the country aside from the value of its raw materials.

Another example might be Sir Walter Raleigh's trip to Guyana in 1595. His account *The Discovery of the Large, Rich, and Beautiful Empire of Guiana* is more centrally about « large » and « rich » than it is about « beautiful » since the book was written to secure the invasion of this choice island. Very rarely is any terrain described at length except in terms of its objects of utility, and then only gold is central. As Raleigh himself says, « Where there is a store of gold, it is in effect needless to remember other commodities for trade » (113) — so he often just skips them. Descriptions deviating from this singleness of purpose are unnecessary :

To speak of what past homeward were tedious, either to describe or name any of the rivers, islands, or villages of the Tiuitiat which dwell on trees, we will leave all those to the general map.... (106)

And what description there is falls into the catalogue of useful objects for settlers :

It hath so many plains, clear rivers, abundance of pheasants, partridges, quails, rayles, cranes, herons, and all other fowl : Deer of all sorts, porks, hares, lions, tigers, leopards, and divers other sorts of beasts, either for chase, or food. (111)

The country is described as a warehouse simply waiting for consumption. Or, to shift the metaphor, Guiana is a country Raleigh aptly notes « that hath yet her maidenhead, never sacked, turned, nor wrought... » (120)

In an era in which these early explorers talk overtly of brute force, we know that the more covert and subtle control of ideology is not fully necessary. The refashioning of the terrain through language and extended description is a development in political control and the rise of the modern state with its concomitant reliance on covert rather than overt compulsion. It was during the eighteenth and nineteenth century, when colonizing was seen not strictly as a business venture but more as a humanizing of the world then the primacy of ideology and language in changing and refashioning terrains into locations became more central. As I have noted, the records of the East India Company during the seventeenth century are simply business transactions, trading accounts and so on. What is striking is the absence of any sense of moral justification or description in these records. Only as the project of colonizing begins to include the idea of saving the world and civilizing it does one begin to see justification.

An island more to the point was detailed in William Dampier's 1697 account of Juan Fernandez Island. This of course was the island on which Alexander Selkirk was stranded and it was Dampier's account along with that of Woodes Rogers' that Defoe is thought to have taken a good deal of his deep background for *Robinson Crusoe*. Dampier still cannot get beyond the inventory. He begins with navigational plotting and then notes that Juan Fernandez is

full of high Hills, and small pleasant Valleys, which if manured, would probably produce any thing proper for the Climate. The sides of the Mountains are part Savannahs, part Woodland... The Woods afford divers sorts of Trees ; some large and good Timber for Building, but none fit for Masts. The Cabbage Trees

of this Isle are but small and low ; yet afford a good head, and the cabbage very sweet.... The Savannahs are stocked with Goats in great Herds.... The West end of the Island is all high Champion Ground without any Valley, and but one place to land ; there is neither Wood nor any fresh Water, and the Grass short and dry. (—)

In line with what we have seen this description emphasizes objects of utility. The land is described so that its usefulness can be gauged and presumably so that future traveler may be provided with a kind of survival map of the land.

As opposed to this more traditional form of description, in George Anson's journey around the world from 1740-1744, one sees more of a novelistic, extended description. In fact, the introduction to the printed version of Anson's journey, published in 1748, is nothing less than a plea for accurate description. As the editor writes :

For every authentic account of foreign coasts and countries will contribute to one or more of these great ends [navigation, commerce, and national interest], in proportion to the wealth, wants, or commodities of those countries, and our ignorance of those coasts. (9)

The editor praises Anson's *Voyage* for its accuracy saying that « I can venture to affirm, without fear of being contradicted on a comparison, that no voyage I have yet seen furnishes » similar details. (10) This puff is then followed by a plea that travelers to distant lands should aim at accurate description :

I cannot... but lament, how very imperfect many of our accounts of distant countries are rendered by the relators being unskilled in drawing, and in the general principles of surveying. (15)

