

Notes

POINT OF DEPARTURE

1. Although María Elena Echenagucia was born off the Venezuelan coast in Dutch Curaçao, her father was a Basque and she was raised in Caracas. Upon marrying her, Carlos Hahn, who was in fact a Jew from Hamburg, adopted her Christian faith and was for the most part assimilated into Venezuelan society. The Hahns had twelve children in Caracas and did not leave until the political situation became unstable in 1878. They then settled in Paris, where Reynaldo received an excellent musical education and even studied with Jules Massenet.
2. Similarly, Alejo Carpentier, who visited Reynaldo in Paris during the 1930s, wrote in “Un venezolano amigo de Proust” (*El Nacional*, 16 August 1951) that Hahn spoke Spanish “with a distinct native-born accent, ” suggested that he hoped to return someday to Caracas and devoted his last operatic efforts to a version of Fernández de Moratín's *El sí de las niñas* [The Girls' Consent] (1975, 45—46).
3. As Berl suggests, in spite of their differing places of birth, first language, and nationality, Proust and Hahn had a great deal in common. Marcel by his mother and Reynaldo by his father were half Jewish. Both were interested in being accepted into high society and wished to have artistic careers. Their tender, wealthy families supported their friendship and largely refused to acknowledge its homosexual nature, which was of course also a very strong bond.
4. Jeanine Huas traced carefully the development of the intimacy between Proust and Hahn in her book *L'homosexualité au temps de Proust* (1992, 103—8).
5. Hahn's work was also affected by his friend. Following the death of one of Proust's favorite writers, John Ruskin, Hahn composed a musical piece entitled “Muses pleurant la mort de Ruskin” [Muses Weeping for the Death of Ruskin], which he dedicated to Proust.
6. In his biography *Proust* Ghislain de Diesbach, for instance, described in detail how Marcel interrogated Reynaldo about his previous loves and how the latter eventually rebelled. Referring more specifically to the novel, Diesbach said of Hahn, “Shortly afterwards, the latter, casting off his yoke, demonstrates his independence by refusing one evening, upon leaving a social event, to return home with Proust; this episode will appear transposed in ‘Un amour de Swann’ ...” (1991, 210).
7. A few of Reynaldo's relatives still live in Venezuela. One of them, Martin E. Hahn, informed me by e-mail in 1997 that he had completed another play about the

composer's life.

8. All translations are mine.

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9. Picón-Salas said of Coll, “Because of the subtlety of the analysis and at the same time the meticulousness with which he was able to view the external world, if he had written novels, they would have had a certain kinship with those of Proust” (1961, 146). After pointing out the contrast between Díaz Rodríguez and Venezuelan naturalism, Uslar Pietri wrote of *Sangre patricia*, “it opens the way to considerations of technique and to the problems of form so that someone will be able hear when Proust arrives” (1948, 263).
10. See “Un document probable sur le premier état de la pensée de Proust: ‘Mystères’ par Fernand Gregh” [A Probable Document on the First State of Proust's Thought: “Mysteries” by Fernand Gregh] by René de Messières. This idea has been contested, but I have new reasons to believe that Messières was correct.
11. Again Hahn, whose musical scores appeared in *Les plaisirs et les jours*, may have served as a link. During these years he was becoming famous in Paris, and Venezuelans soon discovered who he was. In June 1898 portions of an article by Pierre Loti on Reynaldo's first opera appeared in *El Cojo Ilustrado* [The Illustrated Lame Man]. of Caracas.
12. Because of the not yet mature nature of Proust's early texts and the fact that he was still unknown, it is difficult to prove a relation between him and Díaz Rodríguez or Coll. I have nonetheless attempted to do so in a separate publication and have shown other aspects of this connection.
13. I use the term Boom much in the same way as did José Donoso in his *Historia personal del Boom* (1971). This period began about 1960 and continued well into the 1970s. It encompassed the narrative work of a group of writers from various countries who set aside their regional and national models (e.g., Rómulo Gallegos) and chose to link their works to those of the masters of modernist narrative, most notably James Joyce, Marcel Proust, Virginia Woolf, and William Faulkner.
14. Furthermore, even though Proust has been considered one of the outstanding examples of high modernism, certain aspects of his work already anticipated the reaction against this phenomenon. As Margaret E. Gray explained in *Postmodern Proust*, the narrator of *La prisonnière* carries his hypothesizing to such an extreme that his efforts to understand reality at times seem futile. At such points he then contradicts his conclusions by stating a universal law which he could certainly not prove. In short, although he may not be parodying himself, he does cast doubt upon his own methodology.
15. A parallel and very impressive relation has existed for Brazil, but due to the

dimensions of my study I have decided to focus my attention upon the Spanishspeaking areas of the New World. For this reason, I use the term Spanish American instead of Latin American.

16. In his recent biography *Marcel Proust*, William C. Carter claims that Proust and Hahn met on 22 May 1894 and that Leon Delafosse performed that evening at Madeleine Lemaire's (2000, 165). Other biographers, however, have not claimed to know the date of their meeting that spring and suggest that Reynaldo may have played.
17. Theatre and poetry will be mentioned only in passing because both Proust and a majority of his followers have written primarily narrative works.
18. As in a court of law, the words of the persons directly involved in a particular case are the best proof of the facts. Without their actual statements the lawyers' paraphrase or interpretation holds little weight. I realize that this procedure runs contrary to some literary scholarship, but I believe that in a study of intertextuality the text itself should not be ignored.

19. In his book *The Modern Latin-American Novel*, Raymond Leslie Williams acknowledged the contribution of Marcel Proust to the introduction of modernism in Spanish America, but he reduced it to the structuring of time “around a series of associations with an object” (1998, 4). Also, as I will show, I do not agree with his thesis that the Boom was primarily modernist and that the period after the Boom was postmodern. The transition began during the Boom itself.

CHAPTER 1: RECEPTION AND CRITICAL APPRECIATION

1. As Nathalie Mauriac and Etienne Wolff pointed out in their edition of *Albertine disparue* (1987), just before his death, Proust decided to eliminate a considerable portion of his sixth volume. Nonetheless, the new Pléiade edition chose for editorial purposes to ignore this decision. Because this controversy has not yet been resolved and because Spanish American writers have known the complete version (but not the variants found in the new editions), I have chosen to cite the earlier, 1954, Pléiade edition.
2. For a succinct, recent examination of French criticism of all periods, see “Proust recuperado por las vanguardias” [Proust Recovered by the Vanguard] by Antoine Compagnon, which was translated by Blas Matamoro and was published in *Cuadernos hispanoamericanos* [Spanish American Notebooks] 562 (1997).
3. I have performed research for nine months in Argentina (1976—77, 1986), two and a half months in Mexico (1977, 1993, 2000), two months in Chile (1977, 1986), five weeks in Uruguay (1977, 1986) and Venezuela (1986, 1996), one month each in Costa Rica, Colombia, Ecuador and Peru (1985), three weeks in Puerto Rico (1987, 1998), two weeks in Cuba (1998) and Guatemala (1997, 1999) and one week in the Dominican Republic (1987) and Nicaragua (1997). I have also worked in Madrid for a total of two and a half months (1984, 1988, 1995) to study the parallel case of Spain.
4. Various Spanish Americans have attempted to cite the first article on Proust to appear in the New World. Manuel Gálvez said that it was by Alfonso Reyes, Raúl Silva Castro attributed this honor to Enrique Gómez Carrillo, and Gervasio Guillot Muñoz claimed it for his brother. As we shall see, the articles to which they were referring appeared later. The one by Miomandre was indeed very early. It precedes by four months any of the texts that Pierre-Quint listed for the United States and by nearly seven months the first article published in *The New York Times* (13 August 1920).
5. In his literary memoirs *En el mundo de los seres ficticios* [In the World of

Fictitious Beings], Gálvez later suggested the date of the arrival of Proust's early volumes to Argentina and his discovery of them: “The two years that came after *Nacha* and that same year 1919 were for me an almost absolute immersion in the psychological novel. From *Les liaisons dangereuses* [Dangerous Liaisons] to Proust, whose books had just arrived, I did not fail to read anything” (1961, 265).

- [6.](#) This assertion about Chile seems to have been accurate and can be found in “Centenario de Proust” by Alone (*El Mercurio*, 4 July 1971).
- [7.](#) In “Marcel Proust et Amérique Latine” Carpentier claimed that the early volumes of the *Recherche* “entered first of all through the gates of Havana, and of Buenos Aires” (1972, 1322). Even though he was referring to imported books instead of critical articles, the date that he states in the Spanish version of his lecture, 1924, is at least four years after the one suggested by Manuel Gálvez in note 5.

8. The index of the literary supplement of *El Diario de la Marina* for the very important years 1927—30 lists no article specifically about Proust. Carpentier's own first reference to the *Recherche* was on 4 November 1928 in an article about cinematography (*Carteles* [Posters]). See *Crónicas* (1976, 2:354).
9. At least Alfonso Reyes, however, mentioned Proust much earlier. In “By-Products de la Paz” (*El Heraldo de México*, 1919) he suggested that with the end of the Great War the *Nouvelle Revue Française* could treat, among other subjects “the literature of analysis, in the manner of Marcel Proust” (1960, 3:392).
10. In *Memorias infantiles (1916—1924)* [Memoirs of Childhood], Eduardo Caballero Calderón suggested that he learned of Proust about 1924 through a Swiss teacher, and soon after he began to read the *Recherche* (1964, 164).
11. Gómez Carrillo's critical assessment of Proust is also evident in his final book *La nueva literatura francesa*. In his essay on Paul Morand, he spoke of “the sleepinducing and long-winded prose of Proust” and lamented the influence of the *Recherche* upon young French writers (1927, 70).
12. Curiously this magazine, whose title could suggest the soirées of Proust's novel, was inaugurated on his birthday, 10 July, and its initial article began with a quotation from *A l'ombre des jeunes filles en fleurs*.
13. Guido Guerra wrote nine brief notes for *La Nación* and *Dedalus*, two. Likewise the section “Bibliófilo” of *El Mercurio* contained five notes on Proust.
14. In his *Correspondencia*, Vicuña Luco also made about 1927 a very interesting remark on the development of Proustian cliques [capillas proustianas] in Santiago: “We the admirers of Proust are in the process of forming, without intending to do so an ecumenical religion: religion in the strict sense of the term, which is ‘bonding with each other’. Everywhere an admiration for Proust induces affection, initiates friendships, creates spontaneously groups that do not grow tired of discussing him” (1946, 130).
15. Estuardo Núñez suggested that he and his friends began to read in Peru about 1925 Proust and other new European writers. See “Martín Adán y su creación poética” (1951, 127).
16. In his second article Reyes, who happened to live for a short time in the building where Proust died, reported that the *concierge* had spoken to him about the French novelist and his guests. Reyes mentioned, in particular, the critic of Mexican origin, Ramon Fernandez, and a secretary of the novelist who liked painting and supposedly went to Mexico a year before Proust's death. The latter was most

likely the young man from Switzerland, Henri Rochat, but according to Céleste Albaret, Proust recommended him for a position at the Banque de Paris et des Pays-Bas in Buenos Aires, where he evidently traveled instead. See *Monsieur Proust* (1977, 188— 89).