Sketching is particularly singled out since people who know how to draw objects « observe them with more distinctness, than others who are not habituated to this practice. » (16) In accordance, Richard Walter, the chaplain on the *Centurion*, wrote that sailors should be encouraged to draw since « those who are habituated to delineating

objects, perceive them more distinctly than those who are not similarly accustomed. » (Stafford, 46) The logical extension of this attempt to record comes with the use on voyages of the camera obscura in the 1790's so that « with this compact, portable 'delineator' a person of but moderate skill could do more work of 'the utmost truth,' than the ablest draftsman. » (Stafford, 427.) The emphasis here forges a powerful link between the visual arts, the description of terrain, and economic advantage. Property controlled is property extolled through representation. In Holland, landscape painting was used as a kind of mapmaking. Even the Dutch word « landscape » could refer to both what the surveyor was to measure and the artist to render. The word itself has a purely administrative meaning designating « a collection of farms or fenced fields, sometimes a small domain or administrative unit » until it was used in English at the end of the sixteenth century in its more aesthetic sense. (Tuan, 133) The connection between describing, painting, and mapmaking was often related powerfully to recording and establishing landownership — whether in Holland or abroad. Obviously, too, any legal deed of land or charter would owe its existence to accurate description and delimitation of the land to be possessed. In addition to the graphic arts, there is no reason to exclude writing here which also allows the confrontation of ideas on paper with the object represented. The sailing directions issued by Henry Hudson include a significant caution : « Send those on land that will show themselves diligent writers. (Franklin, frontespiece) Hudson realized that description of any kind records the colonial space and is part of the conquest, settlement, and use of that space.

The cataloguing of knowledge was among other things a primary goal of such describing. Johannes Fabian points out that the ethos of early « scientific » explorers included a parallel attempt, in the words of the ill-fated explorer La Perouse, a desire to « complete the history of man. » Fabian adds, using Foucault's idea of the *episteme*, that « complete » is used in the sense of

filling out (as in « to complete a questionnaire »). In the *episteme* of natural history the exercise of knowledge was projected as the filling of spaces or slots in a table, or the marking of points in a system of coordinates in which all possible knowledge could be placed. » (8)

This goal is post-novelistic and ideological. The point is to fill out the entire idea-system of a culture and subsume it under the European vision without necessarily appearing to do so. The eighteenth century's passion for taxonomies and cataloguing in the natural sciences, economics, and philology is also transferred to this branch of knowledge.

In this light, the description in *Anson's Voyage* is remarkably different from the prenovelistic ones of Raleigh, Dampier and Roger. Anson's accounts are too long to print in their entirety here, and that fact in itself is worth nothing — a simple inventory is no longer sufficient given the complex goals of England's attempt to colonize less «civilized» lands. A colony, under such a larger humanizing project, can no longer simply be thought of as a warehouse of products to be inventoried but be represented as a system of values, ideas, and ways of thinking. Of particular interest in this regard is Anson's own description of Juan Fernandez Island. The quality of the description — still filled with objects of utility — expands not only to mark, but to define and fill out the space, to claim it in quite a different way from Raleigh, Roger or Dampier. Take for example the following excerpt:

...the irregularities of the hills and precipices in the northern part of the Island, necessarily traced out by their various combinations a great number of romantic vallies; most of which had a stream of the clearest water running through them, that tumbled in cascades from rock to rock, as the bottom of the valley, by the course of the neighbouring hills, was at any time broken into a sudden sharp descent: Some particular spots occurred in these vallies, where the shade and fragrance of the continuous woods, the loftiness of the overhanging rocks, and the transparency and frequent falls of the neighbouring streams, presented scenes of such elegance and dignity, as would perhaps with difficulty be rivalled in any other part of the globe. It is in this place, perhaps, that the simple productions of unassisted nature may be said to excel all the fictitious descriptions of the most animated imagination. (119)

Anson's mode is novelistic and Nature is seen herself as a novelist who can write a pretty «romance» with her streams that exceed all «fictitious» description. We have moved here from a landscape of fact to a landscape of imagination — or ideology as it were. Or, as another early voyager to New York put it, «You may be behold Nature contending with Art, and striving to equal, if not excel many gardens in England.» (Denton, 4) In this sense, Nature is seen as inscribing space with a European aesthetic, as if Nature intuitively knew that art was a European phenomenon.