- [17.](#) Even during the 1930s the social aspect of Proust's novel received only slight attention in Spanish America. Ventura García Calderón, who had been in communication with the French novelist, called him in “La literatura de lujo” [The Literature of Luxury] (*La Prensa* of Buenos Aires, 14 October 1934) “the first and perhaps last explorer of the so-called ‘high society’, ” but he devoted only part of this article to Proust.
- [18.](#) Apparently, Ocampo read Proust's prologue to his translation of Ruskin's *Sesame and Lilies* before she composed in French her article on this book, “En marge de Ruskin” [On the Fringe of Ruskin] (*La Nación*, 18 April 1920). As she later stated in “Palabras francesas” [French Words] of *Sur* 3 (1931), she was very impressed by the remarks of the translator, “un desconocido Marcel Proust” [an unknown writer Marcel Proust]. He even appears to have influenced her ideas on the British author

because Proust illustrated precisely her complaint against Ruskin: Proust revealed to her what she did not know about herself, namely how readings in childhood had affected her.

- [19.](#) According to Enrico Santí, Paz had to shorten his text for this leftist newspaper, but the complete version of it can now be found in *Primeras letras* under the title “Distancia y cercanía de Marcel Proust” [Distance and Proximity of Marcel Proust].
- [20.](#) Another example of the shifting attitude toward Proust at this time was the reassessment of his sexual nature and its link to the creative process. Spanish Americans demonstrated their interest in this subject by publishing in two magazines Robert Vigneron's controversial study “Genesis of ‘Swann’, ” (*Letras de México*, 15 May 1942 and *Atenea*, October 1945). Here, Vigneron claimed that Proust's interest in a German scandal involving homosexuality inspired his return to the novelistic form.
- [21.](#) Spanish reviews of its two parts were reprinted in the New World. The first by Benjamín Jarnés appeared in *La Nación* of Buenos Aires on 10 September 1931 and the second by Juan José Domenchina can be found in both *El Repertorio Americano* of San José (10 November 1934) and *El Tiempo* of Bogotá (31 December 1934).
- [22.](#) To my question concerning this apparent oversight, Victoria Ocampo responded, “This fact can be explained because I did not have enough money for such an extensive work, which I would have, of course, desired to publish”.
- [23.](#) In contrast, the assessments in Argentina were generally favorable. The reviewer for *La Prensa* described *La prisionera* as being a “blemishless version” (10 December 1945) and spoke of the translator's “habitual neatness” in *Albertina ha desaparecido* (17 March 1946).
- [24.](#) The Argentine literary magazine *Realidad* praised this edition by saying, “the novelistic work by Marcel Proust . . . acquires in Buenos Aires a complete version and a respectable edition, so that it can reach the general public to the degree that this type of literature may be capable of winning it over” (January—February 1947:128).
- [25.](#) Two years earlier Eduardo Caballero Calderón had translated and published in Colombia a portion of *Chroniques* and had used as his title *Los salones y la vida de París*.
- [26.](#) During these years Alone underwent a personal crisis related to Proust. Bothered

by specific remarks made by Daniel de la Vega (*Las Ultimas Noticias* [The Latest News], 2 September 1948), he retorted angrily in “Defensa de Marcel Proust” (*El Imparcial*, 12 September 1948). The biography by André Maurois, *A la recherche de Marcel Proust* also disappointed him to such a degree that after his review of it (*El Mercurio*, 21 August 1949), he ceased to write about the *Recherche* for more than fifteen years even though this work was becoming very fashionable again.

- [27.](#) In “Sobre la vida y la obra de Marcel Proust, ” which was dated September 1951, Jorge Fidel Durón claimed that this study of the French novelist was the first to appear in Honduras.
- [28.](#) Although published separately, the study by Eneida Sansone, *La creación artística en Marcel Proust* (Montevideo, 1950), can be considered only a booklet because of its brevity and limited purpose.
- [29.](#) Alejo Carpentier's position as Vice President of the Consejo Nacional de Cultura [National Council of Culture] and Executive Director of the Editorial Nacional de Cuba most likely facilitated this publication.
- [30.](#) For information on the lectures see “Un siglo a la sombra de Proust” [A Century in Proust's Shadow] (*El Mercurio*, 18 July 1971) and Antonio MagañaEsquivel's “Otro inventor de realidad” (*Hispanoamericano*, 28 October 1974).

- [31.](#) The Spanish version published in Cuba added at this point several reservations which did not appear in the original lecture. These referred, in particular, to Proust's concept of paragraph, to his limited use of dialogue and to the connection between immediate reality and universality.
- [32.](#) In a lecture that he delivered in Caracas in 1975, "Lo barroco y lo real maravilloso", Carpentier further suggested that true examples of "lo real maravilloso" can be found only in Latin America. However, for the more general but related phenomenon of the baroque, he cited Proust's work as a prime case (1984, 116).
- [33.](#) Valdivieso recently published in *El espejo y la palabra* [The Mirror and the Word] (1997) a new version of his essay, which he called "Proust en nuestra América." But his ideas here are essentially the same as before. He has only added a few new quotations to substantiate his claim.
- [34.](#) Even though both editions were allegedly published in their respective countries, the printed texts of the prologue by the Cuban critic Graziella Pogolotti and of Proust's work are identical and even have the same typographical errors.
- [35.](#) New translations of the beginning of the *Recherche* have also appeared in Spain: *Por la parte de Swann* (1999) by Carlos Manzano and *Por la Parte de Swann* and *A la sombra de las muchachas en flor* (2000) by Mauro Armiño.
- [36.](#) There have also been numerous theses and dissertations. In the bibliography I have listed six from Chile, one each from Cuba, Argentina, and Colombia. There were certainly others, but I have not been able to obtain information about them.
- [37.](#) There have also been a few introductory booklets for students of literature. The Instituto Cubano del Libro published *Marcel Proust* in 1971 and created similar pamphlets on James Joyce and Alejo Carpentier. Likewise, Fascículo 20 of the *Historia universal de la literatura* (Bogotá, 1982) is devoted to Proust. *Apunte autodidáctico: Marcel Proust "En busca del tiempo perdido"* by Ana Victoria Mondada (México, 1989) is even more overtly pedagogical.
- [38.](#) It is interesting to note that following his death *La Gaceta* recognized the attachment of Edmundo Valadés to Proust in a series of articles (November 1995).
- [39.](#) Esteban Tollinchi became interested in Proust about the time of the Centennial and then published several articles and reviews linked to his work. Before these, however, little had appeared in Puerto Rico about the *Recherche*. I have only found two reviews of Proustian studies by Nilita Vientós Gastón (August 1950 and February 1960) and a few articles in *La Torre*.

- [40.](#) Besides Alejo Carpentier and Magdalena Petit, few Spanish American Proustians have received the attention that they deserve. Curiously the Brazilians have been more warmly welcomed in France ever since Tristão de Athayde's study of Proust in *Revue de l'Amérique latine* (Paris, 1931). *Le Bulletin Marcel Proust* published in 1975 Ione de Andrade's angry response to Carpentier's suggestion that Proust was first known in Cuba. "Note sur les critiques brésiliens de Marcel Proust" does, in fact, recognize Brazil's contribution to the reading and study of Proust, but similar space has not been provided for a discussion of Spanish America.
- [41.](#) Again, a comparison with Brazil is instructive. The Proustians themselves in this other Latin American country have studied much more carefully the importance of Proust's presence. See, for example, "Brasileiros nos caminhos de Proust" by José Nava (1960), "Proust et le Brésil" by Ione de Andrade (1972) or "A crítica literária Brasileira nos caminhos de Proust" by Ignacio Antonio Neis (1988—89).
- [42.](#) Only one entire book has until now been devoted to this area and it dealt with a single author: *Carpentier's Proustian Fiction: The Influence of Marcel Proust on Alejo Carpentier* by Sally Harvey (London, 1994). There has also appeared recently a book

that is partially about Proust and a specific Spanish American writer: *Paraíso, metamorfosis y memoria: La influencia de Proust y Kafka en la obra de Mujica Láinez* by Diana García Simón (Frankfort, 1998).

CHAPTER 2: THE EARLY STAGES

1. This definition of dialogue accounts for intertextualities that are non-literary as well as literary, and even those that are coincidental. In the present study I will, however, restrict our subject to those relations that imply the reading of a literary text and in some cases a critical one.
2. Harold Bloom's concept of "Tessera" (completion and antithesis) corresponds roughly to Bakhtin's "response," but it is much more difficult to understand or use.
3. In *Para leer a Marcel Proust* [For Reading Marcel Proust] Javier del Prado says, "*Pleasures and Days*, being at the same time a thematic archaeology, already sketches the narrative matrices in which we find some of the basic elements of the posterior work" (1990, 85).
4. In this instance, Painter quoted Proust's later essay "A propos du style de Flaubert" [On the Style of Flaubert]: "For writers intoxicated with Flaubert, I cannot recommend too highly the purgative, exorcizing virtue of parody; we must make an intentional pastiche in order to not spend the rest of our lives in writing involuntary pastiches" (1959, 2:99—100).
5. The narrator's remarks in *Le temps retrouvé* concerning the treatment of memory by Chateaubriand, Nerval and Baudelaire suggest how Proust wished both to follow and to distinguish himself from these precursors.
6. Because Bradbury studied in detail the relation between Proust's work and modernism in his book *The Modern World. Ten Great Writers*, I have selected him as my primary authority in this area.
7. As I suggested in the Point of Departure, it is in fact possible that the Venezuelans Manuel Díaz Rodríguez and Pedro-Emilio Coll were influenced twenty years earlier by Proust's first book *Les plaisirs et les jours*.
8. A few literary historians have been more accurate in assessing and defining this general relation. Rudolf Grossman, for example, wrote: "All of the great names in contemporary French literature find resonance in the New World. In the novel, Proust seems to take the lead, through the insistence with which he transposes to the present sensorial impressions linked to the past, he induces the Latin Americans to meditate more deeply upon their own genesis" (1972, 494).

9. Sánchez would later find in *La casa verde* [The Green House] “that unhealthy attention to detail acquired in Proust” (1968, 561), even though Vargas Llosa's connection with the *Recherche* in this regard is not particularly evident.
10. It is also worth noting that the protagonist-narrator is quite similar in the *Recherche* and *La casa de cartón*. He is not identified by name, but he designates himself by the first person, which links his past when he was a witness or participant, and his present, when he is the narrative speaker. Martín Adán's “yo” does not explicitly change over time like Proust's “je, ” but implicitly he becomes a writer who describes specific moments of his past. In the next few years, this Proustian type of narrator would become very common in Spanish America.
11. Critical references to this influence began to appear shortly thereafter. For example, in “Directrices de la novela y el cuento argentinos” [Directives of the Argentine Novel and Short Story] (*Nosotros* 295), E. Suárez Calimano wrote,

“Proust's way has tempted some new writers; we name *La pequeña Gyaros* [That Small Greek Island] by José Bianco (son) and *Europa* by Max Dickmann” (1933, 370).

12. In *Los Contemporáneos ayer*, Guillermo Sheridan also suggests the influence of André Gide on several of the *Contemporáneos* (including Salvador Novo) and how these writers progressed from the late stages of Spanish American *modernismo* to Occidental modernism. One can also find in this text an explanation of why these young writers, even though they may have learned of Proust relatively early, did not begin to write about him until somewhat late. First of all, they were primarily poets, but also they were distracted by various factors, including the cultural agenda proposed by José Vasconcelos.
13. Salvador Oropesa called “El joven” [The Young Man] (1928) by Salvador Novo “a Proustian exercise” (Foster 1994, 292). I agree that this prose text begins with echoes from the *Recherche* related to a bedroom and sounds of the morning, such as the cries of vendors, and it is developed associatively as the young man wanders through the streets of Mexico City, somewhat like the protagonist of *Le côté de Guermantes* during his strolls through Paris. However, the slight attention paid to memory and imagination, as well as the very impersonal point of view (with the exception of the gay sites mentioned), distinguishes “El joven” from the manner of Proust.
14. Admittedly, other French writers of that period, such as Paul Morand or Jean Giraudoux, shared some of these same characteristics and helped to create in Mexico what Pedro Salinas called for Spain “la novela lírica.” Just the same when Simone Bosveuil examined the parallel case of Spain, she attributed much of the lyricism of the time to Proust's influence. See “Proust y la novela española de los años 30: Ensayo de interpretación” (1978).
15. Curiously Mariano Azuela, who participated in the Proust homage of *Contemporáneos* in November 1928, began his experimental novel *El desquite* [Retaliation] (1925) with a flashback experience. Although the pungent odor of the woman's perfume, the immediate return to the past, and the male character's riding on a train, like the protagonist of *A l'ombre des jeunes filles en fleurs*, may have been inspired by Proust, there are few elements in the remainder of the text that seem in any way related to the French author.
16. Had it not been for the link between Villaurrutia's early prose and subsequent poetry, I would not have discussed the latter. Because of the need to limit my subject at least by genre, I have decided not to examine poetry or drama. This is somewhat regrettable because Pablo Neruda called Proust “el realista más

poético” and suggested that the *Recherche* was a secret source for his imagery. See *Confieso que he vivido* [I Confess that I Have Lived] (1979, 137—39) or the anecdotes about Neruda that were told by Valdivieso in *Bajo el signo de Orfeo* (1980, 120—21).

- [17.](#) Max Dickmann, for example, used a Proust-like observation in his story “Clocliot” (*Europa*): “De los seres que conocemos, que amamos, que odiamos, llevamos una sola imagen y es la que se superpondrá en nuestro espíritu a todas las sucesivas imágenes que de esos seres tendremos en la vida” [Of the beings that we know, that we love, that we hate, we carry a single image, and it is the one that will be superimposed in our mind upon all of the succeeding images that we will have of those beings in our life] (1930, 181). However, this remark applied to the destitute Parisian woman when she suddenly appears dressed very elegantly is ironic or humorous and not at all psychological. Clocliot has simply switched clothes with a wealthy American tourist.
- [18.](#) In *The Postmodern Novel in Latin America* (1995, 8) Raymond Leslie Williams cites Martín Adán and Jaime Torres Bodet as two of the first modernists in Spanish

America, but I would contend that most of the early followers of Proust, beginning with Teresa de la Parra in *Ifigenia*, became modernists precisely by emulating the French author's emphasis upon the poetic and psychological facets of consciousness.

- [19.](#) For Gálvez's interpretation of this polemic about him and the new generation, see *En el mundo de los seres ficticios* (1961, 254—60).
- [20.](#) A possible exception is the novel by Ricardo Güiraldes *Don Segundo Sombra*, which I will discuss in Chapter 8. Also I will refer briefly to one of the Boedo writers, Roberto Mariani, in Chapter 4.
- [21.](#) To some extent her sponsorship of the magazine *Sur* and of the publishing firm of the same name was an extension of her role as a reader, which she associated directly with Proust in the article that she wrote about him at the time of the Centennial. See “Proust” in *Testimonios: Novena serie 1971—1974* (1975, 106—11).
- [22.](#) In *Le cosmopolitisme de Jorge Luis Borges*, Michel Berveiller noted in particular that Borges did not accord to Proust the position that he deserved in French and universal letters (1973, 228—29).
- [23.](#) When I interviewed him in Buenos Aires on 10 November 1976, Borges said that he had begun to read Proust in Geneva (that is, either before he left Switzerland in 1918 or during a brief visit in 1920). From our discussion I was able to determine that he was quite familiar with the *Recherche* and in particular *A l'ombre des jeunes filles en fleurs* and *Le temps retrouvé*.
- [24.](#) As these two texts are neither critical nor narrative, I have decided to discuss them in subsequent papers or articles. Until then one can see the pages that I have devoted to them in my dissertation “The Presence of Proust in Argentine Narrative” (University of Wisconsin, 1983, 158—69).
- [25.](#) Julio Irazusta's translation of this same fragment from “Proust on Essences,” which appeared in *Sur* in November 1936, makes the omission by Borges very evident: “life as it flows is lost time, and from it one can never recover or possess anything except in the form of eternity, *which is also as Proust tells us a form of art*” (“Una opinión de Santayana sobre el testimonio filosófico de Proust,” 123, my emphasis).
- [26.](#) Recent studies by persons such as Daniel Balderston have exposed the fact that Borges, understood far more about homosexuality than he was willing to admit.

See “The ‘Fecal Dialectic’: Homosexual Panic and the Origin of Writing in Borges” (1995).

- [27.](#) From my discussion with Borges first in Madison, Wisconsin (April 1976) and then in Buenos Aires several months later, it became obvious to me that Proust's treatment of homosexuality in the *Recherche* both disturbed and secretly fascinated Borges. When I first asked him about Proust and his work, he responded abruptly and almost aggressively, “I do not like the petty world of Proust, it is made of marchionesses and homosexuals.”
- [28.](#) It is interesting to note that a cousin of Borges, Alvaro Melián Lafinur, also composed a poem about the French novelist, “Elegía a Marcel Proust” (*La Nación*, 24 July 1927).
- [29.](#) Alone cited it and listed its contents in his “Bibliografía crítica” of *Las mejores páginas de Marcel Proust* (1968, 40—41).
- [30.](#) The distinction by Linda Hutcheon that parody has a literary target and satire, a social or moral one is quite instructive because it allows us to separate the elements of literary origin from those found in the world. Through it we can also see more clearly the differences between those types of parody that make a value judgement and those that do not.

31. It does not seem by chance that Silvia Molloy in *Signs of Borges* chose “Funes el memorioso” to compare Borges and Proust with regard to style. Although her purpose is very different from mine, she indirectly showed how much Borges exaggerated Proust's attention to detail. According to her, unlike Funes, Proust always “forgot” some elements in order to provide space (1994, 115—19).
32. Near the beginning of this lecture, which was presented 10 June 1949 at the Instituto Popular de Conferencias and can be read in this organization's *Anales* (35:57—68), Garma refers to an Argentine poet with whom she had discussed some of her ideas and who had called a portion of Proust's work “las páginas del tiempo que se obstina” [the pages about time as it persists]. The title of the lecture “Marcel Proust y la personalidad” and some of the ideas presented amply suggest that this poet was Borges because of the echoes from his early essay “La nadería de la personalidad.” The French professor said, for example, of Proust, “He poses the problem of death, destruction, nothingness, and he discovers the nothingness of personality [la nada de la personalidad], since personality becomes for him an illusion” (1949, 62).
33. In his prologue to *El otro, el mismo*, Borges referred specifically to an important subject found in *A l'ombre des jeunes filles en fleurs*, which he eventually made central to his own poetical work: “la contradicción del tiempo que pasa y de la identidad que perdura” [the contradiction of time that passes and of identity that endures] (1972, 113). I note that this phrase is remarkably similar to the words that the Argentine poet mentioned by Garma used to describe Proust's text: “las páginas del tiempo que se obstina”. Thus I can assert that in at least his poetry Borges made his peace with Proust and was able to accept the French novelist's inspiration.
34. In his rejection of memory, Mallea's character resembles to some extent Roquentin in *La nausée* [Nausea] (1938). Sartre's protagonist also examines involuntary memory and finds it devoid of meaning for his life.
35. Linda Hutcheon suggested that if a reader does not understand a particular allusion he will naturalize it (i.e., adapt it to the work as a whole), but in a parody “such naturalization would eliminate a significant part of both the form and content of the text” (1985, 34).

CHAPTER 3: ON HIGH SOCIETY

1. Despite the fact that Baudelaire spoke of the art of *la vie moderne* as a rebellion against bourgeois life and the modernist writers would always emphasize the spiritual over the material, Proust, like Woolf and similar writers, was able to

devote his life to literature because of his financial position. Within the limits of his subjectivity he attempted to be impartial if not objective, but undeniably his social class colored his perspective and conclusions.

2. Although Marxists in the Soviet Union and Europe had previously interpreted Proust's work in this way (see the article by Marta Vergara or my discussion of it in chapter 1), to my knowledge, no Spanish American before Monteforte Toledo had presented in article form this type of judgement. The writers of Boedo, such as Roberto Mariani, had found value in the *Recherche* and José Carlos Mariátegui had considered Proust merely a dilettante. Leftist newspapers during the 1930s, such as *La Vanguardia* in Argentina and *El Popular* in Mexico, had been willing to publish articles on Proust by Enrique Anderson Imbert and Octavio Paz (albeit in the latter case with certain changes). Only in a translated text by John Strachey, "Literatura y Capitalismo" (*SECH* of Chile, July 1936) have I found a more critical point of view.