With writers like Anson, notions of space change too. Rather than being a virgin with treasures to be taken, as Raleigh had seen Guyana, now the New World incorporates the civilizing power of art and culture. So Nature writes a novel with her hand, or more often may be thought of as presenting a theatrical experience to the viewer. Later Anson describes setting up camp in a place that nature had created a kind of «theater» for viewing her productions. The island is laid out for the viewer — not simply as a catalogue of objects of utility, but to suggest that the New World has a certain theatricality and narrativity inherently in it. The stage is set and America awaits the castaway or the colonial. As Wayne Franklin points out, discoverers' accounts frequently imply that the discovered territory is laid out especially for a viewing by the Europeans. Such scenes, according to Franklin show «us a man struggling to find his proper perspective, that single organizing viewpoint from which the great size of America can be reduced to proper dimensions.» (27) According to Jay Appleton's prospect/refuge theory, these Europeans would be seeking the sage and mastered position from which to apply the colonial fulcrum that will shift the landscape to their side.

Defoe almost seems to stumble on the kind of description that creates ideological space:

In search of a place proper for this [building a dwelling], I found a little plain on the side of a rising hill, whose front towards this little plain, was steep as a house-side, so that nothing could come down upon me from the top; on the side of this rock there was a hollow place worn a little way in like the entrance or door of a cave, but there was not really any cave or way into the rock at all.

On the flat of the green, just before this hollow place, I resolved to pitch my tent: this plain was not above an hundred yard broad, and about twice as long, and lay like a green before my door, and at the end of it descended irregularly every way down into the low-grounds by the sea side. It was on the N. N. W. side of the hill, so that I was sheltered from the heat every day, till it came to a W. and by S. sun, or thereabouts, which in those countries is near the setting. (48).

The description is hardly luminous — no setting sun and swaying palm trees, but it serves a function, marks a point, and creates a map. The account may be thought of as the first, or one of the first, extended descriptions in the history of fictional narrative. It opens a space that continues to increase as the house is prepared.

Before I set up my Tent, I drew a half Circle before the hollow Place, which took in about Ten Yards in its Semi-diameter from the Rock, and Twenty Yards in its Diameter, from its Beginning and Ending.

In this half Circle I pitch'd two Rows of strong Stakes, driving them into the Ground till they stood very firm like Piles....this Fence was so strong that neither Man or Beast could get into it or over it... (48)

The very circumscription of the land which precedes Crusoe's building is a dramatic illustration of the way that describing — literally drawing or enclosing the plot of land — both claims the area, protects it from intrusion, and in effect creates the internal space of the novel. Colonizing the island requires the creation of ideological space, and so Defoe in addition to describing in extensive detail must make the island a location that unobtrusively embodies meaning. The island is not conceived of allegorically, but each effort, each location illustrates — even formally — some aspect of Defoe's belief system. The bone-littered side of the island must contain Crusoe's judgment of it; the corn sprouting must embody a divine significance; the fortifications must be the occasion for a discussion of prudence. Place must become location — that is, terrain with a purpose.

After this long descriptive section, Defoe seems to drop the possibility of extended description. Crusoe's further explorations of the island revert to the limited ballad-type description and almost every exploration that follows focusses on things. We do get descriptions of the bank of a brook with «many pleasant savannah's, or meadows; plain, smooth, and covered with grass» but it is the tobacco next to the grass that interests Crusoe, and so on. The description is a catalogue of wealth, an inventory of nature's possessions that are simultaneously his. Defoe, after beginning the possibility of extended description, rarely if ever returns to it.

In *Robinson Crusoe*, Defoe began a trend to make description of place seem as if it were a neutral requisite to plot, but as I hope I have suggested, location is a transformation of terrain. The seemingly neutral idea of describing a place and setting action in it carries with it the freight of a middle-class interest in controlled property of which the colonial experience is a compelling metaphor. Novels claim space and turn them into systems of meaning — just as countries claim other countries and turn them into systems of meaning. The Paris of Balzac is not Paris anymore than the New York of Fitzgerald is New York. As readers we are forced into the belief that location is really terrain. But locations have purposes and functions. The way that these locations embody meaning is ideological — they are indirect, naturalizing their signs, imitating the terrain, becoming the secret sharer of the original — and finally replacing the original, in the way that Dickens' London becomes the template in advertising and the popular mind for jolly, old England. The ideological function of this act of appropriating space may serve to convince us that places can be summarized, controlled, and intended for specific purposes — a belief that is the cornerstone of the Early Modern and Modern periods.