Yet, even here, Proust's work was merely used to prove the general decadence of capitalism and was in no way condemned.

3. Let me add that in these two works the presence of the *Recherche* is more apparent in other ways. Juan P. Ramos used Proust's ideas on memory in *La vuelta de las horas*, as we shall see in chapter 7, and in *A batallas de amor* Carlos Reyles followed Proust's psychological manner and treatment of memory, which we will examine in chapters 4 and 7.
4. According to Eugenio García Carrillo in “Marcel Proust en Costa Rica” (*La República*, 17 July 1971), Oreamuno did in fact know Monteforte Toledo, but they were not on friendly terms. The reference by García Carrillo to the Guatemalan's article on Proust suggests that their disagreement was political, but it could have also been personal.
5. Nonetheless it appears that Monteforte Toledo later studied more carefully the *Recherche* and tried to incorporate some aspects of it into *Una manera de morir* [A Way of Dying] (1955). This novel, unlike the Guatemalan's other works, portrays the interior life and conflicts of his principal characters and includes several flashbacks which approach Proust in their intention if not mechanism. It seems almost as if Monteforte Toledo wished to show the profound consciousness of his Marxist protagonist, but when he tried to depict Peralta's wealthy fiancée, she seemed more false than the bourgeois characters of most novels.
6. Caballero Calderón admitted to the influence of Proust in his prologue to *Caminos subterráneos*: “Proust me enseñó entonces a viajar dentro de mi propio espíritu... Me adentré en el mundo proustiano con un fervor de navegante, porque los bosques de Méséglise y los jardines donde jugaron las niñas en flor tienen gran semejanza con los bosques y los jardines de mi infancia” [Proust taught me to travel within my own spirit... I penetrated into the Proustian world with the passion of a navigator because the forests of Méséglise and the gardens where the girls in bloom played bear a marked resemblance to the forests and gardens of my childhood] (1936, 12). Although this early work was largely unsuccessful, it does show how the *Recherche* was a starting point for the career of this important Colombian writer.
7. Such modifications are indeed worth noting because Mujica Láinez did not merely borrow what he found in Proust's text. Such might appear to be the case according to the recent study by Diana García Simón, *Paraíso, metamorfosis y memoria: La influencia de Proust y Kafka en la obra de Mujica Láinez* (1998). Although admirable, because of the number of textual similarities that the author discovered between the work of Proust and that of Mujica Láinez, this study does not go

beyond the situational reminiscences themselves and almost gives the impression that the Argentine created only by inlaying his work with the gems of the French text. I will not dispute the fact that Mujica Láinez used this type of *taracea* when he began to follow Proust, but his relation evolved over time from influence to inspiration, as we shall see.

- [8.](#) In the case of Mujica Láinez, one can even see how his modernism is closely related to the Spanish American “modernismo” of the late nineteenth century. Some of his favorite authors were from that period, and he enjoyed depicting those years. Besides Enrique Larreta, he admired, for example, Lucio V. Mansilla, who had a personal connection with Proust. While living in Paris, this Argentine writer-diplomat had met Marcel through Robert de Montesquiou and is mentioned in one of their letters included in Proust's *Correspondance* (1970—1993, 6:350—51).
- [9.](#) In *Writing Paris: Urban Topographies of Desire in Contemporary Latin American Fiction* (1999), Marcy E. Schwartz focused upon Cortázar's short stories set in the French capital. For her these texts still reflect the modernism that had originated with Charles Baudelaire, as well as the underbelly of Paris which he depicted in *Les fleurs*

du mal. As in the case of Jones, Schwartz significantly begins her detailed study with Cortázar, whose view of Paris and of contemporary literature had a profound impact on his Spanish American contemporaries and successors.

- [10.](#) Carpenter said in his lecture on Proust and Spanish America, “his characters did not accept any possible transposition to our world, being, as they were, too intimately bound to certain irreplaceable and immovable contexts...” (1972, 1323).
- [11.](#) Sally Harvey implied this reduction when she wrote, “The key to the presence of these characters in Carpentier's novel lies not so much in the importance of their role in the narrative, but in Carpentier's ludic use of them...” (1994, 158).
- [12.](#) As Hutcheon's book *A Poetics of Postmodernism: History, Theory, Fiction* (1988) focuses upon the literary aspects of postmodernism, and her ideas on parody in *A Theory of Parody: The Teachings of Twentieth Century Art Forms* (1985) are especially pertinent, I will use her as my primary authority in this area.
- [13.](#) Milton Hindus called his study of the *Recherche* precisely *The Proustian Vision*.
- [14.](#) When I asked José Donoso during a public symposium in Madison, Wisconsin in the Spring of 1975 about the relation between his work and Proust's, he spoke twenty minutes to the audience about the importance of names in the *Recherche* and in *Casa de campo*, which he was writing at that time. He also referred to his intention of parodying Proust's novel in this regard.
- [15.](#) He alluded to *Monsieur Proust* in *Conjeturas sobre la memoria de mi tribu* (1996, 137).
- [16.](#) Few critics have spoken in detail about “El tiempo perdido” perhaps because one must know Proust well in order to understand it. Ricardo González Vigil in his review of *Cuatro para Delfina* (*El Comercio*, Lima, 18 March) has provided the most accurate assessment: “Taking as a referential key the masterpiece by Proust, ... it offers a very acute, bitter and ironic diagnosis of the cultural indigence of Spanish America, the castrating dependency upon what is European and the abandonment of principles by our generations” (1983, 16). I, however, do not agree with the suggestion that Donoso was against all aspects of the European connection.
- [17.](#) The premise for this text is especially pertinent for Santiago, where during the late 1920s (two decades before the events described in the text) there existed a Proustian fervor, which was initiated and led by Alone, as we saw in chapter 1.

- [18.](#) See, for instance, *Afinidades: Francia y América del Sur*, where Roberto F. Giusti, Eduardo Zalamea Borda, Benjamín Carrión, and other notable South Americans speak of the presence of France in Argentina, Colombia, Ecuador, etc.
- [19.](#) For the complete text of the letter, see Gloria Durán's book *The Archetypes of Carlos Fuentes: From Witch to Androgyne* (1980, 204—5).
- [20.](#) As Gene H. Bell-Villada pointed out in *García Márquez: The Man and His Work* (1990, 61), the former president of Colombia, Alfonso López Michelson, spoke of the kinship between *El amor en los tiempos del cólera* and Proust at the presentation of this novel in Bogotá. It is also interesting to note that García Márquez expressed his admiration for the *Recherche* in “El fantasma del Premio Nobel [2]” where he lamented the fact that some great writers like Proust had not received the Nobel Prize for Literature. See *Notas de prensa 1980—1984* (1995, 21—22).
- [21.](#) The description in *El amor en los tiempos del cólera* (428) is of course much briefer, but its author, like Proust (2: 132—36), used new inventions to depict specific moments in time and to illustrate how time advances.
- [22.](#) Although Sábato did not suppress this section in his later version (as he did in a few other cases), he omitted the initial, most controversial part. Perhaps the extreme violence of the Argentine military following the 1976 coup or the strong reaction by leftists to this portion of his text caused him to modify it. As certain aspects seem to have elicited the subsequent response by the Ecuadorian writer

Jorge Enrique Adoum, I have decided to cite here the original, but for other portions of *Abaddón*, I will quote from the 1991 edition.

- [23.](#) Let me point out that this reference to Proust is very pertinent. The real novelist Sábato, who had been severely criticized in *Imperialismo y cultura* (1957, 255—75), was certainly aware that Hernández Arregui had considered the *Recherche* an extreme case of introspective literature, as I mentioned above.
- [24.](#) Although Sábato's defense of Proust is somewhat different from that of Virgilio Piñera cited above, both rejected the idea of a *novela social* that excluded the *Recherche*.
- [25.](#) To my knowledge, before *Entre Marx y una mujer desnuda*, only Mario Benedetti combined in a single novel from the left elements from the *Recherche* and a call to revolution. The past and social class are important themes in *Gracias por el fuego* (1965). The protagonist Ramón Budiño wishes to recover his past, his integrity, and that of his parents but not through involuntary memory itself. He imagines that by killing his corrupt and brutal father he can, as the text says, “recuperar el tiempo perdido” [recover lost time]. This idea, of course, implies a reinterpretation of the Proustian phrase, but it is closely allied to the guilt complex that Benedetti saw in the protagonist of *Du côté de chez Swann*.
- [26.](#) Three other allusions to Sábato are found in close proximity on page 209: “yo no soy novelista, sino un personaje más” [I am not a novelist, but rather another character] (which I will discuss in chapter 8), the reference to characters that escape from their author's control, and the mention of a priest named Castelo and the virgin María, who bring to mind the principal characters of *El túnel*.
- [27.](#) Let me point out that in a Spanish American context the term *burgués* generally refers to someone from the upper middle class, as in the title of Silvina Bullrich's novel *Los burgueses*. For the Marxists, *pequeño burgués* usually means a person from the lower middle class, but Adoum is playing with the idea of small and suggests that the *burgueses* in his country are few in number and ignorant from a cultural point of view.
- [28.](#) The use of the word *inauténtico* by the Marxists appears to be contradictory or at least inconsistent. Are the characters inauthentic to the novel, to their national culture or to themselves?
- [29.](#) Neither Donald L. Shaw nor Raymond L. Williams have claimed Alfredo Bryce Echenique for their side of the post-Boom versus postmodern debate, but the Peruvian novelist seems to fall more in the latter camp. According to Marcy E. Schwartz, Bryce is really a postcolonial writer because of his critical position

toward his European or Occidental legacies. Although I agree with most of what she says about the relation between Proust and Bryce (Writing Paris 1999, 94), I would not attribute all of it to postcolonialism. Bryce comes very close to postmodernism through his rewriting and parody of the modernist Proust. Also his critical view of Marxist activism in *Cuadernos de navegación en un sillón Voltaire* would seem closer to postmodernism, which can be directed against the left as well as the right, than to postcolonialism, whose very name would seem to imply an anti-imperialist stance.

30. The *Diccionario de escritores hispanoamericanos* by Aaron Alboukrek and Esther Herrera, for example, has presented this relation as nearly pervasive: “Among the authors that have influenced his writing, one points to Marcel Proust because of the setting, the situations and the psychological traits of the characters” (1991, 46).

CHAPTER 4: ON LOVE, ILLNESS AND CONSCIOUSNESS

1. Proust's approach to consciousness was, indeed, different from that of other modernists, such as Virginia Woolf. For example, in *Mrs. Dalloway* (1925) the third

person narrator enters selectively the consciousness of the various characters to show what they are thinking at a particular moment. Only the narrator has access to such information, and each character sees the consciousness of other persons as a mystery.

2. Enrique Anderson Imbert alluded to this relation when he wrote, “Roberto Mariani . . . was more complex: one of his complexities, his devotion for Proust” (1974, 2:136—37). The same can be said to some extent of Roberto Arlt whose twopart novel *Los siete locos* and *Los lanzallamas* reflects a Proust-like concern for consciousness. Not only did Arlt analyze his principal character by way of comparison, but also he considered the mechanisms of memory and the nature of time. Furthermore on occasion, he used physical sensations to stimulate Erdosain's visions of the future if not the past.
3. Rima de Vallbona described this relation but only in broad terms: “In general the literary production of Yolanda Oreamuno follows the Proustian vein of subtle psychological penetration and skillful depiction of the obscure depths of the subconscious” (1972, 41).
4. In *Gay and Lesbian Themes in Latin American Writing* Foster discussed in particular the 1914 play by the Argentine José González Castillo *Los invertidos* and the 1924 novel by the Chilean Augusto D'Halmar *La pasión y muerte del cura Deusto*, both of which are largely homophobic. *Latin American Writers on Gay and Lesbian Themes* also suggests that works of this type were unusual for Spanish America until 1950, even though they were already becoming somewhat common in Brazil.
5. The early reviewers of *Los ídolos*, for example, spoke of falseness, decadence or even mystery, but no one even pointed out the importance of Gustavo or the nature of the narrator's feelings for him.
6. With regard to some of the characters in the second novel *La casa*, Diana García Simón explained how their sexual ambiguity was modeled on that of some of Proust's characters (1998, 157—59).
7. It is in this context that the definition of *Bomarzo* that Mujica Láinez provided to me in a letter (1 March 1977) has greatest meaning: “it is a mixture of Proust and Alexandre Dumas, *père*.”
8. I should acknowledge the fact that this aspect of *La tregua* is of secondary importance to the plot and that it has clearly homophobic overtones. Nonetheless, it shows how one Spanish American critic of the *Recherche* took advantage this model in his own work.

- [9.](#) I would like to indicate that Julie Jones treated other aspects of Proustian memory in *Una familia lejana* in her book *A Common Place* (1998, 68).
- [10.](#) In spite of Lezama Lima's denials concerning his relation with Proust, Arenas knew from personal experience how often Lezama talked about the author of the *Recherche* and in particular his concern for the subject of homosexuality. It is interesting to note that in his lecture in *El color del verano* the character Lezama associates Mary Magdalene, Proust's *madeleines* and the male member of Jesus Christ with no apparent contradiction (276).
- [11.](#) J. E. Rivers has shown how Proust used the scientific theories on homosexuality of his time, most notably that of Karl Heinrich Ulrichs, who hypothesized the presence of a woman's soul in a man's body. See “The Myth and Science of Homosexuality in *A la recherche du temps perdu*” (1979).
- [12.](#) In his second novel, *Sobre héroes y tumbas* (1961), Sábato at times approached Proust's psychological manner, especially through the use of analogy to explain a specific feeling or motive. A typical example is the comparison of Martín with a tightrope walker (1966, 22), which echoes Proust's trapeze artist (1:328) even

though the circumstances are linked to psychology instead of art. Furthermore Martín employs at times a Proust-like analysis of gestures in order to try to understand Alejandra and other persons (e.g., 183—87).

- [13.](#) Although Cortázar's rebellion was in some ways similar to that of the writers of this French movement, his experimentation would never be as extreme or formalistic.
- [14.](#) In a lengthy section from *El escritor y sus fantasmas*, Sábato pointed out the contradiction between Sarraute's stern criticism of the psychological novel and Proust and her own narrative practice, which dealt almost exclusively with the human mind and emotions. In this way he demonstrated that Sarraute was more a disciple of Marcel Proust and Virginia Woolf than one of their actual detractors. See “El extraño caso de Nathalie Sarraute” (1979, 49—55).
- [15.](#) Like most Spanish American writers, Cortázar felt little attraction for such *nouveau roman* theories, which tended to intellectualize and dehumanize fiction. Even in *62: Modelo para armar* (1968) his characters remained individual and fully human. They were not reduced to being *simples supports* for his experimentation, as in the case of Sarraute's characters.
- [16.](#) The discussion begins with a phrase that has been associated with Alain Robbe-Grillet, “fixer les vertiges” [capture vertigos], but Morelli immediately shifts the conversation to a subject that interests him more: “fijar elementos”.
- [17.](#) To elucidate this characteristic of the *Recherche*, Emir Rodríguez Monegal wrote in his article “Relecturas: Marcel Proust”: “Each presentation of a character is a cross section in Time, it shows a moment in Time.... In each of these cross sections the Baron de Charlus is given entirely, is studied as a new being, is created and recreated before the reader so that the work of Time may be known” (1952, 14).
- [18.](#) In “Una víctima de Proust” Jenaro Prieto illustrates quite well the reaction of at least some males to the protagonist-narrator of *A l'ombre des jeunes filles en fleurs* on his first night in the hotel at Balbec: “All of this, so it seems, denotes an exquisite sensibility; but the reader, being a normal and healthy man, feels the horrendous urge to get up along with the grandmother and lay a couple of punches on that little sissy so that once and for all he may lose his fear of clothes closets” (1973, 77).
- [19.](#) This largely forgotten Colombian novel appears to have a direct relation with Proust. Antonio Curzio Altamar was correct in asserting that, like the author of the *Recherche*, Zalamea Borda discovered “deep chasms in a grain of sand” (1975, 243). This Proust-like *puntillismo* is especially apparent in Zalamea Borda's

description of the deep-sea diver (1985, 112—13), which makes literal the image of Proust as an analyst who plunged to the depths of the human mind. He himself had suggested this image in *Le temps retrouvé* when he spoke of “un plongeur qui sonde” [a diver who probes the abyss] (3:879).

- [20.](#) Vargas Llosa claimed that the smell became fantastic and said, “it no longer depends upon the subjectivity of the characters, it is autonomous” (1971, 466), but I contend that the original perception of the fragrance by Tobías is fundamental and its subjective nature is the point of departure for all that follows.
- [21.](#) Mr. Herbert's vision of the future city with glass buildings and ballrooms resembles Balbec even more. See the description of the glass-enclosed restaurant by the sea in *A l'ombre des jeunes filles en fleurs* (1:681) or as I quote it in the section on Mujica Láinez in chapter 5.
- [22.](#) In *The Postmodernist Novel in Latin America*, Raymond Leslie Williams argues that García Márquez privileged individual consciousness in *La hojarasca* [Leaf Storm] and was thus merely continuing the modernist strategies of William Faulkner (1995, 8). Nonetheless in “El mar del tiempo perdido” the Colombian author moved

beyond this stage and modernism itself, and thus he began to participate in postmodernism.

23. The author of *El libro* ends his quote from *Lecture de Proust* with these significant words: “What is sought is an external reality that can be converted into an internal one, one outside of the mind which would be the greatest possession of the mind, its light.”
24. In *Physiologie de l'amour moderne* (1891) and other texts, Paul Bourget studied various types of love and perhaps inspired Florentino Ariza's numerous affairs.
25. In still more recent years Marco Tulio Aguilera Garramuño has treated the subject of love in his various works. At the beginning of *Buenabestia (El libro de la vida I)*, this Colombian writer living in Mexico even states his intentions in Proustian terms (1994, 7). However, these appear to be related more to the vast dimensions of the multi-volume work than to a Proust-like vision or analysis. For the most part, Aguilera Garramuño remains closer to Henry Miller than to Proust even though the subject of writing appears frequently.

CHAPTER 5: ON ART, ARTISTS, AND THEIR ADMIRERS

1. I admit that Baudelaire was not the first French writer to exalt the creative artist or to claim that beauty and art had the right to exist for their own sake, but Malcolm Bradbury and other theorists of modernism have traced the idea of modernism back to Baudelaire (1990, 13).
2. I should point out that Proust employed the term *métaphore* to refer to comparisons that are explicit, as well as those that are implicit. Unlike English rhetoricians, he was indifferent as to whether the equivalent of “like” or “as” (*comme*) was included in the analogy. This was in part due to the fact that the word “simile” has no equivalent in French other than *comparaison*. Although I cannot claim that Proust was the first writer to describe by comparing, he most amply demonstrated the value of this technique and provided a justification for it. Perhaps for this reason other modernists, such as Virginia Woolf, increased their use of comparison as they moved closer to Proust. See, for example, the differences between *The Voyage Out* (1915) and *Mrs. Dalloway* (1925).
3. Emile Bedriomo summarized the principal critical remarks concerning this relation and expanded upon them in *Proust, Wagner et la coïncidence des arts* (1994).

4. It is worth noting that almost the same description appeared in one of Bianco's early short stories, "Rosalba," which can be found in his first book *La pequeña Gyaros* (1932, 88—89).
5. In his recent book *The Lust of Seeing* (1997) Frank Graziano pointed out various scattered points of contact between Proust and Hernández, such as the manner in which the Uruguayan evokes the past or eroticizes hopes.
6. I concede that Hernández's originality is more evident in other texts of that time, especially *El caballo perdido*, where his own peculiar form of imagination carried him farther away from Proust's example. In this case, we can see the Proustian subjects of piano playing and memory as a point of departure rather than as a model.
7. The spirituality of Proust's work has been studied in great detail, particularly by Barbara J. Bucknall in *The Religion of Art in Proust* (1969).
8. We can note, however, that Cortázar saw the work of James Joyce in a more favorable light because already *Ulysees* contained parodies of classical literature.
9. Barbara J. Bucknall studied with particular care the spiritual aspects of listening to music in the *Recherche*. See the fourth chapter of *The Religion of Art in Proust*.