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**FEMINIST NARRATIVE PERSUASION :
THE MOVEMENT OF DYNAMIC
SPATIAL METAPHOR IN DORIS LESSING'S
*THE MARRIAGES BETWEEN ZONES THREE,
FOUR, AND FIVE***

Ellen PEEL

I. Introduction

Doris Lessing, author of the *Canopus* series, considers herself a writer of «space fiction» because she writes a form of (not very scientific) science fiction (Braudeau). But in the second *Canopus* book, *The Marriages between Zones Three, Four, and Five*, the term «space fiction» has deeper resonance as well, for this novel is a fiction of spaces — of rugged mountains and soggy plains, of a desert wilderness and a crystalline place so alien it can hardly be described. Geographical spaces provide much more than a setting in *Marriages*: they structure the entire book and, as dynamic metaphors, give it power as a work of feminist persuasion. Although most readers of the novel probably notice that at least one zone embodies feminist

principles, a closer examination of the work is needed to reveal that all the zones contribute to its feminist argument. By illustrating a link between persuasion and spatial metaphor, this study will also introduce a technique that can prove useful in analyzing other works.

Before exploring the spaces of *Marriages* in detail, I would like to sketch out what I mean by persuasion, to introduce the concept of the dynamic metaphor, and to describe the sort of feminism toward which *Marriages* moves. I begin from the premise that fiction can have a persuasive effect on readers' beliefs, which may concern fact or value. Persuasion may change those beliefs, it may actively reinforce them, or it may passively reinforce them by not challenging them. Although persuasion in fiction may simply take the form of explicit arguments uttered by the narrator or a character, other techniques are also possible — and subtler.¹

Insofar as time and change are the lifeblood of narrative — as opposed, say, to lyric — the very structure of narrative lends itself well to another dynamic structure, the stages of an argument. As readers concentrate on characters they care about or on what will happen next, the story can carry them along, consciously or not, through a series of steps that will ultimately affect their beliefs.

I use the term « dynamic metaphor » to refer to one of the major techniques that exploits the temporal nature of narrative. The metaphor is called « dynamic » because it undergoes transformations as reading progresses. When metaphorical transformations correspond to stages of an argument, they can have a persuasive political effect on readers. The belief that a dynamic metaphor encourages in readers can be of any sort, but the belief on which I concentrate is feminism. *Marriages* uses spatial metaphors for women and men, and for feminist and patriarchal values. As the plot progresses, the metaphors undergo transformations, for changes occur in the relationships between female and male geographical spaces.

The stages correspond to stages of an argument that persuades readers to move away from familiar, appealing binary thinking and toward the most promising sort of feminism, that which seeks multiplicity and difference. Much patriarchal thinking relies on the model of the imbalanced pair, the asymmetrical duality, for patriarchy defines man as self and woman as other.² It then distributes specific traits as needed to preserve that system. Depending on

context, women may be perceived, for example, as too practical or too impractical, but always as different from the norm. Men remain the standard of measurement, whether women are placed above or below them. Through this valuing of sameness over difference, a man can keep women safely in the category of other and can avoid having to accept them as complex individuals.

Some feminists respond with the model of the balanced pair, the symmetrical duality. American feminism usually stresses the similarities between the sexes, while French feminism usually stresses the differences, but both models resemble the patriarchal one in their dualism. Within a patriarchal society, the binary emphasis of both feminist theories hinders putting either into practice.

Because of society's pre-existing preference for masculine over feminine values, American feminists tend to succeed in enabling women to become similar to men but not in the reverse process. The French emphasis on difference meets with other problems. In a patriarchal society men are likely to be able to control which characteristics they desire to group together as those of their own sex. Women then have no choice but mechanical reversal of a preselected cluster of traits. Even if the sexes enjoy equal power, the mutually exclusive distribution of their traits severely limits the potential of each sex. It is difficult for an individual to manifest both gentleness and reasoning ability in a society that assigns the former to women and the latter to men. Moreover, differences between members of a single sex are obscured.

An obsession with black and white leads not only to neglect of the shades of gray, but also to neglect of all the other hues. Women would indeed benefit if society perceived the sexes as two symmetrical, rather than asymmetrical, groups. On the other hand, women would also benefit if society went beyond dualism altogether, toward multiplicity.³

Moving beyond both patriarchy and conventional American and French feminism, thinkers such as Julia Kristeva put the accent on difference in general rather than on dualistic difference between women and men (e. g., « Women's Time » 33-34). From this perspective, appreciation of female specificity is only the first step. Concentrating on difference in general leads beyond recognition of women's otherness and difference, toward the recognition that women form a multiple, heterogeneous group.