- [10.](#) Pimentel at first intended to write a book about Proust and Lezama Lima, but then shifted her focus to the *Recherche* itself and relegated her comments on Lezama to her prologue.
- [11.](#) In “Lectura de Proust” (1990), for example, Antonio José Ponte referred in detail to Lezama's frequent oral commentaries on the French novelist.
- [12.](#) Similarly, Enrique's creative aspirations reach fulfillment to a certain degree because the new government gives him the opportunity to restore some of the artistic treasures of Cuba's past.
- [13.](#) Víctor Zamudio-Taylor and Inma Guiu (1994) suggested a relation between *Como agua para chocolate* and the *Recherche* but in the area of memory rather than art, as we shall see in chapter 7.
- [14.](#) José Donoso appears to have followed the same Proustian passage in *Coronación* where he wrote of one of the family's cooks, “Rosario puso el pollo en el mármol de la mesa, y asestándole un golpe formidable con el cuchillo, separó la cabeza del cuerpo. Luego hizo una incisión entre los tutos, y metiendo la mano por el hueco extrajo un puñado de vísceras que dejaron un rastro sanguinolento en la mesa” [Rosario placed the chicken on the marble of the table, and dealing it a tremendous blow with the knife, separated its head from its body. She then made an incision between the wings and putting her hand through the hole, she extracted a fistful of innards which left a bloody trail on the table] (1968, 36).
- [15.](#) For the images dealing with food and cooking, see in particular pp. 50—52 and 214 —16 of Graham's book (1966).
- [16.](#) In “Postmodern Parody and Culinary-Narrative Art in Laura Esquivel's *Como agua para chocolate*” (1994), Katheleen M. Glenn explained Esquivel's parodic relation with popular literature and culture but mentioned Proust only in passing.
- [17.](#) At the very least, the mention of an author's name or work indicates knowledge and a possible comparison or contrast. Even though the use of *A l'ombre des jeunes filles en fleurs* as the title of chapter 17 of *El asalto* (1990) seems arbitrary (like the other borrowed chapter titles in this book), it demonstrates that Reinaldo Arenas was familiar with the *Recherche*. Also it suggests the enormous difference that existed between the Paris and Balbec that Proust had depicted and the checking station at the national prison that the Cuban author wished to describe.
- [18.](#) As we saw in chapter 1, Anderson Imbert used these flaws to discover the secrets of Proust's narrative art.

- [19.](#) Although Borges may be satiric of Proust's life and parodic of certain aspects of the *Recherche*, all of this appears within the conversation of the characters and between himself and the Proustian reader. Thus, I cannot claim that the story itself is a parody of a Proustian text.
- [20.](#) In his case the not so modernist Lezama carried the practice of literary name dropping to an extreme. Cortázar used this practice frequently in *Rayuela* but reduced it in his later works. Jorge Enrique Adoum parodied it in *Entre Marx y una mujer desnuda*, as well as the Proust-like treatment of the novelist in the novel, as we shall see in Chapter 8.
- [21.](#) It is interesting to note that Sábato also wrote a pastiche of Proust, “Tatarescu es invitado a comer en casa de Marcel”, which can be found in *Genio y figura de Ernesto Sábato* (1971). This brief text is in fact “a la manera de Proust” as it claims, rather than a parody, because it simply illustrates the way in which the French novelist analyzed the patterns of thought of the cook Françoise.
- [22.](#) Vargas Llosa on occasion has shown some interest in the *Recherche*, but this has never been strong. He published in *Marcha* (20 August 1965) “Proust en fotos,” and he briefly discussed Proust's essay on Flaubert in *La orgía perpetua* (257—58).

23. Here, we may suspect an echo from *Rayuela*, which appears to have internationalized the subject of the novelist in the novel.
24. I must concede that there have been more parodies of Proust in Spanish America than pastiches of his manner. The one by Ernesto Sábato cited above is one of the few examples that I have found.

CHAPTER 6: ON LOST TIME AND THE SEARCH FOR IT

1. Referring to the title and length of the *Recherche*, Jenaro Prieto wrote in Chile, “It gives the impression not of trying to search for lost time, but rather of writing to waste time and to make others waste theirs” (1973, 75).
2. Certainly, other literary periods, such as that of Ronsard and the Pléiade, could be cited to illustrate the treatment of time. But, the similarity between the French and Spanish fifteenth century poets and their anticipation of this aspect of Proust seemed to me especially pertinent.
3. In *Mrs. Dalloway* the striking of Big Ben shows the chronological passage of time, but the sound itself often affects the individual characters in a subjective way, as when it causes Peter Walsh to see one of his clearest recollections of Clarissa (1925, 74 —75). Here, Woolf came very close to Proustian memory but did not allow Peter to identify the moment. Also she did not present this past in detail the way that she did in other cases.
4. Scholars, from Hans Meyerhoff (*Time in Literature*) to Paul Ricoeur (*Temps et récit*), have emphasized the importance of time in modern literature and have demonstrated Proust's outstanding role in the development of this subject.
5. I concede that other writers, especially those who merely evoked in a general manner incidents from childhood had a closer connection with *La novela de un novelista* [The Novel of a Novelist] (1921) by the Spaniard Armando Palacio Valdés or such French works as *Le livre de mon ami* [My Friend's Book] (1885) by Anatole France or *Le roman d'un enfant* (1890) by Pierre Loti.
6. Louis Antoine Lemaitre has suggested that Teresa underwent a Proust-like memory experience in 1928 when she visited a sugar mill in Cuba and perceived the odor of raw sugar (1987, 134). Perhaps this experience inspired her description of the *trapiche* and other parts of *Las memorias de Mamá Blanca*, but not this work itself, which was begun earlier.
7. Another fragment from this same passage apparently echoes the beginning of

Cuadernos de infancia and the *Recherche*. Bruno sees his past “como a través de un vidrio sucio, turbia e imprecisamente” [as through a dirty glass in a blurred and imprecise manner].

8. Here, Mujica Láinez treated his upper-class world as if it were a lost paradise. While the house is being demolished, she laments the disappearance of her former splendor.
9. Curiously, although written during the 1940s and only posthumously published recently (1998), *La estatua de sal* largely conforms to this pattern for Salvador Novo refers repeatedly to the process of memory. Of course, this private “diary,” where the author traces, among other things, the origins of his homosexuality and describes his own promiscuity, differs considerably from other memoirs. But, this characteristic brings this work even closer to the author of *Sodome et Gomorrhe*. As Novo suggests in one of the rather scandalous sonnets published along with *La estatua de sal*, he intended in the work to unveil “Un Proust que vive en México!” [A Proust that lives in Mexico!] (1998, 124).

10. Donoso tells, for example, how, when he first sallied forth in search of a narrative subject, he did not encounter the marvels of the Chilean landscape or people, but rather he immersed himself in the world of Marcel Proust. He found more enticing the social ambiguity of *Le côté de Guermantes* than rural life in southern Chile (1996, 100).
11. *Le monde de Proust: Photographies de Paul Nadar* is composed of eighty-five such portraits. I also observe that Donoso's supposition about Laure Hayman even seems likely. In his note concerning her in *Marcel Proust: Selected Letters 1880—1903*, Philip Kolb said that she was born “at the Hacienda la Mariposa, in the Andes” (1984, 40). This location appears to coincide with the *fundo* Mariposas, which belonged to Donoso's family, as he explained.
12. In Proust's text the sound of a spoon striking a plate and the roughness of a napkin cause the protagonist to remember first a recent and then a distant moment from the past (3:868—69).
13. Although theatre by nature is quite distinct from narrative, one scholar has detected in a Cuban play of these years, *El chino* (1947), a Proust-like intention or ambition. According to Julio Matas, Carlos Felipe's principal character Palma is in search of a lost personal time: the evening when she experienced happiness with the sailor José. She, however, does not merely try to evoke the past through memory; she goes to considerable expense to reenact it through theatre. See “Pirandello, Proust and *El chino* by Carlos Felipe” (1983).
14. Perhaps Roberto Mariani, whose *Cuentos de la oficina* affected *La tregua* in several ways, may have inspired Benedetti for the use of the regional dialect. In his story from *El amor agresivo* “Un viajero” the Argentine pronunciation of the word *bullicio* causes the protagonist to recover the past.
15. Here, we can find the suggestion that some Spanish American authors, including perhaps Benedetti, knew Proust's work through versions in Spanish rather than by way of the original French. It is also worth noting that near the beginning of Cortázar's novel *Los premios* (1960, 19) Medrano's former girl friend, Bettina, spent her free time reading Menasché translation of the *Recherche*.
16. Julie Jones, among others, has examined the relation between la Maga and André Breton's *Nadja* (*A Common Place* 1998, 28—31). Although this connection is certainly valid for most of the circumstances related to Paris, when Oliveira's memory of la Maga begins to replace this character, her link with Albertine becomes more evident.
17. Proust named one of the sections of *Sodome et Gomorrhe* “Les intermittences du

coeur” and used this term to designate the type of memory experience that his protagonist undergoes there when he reaches down to untie his boots. The narrator explains that a person's body seems to contain all of the moments of his past, but he only has access to them through physical sensations in the present (2:756—57).

18. A previous Argentine writer, Juan P. Ramos, had followed Proust briefly in a similar way. In *La vuelta de las horas* the principal character Julio Melves searches frantically through the streets of Paris for his former mistress and their daughter. He imagines seeing them several times but discovers that he is mistaken: “La misma apostura, los mismos tapados que descendieron en Viroflay. Sólo cuando llegaron a diez pasos de distancia vi que no eran ellas” [The same type of elegance, the same overcoats that got off in Viroflay. Only when they came within ten paces did I see that they were not the same women] (1933, 110—11).
19. Roberto Arlt, who compressed the action of *Los siete locos* into three days and used recollections of the past to provide background information about his characters, at one point, like Proust, has his narrator discuss the two forms of time: objective

and subjective. Of the Astrólogo we read, “La proximidad del crimen a cometer aceleraba en el espacio de tiempo normal otro tiempo particular.... Uno natural a todos los estados de la vida normal, otro fugacísimo y pesado en los latidos de su corazón . . . ” [The proximity of the crime to be committed accelerated within the lapse of normal time another special time.... The one characteristic of all the states of normal life, the other very fleeting and heavy upon the beating of his heart..] (1978, 159).

- [20.](#) Proust alluded to the possibility of traveling through time as through space but only in an imaginary sense. To describe his grandmother's vintage gifts and her affection for old things, the narrator of “Combray” says that they “exercerent sur l'esprit une heureuse influence en lui donnant la nostalgie d'impossibles voyages dans le temps” [exert a favorable influence upon the mind by giving it a hankering for impossible voyages through time] (1:41).
- [21.](#) See Harvey 1994, 158. Proust specifically made the point that not all art would survive. For this reason we find in *Le temps retrouvé* a critique of various types of mistaken or ephemeral literature.
- [22.](#) It is interesting to note that in *Sobre héroes y tumbas* Bruno and Martín try to preserve Alejandra's life through their joint recollection of her. The above cited passage concerning the memories of Albertine may have inspired this idea. But also like Proust's principal character, Bruno realizes in *Abaddón* that all of his memories will disappear if he does not give them written form.
- [23.](#) Curiously, Borges expressed this same idea in his poem “Adrogué,” where he only slightly modified Proust's assertion that time is the fourth dimension by claiming this distinction for memory: “En ella sólo están ahora / Los patios y jardines” [Only in it are found now / the courtyards and gardens] (*Obra poética* 1972, 195).
- [24.](#) There are also variants on this situation. Coronel Aureliano changes greatly during the civil wars (1996, 271), but when he returns home, it is he that cannot recognize Amaranta (280). Aureliano Amador, the last of the Coronel's seventeen sons, arrives at the house looking like a beggar, who paradoxically shows great dignity, and since no one recognizes him, he must identify himself (509).
- [25.](#) “El mar del tiempo perdido” already displayed this trait because after the fragrance of roses disappeared the town returned to its former state.
- [26.](#) Mujica Láinez employed Duma's portrait in a like manner in *Los ídolos* (1976, 191). Although less synthetic, the French author Michel Butor was more systematic in *L'emploi du temps*, where we find a constant juxtaposition of

different moments in time. The narrator visits the same places and compares in his text what he experienced on each occasion.

- [27.](#) McGowan examined the similarities and contrasts between the pure moment of time in García Márquez's novel and Proust's, but he limited the discussion to literature and metaphor and did not consider how such a moment may be directly related to involuntary memory itself.
- [28.](#) Roger Shattuck named this period the “Banquet Years” in his book which bears this title (1968). Although he does not examine in this study the *Recherche* the way he does in other works, Shattuck followed Proust quite closely in his depiction of the time itself.
- [29.](#) Similarly in “El mar del tiempo perdido, ” whose Proustian connection we examined in chapter 4, García Márquez used one year as his framing time unit.

CHAPTER 7: ON INVOLUNTARY MEMORY

1. One example are the sections from the *Natural History* by Pliny the Elder that are discussed by Funes in the story by Jorge Luis Borges, but there were numerous other texts on memory.
2. In “Tiempo, distancia y forma en el arte de Proust, ” Ortega said “the remembrance of things is Proust's subject. For the first time here formally memory moves from being the material with which one describes something else to being the thing itself that is described” (1963, 2:703).
3. The narrator also talks about *Sylvie* by Gérard de Nerval and two poems by Charles Baudelaire “Parfum exotique” and “La chevelure” (3:919—20).
4. In *Proust* (1957, 23) Samuel Beckett cited eight memory experiences along with three “dark impressions, ” for a total of eleven incidents of exaltation in the *Recherche*.
5. Proust emphasized elsewhere its relation to a physical object. In “Combray” the narrator says of the past, “Il est caché hors de son domaine et de sa portée, en quelque objet matériel (en la sensation que nous donnerait cet objet matériel), que nous ne soupçonnons pas” [The past is hidden beyond its realm and reach, in some material object (in the sensation which that material object may give us), which we do not even suspect] (1:44).
6. In her book *Jaime Torres Bodet*, Sonja Karsen noted this Proustian relation, but she did not show how important this episode is (1971, 81—82).
7. Klaus Müller-Bergh suggested this idea in general terms when he wrote, “In reality it is the warm atmosphere of the inn and the intense aroma emanating from the cupboard filled with herbs that lends a unique Proustian light to these evocations . . . ” (1972, 151).
8. Proustian memory plays a less important, yet perceptible role in “El acoso” (*Guerra del tiempo*). The ticket seller is reminded of his past by odors and other sensations. His memory of a love affair incites him to leave the concert hall and to visit a prostitute, which indirectly affects the outcome of the text.
9. Furthermore involuntary memory has been used at times merely to poeticize a common reality, as the writer in the third part of *Quien de nosotros* suggests. Lucas says in one of the notes to his short story, “creo que la recordaba, Alicia significaba un pormenor demasiado típico de aquellos años, como para olvidarla.... Pero, literariamente, es de más efecto recordarlo todo cuando ella

aparezca, como si únicamente su imagen pudiera despertar mis recuerdos. Lo literario es siempre un poco *lo poético* y hay no sé qué cosa lírica en esa relación memoria-imagen” [I believe that I remembered her. Alicia signified a too typical part of those years to forget her.... But, literarily it creates a greater effect to remember everything when she appears, as if only her image could awaken my memories. What is literary is always to some extent *what is poetic* and there is an indescribable lyricism in that relation between memory and image] (1974, 78).

10. This Argentine's experimentation with Proustian memory appears to have begun as early as his short story “La escalinata de mármol” (*Misteriosa Buenos Aires*, 1951). Here, on his deathbed in Buenos Aires the protagonist is able to recapture his early childhood through the process of association, and he thus realizes that he is the lost son of Louis XVI of France.
11. In her study of the influence of Proust and Kafka on the work of Mujica Láinez (*Paráiso, metamorfosis y memoria*), Diana García Simón observed a parallel between Silvano's finally recognizing Tití and the realization by the protagonist of *Le côté de Guermantes* that the woman who had caused Saint-Loup to suffer greatly was in reality *Rachel quand du Seigneur*, a prostitute that he had met before (1998, 160). Although

memory, of course, is involved in both cases and Proust's text may have in fact inspired Mujica Láinez, the Argentine showed his originality by creating a fully developed memory experience from the simple act of recognizing a person that had been met previously.

- [12.](#) Indubitably persons from the working class are likewise affected by spontaneous memory, but the authors that wrote about such characters during those years, (e.g., Manuel Rojas and Carlos Droguett), were generally hesitant to describe their emotions fully or to analyze the memory process with great subtlety. Thus the memory experiences found in novels like *Mejor que el vino* (1958) or *El compadre* (1967) appear more distant from the *Recherche* and perhaps had an intermediate source. The novel by Rojas does contain specific Proustian echoes which could suggest a relation, but the case of Droguett's novel is less evident.
- [13.](#) Weekly family rituals, particularly those of Saturday and Sunday, are described in detail in “Combray.” In fact, approximately half of the second section of this part depicts a typical Sunday.
- [14.](#) Again, let me emphasize that there were Spanish American novels of other types that were related to Proustian memory. Some even included brief dialogues with the *Recherche* that were quite original. Such appears to be the case of *La región más transparente*. See Helene I. F. De Aguilar's article “Secret Sharers: Memory in Proust and Fuentes” (1985). Also *Recuerdos del porvenir* by Elena Garro has a definite but elusive Proustian connection. 15. Referring to what is known as “le drame du coucher” [the drama of going to bed], the narrator says, “C'est ainsi que, pendant longtemps, quand, réveillé la nuit, je me ressouvenais de Combray, je n'en revis jamais que cette sorte de pan lumineux, découpé au milieu d'indistinctes ténèbres . . . à la base assez large, le petit salon, la salle à manger . . .” [Thus for a long time afterwards, when, woken at night, I recalled Combray, I never saw again any of it except this sort of luminous panel, cut out in the midst of an indistinct darkness, with its rather large base, to include the little parlor, the dining-room..] (1:43).
- [16.](#) As we have seen several times, the concept of “buzo” [deep-sea diver] has often been associated with Proust (e.g. Eduardo Zalamea Borda's novel *4 años a bordo de mi mismo*) and a Proustian connection may be implied here.
- [17.](#) Steven Boldy offered another Proustian interpretation of Oliveira's kiss, which in spite of its complicated symbolism appears also to be valid. Alluding to the binary oppositions found in both the *Recherche* and *Rayuela* and significantly represented by the same concept, “side” (*côté, lado*), Boldy spoke of the neutralization of the opposition through a kiss and a child of dissimilar parents

(the nephew of the Guermantes and the daughter of Swann): “There is perhaps a certain Proustian element in the recovery of la Maga by Oliveira on kissing Talita. The syncretism of the two women unites Paris and Buenos Aires, ‘This Side’ and ‘That Side’, for Oliveira as does Mlle. de Saint Loup the *côtés* of Guermantes and ‘chez Swann’ in *Le temps retrouvé*” (1980, 65).

- [18.](#) It is also feasible to consider a link between this episode in *Rayuela* and the climax of *Los ídolos*. Just as Mujica Láinez's narrator satisfies the desire that he had felt to embrace Gustavo in the outdoor cellar when he kisses Fabricia in the attic, Oliveira reconnects himself with la Maga by kissing Talita in the morgue basement of the asylum.
- [19.](#) Louis Martin-Chauffier studied carefully the difference between the protagonist and narrator in “Proust et le double ‘je’ de quatre personnes” [Proust and the Dual “I” of Four Persons]. He said, for example, “Marcel the hero is expected to represent the void of a life that has not yet taken on meaning and the confusion of a

man who, anxious to find the reason for his stay on earth, constantly choses the wrong object.... The one who matters is the narrator, the one who discovers the secret of his sensations and, upon this discovery, he puts into order not his life but his art... ” (1943, 60).

- [20.](#) Near the end of this Colombian novel of 1928, the cry of a fruit vender allows the main character to recover his memories of Paris: “Al día siguiente de llegar me desperté al grito ritmado de `Voilà les cerises, voilà les fraises: qu'elles sont bonnes!’ Y para mí hubo más de la ciudad en este canto que en los cuatro kilómetros de calles que había recorrido para llegar a mi hotel la tarde anterior” [On the day after arriving, I woke up to the rhythmical cry of `Here are my cherries, here are my strawberries: how good they are!’ And for me there was more of the city in this chant than in the four kilometers of streets that I crossed to reach my hotel the preceding evening] (1977, 137). The street cries are reminiscent of the early pages of *La prisonnière*, but they also anticipate several passages in the work of Alejo Carpentier.
- [21.](#) It was, of course, years later when García Márquez said that for him the smell of spoiled guava summarized the Spanish American tropics. See *El olor de la guayaba* (1982, 32). It is also interesting to note that, like María Eugenia, Ofelia has the impression of being transported across the Atlantic Ocean to the place of her childhood.
- [22.](#) Carpentier further expanded upon this detail in another portion of his novel. In the episode where the Primer Magistrado stops in Havana and where the principal narrator momentarily speaks in the first person, we find in the listing of early morning sounds: “entrada de los pregoneros de la torreja, el aguacate y el tamal cantados a garganta de chantre gregoriano” [the arrival of the peddlers of slices of dried bread with sugar, avocados and tamales chanted with the voice of a Gregorian precentor] (1974, 43). In this case the reference to the religious origins of the cries reminds us that Carpentier had learned from Proust how to make this association. See chapter 1.
- [23.](#) See “Alejo Carpentier à la recherche du temps perdu” (1980, 144) by Wendy Farris.
- [24.](#) Although María Celia Darré saw a pastiche of Proust in “La Mayor” (“Proust a través de un cuento de Juan José Saer” [Proust through a Story by Juan José Saer]), this Argentine short story appears to be really a parody of the *Recherche* because of the critical distance with regard to Proust's ideas and style. Genette's distinction, as cited by Hutcheon, is pertinent: “parody is transformational in its relationship to other texts; pastiche is imitative” (1985, 38).

- [25.](#) Another more recent dialogue on memory involving Proust can be found in *Pretérito perfecto* (1983) by the Argentine Hugo Foguet. Along with other recollections from the past, Clara Matilde remembers certain aspects of Proust's world, and in particular visiting the tomb of Gabriel Iturri, who was actually from Tucumán, Argentina like her and became the secretary and lover of Proust's aristocratic friend Robert de Montesquiou. As Gustavo Geirola points out in his article on Foguet in *Latin American Writers on Gay and Lesbian Themes*, the numerous references to Proust in *Pretérito perfecto* suggests Foguet's "Proustian attempt to reconstruct time" (1994, 158). But, I would add that the historian character Furcade tries to induce Proustlike memory experiences consciously by mentioning to Clara Matilde certain names and by serving her particular types of wine and snacks. Also this Proustian connection spreads to other parts of this work, including the writing of a novel and the use of Albertine-like characters.
- [26.](#) Perhaps the remarks concerning food and memory by José Luis González in *La luna no era de queso* suggested to Esquivel the connection with Proust. Although a

Puerto Rican of half Dominican descent, he lived in Mexico for many years, and in this book of memoirs (published shortly before *Como agua para chocolate*) not only did he describe in affectionate terms the black cook that he had known in Santo Domingo (as I suggested in chapter 6) but also he explained how the smell of burning charcoal used in Dominican cooking affected him like Proust's *madeleines* (1988, 72—74).

- [27.](#) In *The Magic Lantern*, Howard Moss wrote, for instance, “The affinity between the lantern slides and the stained glass window is one of the finer shades on Proust's palette, for it is through the ‘lenses’ of windows that Marcel is to observe certain secrets of life, each one illuminating a mysterious past he did not understand, or projecting a significant image into the future” (1962, 57).
- [28.](#) Other Spanish American writers have expressed doubt concerning Proust's memory theories, although at times for other reasons. In *Tres tristes tigres*, Guillermo Cabrera Infante opposed his concept of “la memoria violenta” to that of involuntary memory (1983, 306).
- [29.](#) In Esquivel's second novel, *La ley del amor* (1995), the association between music and memory is perhaps related to both Proust and Mujica Láinez. When the characters listen to beautiful selections from Puccini's operas, they recall the past somewhat like Swann, but the moments remembered are from a previous existence, as in the case of the narrator of *Bomarzo*. Clearly Esquivel has a profound interest in the mechanisms of memory and attributes to them a magical or fantastic sense.

CHAPTER 8: ON BECOMING A WRITER

- [1.](#) In “Le ‘je’ proustien” Michihiko Suzuki studied in detail this matter and concluded that Proust wished his protagonist-narrator to appear anonymous in order to emphasize the distance between the “I” and the “other,” that is, to present “an I that does not know other people” (1959, 80). Also, he did not want the reader to assume that the Marcel of the text was he himself, Marcel Proust. For this reason I refer to his character as the protagonist or narrator of the *Recherche* depending upon his age and function.
- [2.](#) Goethe's Wilhelm Meister has been suggested as a possible model, but even Saint Augustine's *Confessions* has been proposed.
- [3.](#) In his review of *Literaturas europeas de vanguardia*, Güiraldes criticized Guillermo de Torre's perspective because it led him to neglect writers like Proust and Joyce. See *Obras completas* 1962, 644.

4. Larbaud recommended that other foreign readers of French literature, such as a particular English woman, examine Proust. See the entry for 14 October 1919 in Larbaud's journal, *Oeuvres complètes 1954*, vol. 9: 428.
5. Already in *Raucha* (1917) can be found quite a few comparisons, but these often have little connection to the world of the narration. Thus, Proust seems to have helped the Argentine see the value of restricting himself to the *diégèse*.
6. In a minor Argentine work of these years, which is even called *La novela de una vocación*, Juan P. Ramos attributed a Proustian sense to the subject of a literary vocation by speaking in his introductory remarks about Proust and a particular memory experience that occurred when he found the letters which form the text of this work: "I suddenly revived . . . with the magic wand of hallucination ... the life of two individuals to whom I owe spiritually the best part of what I still am . . ." (1946, 15).

- [7.](#) I note, however, that Mujica Láinez's actual writing of his novel, like that of Proust, must have been laborious. In order to create the rich and diverse world of the Italian renaissance depicted in *Bomarzo* from the statues and the scant information available concerning the duke's life, the Argentine author had to work intensely.
- [8.](#) It is difficult to make a complete list because in a few chapters like 93 some portions were written by Oliveira and others by the third person narrator, who comments on the character's remarks. Also, 73 and 87 are so universal in subject and tone that they are apparently the product of the principal narrator instead of Oliveira even though the first person is used.
- [9.](#) The first portion of this chapter where Oliveira experiences anguish when he reaches down to tie his shoes is quite likely related to the passage in *Sodome et Gomorrhe*, where the protagonist is overwhelmed by the remembrance of his grandmother when he bends over to untie his boots. Compare *Rayuela*, 532 and the *Recherche* 2: 755—56.
- [10.](#) In his critical edition of *Rayuela*, Andrés Amorós cites, for instance as a Proustian echo, a metaphor concerning Japanese flowers (1986, 593).
- [11.](#) Curiously Oliveira also echoes here the narrator of *La casa*, who would have preferred not to analyze Benjamín, the member of the upper-class family that was most responsible for its decline: “Ay, yo me niego a pensar en él ahora No quiero pensar en Benjamín, en la sordidez de Benjamín, el mediocre.... Sé que tendré que pensar en él . . . pero que no sea ahora . . . ” [Oh, I refuse to think about Benjamín, about the squalor of Benjamín, the mediocre one.... I know that I will have to think about him, but may it not be now . . .](1954, 94 —95). Again it seems that Cortázar's relation to Proust is in some ways bound to the connection that he had with his more traditional fellow countryman Mujica Láinez.
- [12.](#) Caballero Calderón spoke of that apartment and period of his life in the personal homage that he wrote at the time of the Proust Centennial. See “En torno y en el contorno de Marcel Proust” (1971).
- [13.](#) Let me suggest that the title itself alludes to the beginning of French-Spanish American literary relations because the *limeño* Pablo de Olavide traveled to France to visit Voltaire. Also, Xavier de Maistre's title *Voyage autour de ma chambre* [Voyage around My Room] (1794) seems to be involved.
- [14.](#) In “Alfredo Bryce Echenique o la reconquista del tiempo” (1985, 217), Luis Eyzaguirre saw this difference as being fundamental. I do not agree because it confirms by contrast the relation instead of denying it.

15. We saw earlier how both Mallea and Cortázar alluded to this passage concerning *Le Figaro*.
16. Also Adolfo Bryce Echenique in his two-volume set, like Reinaldo Arenas in his five volume series, *la Pentagonía*, seems to follow Proust, who had included seven volumes in the *Recherche*.
17. To a certain extent the same can be said of *Una familia lejana*. In this case, however, the character Carlos Fuentes primarily repeats what he heard from Count Branly and merely adds another layer of distance from the strange events.
18. Even her given name, like that of the young writer in *Abaddón el exterminador*, suggests a relation with Marcel Proust. I would also add that the name Martín, which shares the same first syllable, has been frequent in the novels that we have examined (e.g., *La bahía de silencio*, *Cuadernos de navegación en un sillón Voltaire*).
19. The close association between Proust and the story of a literary vocation can be observed in numerous ways. In addition to the texts examined in this chapter, the story by Augusto Monterroso “Leopoldo (sus trabajos)” [Leopoldo (His Works)] seems to confirm it. Although the Guatemalan author wished to satirize here those

Spanish Americans who all too easily believe that they have been “called” to write, the specific references in the text to both Proust and the *Recherche* (1994, 60, 69) serve to substantiate the relation.

20. In this respect portions of *La pérdida del reino* bring to mind the homoeroticism of *Los ídolos*.
21. Although Bianco's narrator appears timid in his presentation of Rufo's bisexual nature, he alludes to it constantly and in a very subtle manner.
22. Nivia Montenegro merely assumed that Sabato's ability to complete a text in the past will eventually lead him to success in the future (1978, 44).
23. It is interesting to note that in *Entre la vie et la mort* (1968) Nathalie Sarraute also modeled certain aspects of her fictional writer on Marcel Proust. By using only the subject pronoun *il* to designate him, she made her character more universal and anonymous than any of Sábato's aspiring authors, but several of her tropisms of a writer bring to mind situations from the *Recherche*: the character's vulnerability in hotels at the seashore and his incapacity to describe in an exterior manner.
24. Proust first made this distinction in his essays on Sainte-Beuve, who had assumed that one can know a writer's work through his personal life. Also, as we have seen, Proust showed how his protagonist seemed to become a different person over time.
25. In the description of waking up, we can perceive a hint of Proust, as well as in the narrator's remarks concerning aging and his desire to finish the text before dying.
26. I willingly concede that not all stories of a literary vocation in Spanish America have a direct connection with Proust. In *Eva Luna* the narrator does tell how she became a writer, but here we find so few other points of contact with the *Recherche* that I cannot affirm that there is a direct relation between Isabel Allende and Proust. Instead she followed the picaresque tradition and apparently another Spanish American writer more closely allied with Proust. It seems to me significant that Eva's desire to become a writer appeared quite late in the text even though her storytelling ability was evident much earlier. Just the same, Allende's use of the phrase “recuperar el tiempo perdido” [to recover lost time] in the same passage where we find the suggestion that Eva could become a writer (1988, 207) led me to speculate on the feasibility of such a relation.
27. Curiously the narrator constantly addresses his readers as if they were all gay.
28. Even the subject of homosexuality, which we examined more fully in Chapter 4, is

apparently linked to writing and Proust albeit through the author of the *Recherche* instead of the protagonist. According to the critic Robert Vigneron, Proust's personal interest in a German scandal involving homosexuality began the process that led to the writing of his great novel. Other critics have denied that the connection was so direct, but they have conceded that what Proust wrote after the Eulenburg affair in 1907 was incorporated into *Sodome et Gomorrhe*.

29. The whirlpool is, of course, linked to the end of *Cien años de soledad* and García Márquez's concept of time. Likewise the chronological contradictions in the Cuban novel can be compared to those found in *El obsceno pájaro de la noche*.

A Bibliography of Marcel Proust in Spanish America

I. TEXTS BY MARCEL PROUST IN TRANSLATION

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III. STUDIES ON LITERARY OR PERSONAL RELATIONS BETWEEN PROUST AND SPANISH AMERICANS

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